

**NABA**

**NUOVA ACCADEMIA  
DI BELLE ARTI**

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**WORKSHOP  
AND INTENSIVE  
ACTIVITIES WEEK**

Open call a.y. 2026/27  
Milan Campus

## Introduction

NABA, Nuova Accademia di Belle Arti announces its second open call for educators, artists, designers, and professionals to participate in the upcoming workshop and intensive activities week (**30<sup>th</sup> November – 4<sup>th</sup> December 2026**) at the Milan Campus.

This initiative seeks to foster an exchange of artistic pedagogies, innovative teaching methodologies, and cross-cultural perspectives within art and design fields education.

We invite lecturers, academics, professionals, artists across various artistic disciplines to contribute their expertise to our community.

Our workshops and intensive activities aim to enrich our educational landscape through diverse approaches to art and design making, creating meaningful connections between international art educators and our Academy.

Some workshop activities will be presented by the NABA Visual Arts Department and the Design and Applied Arts Department, while others will be selected through this open call, as we aim to embrace new opportunities and innovations.

## Workshop details

- Each workshop runs for two days during the week of Monday, November 30 to Friday, December 4, 2026.
- All activities take place exclusively in-person at our Milan campus.
- The workshop week is addressed to our final-year BA and MA students, who can choose whichever workshops they would like and outside their regular curriculum.

It represents one of the most important and anticipated events of the year for our student community.

## Practical information

- Language: English
- Group Size: Up to 35 students.
- Workshops are cross-disciplinary, potentially including students from Communication and Graphic Design, Design, Fashion Design, Media Design and New Technologies Set Design and Visual Arts Areas.
- Duration: 16 hours total (2 days, 8 hours each) - 9:30 a.m. to 6:30 p.m. with a one-hour lunch break.
- Compensation: 800 euros before legal deductions plus VAT (inclusive of teaching fee, flights, and material expenses).

## Application documents

Each applicant must digitally upload, using the designated online portal, the following documents:

- application form;
- curriculum vitae;
- portfolio.

## What's next?

The application process will follow this timeline:

- Application deadline: **May 22<sup>nd</sup>**
- Announcement about the workshop selection: **June 10<sup>th</sup>**

## Theme

The interdisciplinary activities and workshops of the Academy return once again to the question of perception, taken as the theoretical axis and starting point for experimentation across different artistic languages.

Within this framework, the focus of the current academic year is the concept of fantasy.

What is fantasy? To what extent does the creative act depend on it?

In order to give this question a deeper meaning, it is necessary to begin with phenomenology, understood as a descriptive philosophical inquiry into immediate experience "as it manifests itself to consciousness". (Note: free translation from Costa Vincenzo, Franzini Elio, Spinicci Paolo, *La Fenomenologia*, Torino, Einaudi, 2002).

Edmund Husserl, the founding figure of phenomenology, systematically addresses the question of fantasy in the lectures delivered at the University of Göttingen during the winter semester of 1904 - 1905.

The philosopher observes that "we all carry with us, from everyday life, a certain concept of fantasy", yet such concepts remain "vague and ambiguous" and, phenomenologically speaking, offer no substantive account of the matter. (Note: free translation from Rozzoni, Claudio, a cura di (2017) *Fantasia e immagine* di Edmund Husserl, Soveria Mannelli, Rubbettino Editore).

Without entering here into the complex theoretical articulation of the question, what we wish to highlight is the specific value attributed, within this theoretical framework, to performance, a notion that extends across all artistic disciplines.

Husserl writes: "actors produce an image, the image of a tragic event; each of them produces the image of a character, and so on". (Note: free translation from Rozzoni, Claudio, a cura di (2017) *Fantasia e immagine* di Edmund Husserl, Soveria Mannelli, Rubbettino Editore).

The spectator knows from the very first moment that what they are witnessing is not a real action, but a series of quasi-actions.

Seated in the audience, they find themselves inhabiting a space of neutrality.

Artistic reception is not grounded in the confirmation of the real, but in access to a different experience.

One might say that the scenic world presents itself as play: its objects become aesthetic appearance, configurations to be quasi-accepted; everything bears the character of the as-if.

This is artistic illusion.

"Neither I nor my neighbor, at the theatre, can alter the fate of Hamlet". (Note: free translation from Rozzoni, Claudio, a cura di (2017) *Fantasia e immagine* di Edmund Husserl, Soveria Mannelli, Rubbettino Editore).

This paradigm, developed by Husserl through the lens of theatre, is applicable to the entire range of artistic disciplines present within the Academy: from design in all its forms to cinema, from new technologies to the most experimental practices.

Building on these theoretical premises, this year's interdisciplinary activities invite students, guests, professionals, and academics to explore the concept of fantasy as a generative device. The dialogue remains open, and the proposals emerging here may continue to develop beyond the boundaries of the individual activities.