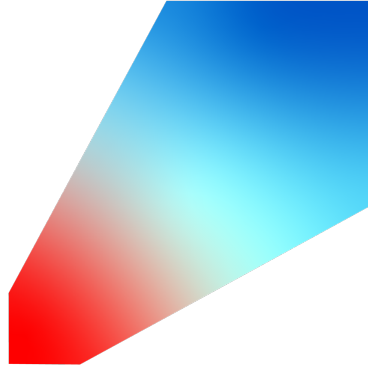




SANO

SANO IMPACT HUB · SANO COLLECTIVE

EDUCATIONAL PORTFOLIO

Courses, Modules and Lectures · 2022-2026



INTRODUCTION

SANO Impact Hub is Tajikistan's first independent creative hub, based in Dushanbe. Alongside its production, exhibition and community platforms, SANO maintains a continuous educational practice for artists, creative professionals and the general public. The art historians and educators of SANO Impact Hub work first and foremost with artists and creators - deliberately shifting the familiar, popular discourse around art. Where art scholarship traditionally addresses the viewer, the SANO team works on the artist's side: mentoring members of this narrow professional community and equipping them with the knowledge and skills to build a sustainable career in today's creative economy.

Since 2022, this practice has grown into a portfolio of some thirty educational products in five formats: multi-module courses, applied practicums, thematic lecture cycles, book-club companion lectures and standalone public lectures. The working language is Russian; all materials can be adapted for bilingual or English-language delivery.

The portfolio is organized into twelve sections: from the signature methodology of professional development and individual mentorship for artists - through thematic and market education - to creative economy programmes for artisans, patrons and business, and, finally, to cultural education formats for the general public.

PART 1. METHODOLOGY

I. PROFESSIONAL DEVELOPMENT AND METHODOLOGY FOR ARTISTS

The core of the educational identity of SANO is an applied activity-based methodology that enables the artist to think of art as a profession: to set goals, to plan, to strategize an artistic career. The methodological framework, with its original concept of strategizing artistic practice, was developed by Karolina Peskisheva and presented in her scholarly article, published in a peer-reviewed humanities journal in the summer of 2023 (DOI 10.28995/2227-6165-2023-2-6-22). The approach is delivered in formats ranging from a full practicum to short standalone lectures and is adapted to specific professional communities.

- **“Art Practicum in Dushanbe”, autumn 2023** - an applied practicum for artists in four sessions: (1) “Strategizing” - an introduction to the practical methodology and conscious career planning; (2) “Working with Archives” - a hands-on exploration of how culture and art are structured, and the archive as artistic material; (3) “The Project” - defining, framing and constructing an art project; (4) “Artistic Research” - why the notion of “research” permeates contemporary art discourse and how artists conduct it in practice.
- **“Strategizing Course for Artists”, July 2023** - a two-part lecture course: an introduction to methodology as a discipline in its own right, and the application of the activity-based approach to an artist's professional practice and career.
- **“Methodology for Creators”, spring 2024** - a four-module interactive course for a group of creative practitioners, with assignments between modules: a brief introduction to the methodological approach; goal-setting as the engine of professional activity; the source material and the product of one's work; the nature of strategizing; developing a personal algorithm of activity.



- **“A Short Lecture on Strategizing”, March 2024** - a concise standalone introduction to strategizing as a methodological tool - an entry point into the full course.
- **“Profession: Watercolourist”, March 2025** - the strategizing methodology adapted for a specific professional community: a conscious approach to building an artistic career in watercolour.

II. 27 ARTISTIC STRATEGIES (2022-2026)

“27 Artistic Strategies” is an original course by Karolina Peskisheva consisting of 30 lectures. The programme offers a systematized model of the contemporary artistic process, approaching it not through styles or movements but through 27 universal artistic strategies. Mastering these strategies enables artists to analyse existing works, navigate current practices and consciously construct their own projects.

The course examines the mechanisms of artistic appropriation and the reinterpretation of cultural heritage, work with chance and materiality, digital culture, research-based practices, institutional critique, documentality, viewer participation, work with memory and archives, and other key approaches of contemporary art. Theoretical blocks are accompanied by analysis of works by international artists and case studies of specific artistic projects.

III. MENTORSHIP PROGRAMME FOR ARTISTS (2023 - PRESENT)

A flexible individual mentorship programme for emerging and mid-career artists - methodological support for professional artistic development. The programme has been developed, and continues to evolve, at the intersection of artistic practice, art history and art theory, helping participants build a coherent artistic position and a long-term professional strategy.

Each mentorship track is tailored to the artist's practice and consists of three interconnected components:

- 1. Concept** - the development of a personal artistic concept rooted in the participant's interests and practice, deepened and enriched with relevant art-historical and theoretical references.
- 2. Practice** - consistent work with the participant's current projects: analysis of individual works in progress, testing methods and media, translating the conceptual framework into completed works.
- 3. Strategy** - the development of a realistic long-term career project, the identification of suitable institutions, galleries, residencies, grants and markets, and the preparation of professional materials: artist statement, portfolio, project descriptions and CV.

The programme does not replace professional art education but extends it: the individual approach and methodological framework allow artists to shape their professional development deliberately rather than leaving it to chance. More than 200 participants have completed the programme, and many have gone on to collaborate with leading international institutions, including the Venice Biennale and Art Basel.



IV. “GUIDE TO MOVEMENTS AND DIRECTIONS IN CONTEMPORARY ART” (2024)

An extended guide to the conceptual landscape of contemporary art, presented in PDF format. The project helps artists, students, researchers and the general public navigate the discourses, practices and intellectual traditions of current art. Built around a large-scale conceptual map, the guide combines an overview of the principal theoretical frameworks, descriptions of more than thirty contemporary artistic practices, an examination of new hybrid approaches, and an annotated bibliography for further study. It is conceived as an accessible reference tool connecting academic knowledge with professional orientation in the field of contemporary art.

V. PROFESSIONAL DEVELOPMENT PROGRAMME FOR CURATORS (2026)

A three-month intensive in which participants, guided by mentors, master the skills of conceptualizing, budgeting and presenting an exhibition project through a press release and a curatorial text. Participants work with material from their own exhibition projects.

- **Module 1. Curatorial Research and Exhibition Concept** - participants shape the concept of the project, defining their authorial position and working with theoretical sources and references under a mentor's guidance.
- **Module 2. Working with Artists** - the module is devoted to shaping a curatorial strategy for engaging with artists and integrating their projects into a unified exhibition concept.
- **Module 3. Curatorial Texts and Professional Documentation** - participants master the principles of preparing the key written materials of an exhibition project: the curatorial text, concept description, open call and wall texts.
- **Module 4. Delivering the Exhibition Project** - a practical block devoted to exhibition project management. It covers the basics of budgeting, the preparation of project documentation, the drafting of press releases and the planning of a communications strategy.

PART 2. CREATIVE ECONOMY

VI. INTERDISCIPLINARY COURSE FOR ARTISANS (2025)

A practice-oriented programme combining a theoretical understanding of the role of craft in the global cultural process with practical tools for professional development, helping participants articulate the value of their own craft practice, expand its applications and master strategies for promotion and for the protection of their authorial interests. The programme draws on UNESCO framework approaches to cultural and creative education.

The programme consists of three modules and is accompanied by a series of practical assignments; upon completion, participants present their projects and receive expert feedback.



- **“Cultural Heritage and Contemporary Art”** - a cycle of 12 lectures focused on methods of artistic reinterpretation and on articulating a position in relation to identity, memory, migration and historical narratives. The cycle introduces participants to methodologies of artistic research, archival work and post-documentary practices, as well as responsible engagement with tangible and intangible cultural heritage.
- **“How to Package and Promote an Artistic Brand”** - a programme of 8 lectures introducing participants to the methodology of artistic research, the strategizing of artistic practice and the principles of professional self-presentation. Participants learn to articulate their own artistic identity, develop an artist statement, portfolio and CV, and formulate an overall long-term strategy for integration into the international art context.
- **“How to Find Open Calls, Residencies and Fundraising Opportunities and Attract Sponsors for Art Projects”** - an educational course of 6 lectures devoted to finding professional opportunities and attracting resources for the realization of art projects. The programme covers the development of art projects, working with grants, open calls and art residencies, as well as contemporary strategies of fundraising, crowdfunding and sponsor relations.

VII. HOW TO WORK WITH CULTURAL HERITAGE AND TRANSFORM IT INTO CONTEMPORARY ART AND DESIGN (2026)

A five-day practice-oriented intensive devoted to ways of integrating craft practices into the contemporary creative economy. The programme includes a study of the theoretical foundations of how the creative economy functions, an examination of practical examples of integrating crafts into contemporary art and design, and a set of practical assignments enabling participants to strengthen and develop the skills needed for effective work.

The training consists of five lecture and seminar sessions:

- **1. “Cultural Economy and the Value of Craft”** - an introduction to the concept of the cultural economy and an analysis of the tangible and intangible value of craft labour.
- **2. “The Contemporary Value of Traditional Craft”** - an exploration of the role of craft in the global cultural environment and of the significance of manual labour, local materials and traditional technologies in the age of mass production and algorithmic culture. The programme considers craft as a source of new artistic languages, cultural diversity and sustainable creative practices.
- **3. “Designing and Developing a Craft Practice”** - an overview of contemporary models of craft development - from the preservation of traditional forms to their integration into contemporary design, digital products and interdisciplinary projects.
- **4. “Practical Integration and Professional Promotion”** - a practical module devoted to tools for professional development. It covers the principles of self-presentation, the use of social media, and the search for grants, open calls and other professional opportunities, as well as analysis of peers' successful practices and strategies for reaching new audiences and markets.
- **5. “Copyright, Cultural Identity and Professional Risks”** - the concluding module is devoted to the protection of intellectual property, the documentation of



creative work and the preservation of cultural identity. Particular attention is paid to the ethical use of traditions, the prevention of cultural exploitation and the building of a sustainable professional practice.

VIII. THE ART MARKET AND THE PROFESSIONAL ENVIRONMENT

An additional line of market literacy: orienting artists and audiences in the institutions, actors and dynamics of the contemporary art landscape.

- **“Art Market Trends”, 2023** - an overview course on the state and directions of the international art market, helping participants anticipate key trends and strategic shifts for the year ahead.
- **“Art Market Trends”, mini-course, 2024** - an updated, condensed version of the overview.
- **“Top 100 Most Influential Contemporary Artists”, June 2024** - a two-part critical overview of the international and Russian art scenes, framed as a map of influence and relevance rather than a ranking.

IX. CREATIVE ECONOMY AND ART PATRONAGE

Programmes connecting art with business, patronage and professional income, including commissioned formats for corporate and philanthropic audiences.

- **“Women Patrons of the Arts”, March 2025** - celebrated women in the history of collecting and patronage - from Isabella of France and Isabella d'Este to the present day; a lecture at the intersection of art history and women's economic independence.
- **Mini-lecture “Profession: Artist”, 2025** - how a career in art really works: the realities of the profession versus common perceptions of it.

PART 3. LECTURES ON ART

X. “RECIPES FOR ARTISTS”: A THEMATIC LECTURE CYCLE (2023)

A cycle of eleven lectures on how artists can work with the key themes of contemporary culture. Each lecture connects intellectual history and theory - reading lists include Lacan, Kracauer, Homi Bhabha, Bois and Krauss - with analysis of contemporary artistic practice, giving working artists a conceptual toolkit for their own projects. The cycle's themes:

- **“Loneliness”** - from the collectivity of the ancient polis to loneliness as a contemporary condition and artistic subject.
- **“Unity”** - manifestations of unity in art and philosophy as expressions of the spirit of the age - up to the rejection of the anthropocentric picture of the world.
- **“Alienation / Empathy”** - artistic practice in a world of conflict and forced displacement; a discussion of art's capacity for empathy.



- **“Memory”** - how the modern divide between past and present emerged; memory as artistic material.
- **“Identity”** - from Lacan's mirror stage to Homi Bhabha's “DissemiNation”: the role of art in shaping and contesting identity.
- **“Instability / Uncertainty”** - the formless and the indeterminate as productive categories - based on Bois and Krauss's *Formless: A User's Guide*.
- **“Migration”** - displacement and mobility as a central experience of contemporary life and art.
- **“Aesthetics and Anti-Aesthetics”** - a two-part examination: the classical science of beauty and its contemporary refusals.
- **“Archaeology of the Future”** - the future as a field for the artist's technological, ethical and aesthetic imagination.
- **“The New Sincerity”** - sincerity as an artistic response to global crisis, and its long genealogy.
- **“The New Sexuality”** - changing representations of the body and desire in current artistic practice.

XI. BOOK-BASED LECTURE SERIES (2024-2025)

A book-club format: participants read a book over the course of a month, and a concluding lecture places it in the context of art history and contemporary culture. Past editions:

- **“Marina Abramović and Eight Ways to Walk Through Walls”** - a conceptual lecture enriching the reading of the artist's celebrated memoir with an art-historical and theoretical framework.
- **“Van Gogh: The Myth of the Artist”** - the artist as a living person - and the aura and legend constructed around his name.
- **“From Japan with Love: Hokusai, Kusama, Murakami”** - three artists from the island nation who won the world's affection, and what their trajectories say about Japan's cultural standing.
- **“Baudelaire: Paris Spleen and the Sense of Modernity”** - the spirit of Baudelaire's age and the birth of modern sensibility - through his poetry.
- **“1913: The Year Before the Storm”** - a journey through the cities and artistic circles of pre-war Europe, based on Florian Illies's celebrated book.
- **“The Surrealists in Art”** - the artistic practice of the Surrealists - following a shared reading of Desmond Morris's “The Lives of the Surrealists”.
- **Olivia Laing's “The Lonely City”** - art and loneliness in the modern metropolis: a cultural reading of the book.

XII. STANDALONE LECTURES

- **“Warhol”, December 2022** - art as a conscious actor in politics, economics, history and culture - through Warhol's practice.



- **“Allegory / Surrealism”, February 2023** - allegorical and surrealist strategies as tools of contemporary artistic work.
- **“Surrealism, Sincerity, Sexuality”, March 2023** - three interconnected tendencies in current art as prisms for experimentation and for reassembling our understanding of art.
- **“The Colour Pink”, August 2023** - the cultural history of a single colour in art and society.
- **“Frida”, October 2024** - one of the most famous women artists in history: the person behind the image known to the whole world.
- **“Duchamp”, June 2025** - the artist who redefined the boundaries of the artwork, and his long shadow in contemporary practice.

FORMATS, AUDIENCES AND PARTNERSHIP

Within this portfolio, SANO Collective works with four key audiences - practising artists, creative professionals and entrepreneurs, artisans, and patrons and businesses - in formats ranging from four-module courses with assignments to standalone public lectures. All programmes were developed and delivered by the SANO team and are available for adaptation, co-curation and joint delivery. Within the partnership with the Tselinny Center, SANO can localize existing modules for the Almaty audience, co-develop new thematic cycles, or offer the methodological line (Section I) together with the mentorship programme (Section III) as a structured professional development track for artists of Central Asia.

ABOUT THE EXPERTS

Karolina Peskischeva - art historian, educator, artist mentor and curator. Author of the methodology of strategizing artistic practice presented in this portfolio. She has developed and taught educational programmes for Art School WEIN, Lomonosov Moscow State University and Yandex. Co-founder of the Artel platform and SANO Impact Hub; lead educator and researcher at the Public Organization “Gender Equality for Inclusive Development” (GEID). Lives in Dushanbe.

Ekaterina Chernova - art theorist, art critic and developer of educational programmes. She has worked with media in Russia and Armenia. Researcher, curator and developer of the web platform of SANO Collective. Lives in Yerevan.

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