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Can we still speak of the *international*? The past 20th century managed to produce the chain of significant, often corrupt meaning of this term, yet not being able to completely get rid of it. The *international* has become the fetish word of the former Eastern European socialist block connecting this part of the world with Asian, African and Latin American communism oriented countries. But it is also true of the former colonial societies such as United Kingdom or France, who colonized the third part of the planet in order to 'distribute' the wealth and education internationally. Although the past does not offer an optimistic experience of being international, we are here and now, right at the beginning of the new century, face to face, hand in hand with the *international/global* and *always on the move* state of existence. But we are always reminded that the true nature of this utopian and ubiquitous concept resided in philosophical and artistic means, rather than political ones.

One of the most visible moments in the space of MAFA students at the Central Saint Martins College of Art and Design it's being *very* international. In fact here the *international* shifts away from ideological determinations towards its (internationals) creative beginnings. Here it is not ethnic and racial differences, but the cultural mixing, *cut-n-mix*, the aesthetic produced by the notion of international plays the role of *connecting* participants from different, diverse backgrounds. These differences are connected here through the subtle links, which the true meaning of international provides:

connectivity not through the *race, nation, gender*, but through *thinking, making and understanding*.

This is a kind of educational space which is described two hundred years ago by Immanuel Kant .Illuminating on the idea (vision/concept) of the international school of philosophy he saw the true nature of international not in people's obligation to become politically correct, but in their emancipation from political prejudices through the utopian context of accepting the globe as one's home. The international space of MAFA is a kind of topographic continuum of the globe, the *universal* put into the *local*. In this kind of topological artistic activity art is the language playing the role of the link bringing together elements of universal and particular. But language, in this case *art as a language* is shared, a collective social construction enabling the disruption of borders and boundaries.

This takes the very idea of international to another, symbolic level. On this level the term itself works differently, receiving its new meaning through the powerful articulation of art. Here art functions as a signifying practice allowing us to question, to speak of the possibility of being international.

Perhaps we can speak of international today. Why does the term still exist today, instead of becoming obsolete even after exhausting itself through different practices? Perhaps the reason lies in misguided contextual geography. Once it is practiced in the right context, the hidden meaning becomes an apparent reality without any need for either name or classification.

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