

CLASS RUNNING IN CIRCLES  
CLASS RUNNING  
DISTURB  
IN CIRCLES

CLASS  
CLASS

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## **Colophon**

**This publication departed from the course Contemporary Developments in Art and Design Education, part of Piet Zwart's Master Education in Arts, 2018**

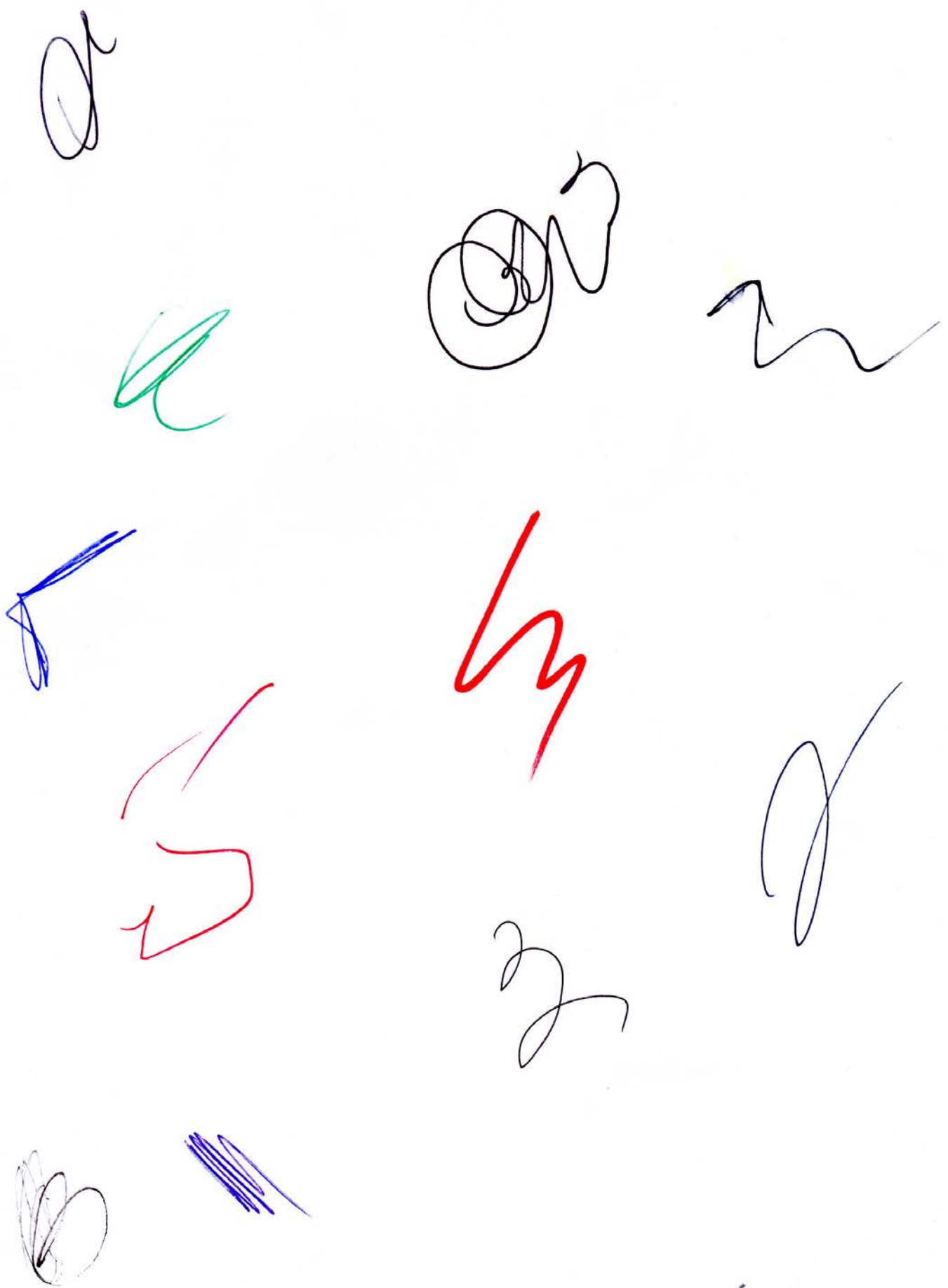
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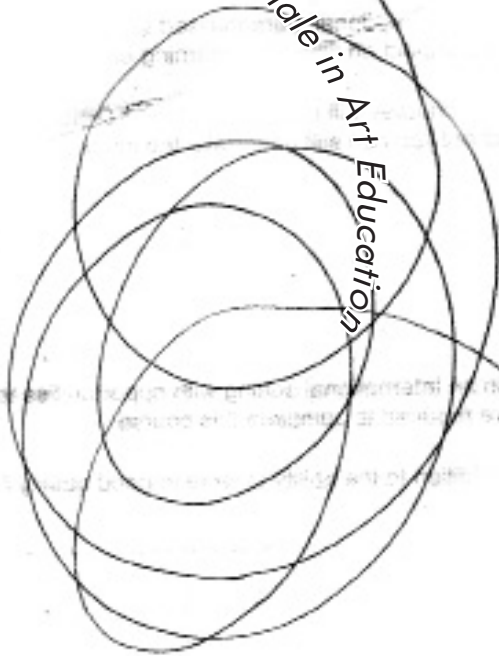


## Scribble

A scribble is the start of something, the jotting of an expression to check if your pen is working. The extension to your thoughts, it's the beginning of something. Like the clearing of your throat before you commence a speech.

Ahem

The voice of the female in Art Education



How we use our voice is rarely considered; it's timbre, tone or pitch. Our voice is innate to us. Yet the quality of our voice can be used as a tool for discrimination, marginalisation and segregation between the sexes. It is embedded in history. Mary Beard's 'Women & Power' highlights how women speaking in public have been silenced as far back as the Greek and Roman times.

'We find repeated stress throughout ancient literature on the authority of the deep male voice in contrast to the female. As one ancient scientific treatise explicitly put it, a low-pitched voice indicated manly courage, a high-pitched female cowardice.' / Beard Mary (2017)

This historic template for the voice is ingrained in our culture, it undoubtedly infiltrates subconsciously in the every day and in working life. Can we, should we, filter, mould, or break away from this?

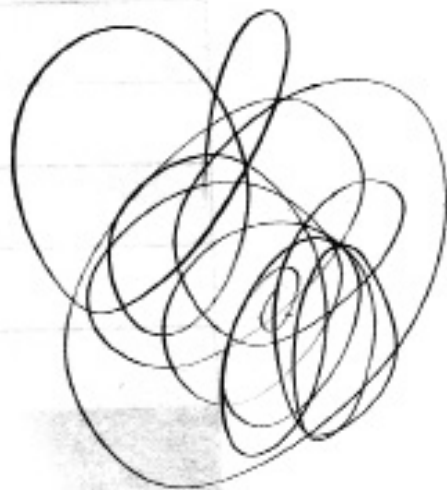
With the saturation of females in the classroom, surely this is an opportunity for open discussions about the contribution of the female voice in art education? We have the opportunity to break away from prejudiced storylines. Deborah Jane Orr, on Barbara Du Bois argues the challenge for feminist educators rests on the premise that we must;

*'see, name, describe and explain without recreating patriarchal dichotomies, without falling into the old pattern of objectifying experience' 2 Orr Deborah Jane (1993);*



It's about reshaping how we think about education and our personal learning as well. The small personal changes I can create in my workforce, such as introducing unheard female voices whether it be in a display, in discussion or added elements of diversity into the curriculum are small steps. I would like to do more...

Recently I have been working with young children from ages 3-5, realising how their social awareness is so susceptible by stimulus around them, provoked my knowledge. There is a huge weight on what they are exposed to. Choosing what resources and values we provide has a profound impact from such a young age;

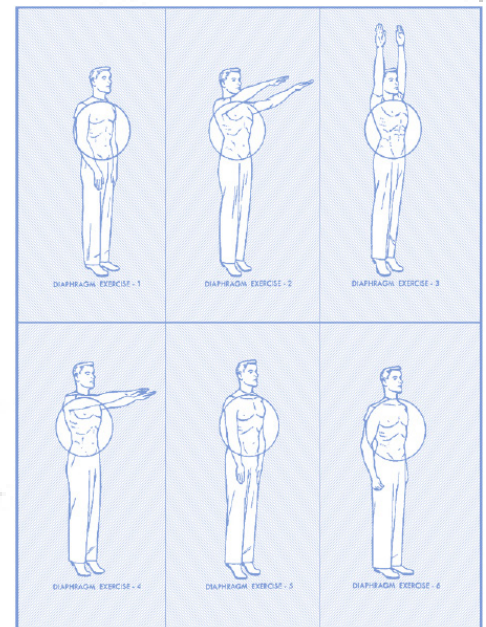


'Children's literature is one of the most crucial sites for feminist education for critical consciousness precisely because beliefs and identities are still being formed. And more often than not narrow-minded thinking about gender continues to be the norm on the playground. Public education for children has to be a place where feminist activists continue to do the work of creating an unbiased curriculum.'<sup>3</sup> Hooks Bell (2000)

Frustrations still lie in the inequality of a male majority in positions of power, there is some solace in displaying healthy views of the female voice in the classroom through chosen resources and attitude.

Educators have a responsibility to represent varied values, and this can be helped with the promotion of being within a supporting community. 'Our teaching is rooted in, animated by and expressive of our values, empowered by community...All good feminist teaching is passionate in this sense but we must also acknowledge and work with the feelings and values of both our students and ourselves.' Orr Deborah Jane (1993) *There must be positive change as a collective, my small steps are well and good but is it effective enough?*

Shifting our perception about the female voice needs to be created by a mass-based educational movement, the surrounding negative connotations around feminism is deep rooted in society. Positive role models need to be re-affirmed or re-created to devise a new voice, new role models for both male and female;



'Most people have no understanding of the myriad ways feminism has  
ways feminism has positively changed all our lives. Sharing feminist thought and practice  
sustains feminist movement. Feminist knowledge is for everybody' Hooks Bell (2000)

It's dependent on what values we are teaching, we should focus on the values of the students. By forming positive and open relationships where each voice is appreciated we can form solitude through each other's differences, with understanding of the visions of others by listening to each voice.

Who is making the decisions? As practitioners we have control of whose voice is heard; there is an opportunity to present unheard voices. *I believe we should change our understanding of authority, what it looks like and how it sounds.*





“Progress, if it is to ever happen, will require a fundamental rethink of the nature of spoken authority, and what constitutes it, and how we have learned to hear it where we do. Women are not only going to have to be “resituated” on the inside of power; it may be that power itself has to be redefined. What will such a redefinition involve? She talks of “decoupling” of power from prestige, and bifurcation that will mean thinking about power as an attribute rather than as a possession; of the power of followers as well as leaders.” Rachel Cooke on Mary Beard 2017<sup>1</sup>



## Oikos

Repression has formed anger and has now built up in the throat for years. Women should express and speak how they want; in their own voice. Why should how women speak compromise judgments of their authority? Does authority need to be the image of the temperaments of what is inherently thought of as male?

Authority, similarly to orating has a history of male persuasion and bias. Starting from the family structure; the Greek term oikos (although it has varied meanings) generally refers to the whole household. It meant everything from the husband's wife and kids, to the extended family, where wives were in charge of the house itself, however men were considered the authoritative figure in the family. This notion of traditional ideals in the household is still present today.





"Ethos, the way of behaving peculiar to a being, and oikos, the habitat of that being and the way in which that habitat satisfies or opposes the demands associated with the ethos, or affords opportunities for an original ethos to risk itself. The ethos is thus "not contingent on its environment, its oikos: it will always belong to the being that proves capable of it. It cannot be transformed in any predictable way by transforming the environment" Modesta di Paolo on Isabelle Stengers (2018)

The oikos influences the behaviour of the ethos.

Anger and authority are closely related, and in some cultures anger is one way to exert authority. 'In the United States, anger in white men is often portrayed as justifiable and patriotic, but in black men as criminality, and in black women as threat. In the Western world, anger in women has been widely associated with "madness." Soraya Chemaly 2018<sup>2</sup>. Anger is a normal emotion and response to adversity, yet in women it is commonly suppressed. With the birth of the 'Me too' campaign and incidents such as Serena Williams (unfairly) being condemned for her outburst of anger on the tennis field; it is hopefully a push in the direction to show that anger is processed, and expressed in both women as it is for men, and that we should form tolerance to this shared oppression.

*From personal experience, I rarely express anger openly, as I similarly associate the feeling with immaturity; so I don't feel necessarily fully adept on making an opinion on whether anger is good or bad. I understand that it is seen as childish, yet anger can be a great source for transformation and change.*

## Coal

I  
is the total black, being spoken  
from the earth's inside.  
There are many kinds of open  
how a diamond comes into a knot of flame  
how sound comes into a word, colored  
by who pays what for speaking.  
Some words are open like a diamond  
on glass windows  
singing out within the passing crash of sun  
Then there are words like stapled wagers  
in a perforated book—buy and sign and tear apart—  
and come whatever wills all chances  
the stub remains  
and ill-pulled tooth with a ragged edge.  
Some words live in my throat  
breeding like adders. Others know sun  
seeking like gypsies over my tongue  
to explode through my lips  
like young sparrows bursting from shell.  
Some words  
bedevil me.  
Love is a word, another kind of open.  
As the diamond comes into a knot of flame  
I am Black because I come from the earth's inside  
now take my word for jewel in the open light.

25  
1968

Audre Lorde

'Every woman has a well-stocked arsenal of anger potentially useful against those oppressions, personal and institutional, which brought that anger into being. Focused with precision it can become a powerful source of energy and serving progress and change. And when I speak of change I do not mean a simple switch of positioning or a temporary lessening of tensions, nor the ability to smile or feel good. I am speaking of a basic and radical alteration in all these assumptions underlining our lives.'<sup>9</sup> Lorde Audre (1981)

Reflecting on my practice in school, we have been touching on self-regulation with the early year's children and teaching children what emotions are. *It seems such a bizarre construct for someone to have the authority to tell someone else what feelings are and what to feel. However, I also should see this as an opportunity to reinforce that all emotions are healthy and should be expressed.*

An exercise I can practise in the classroom is switching authority roles and making the students responsible for their own learning. Frances A. Maher's research in the feminist classroom remarks how 'disciplines are evolving towards multifocal and constructivist forms of knowledge, based on the experiences and viewpoints of all groups in society not just the most powerful.' Maher Frances A (1994) by involving other voices there is a shift from a authoritative voice. It is an empowerment to both students and teachers.

*How can we value the unsung voices, which have been shaded by dominant white male voices?*

Interestingly, the catalyst behind Marcel Duchamp's influential 'Fountain', the trouvé urinal piece was rumoured<sup>3</sup> to have been delivered by his fellow Dadaist friend Elsa von Freytag as a présent. The Fountain was seen as crude, confrontational and absurd which were typical attributes of Elsa von Freytag's work rather than Duchamp's. Throughout history men taking accreditation for women's work was normative due to social and cultural factors. Often there are voices behind another person which build their confidence and their own ideas. Collaboration of ideas could be key to successful and well rounded opinions.

Within a creative process there can be collaboration of ideas; each voice in the creation is valuable. There are other people behind, backstage, that contribute to the labour of artworks or are part of institutions that contribute to the overall bigger picture. How can we ensure that we are promoting enough time to everyone who has an input during this process?

Cinithia Marcelle's 'Lengendaries' 2015 work addresses this issue by facilitating formal events, such as a cocktail evening for employees in a cultural institution. The members of staff that wouldn't necessarily be viewed as the "stars" but more as the "regulars" in the establishment, come together at these events. She documents the group in a posed portrait which alludes a sense of formality and stocism, with what looks like a group of misplaced people. There is also a family photo impression in the positioning of the group, which gives it an absurd look, however it highlights the community base or formation created in an insitution.

Celebrating community voices  
in artwork and congregation  
challenges the idea of authority,  
by creating a soup of ideals.

Blending these voices  
together is a playful  
technique to question  
authoritive figures.



A proposal for a new type of spoken authority

How to use your voice - every voice is accepted

Rule 1 - Whispering. We want to hear each other so we must come closer.

Rule 2 - Breathing. Taking deep breaths refreshes the body, refocus your frustrations.

Rule 3 - Vulnerability. Be honest.

Rule 4 - Trust a different voice. Active listening.

Rule 5 - Lost in translation - it's ok to make new interpretations, with consideration.

Rule 6 - Your voice is valued. No matter at what pitch.

Rule 7 - Express - how you feel right then and there.

Rule 8 - Respect every voice - let the voice always have clarity, speak with confidence.

Rule 9 - Inner voice - If we understand ourselves its hard to judge other people.

Show compassion, understanding is through empathy

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Thanks to the Scribble front cover - Elvira, Caro, Nikki, Robert, Carmen, Jo, Marijke, Maud, Adam, Rob, Cyrille, Elke and Linde



**STEVPHEN:** I'd like to start our conversation in a somewhat playful, metaphorical manner, with an idea from Selma James that I recently came across. Selma was describing the advice that CLR James gave her for writing: that she should keep a shoebox, collecting in it various ideas and thoughts. When the shoebox was getting filled she would have all that was needed for writing. If you were to introduce someone to your collaborative work through the form of a conceptual shoebox, what would be in it? What would be in there?

**FRED:** The thing I felt when I read that was, if I were Selma James, I would ask to get clarification on what he meant. The one thing I do that's similar is that I carry around little notebooks and I jot things down all the time. If I don't have my notebooks, I write notes on pieces of paper and stick them in my pocket. What's funny is that I don't think of it as a shoebox, because 95% of the time I write stuff down and that's the end of it. It's more that I have a thought and I write it down and then I never think about it again. Seldom do I even transcribe into the computer.

The one thing that I was interested in about the question, it strikes me, especially in thinking about working collaboratively, with Selma, you sort of don't need a shoebox in a way, because I always feel

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These pages are printed on handmade paper that I carefully crafted from the photocopies I took from Elvira Vroomen's notebook. Her notes on how "culture presents material" mention how "material presents traces of evidence of culture". These notes become traces inside this paper to which I added my references on culture, material and archiving

With images from:

*The Walt Disney Story of Our Friend the ATOM* (1957) by Heinz Haber + *The Undercommons: Fugitive Planning & Black Study* by Stefano Harney and Fred Moten (2013) on the previous page.

And on the following pages (in order of appearance) *Industrial production of paper - Illustration* by Angelha (iStock), *Alex Martinis Roe, To Become Two: Propositions for Feminist Collective Practice* (2017), bell hooks, *Teaching to Transgress* (1994) + *Ricardo Basbaum Capsules NBP x me-you* (2000), *Lygia Clark, Infinite Paper performance Caminhando Walking* (1963) and *AND, Teaching for people who prefer not to teach* (2017).

With traces of notes from Elvira Vroomen inside handmade paper by Marijke Appelman (2018).

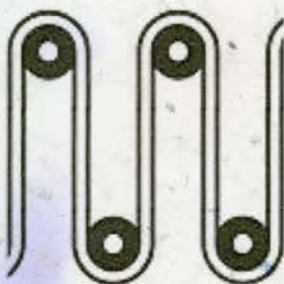
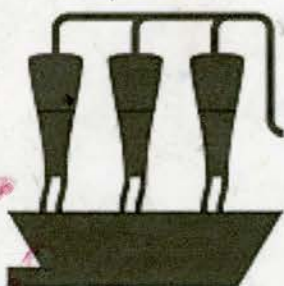
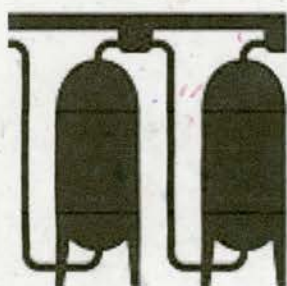


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PEAR

DISAPPEAR







For example, the archive of Libreria delle donne di Milano (Milan Women's Bookstore co-operative) consists mainly of formal publications, and not of more informal accounts of their primary practice, the practice of relations. Their publications theorize that practice and give access to it through some storytelling, but this could be much more detailed and transfer more knowledge of how to do this practice to those outside of the group.

Lindsay introduced me to the term "self-archiving" and we both felt strongly that the practice of self-archiving must create histories of the crucial, but often overlooked importance of relationships in collective politics. Since it is in the traces of daily interactions that the actual practice of politics is best communicated, collecting them oneself is necessary. Through continuous collection of these traces, and a regular practice of selecting from them and making them accessible, it is possible to create a living archive of feminist political practice—a very different process from most forms of history making.

#### Practical steps:

— Install archive boxes in prominent places in the spaces where you gather and work.

— Get into the habit of putting things in them: recordings of conversations, informal notes made during meetings, objects that were used in a project, testimonials from members of the group about their experiences, et cetera.

— Allocate a regular time to sort through and order this material. Try to identify important topics and formats through the process of assessing the material—i.e., really responding to the material rather than preconceived ideas. Establish working groups on specific topics to create special collections.

— Consider the format of how these materials are archived, displayed, or eventually published and try to make it appropriate to the collections.



#### Proposition #1 Archiving Relations developed with Lindsay Grace Weber

What goes into the archive determines what resources historians work with and the way they understand the past. What is deemed important enough to archive is an entirely political operation and often it is the hegemonic habits of existing histories that are repeated. In our discussions, feminist scholar Lindsay Grace Weber brought up the way in which contemporary digital archiving, how corporations mine our data, gives them huge power. However you look at it, what goes in the archive is material from which the future is constructed, and is, thus, a crucial site for intervention and initiative.

Feminist archives, in my experience, don't contain enough information about the social structures of their organizations, probably because these structures are made up of countless spontaneous daily interactions.



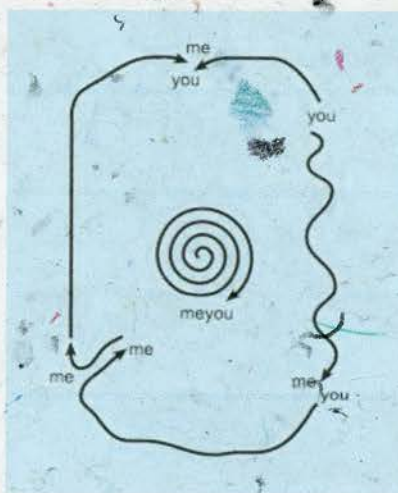
But excitement about ideas was not sufficient to create an exciting learning process. As a classroom community, our capacity to generate excitement is deeply affected by our interest in one another, in hearing one another's voices, in recognizing one another's presence. Since the vast majority of students learn through conservative, traditional educational practices and concern themselves only with the presence of the professor, any radical pedagogy must insist that everyone's presence is acknowledged. That insistence cannot be simply stated. It has to be demonstrated through pedagogical practices. To begin, the professor must genuinely value everyone's presence. There must be an ongoing recognition that everyone influences the classroom dynamic, that everyone contributes. These contributions are resources. Used constructively they enhance the capacity of any class to create an open learning community. Often before this process can begin there has to be some deconstruction of the traditional notion that only the professor is responsible for classroom dynamics. That responsibility is relative to status. Indeed, the professor will always be more responsible because the larger institutional structures will always ensure that accountability for what happens in the classroom is with the teacher. It is rare that any professor, no matter how eloquent a lecturer, can generate through his or her actions enough excitement to create an exciting classroom. Excitement is generated through collective effort.

Seeing the classroom always as a communal place enhances the likelihood of collective effort in creating and sustaining a learning community. One of the major drawbacks inhibiting the development of a learning community was that the class was scheduled in the early morning, before nine. Almost always between a third and a half of the class was not fully awake. This, coupled with the tensions of "differences," was impossible to

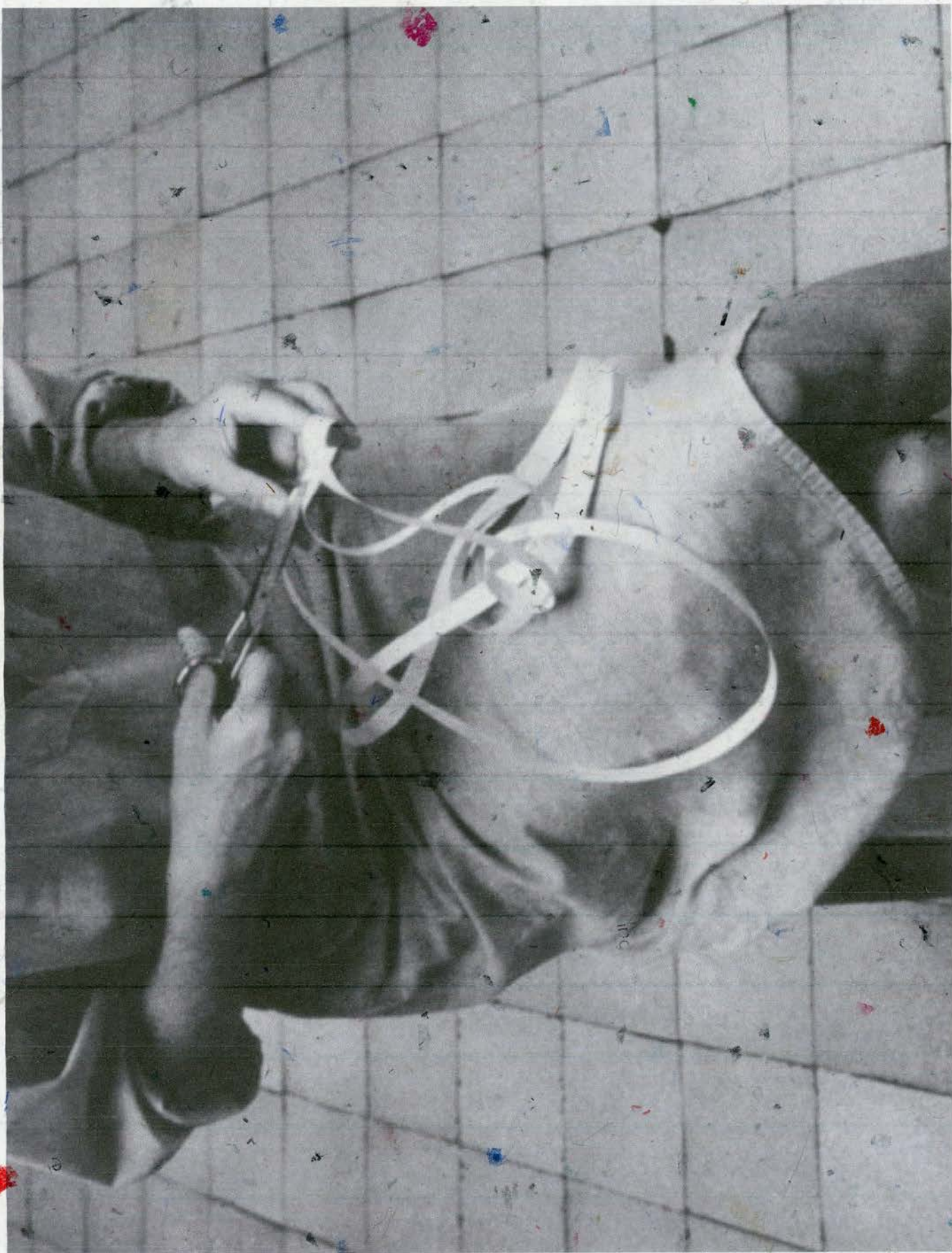
overcome. Every now and then we had an exciting session, but mostly it was a dull class. I came to hate this class so much that I had a tremendous fear that I would not awaken to attend it; the night before (despite alarm clocks, wake-up calls, and the experiential knowledge that I had never forgotten to attend class) I still could not sleep. Rather than making me arrive sleepy, I tended to arrive wired, full of an energy few students mirrored.

Time was just one of the factors that prevented this class from becoming a learning community. For reasons I cannot explain it was also full of "resisting" students who did not want to learn new pedagogical processes, who did not want to be in a classroom that differed in any way from the norm. To these students, transgressing boundaries was frightening. And though they were not the majority, their spirit of rigid resistance seemed always to be more powerful than any will to intellectual openness and pleasure in learning. More than any other class I had taught, this one compelled me to abandon the sense that the professor could, by sheer strength of will and desire, make the classroom an exciting, learning community.

Before this class, I considered that *Teaching to Transgress: Education as the Practice of Freedom* would be a book of essays mostly directed to teachers. After the class ended, I began writing with the understanding that I was speaking to and with both students and professors. The scholarly field of writing on critical pedagogy and/or feminist pedagogy continues to be primarily a discourse engaged by white women and men. Freire, too, in conversation with me, as in much of his written work, has always acknowledged that he occupies the location of white maleness, particularly in this country. But the work of various thinkers on radical pedagogy (I use this term to include critical and/or feminist perspectives) has in recent years truly included a recognition of differences—those determined by class, race, sexual practice, nationality, and so on. Yet this movement forward does not seem to coincide with any significant







Marijke Appelman & Elvira Vroomen



# Teaching

Choose a meaningful object among your possessions

Write a story about the object based on your relationship to it

Ask a friend or relative to write a story about the same object

for people  
who prefer  
not  
to teach

182

Say Hi to everybody you meet, even if you don't know them  
Don't say Hi to anybody, even if you know them

Hi!

ALL DAY LONG

183

Grading students according to criteria we disagree with.  
Waiting for months to get paid (and only getting paid after threatening legal action).

Being a zero-hours-contract teacher is extremely isolating. You just come in, deliver, go home. There's no safety net, no solidarity. There is also no continuity. You will have very intimate conversations with people you'll never see again.

We started compiling this manual because we became afraid that we were losing our ability to care.

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Once you've been 'in education' for a while, it's easy to become cynical. To talk about 'my students' as if you owned them. To dish out the standard advice phrases.

So this manual is a printed reminder of our impractical ideals. We made it to remind ourselves why we are angry about current education systems, norms and hierarchies.

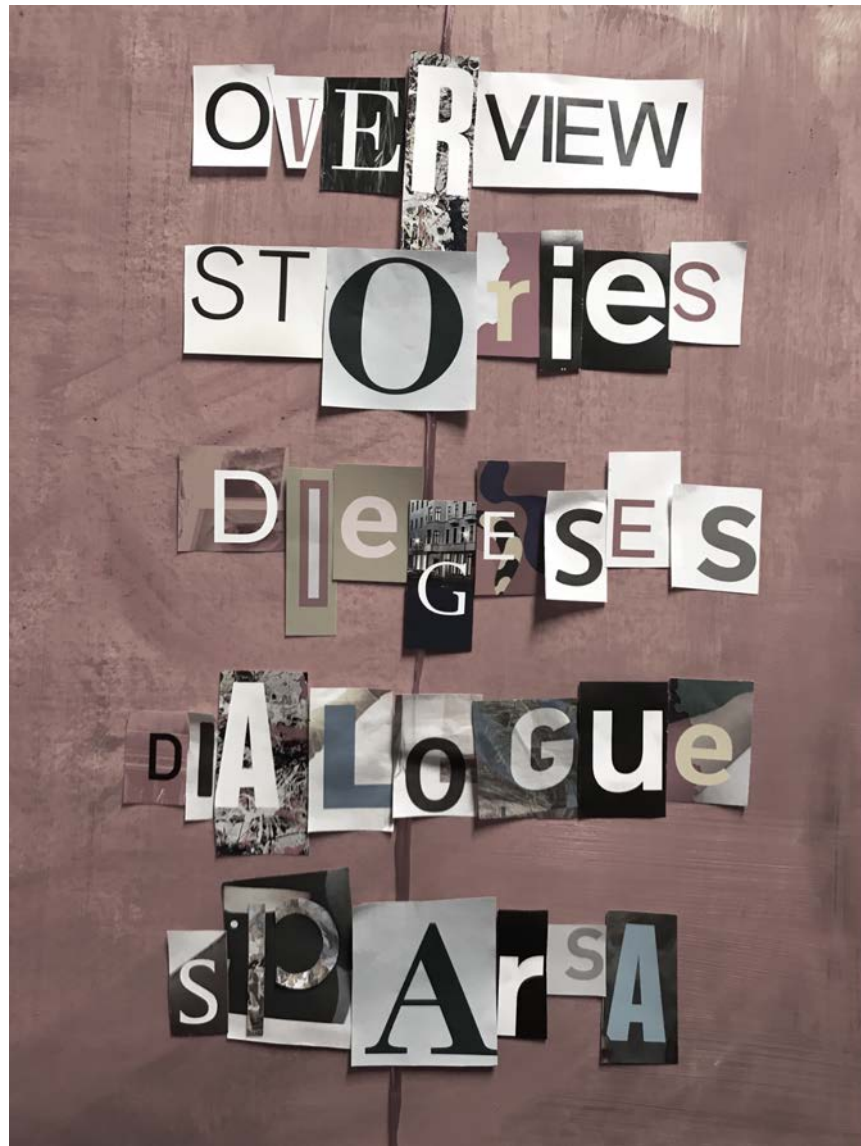
We made this manual because we got bored of providing content for the ubiquitous formats of hyper-individualised-tutorials, success-story-lectures, half-the-class-is-on

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This is SPARSA: The scholar diegeses in dialogue with contacting awareness.



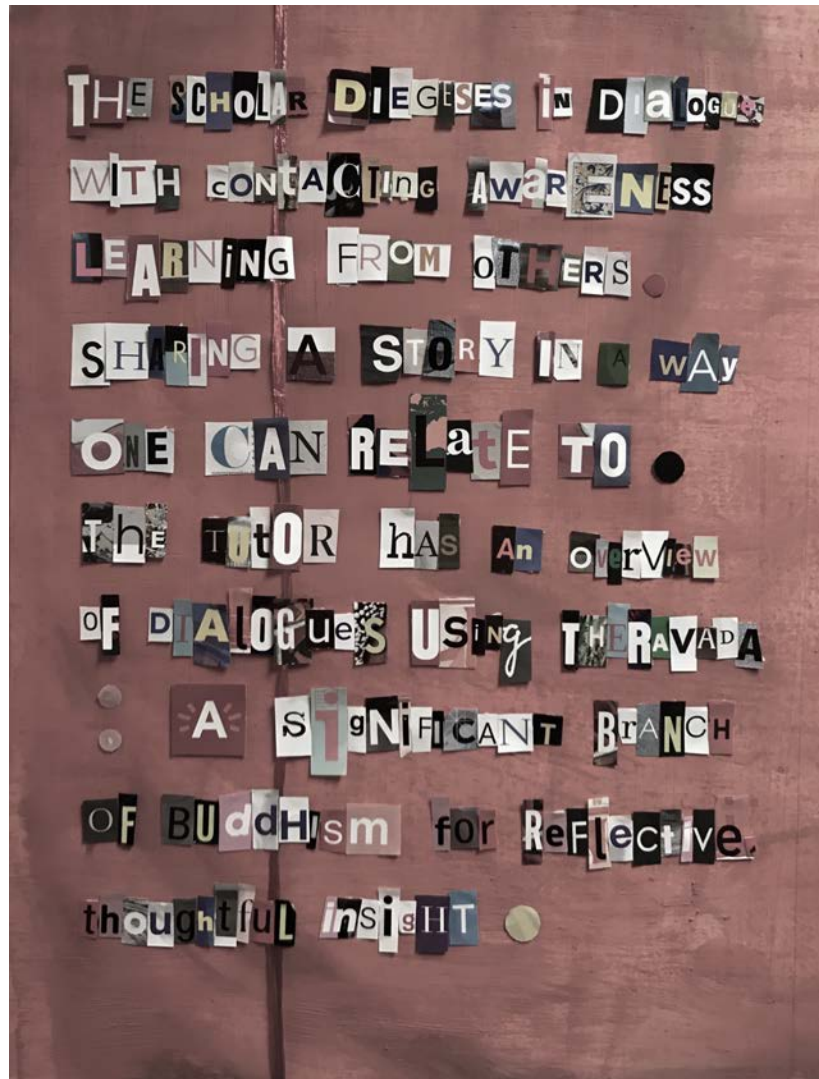
This is SPARSA

“The scholar diegesis in dialogue with contacting awareness.”

It wasn't until I met art educator and researcher, Robert-Paul Wolters at the 10th Berlin Biennale at a workshop about unlearning that I became interested in his stories, dialogues and vision about secondary education in the twentieth century. Questions came to mind such as what is your story? Why do student's need stories? How do tutors and student's share stories?

One year ago, Robert was introduced to the term diegesis while on a study at the “Vrije Universiteit” in Amsterdam, where he received a high-level lecture on theatre and film analysis. The professor, Drs. Gerwin van der Pol of the Amsterdam Film Institute taught the students about observing, structuring, close reading and interpretation of the film. He also experienced thesis lecturers of films as a dialogue; it is this aspect Robert could relate to very much. He quotes “I think an artwork in any medium, either from popular culture or more traditional based, can only receive status as an artwork in the way it communicates and connects with people, and by receiving a response in the form of an emotional reaction or a reverie on its meaning and, or the intentions of the artist(s).” Based on this vision Robert created Sparsa, a manifest that could be used in a classroom environment where the “scholar diegeses in dialogue contacting awareness” as he describes it is a way of learning from others and sharing a story in a way one could relate to and make a connection. He believes that the tutor should have an overview of dialogues using Theravada: a significant branch of Buddhism for reflective, thoughtful insight.

Drs. Gerwin van der Pol used the term diegesis for what he considered the ‘story world,’ meaning the narrative being placed in a fictional time and space. Key to a film or movie to be



Nikki Jackson-Robert Paul Wolters

accepted and maybe even appreciated by an audience, he explains “it is first and most important that the diegesis is accepted. If the audience does not accept the diegesis, for it might show as being vague, incomplete or even totally unbelievable, no one will accept the movie as a whole, even when all the other aspects such as light, camerawork, and acting is at its highest level.” Noël Burch also amplifies this importance in an article published in *Oxford Academic* from 1982, in which he questions the fact whether the narrative is the most important aspect of the film that is commonly accepted by an audience; in his point of view, diegesis rather than narrative is “the true seat of cinemas, power of fascination.”

Robert finds this idea of an acceptable, believable, realistic story world an inspiration, an ‘eye-opener’ so to speak. A teacher can work on all his skills, on a didactical or theoretical level, yet he or she depends on the world in which these skills can be used to make it be accepted at the required standard. This world, in most cases, will be the school itself, as being the physical building or classroom in which the tutoring takes place. Robert states “ I deeply believe that a well-thought diegesis, when considered to be the ‘story world’ of a tutors professional practice, could help to get the whole practice to a higher level. It could add a ‘power of fascination’ to the whole practice of tutoring.” The diegesis in this meaning is a way to help a tutor connect with their students, and, the other way around, to help students unwittingly to pay more attention and find focus, in which they can connect with their tutor and their tasks. When it comes to bonding with students, this brings to mind the other meaning of the word diegesis.

In a classical sense, the word diegesis being of Greek origin, it is the opposite of mimesis. In theatre, it considers the act of storytelling instead of acting. For a tutor, the strength of storytelling is one of the pillars of being in contact with students, and it adds so much to ones practice in each thinkable way. Sharing a story in a way one could relate to, or just be carried away by it, is a skill that separates a good teacher from a great teacher. I also like the quote used by Claudia Rapp in her article about “ Storytelling as a spiritual communication” in which she adds “diegesis in holy scriptures could bring about a transformation of the reader.”

Robert believes that with a spiritual approach in mind, tutors could adopt a more Buddhist outlook to managing a classroom where students and teachers are contacting awareness through

embellished stories while learning from each other with the tutor still having an overview of the dialogues taking place and facilitating the discussions through specific questions to elicit deeper thoughtful insight that encourages mindfulness and wisdom. Theravada the oldest Buddhism technique with the notion of the samsara is adopted on a personal level where discipline, meditation, and knowledge are encouraged through using all the senses.

As a visual arts educator in international education I can relate to Roberts vision of Sparsa as a way of communicating where I had to unlearn traditional methods of teaching to a more fun and exaggerated approach with telling stories to share with my students to encourage a safe space where students feel comfortable to share their stories while working on their artwork. One story that came to mind was about journeys and traveling where I talked about meeting the artist Tanja Ritterbex with her spiky pink hair, clompy, clogs who was an outgoing person, lazy artist and had lots of debt, of course it was an exaggeration and unreal because as we know Tanja Ritterbex is a renowned artist living in The Netherlands and doing well in her career as a professional artist, but all the same we enjoyed the humor, and it encouraged creativity and inspiration for my one of my students to paint a bright pink portrait as a fun character which gave her hope for the future of becoming a professional artist and continuing her study in Fine Arts. I helped her further through asking questions such as what places do you think she would like to visit and see? What kind of artist would you want to be? Which artists would you like to meet? Questioning was used as a way of communicating to encourage stories, visualizing and imagination to connect with the student to create a new character in her portrait painting and likewise, she began to share her stories about art and traveling within Europe and South-Africa. Furthermore, the teacher-student relationship becomes more meaningful where everyone learns from each-others stories within a safe, contemplative and communicative environment of trust, awareness, and mindfulness allowing students to gain confidence to communicate his or her thoughts, ideas, and knowledge. Providing a safe space for students to voice their stories with fantasy or reality, fiction or non-fiction in dialogue, writing or visual communication is essential in art and design education to bring about the best in students creativity and personal expression to connect with others.



A students visual response to a story in the Art classroom.



Here are some more of our stories from students of diverse backgrounds and nationalities from United World College Maastricht, expressing visual culture and creativity through portrait paintings as a dialogue with the viewer.





Stories of Europe



Stories of Indonesia





Stories of Africa. “What is your story?”





# Turn this page.

(slowly)







# Take.

Robert-Paul Wolters & Nicola Jackson







It.

Robert-Paul Wolters & Nicola Jackson





# Slow.











This Chapter is

Recommended  
to be

Observed



Slowly

# Take it slow: the values of slowly observing

Robert-Paul Wolters

By Nikki  
Jackson

and

We live in a hasty time. People almost collapse under the pressure of work and obligations. They long so much to free time to spend, that it generates so much pressure that it simply cannot be enjoyed anymore. Our world is rushed, hectic. News is already outdated before it is printed, the digital highway keeps on racing. Social contacts are superficial, with a simple 'thumb up' or a heart, we show our interest or affection before we rush through. It is a problem that teachers and educators are struggling with: the tension of tension is decreasing. Who still takes the time to read a book when the summary or translation can be found online? Who makes time to brainstorm with others and come up with ideas, if the agenda keeps us in the stranglehold? It is interesting to note that this in no way only applies to the youngsters and / or pupils. Adults (teachers, parents, role models ...) also lose themselves in the hunted society. They too can hardly get away from the smooth communication via apps, from the often superficial contacts with

friends and family via social media. In this way it is not surprising that young people find it difficult, if not impossible, to reflect on their own behaviour, let alone to acknowledge it as a problem. This chapter attempts to recognize the problem, while making recommendations for a different approach.

Both authors realize very well that to get rid of something that is considered normal (especially for younger pupils who are not used to anything other than living with an overcrowded digital agenda in a world that is fast and superficial), requires exceptional quality. Unlearning is a rare quality, which only imposes itself when you are committed to it. Or it is set. To take



distance from what one knows, what is thought to be normal (or right), demands courage and perseverance. The art of slow observation is only a means to this, but as commonly known, the means can also be an end in itself. But that conclusion is personal and for everyone.

The experience of the authors with slow observing as a means to apply the principle of unlearning, originates in Berlin. However, in two totally different ways:

“What would be the purpose to unlearn what we already know and look at art with a new perspective with visual thinking strategies in mind? As an artist and art educator, this is one of the questions I was asking myself during the exhibition at the 10<sup>th</sup> Berlin Biennale this year.

Having recently met my peers from the Piet Zwart Institute I was keen to share my

experiences with looking at art exhibited at the Contemporary Art, Academie Der Kunste and KW Institute for Contemporary Art. My first reaction was to try something new that I had never done before which was to slowly film some of the artworks in the “We Don’t Need Another Hero ” exhibition. Previously when I visited art exhibitions I found myself rushing around a museum in search of the most renowned artist’s works, looking for inspiration and reading descriptions about the artwork so that I knew everything about the artist and the meaning of their work. I also recently became more interested in the **gaze** within artworks and how one should portray such a gaze within a portrait painting to capture the audience’s attention. Having gained inspiration from glancing at the artworks I wanted to use this idea of the gaze only this time I would be the one to step away from my fast pace of life to finally take the time to slow down and gaze at the artworks through the use of a mobile phone camera.” --Nikki

“Although everyday life is already very

demanding in terms of excitement and superficiality, life

sometimes also takes turns that cannot be overseen in advance.

Whether they are in the professional, relational or social sphere is not very relevant; we cannot look 'around the corner'. That idea makes even everyday life stressful, and when a turn comes along, the chaos is complete. With such a starting point (yes) the excursion to Berlin, together with my fellow students and teachers from the Piet Zwart Institute, was a very welcome break.

The visit to the 10th Berlin Biennale, with works of art exhibited at Contemporary Art, Academy of Art and KW Institute for Contemporary Art, was in itself an almost spiritual experience. But it also offered a special moment of rest, in

which there was finally room for reflection. By slowly observing the many threads that life contains,

by mapping and following one by

one, there was a clear moment of reflection.

Time is precious, yes, but taking a moment (or two, or three ...) to slowly observe where a person stands, what the

possibilities are, to determine which path is the right one ... That brings inner peace.

And new energy.” --Robert

It is a special meeting: two artists, both tutors in profession, who have so much in common; in their ambition, in their educational practice, in their enthusiasm and in their excitement. Sometimes things just have to be that way. For example, the authors of this chapter are not by chance, but by fate together. Both experience the pressure of everyday life in an intense way. And both are looking for a way to implement the concept of unlearning in this respect in their educational practice.

It is one of the hardest things for students: taking time to slow down.

This should not be confused with laziness or doing nothing; that students can (as a general rule) do best! It is about the release of superficial observing. And think about it intensively at the same time.

For art teachers, like us, there are different ways to stimulate this. A common technique is that of image analysis, in which the student has to describe a work of art very precisely and in detail. For the teacher as a spectator it is very instructive to observe this process; some may describe a very complex work of art in a few words, but they are often confronted with their superficiality when the assignment is extended. It is a favourite exercise that is very instructive:

Step 1: Extract images from artworks (prints on A4 or postcards), and do this without the students being able to see the images (and thus be able to select). The artworks can be both figurative or more abstract.

Step 2: Hand out lined paper. Ask the students to write their name on the paper. Then they have to make (individually) an extensive and detailed description of the artwork (which sometimes helps: ask them to describe it as if they are describing it to someone who is blind).

Step 3: After 15 minutes (which is far too much for some pupils) you take in the texts and images. Place the images separately, out of sight of the students. Hand out the texts again, yet random. Make sure that the student who receives the text is not directly next to or near the student who wrote it.



Step 4: Hand out drawing paper, and possibly drawing material and color boxes. Ask the students to trace and visualize the described artwork to the best of its ability.

The students probably experience that they lack a lot of information about color, shape, composition, organization. The creator may contact the writer, only orally and without drawing.

the lesson, students can compare the drawing and image. are interesting discussions about the differences. The teacher can encourage this process and indicate slowly (and describing as such) is the essence of task well.

In practise, it might look like this. Let's take this work from Belkis Ayón as a starting point. Picture

Step 5:

and such. showing the

Step 6: After Usually there between the two. that observing accomplishing this

take this work from taken by Nikki.



Belkis Ayón,  
Akademie der Künste, 10th Berlin Biennale, 2018



## Voorstelling

7 mannen zijn afgebeeld. Het lijkt alsof er een ritueel wordt afgebeeld. Een man draagt een kruis waar iemand aan hangt. Dit kan een verwijzing zijn naar de kruisiging van Jezus. Opmerkelijk is dat het lijkt alsof de mannen ~~een~~ maskers dragen. Alleen de ogen zijn zichtbaar. Op de kleren worden verschillende patronen afgebeeld. Het geheel ziet er statisch uit, doordat de personen hoekig worden afgebeeld. ~~Links~~ Rechts ~~van~~ onder staat een man met een vinger voor zijn lippen. Het lijkt erop alsof hij de toeschouwer wil sussen.

## Vormgeving

Het kleurgebruik is heel eentonig. Er is wel een contrast tussen wit en zwart. Het kleurgebruik zorgt voor een lugubere uitstraling. Het werk is tweedimensionaal. De compositie is overal. Het beeld is onevenwichtig, zo zijn er meer personen aan de rechterkant dan aan de linker kant. Er wordt ~~geen~~<sup>niet</sup> duidelijk gebruik gemaakt van schaduw, waardoor het geheel er heel oppervlakkig uit ziet. Er is sprake van overlapping (zie personen rechts onder) en verkleining (zie personage in het midden). Het lijkt erop alsof er gebruik is gemaakt van collage techniek, maar dit is niet het geval. Ik denk dat er gebruik is gemaakt van waterverf of zwarte stiften. Dit komt vooral naar voren bij de persoon in het midden. De kleur is heel oneffen verspreid. Er is geen duidelijke stofuitdrukking, wel de patronen op de lichamen wijzen op het gebruik van stof. Daarnaast zijn de gezichten ~~afge~~ opgevuld met een kleur.



Opvallende elementen in het werk blijven toch wel de persoon rechtsonder met zijn vinger voor zijn mond, de persoon in het midden die een kruis draagt, de skepters in de handen ~~van~~ de personen en de persoon die zijn handen op elkaar legt alsof hij bicht. Dit schilderij geeft een sombere en lugubere uitstraling van de gebeurtenis. Het lijkt ook alsof de persoon met zijn vinger voor zijn mond ons, de toeschouwer, probeert te sussen. Er moet gezegd worden. Het werk ~~is~~ geeft mij geen warm gevoel. Het komt door het kleurgebruik, wat vrij negatieve emoties oproept.

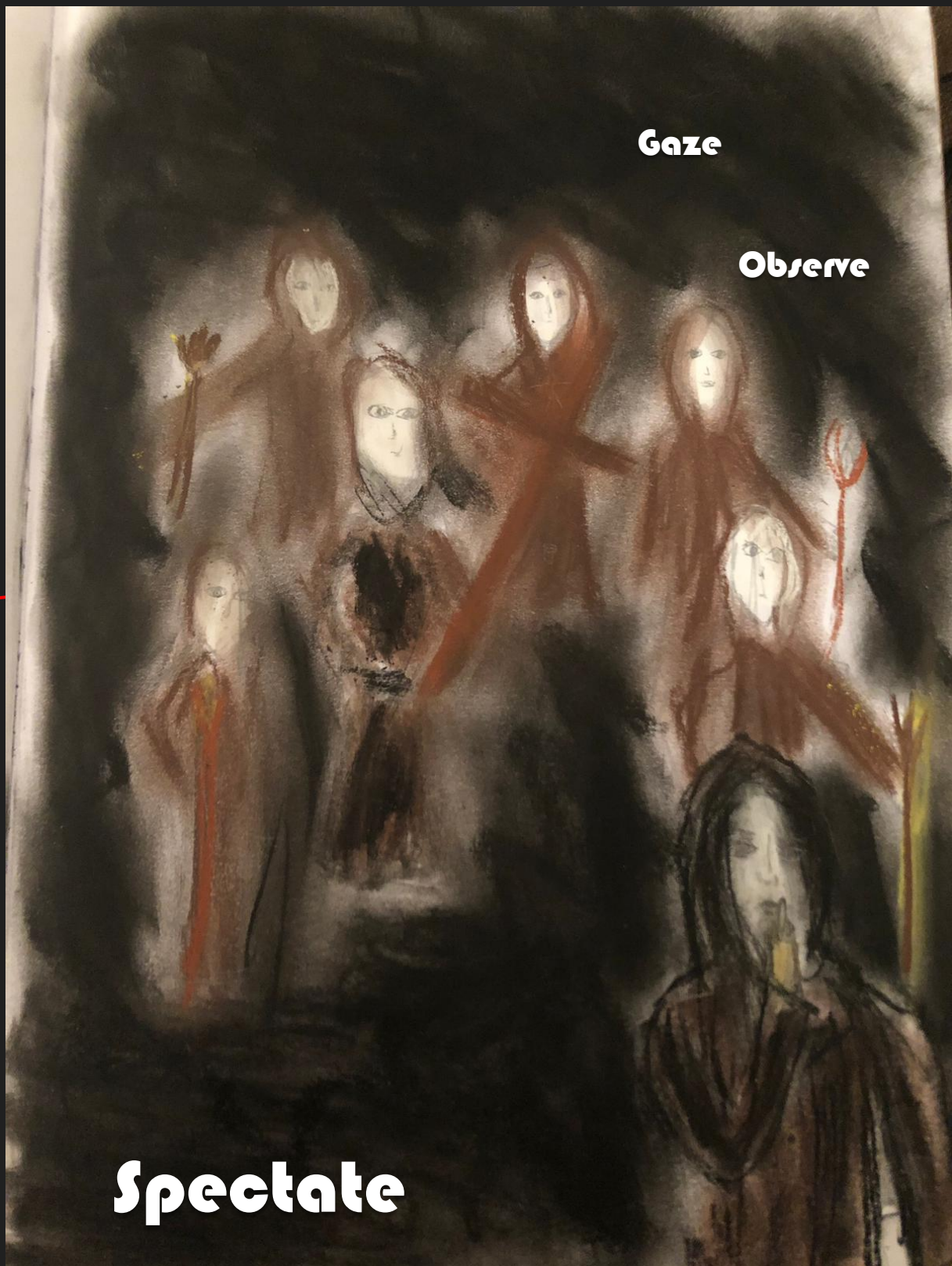
**slowly**

Ik denk dat de kunstenaar het Bijbelse verhaal waar Jezus op wordt gehangen op een expressieve manier wil laten zien dat het heel duister en luguber is. Dit weten mensen wel, maar er wordt verwacht dat ze dit verzwijgen. Je mag er niet over spreken. Het gevoel dat wij tegenwoordig hebben bij de berisping wordt op een expressieve manier uitgedrukt door het kleurgebruik, maar ook door het statische beeld waar je je heel ongemakkelijk bij voelt. De maskers geven ook een heel afstandelijke en onmenselijke indruk.

(This exercise is just a start.)

Text by Zainab Dahly,  
6<sup>th</sup> year student at the Zuider Gymnasium,  
Rotterdam.





Drawing by Melissa Meerman, 5<sup>th</sup> year student at the Vreewijk Lyceum, Rotterdam.



Drawing by Julia Groenewegen, 4<sup>th</sup> year student at the Zuider Gymnasium, Rotterdam.

This exercise is only just one way to encourage slow observing. It is an interesting process, which very well includes the concept of unlearning.

With this exercise, a new starting point can be made, in which students get the role of spectator, through which they better understand artists (and art). If they understand that the artist is primarily a creator, someone who makes things from a certain thought, with a well-considered medium and appropriately chosen visual means, then that gives the peace and space to talk to them about the deeper meaning of art.

Slowly observing as a means,

not an end.

# MULTICULTURALITY

BY MAUD BERDEN AND  
ROB WIERINGA

This chapter can best be viewed as a mindmap.  
The collection of thoughts, images and quotes are  
associative reactions on the words provided by Maud.  
The chapter is written from my perspective as an  
educator in vocational media design.

Otherness  
Multiculturalism

System  
(White) Saviourism

Opacity



<http://visualizingmath.tumblr.com/post/82127796274/scienceisbeauty-this-thread-is-porn-for-nerds>

#### THE INITIAL CLASSROOM

Forces that exist between sameness and otherness, to me seem like some sort of magnetic fields, **INVISIBLY ATTRACTING OR REPULSING**. An intangible, emotional field of presumptions that can be felt in a group.

# Otherness



I saw a link between these untangible forces and specific literature I studied in regard to my own thesis: "Self-Theories" by Carol Dweck. **SELF-THEORIES —MEANING SYSTEMS—** are very important in the shaping of thinking and **SELF-ESTEEM**. Praising children within a notion of fixed intelligence may create a helpless response in the face of obstacles (Dweck, 2000). Isn't it so that a **FIXED NOTION OF** your own **CULTURE** **CREATES PEOPLE'S DISTRUST OF OTHERS**, a **HELPLESS RESPONSE** when facing a 'other' or (cultural) identities? According to Dweck, a helpless response even degrades logical thinking and deploying effective strategies in one's repertoire: negative emotions and "flight from the problems".

The parallels of these pedagogical theories with social issues surrounding cultural pre-perceptions are striking. A helpless response can involve: 'negative memory', 'sidestepping', 'change the rules' —being less serious— and 'negative play' or negative behaviour.

A notion of malleable intelligence however, boosts self esteem in the face of 'difficulties' and creates a positive mindset.

We as educators need to **ENDORSE A MALLEABLE NOTION OF CULTURE**, and make acceptance of otherness an integral part in developing self-esteem.

*"The self is made self by separation from the other. Being the same, therefore is impossible. Sameness is unutterable. Difference is unutterable."*

—found in material provided by Maud

OTHERNESS AND  
MULTICULTURALISM  
IN A CLASSROOM  
ENVIRONMENT

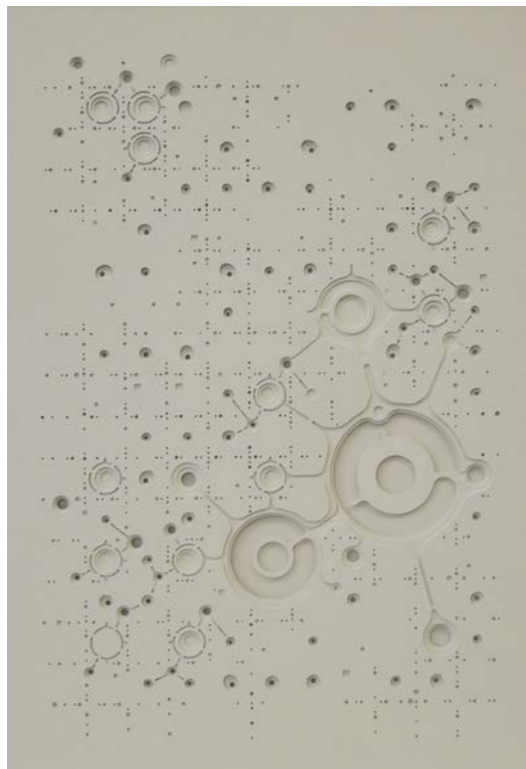
# Multiculturalism

In regard to students I work with, vocational students between 16 and 25 years, I would like to broaden the general notion of multiculturalism as just being 'ethnic pluralism'. It is perhaps a stereotypical specification in it's own. Students encounter **MANY MORE TYPES OF CULTURAL FRICTION OR UNION THAN JUST ETHNIC ONES**. Of course I do not want to downplay the existence of ethnic inequality. Multiculturalism in this sense can also involve other cultures and (juvenile) subcultures such as: streetculture, business cultures during internships, city culture, rural culture, online culture, school cultures, family cultures, the friction between generations, etc.

Maybe we need the word **MULTI-INDIVIDUALISM**, to provide an introspective viewpoint towards social relationships that (young) people develop, and their place in it. I do not choose 'multi-identitalism', because *identity* may imply a constructed 'image'. but *individuality* promotes a strive for objectivity (also see *habeas corpus* on the last page of this chapter).

Of course, the world is smaller than ever before. We come **IN CONTACT WITH OTHER CULTURES** more than ever. We can divide these contacts to **BROADEN OUR NOTION OF 'WE'**, **BEING CURIOUS IS A PROFESSIONAL NECESSITY FOR DESIGN AND ART STUDENTS ALIKE**. Being socially curious is the essence of them being able to react creatively on their environment.

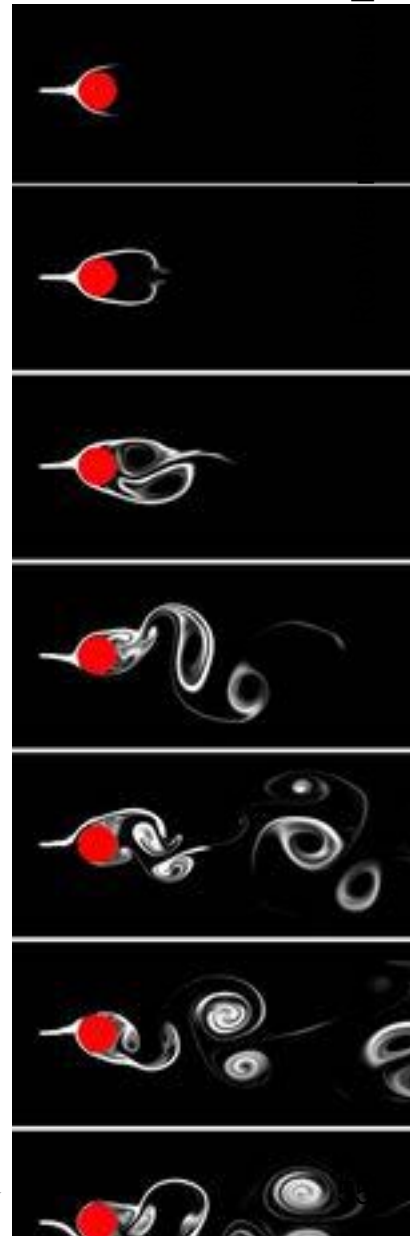
"If you could choose which colour your skin had...  
...no serously, if you could choose: which exact colour would you choose?"  
—overheard in an informal discussion in class between two befriended first year students, noted in my fieldbook, november 2018



TENSIONS  
FRICTIONS  
INFLUENCES  
RELATIONS

<http://www.thoughtform.co.uk/codegarden/>

<https://www.itsokaytobesmart.com/post/37491177843/a-simulation-of-the-vortices-simulation-by-andrew>



Being in a system can have a unifying effect. When a system is endorsing certain characteristics, an identity or means of identification, I imagine it being like a **UNIFORM**.

**UNIFORMITY** can be a way to establish an equality and creating a unity. In many ways it can have a **CONSTRUCTIVE EFFECT ON THE 'UNIFORMISTS'**. It can create a positive power of numbers or a structure within which one can succeed or by which one can measure that success. But by projecting a uniformity, you at the same time exclude the non-conforming from that uniformity. **YOU FIT IN, OR YOU DO NOT.**

*"By wearing silly glasses, you don't stand out here —silly glasses are the uniform of the elite."*

—Herman Koch in 'Geachte Heer M'

#### **ART EDUCATION SYSTEM: STRUCTURE OR PRISON?**

As educators we are representatives of the school system. In **VOCATIONAL EDUCATION** **ESPECIALLY**, we train, and in the end assess our students in a quite **'DESCRIBED'**, not to say **'PRESCRIBED'** and staged design process, which perhaps leaves no real room for interpretation. Of course the structuring character of a described design process can be helpful to provide a framework and help to define moments of decision making, but the *creative* process can very much be smothered when **OVERLY-REGULATED**. The process **SHOULD PROVIDE HELP INSTEAD OF DOWNPLAY**. We must safeguard to let the student be a [social] actor in their learning process. The course program is not in a way of establishing development or being stimulative and instructive in its own right. The program does help, but it is essential to create **A SAFE AND TRUSTWORTHY INTERACTION** between student and teacher. A qualitative relationship with students is essential. Therefore, we as educators have certain influence on young people in a very important time in the development of their identity and vision as artists and designers. Luc Stevens states that a qualitative relationship between the teacher and student is necessary to let the student see themselves as actor in his or her own development (Stevens, 2015). (Art) educators must build an effective and creative relationship with students, to connect with references and make them curious.

*"As [...] the cold, materialistic intellect replaces the sentimentality of romanticism, life becomes nothing more than a technical problem [...]."*

—Henry Kissinger, from 'Kissinger: 1923-1968: The idealist' by Niall Ferguson

*"You need me,  
I don't need you."*—by Maud

# System

**GRID**

**PROFESSIONAL CONSTRAINTS**

#### **ETHICAL PROBLEM:**

Media design is very much more embedded in **COMMERCE** than art. It's part of a system that has the purpose to **'AMAZE AND SEDUCE'**.

A system has values you adhere by. Values define culture. Therefore a system has a culture.

Art describes, reacts on and dares culture.

Therefore the system of **ART** education **SHOULD** describe, react on and **DARE IT'S OWN CULTURE** and its own values.

These contradictory forces, for me, sometimes create an **ETHICAL DILEMMA**: how to promote critical thinking and at the same time foster students to become part of system that by nature aims for commercial seduction.

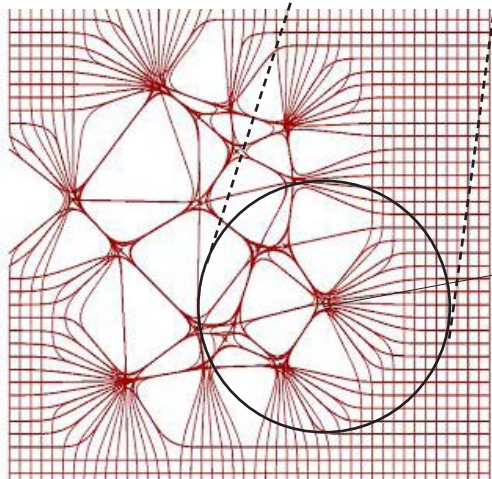


THE 'SYSTEM'  
WE OPERATE IN  
AND  
THE DANGER OF  
SAVIOURISM

The desired situation:  
a system in which you  
can move freely and  
individually.

Grid Studies  
— 2013/04/01

<http://hellohaters.tumblr.com/post/89407574853/skullvisiter-generative-sketches-grid>



<http://formularch.blogspot.com/2012/05/gh-grid-pinching.html>

THE DANGER OF

# (White) Saviourism

*"None are more hopelessly enslaved than those who falsely believe they are free."*

—Johann Wolfgang von Goethe

SELF-AWARENESS OF  
THE EDUCATOR

*"I was the white woman who could single-handedly lift up the students and offer them what their community could not. Dedication and perseverance on my part would allow these extremely bright young students to overcome the adversity they faced they faced. I would be their heroic guide to support their own inspiration.*

*Seeing the racism in those ideas took a while. I had to recognize that regardless of my efforts I was one more well-intentioned white girl who showed up in the community intending to make a difference, knowing virtually nothing about the people who lived there and lacking the skills and commitment necessary to educate the students successfully for the long term."*

—found text by Maud

*"For me, not only good or bad exist, but many nuances in between. [...] The real tragedy [...] is not in choices between good and bad. Only the most harsh people consciously choose the bad. [...] Real dilemmas are difficulties of the soul [...]."*

—Henry Kissinger, from 'Kissinger: 1923-1968: The idealist' by Niall Ferguson

# Opacity

PROPOSITIONS

PROPOSITIONS  
REGARDING  
OPACITY,  
HUMOUR AND  
BEING AN IDIOT

*"She had seen a fight in the air above the fields behind the house — a crow ceaselessly attacked a magpie, the birds made hell of a noise and sometimes twirled around each other, veered away from each other, darted on each other with true death contempt and tried to strike each other in the flight with their slashing beaks. She had been watching the circles in which they moved."*

—Stefan Hartmans in 'Oorlog en Terpentijn', p. 111



Martin Parr  
GB, England, New Brighton. From 'The Last Resort'.  
1983-85.

**HABEAS CORPUS** is a legal action through which a person can seek relief from unlawful detention. It literally means: "that you have the body". One of the rules of habeas corpus is that the suspect is to be led in front of court in person.

In my opinion it is **THE EXACT OPPOSITE OF STEREOTYPING**. Stereotyping is judging a group on suspicion of its nebulous generality and not the judging of one single 'tangible' person, the habeas corpus. Stereotyping is an 'unlawful' detention of the individual.

Humour can question the system, (self)relativate (cultural) tensions and hierarchy and help relativate myself and all others. It can create a unity in positive emotion. It is a fluffy and cuddly weapon by which I am able to level and disarm negativity and shift perspective.

**OPACITY** is the struggle against reductive thought. Opacity **IS THE ACCEPTANCE OF DIFFERENCE WITHOUT HIERARCHY**.

It is about acceptance that you do not need to fathom the other, to recognise the other.

Opacity should however not mean that you can 'dismiss' facts, only that you don't always need them. The problem, maybe especially in this era, is that opinions can be brought as facts, and facts can be presented in a distorted way. The notion of opacity, a struggle against reductive thoughts that are based on science, can be a very attractive way to perceive differences. **IT HOWEVER PRESUMES A POSITIVE DISPOSITION**.

The lack of facts, or the reluctance to use those facts as a relativating tool when needed, is what can create polarized views. **THEREFORE**, in my opinion, **SCIENCE CAN'T BE RULED OUT**. However, science can have a negative impact when being opinionized, or when its information is only partly used for the benefit of an opinion. **SCIENCE** therefore **MUST REMAIN OPINIONLESS**. The *position* of science seems ambiguous, not to be ruled out, but resisting to be pulled in, and maybe sometimes it needs to be an idiot.

**OPACITY AND SCIENCE MEET IN THEIR INDIFFERENCE OF DIFFERENCE.**



(Input from Sam, Abi,  
Dianna, Ashley and  
three nice people in  
the research station)

Developed by Jo Willoughby

in conversation,  
exchange and  
collaboration

with Carmen José

(Several exercises in

drawing perspective.)

# Exercising Perspective

## FROM ABOVE WE MOVE UNCOMFORTABLE AND SLOWLY, SLOWLY

*I would like to propose a few exercises in perspective.*

In art school we are taught how to draw objects in relation to one another, to think about their position and connection, to consider them spatially. Through practice we learn how to consider different viewpoints, we become familiar with distance, between ourselves and the world around us.

*We call this drawing with perspective.*

## FROM ABOVE WE MOVE UNCOMFORTABLE AND KEEP QUIET

*How can we consider perspective?*

To think about perspective we need to judge the importance of things in relation to other things, we need to figure out our point of view. In education we are on a journey through view finding. We are fully committed to a process of situating ourselves in our own views and the associated (or disassociated) views of others.

We build these perspectives amidst the framework of our academic curriculum, guided, coached and supported by a range of tutors, administrators and service staff

toward the notion of accumulated knowledge<sup>i</sup>

Amidst this navigation from half empty to full, the Bachelor to the Master, I propose that we must take space and time to collectively situate ourselves in relation to the system of the university itself.

## FROM ABOVE WE MOVE UNCOMFORTABLE AND VIEW BELOW

We cannot ignore our position as students on the Higher Education conveyor belt.

We've accidentally found ourselves carried along by the neo-liberalist and the capitalist ideals we were always so uncomfortable with. We're part of the system. We're being efficient. We're outsourcing. We're professionalising. We're administering and deciding. We're outputting and inputting. We're insecure. We're consuming. We're bodies...and bodies...and bodies.

*I propose that we slow down.*

And take time.

We must make ourselves an impracticality, a glitch, a way to stifle the flow of things so we can gain perspective on ourselves and the position we find ourselves in.

It feels like an impossibility perhaps to take heed of our pace, we have deadlines to meet, grades to attain, yet if we get stuck in this flow, then what will in the meantime float on by?

The predominant view on what is a valid way to spend time within the academy is dictated by short terms goals, we are bodies involved in a quickness, a transience, a temporary community, a temporary commitment.

*I propose that we attempt to see our position in relation to the structures we work within.*

## FROM ABOVE WE MOVE UNCOMFORTABLE AND AMALGAMATE

We float within pools of bureaucracy, there is little room to impart critical input and we (the body) remain removed from the institutional based, curriculum based and day-to-day based processes of decision making within the school. Efficiency, as a principle of neoliberalism, is at the roots of the formation of hierarchies<sup>ii</sup> [Mielke, 2015]. But when we speak of efficiency or *rendementsdenke*, we speak of a fastness that leaves certain bodies behind. The loudest voices are heard, the privileged, who are told by society that they can stake a claim will be the bodies that fit neatly into the (efficiency) race.

## FROM ABOVE WE MOVE UNCOMFORTABLE AND IGNORE PRIVILEGE

To know there is a structure which governs, yet to not know the how, the why, the who, is alienation at its core. We are further distanced being on the outpost of the Hogeschool Rotterdam, the gulf feels present. We're disconnected.

*So, how do we relate to the system?*

We're hesitant. The fluidity of things feels stifled. It's out of our hands. To sit alone outside of the structure risks the potential of feeling dominated by it. To sit outside together could be liberation from it.

*Should we aim for a common collective curiosity? Can we bring it back to bodies in this space together?*

The feeling of exclusion isn't unfamiliar for some, and the exclusionary nature of the-way-things-work in the academy only reflects the exclusionary nature of the-way-things-work in society. How many groups among us within society have been told too often that they need the Yes's the No's and the Maybe's decided for them?

## FROM ABOVE WE MOVE UNCOMFORTABLE AND OMNIPOTENT

To subvert the hierarchies that keep us perpetually at a distance we must propose that learners (and colleagues), by osmosis, must seep into all areas of the institution, to attempt to create a blurring of the power structures we recognise. We must de-compartmentalise.

## FROM ABOVE WE MOVE UNCOMFORTABLE AND TAKE CHANCES

We're in the Black (zwart) box of meritocracy, a system itself that gives more advantages to the already advantaged, complex mechanisms that are structurally unequal replicate themselves through their own lack of selfawareness.<sup>iii</sup>

*Perhaps the question we should ask ourselves is how do WE WANT to relate to the system?*

When I think of FEEDBACK, I think of the scream given when a speaker and



microphone loop sound into one another. The piercing and distinctive sound, an un-ignorable feeding back, is perhaps a model I am proposing for the institution. A chance to scream together (us, them) in beautiful discord, a sometimes unpleasant sound, but a sound none-the-less. Otherwise 'feedback' into the institution is valued only as if we were rating or aiming to approve upon our *own* satisfaction. And so, are we in this on our *own* or do we see ourselves as a (student) body that moves together?

With this collective curiosity perhaps we can start to ask: How do *we* fit, how do *we* relate to this opacity, to this structure that barely allows *us* to peek through its windows and knock on its doors?

## FROM ABOVE WE MOVE UNCOMFORTABLE AND HAVE POTENTIAL

The gap.

We find a gap to be in together.

*I once bought a CD and on track 3, about 2.5 minutes into the song was a 10 second gap. The gap was a void of possibility, a chance to occupy, to fill a space with my own (or many) voices.*

Can we envisage this university as an evolving entity that can be informed directly, deeply and completely (and not superficially or decoratively) by the *unrecognised* knowledge, conversations, concerns and experiences of the people that move within its walls?

## FROM ABOVE WE MOVE UNCOMFORTABLE AND REPEAT OVER

And within the walls (surrounding and towering), how can we dismantle or unlearn our *own* racisms, sexism, prejudices that we

have built unconsciously for those who are 'other' to us? How can we step outside of the systems we have built for *ourselves*, in which we listen only to our closed circuit of friends, of people in our classroom with the same opinion, of people from the same country who already possess our belief system? We must remain critical of the systems we sit within, yet not ignore the elite systems we may in turn create around ourselves.

*I propose an opening out, an unfolding.*

We must truly lay bare all of our vulnerabilities, our weaknesses and reticence, we must be visible and we must be clear. All belong<sup>iv</sup> and all are welcome here.

## FROM ABOVE WE MOVE UNCOMFORTABLE AND TOGETHER

*And how do we create chances and opportunities for all voices to sing? How do we input into this system, in a meaningful way?*

It is my belief that collectively we can elevate the voices of each one of us, to foster an environment where no voice is silenced. Can we take the restrictions we feel and turn this into a freedom? We are students, questioners, it is our space to consider the boundaries and question the very things that we are implicit in, as well as all the things that went before.

*I propose that this text cannot be finished alone.*

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<sup>i</sup> Krauss, A (2018) Lifelong Learning and the Professionalized Learner. In: *Unlearning Exercises – Art Organisations as Sites for Unlearning*. Utrecht / Amsterdam: Casco Art Institute / Valiz. Pg 74

<sup>ii</sup> Mielke, S (2015) *Neoliberalism and the Public Good in Higher Education*. Bachelors Thesis. Wageningen UR

<sup>iii</sup> Arthur, M & Renshaw, S (2017) Waking Yourself Up: The Liberatory Potential of Critical University Studies. *Radical Teacher* [online] No. 108, Pg. 8. Available at: <http://radicalteacher.library.pitt.edu/ojs/index.php/radicalteacher> [Accessed: 05 Nov 2018]

<sup>iv</sup> Mbembe, A (2015) *Decolonizing Knowledge and the Question of the Archive* [online] Available at: <https://wiser.wits.ac.za/system/files/Achille%20Mbembe%20Decolonizing%20Knowledge%20and%20the%20Question%20of%20the%20Archive.pdf> [Accessed: 05 Nov 2018]

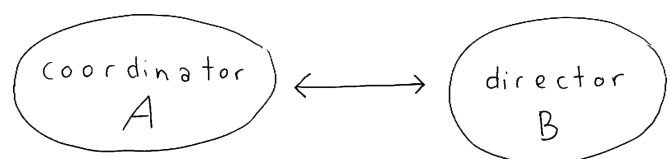
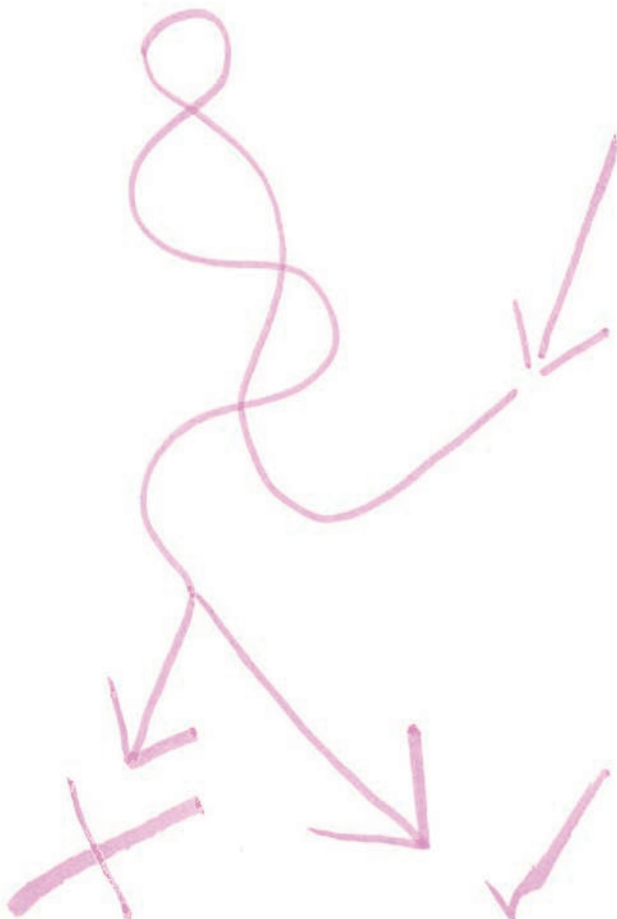
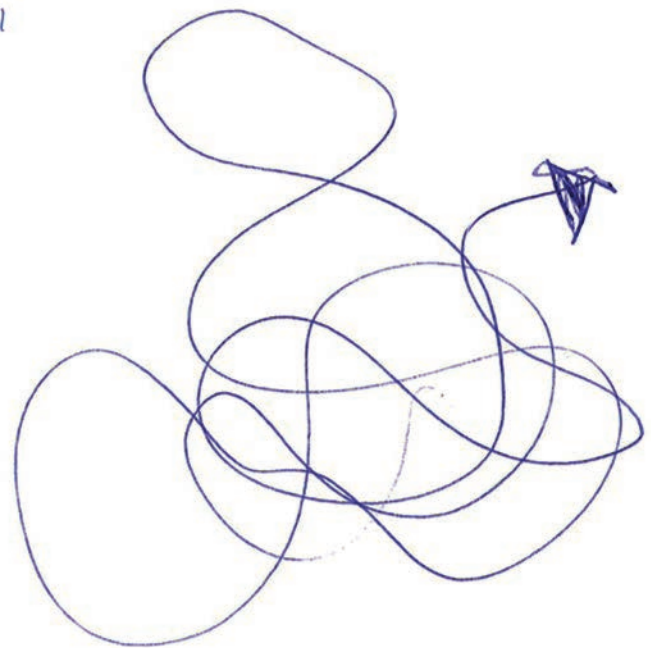
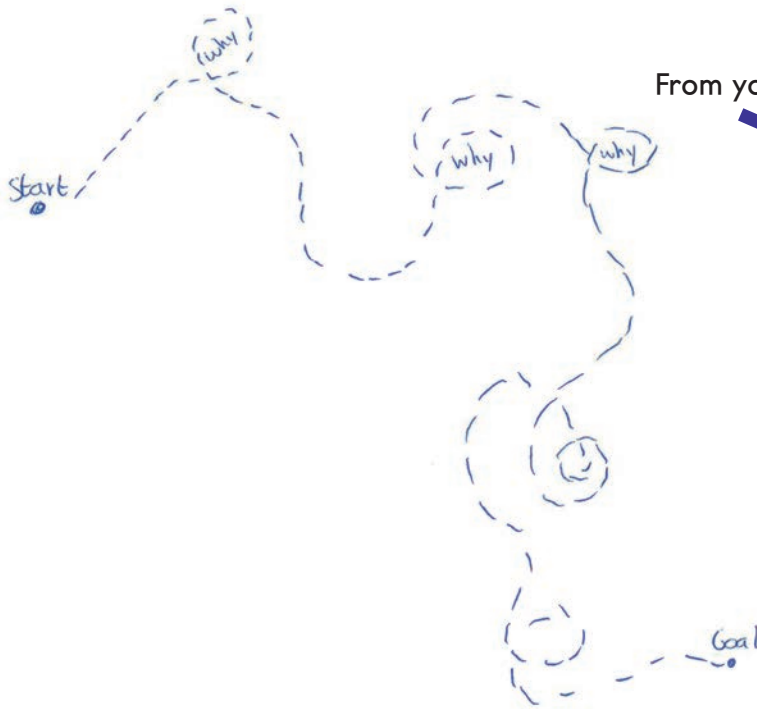
# Drawing

## Exercises

From your perspective

Draw how the structure of decision making works in the academic institution.

This is a dynamic structure and will be optimised through a continuous quality assurance process\*





ME

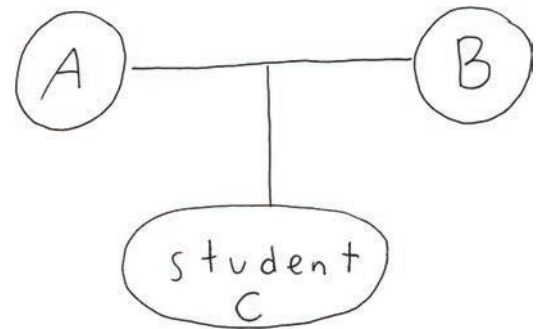
THE STRUCTURE

Re:



SOMETIMES:

HOW IT SHOULD FEEL:



Drawing

Exercises

From your perspective

Draw where you fit into the structure of decision making within the academic institution.

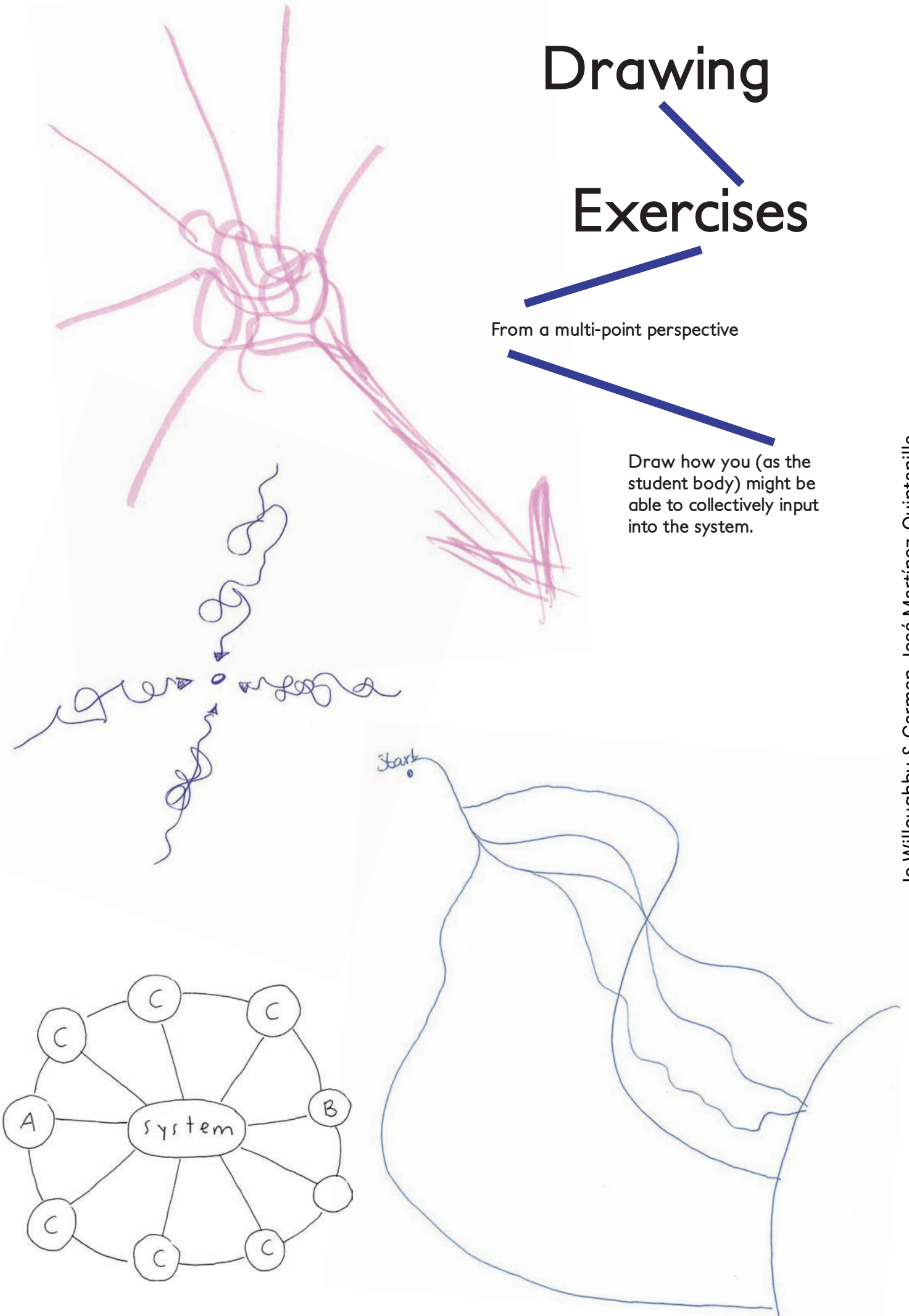
↳ how it feels now or how it should feel?

# Drawing

## Exercises

From a multi-point perspective

Draw how you (as the student body) might be able to collectively input into the system.



POST CARD

Address only to be written on this Side.

From the Wilderness,  
with Love xo

510:05

23080

Adam Marcus Patterson





VEGETABLE SELLER, BARBADOS.

...AND THEN YOU HAVE THIS ENCOUNTER WITH THE CULTURES THAT HAVE NAMES FOR THINGS, THAT HAVE CHRONOLOGICAL ENTERPRISES AROUND THE NAMES FOR THINGS, AND THEN YOU HAVE TO ACCOUNT FOR YOURSELF.

You come into this world wearing a mask. It's uncertain whether it's yours or a gift from someone else. Dug into your skin, you feel the weight, dirt and grease of your face congealing to a paste of all your mothers' history, caked atop your pores. And then you feel the spit of someone else's words clotted in your temple and suddenly, your mother's fat feels neither warm nor familiar to you. Pressing your frightened fingers against this waxy face of grease, you can make out the words carved into this most imposing gift. They are all names for you, names given to you, names cut into your skull, names lashed against your back, names your mother kissed you with, names you don't remember and names you'll never forget. And not just for you but, names for where you come from, names for your shade of skin, names for who you want to love and who you want to fuck, names for your place in this world, names with which to plant your foot on one man's face and to wedge your own beneath another's.

But, it's not only names. You feel a map of images unfurling beneath your fingertips; they come to you in flashes within the darkness of your closing lids. The postcard picturesques carve up your land into sand and sea and palm trees fall from the sky. Dropped in the market, the anthropologist – now tour-guide – crowns you with yams, names you by profession and remarks on how sweet you've become (*for something so dark*). The camera snaps and the mask grows thicker. Postcard for passport, all you can recall is what you do and where you come from; your face probably got lost in the paperwork. Eyes for sugar traded for tropics, it's amazing they can still see you, beneath those gifts of names, beneath those stories told. Pulled into this world of masks by a tide of names and forms, the cleave of your face from your smothered skull may find you returned to the darkness of all things unseen, unnamed and uneaten. What will find you in the absence of a name?

73082



Sugar Cane.

TO NOT BE VISIBLE IS ACTUALLY BETTER,  
BECAUSE THEY'RE MOBILE.

Mask chucked in the gully, gods hidden up your sleeve; you bury yourself in the cane. When you move neither as the plough nor the whip, eyes can't be gouged to describe you. A maroonage from names loosens you to cane, as these fields beyond recall can also be your wilderness. A betrayal of expectations dances the flesh from your body's fixture; the joys of disembodiment. Deviating from your given face and disguised beyond labour, you refuse the right to work. Through necks of cane with cloaked cutlass grace, you move like the smoke of a leisured pipe. In abjuring the named body, the forms you refuse defy all limit. No longer explaining yourself, your value neither sits in marvels of the surface nor duties of the body. For, if they saw you now, they couldn't comprehend the magic.

For, when you refuse to speak of yourself in those same old words spat on your mother's back, the infinity of "who you could be" opens new worlds of meaning; because why should you need to bend the tongue to fit through the needle's eye of a tourist's gaze? Instead of folding banana leaves into birds of paradise – tokens of your hospitality – hold mind's eye's heaven under fire and become a hell to behold; for, all that is indeterminable is a monster that can't be looked at, a sun of indiscriminate wrath. Take your image from out their mouths and lay unseen between the wood and the trees. Don't be thrown overboard with your pockets filled with names. Unpick their stories from the hair of your world, envisioned beyond both digestible logic and coherence.

73080



Barbados

Statue of Lord Nelson, 1812

J. H. H. Salford & Co., Barbados



Statue of Lord Nelson erected 1812 in Barbados  
This was the very first Statue erected to his memory; it was unveiled by two lieutenants who had been in the battle of Trafalgar with him.

...THE VACANT CONCRETE PLINTH WHERE  
SAT CONTEMPLATIVELY FOR MORE  
THAN YEARS. WHAT FUTURE  
POSSIBILITY DOES THIS OPEN SPACE HOLD OR  
ENABLE US TO FORETELL?

It was a dewy orange November morning when that statue pissed a streak of yellow across his coward's chest. Your eyes lit to hotter hues as you scanned over his defamed flank. Some man of apparent importance – an importance never known to you, centuries before your white father squirted you yellow into your mother's black belly – standing there in infant's disgrace, his stink trickle yellow drying in the sun. You could only laugh your yellow teeth out your mouth like dislodged ivory keys playing fun at this now-yellow bastard's upheaval. And then, sinking your smile back into the gravity of pursed lips, his throne catches your notice; that pedestal once keeping him a god's pace above you no longer sat a fool. In that cloven yellow gash draped along his plinth, you peered into the depths of possibility, an underworld illegible to both the statue and its claims.

Drawn to its sub-terrain, you spied a wilderness staring back at you from the cracks of this ruin. The gape of this man's wound winked at you and the passage of its lids would slice you open to worlds of new potential. For, you always somehow knew this man's words would fail, you knew his stories would wrinkle rust just like his copper-green skin; you knew the façade would fail as every untamed thing beneath the pavement bubbled eagerly to meet you again. Your runaway fever never cooled and your village would always be hidden somewhere in the trees. You just never assumed it would rear its head from a faltering monument's sigh; you could never assume your garden's water would be found running in the shameless veins of settlers. Even if a beast's meat is poisoned to the bone, opening its breast and resting in its entrails' hearth still would warm you in the coldest drought of night. You found a wilderness buried in his belly, now let wilderness find you. From this monument of calculated order, your wood ant ideals chewed home to the surface. Find your nest eggs hatching in the wreckage; worlds that move like worms, worlds that grow like weeds.

83082



IN CONTRAST TO THE CATALOGUED,  
MONOLINGUAL, MONOCHROME WORLD [...] IT  
IS SEEN TO BE THE REALM OF THE UNSAYABLE  
WHERE INFINITE METAMORPHOSIS PREVAILS.

You knew what a germinating coconut looked like before you'd ever seen an eggshell. And so, a germinating coconut taught you what an egg was; a seed of infinite potential that only hatches under a smother's care. Throw an egg in a gully and a mongoose will suck it dry. Throw a coconut in a gully and you've planted a forest. An egg is a trick, while coconuts are a miracle. Its sprout promises an 'elsewhere' inside. Though its shell can't be split with bare hands, you run your fingers through, hoping to grab that which eludes you. Shake it to your ear and you'll hear a reservoir of potential stored in its wooden skull. In raising this unborn forest, what new ways of seeing and being may emerge in the undergrowth? By your tired wrist's fling of this tropics' grenade, your wilderness bursts into flames of bush. Walk into the fire and don't look back.

Once you saw the plinth was rotten, you knew the whole city must have been too. Forsaking the spectacle that was once your village, you walked into the forest and never came out. Your feet twisted backwards and turned to hooves and everything pulled you deeper. Disoriented, misled and eluded, all the filth of reason lifts off you like blister skin and ash. In your lonely silence or, rather, in the bellowing noise of everything – tree frog whistles and cricket gratings, bat screams and wind chatter – language leaves your mouth. Fish your hands in the swamp and see what sticks to you in its blackened pulp of mud. Risk everything in the darkness and see what comes to light. Throw a coconut in a gully and you might have planted a possibility. Throw *yourself* in the gully and see what happens.

73382





THIS IS NOT A TIME TO LIVE WITHOUT A PRACTICE. IT IS A TIME WHEN ALL OF US WILL NEED THE MOST FAITHFUL, SELF-GENERATED ENTHUSIASM (ENTHUSIASM: TO BE FILLED WITH GOD), IN ORDER TO SURVIVE IN HUMAN FASHION.

You never liked to be photographed, nor did you like to be looked at. You were suspicious of both eyes, how they pictured you. You were suspicious of the frame that tried to hang itself around you; a yoke that weighed enough to make you bow like cattle. Yes, you much preferred to sit and smile on the frame's periphery, knowing full well your freedom lay in the fringes. You were rumoured to be there, outside the frame and in the corner of an eye, though this could never be registered, documented or observed. The messy question of whether or not you *were* there was the kind of landscape you could thrive in. And, it certainly could not be named a garden, for gardens, like your village, like everything settled, were places of order and decision measured and utterly known by men of pavement and plastic. You ran from a plantation to its edges where the gully eluded the known. It was called a place of "savagery" and this name buckled at its doorstep, where description and categorisation were barred. Where "fantasy" donates a sense of affective coherence to what is incoherent and contradictory, "visions of 'wasteland' and 'savagery' were penned so as to account for the unaccountable. Your maroonage was condemned to a bushcraft most unspeakable, so let the unspeakable be your god.

Yes, you never wanted to be framed and your walk offset signalled your discontent. What feeds you is the forest, despite its inhospitable proportions, risks and dangers. Or, rather, it is a place of total abundance – no, not Eden; abundance can't only accommodate what you desire. What feeds you in the dark might also kill you in the dark – you can't ever be certain, but you'll never go hungry, you'll never live godless. And in this indiscriminate hell of everything – a wilderness of indecision, uncertainty and incoherence – perhaps you'll be found by new disclosures, disidentifications and disguises, beyond the orders of the known, the pictured and the framed. But, how may this wilderness find you from beyond the frame of your gaze? How may it fill you without you picturing it? How may it teach you without you damming it to the decisions of what you know? Without decision, without urgency, without agenda, without determinacy, without security in your knowledge, let yourself be opened, vulnerably, porously, and perhaps, your wilderness may wash over, still an unruly god and not yet a garden. And, perhaps, your world might disclose itself without ever being named.

03082

## Expectation – Representation

The way we see thing is affected by what we know or what we believe. – John Berger

What happens when an image is presented as a work of art or design, the way we look at it is affected by a whole series of learnt assumptions about art, concerning:

Beauty  
Truth  
Genius  
Civilization  
Form  
Status  
Taste etc.

Many of these assumptions no longer accord with the world as it is, were it is more than just objective facts, it includes a form of self-consciousness...

In the cities we live, all of us see hundreds of publicity images every day of our lives. No other kind of image confronts us so frequently. In no other form of society in history has there been such an overload and concentration of images, such a density of visual messages. One may remember or forget these messages but briefly you take them in, and for a moment they stimulate your imagination by way of either memory or expectation...

A system of social- and stereo-types refers to what is, as it were, within and beyond the pale of normalcy, behavior which is accepted and expected as 'normal' in any culture...

Types are instances which indicate those who live by the rules of society (social types) and those who the rules are designed to exclude (stereotypes)...

It symbolically fixes boundaries, and excludes everything that does not belong...

Stereotyping in other words is part of the maintenance of social and symbolic order...

Stereotyping tends to occur where there are gross inequalities of power...

Power is usually directed against the subordinate or excluded group. – Stuart Hall

Publicity exerts an enormous influence and is a political phenomenon of great importance. But its offer is as narrow as its references are wide. It recognizes nothing but its power to acquire. All other human faculties or needs are made subsidiary to this power. All hopes are gathered together, made homogeneous, simplified, so that they become the intense yet vague, magical yet repeatable promise offered in every purchase. No other kind of hope or satisfaction or pleasure can any longer be envisaged within the culture of capitalism...

There is a language of images....

Publicity is the life of this culture, in so far as without publicity capitalism could not survive and at the same time publicity is its dream. Capitalism survives by forcing the majority, whom it exploits, to define their own interests as narrowly as possible...

Today in the developed countries it is being achieved by imposing a false standard of what is and what is not desirable. And therefore, the art of the past has now become a political issue...



## Representation – Intervention

That themes of art should be dealing with political themes does not mean that this art does honestly deal with the truth...

Both in art and beyond it, the question of the modern West about reality have essentially been two: How to think about it and how to transform it, which is to say questions concerned with representation and intervention...

"Honesty with the real" is the standpoint from which theology of liberation inscribes its gaze on a world of both suffering and struggle in which the victims are the key to reading, and index of the truth of a reality that constructs its power of domination on their relegation to oblivion and non-existence...

Being affected is learning to listen, taking thing in and transforming oneself, breaking something of oneself and recomposing oneself with new alliances. This requires integrity, humility and gratitude. Learning to listen, in this way, is to take in the outcry of reality in its dual sense, or in its innumerable senses: an outcry that is suffering, an outcry that is the impossible-to-codify richness of voices, of expressions, of challenges, of forms of life...

Being honest with the real is not, thus, staying true to one's principles. It is exposing oneself and getting involved...

Participating is not getting involved. This is the basis on which the whole system of political representation is organized...

From this point we need to reconsider two basic assumptions of modern and contemporary creations: commitment as a condition of the creator and intervention as a horizon of his or her creative activity...

It means that one must be more demanding and more honest. That it is no longer a matter of being committed to the world's causes but to be involved in the world....

In other words, one cannot see the world without traveling it and one only thinks in a way that is inscribed and situated. It looks simple but it is more difficult since it requires changing the place and the way of looking....

Being engaged is discovering that one is involved. Being engaged is retaking "the situation to make it tangible" and thus transformable...

## Intervention - the idiot

### The idiot

Cut off from the civilized community...

Characterized by an ideal of transparency and anonymity...

The one who always slows the other down, who resists the consensual way in which the situation is presented and in which emergencies mobilize thought or action...



The idiot demands that we slow down, that we don't consider ourselves authorized to believe we possess the meaning of what we know...

In the term cosmopolitical, cosmos refers to the unknown constituted by these multiple, divergent worlds, and to the articulations of which they could eventually be capable, as opposed to the temptation of a peace intended to be final, ecumenical: a transcendent peace with the power to ask anything that diverges to recognize itself as a purely individual expression of what constitutes the point of convergence of all...

"express yourself, express your objections, your proposals, your contribution to the common world that we are building"...

It raises the question of the way in which the cry of fright or the murmur of the idiot can be heard "collectively" in the assemblage created around a political issue...

"self-regulation"...

One aspect of the cosmopolitical proposal is thus to accentuate our own rather frightening particularity among the people of the world with whom we have to compromise...

Politics is an art, and an art has no ground to demand compliance from what it deals with. It has to create the manners that will enable it to become able to deal with what it has to deal with...

To think is to resist...

Equality does not mean that they all have the same say in the matter, but that they all have to be present in the mode that makes the decision as difficult as possible, that precludes any short-cut or simplification, any differentiation a priori between that which counts and that which does not...

### The idiot – Engaged pedagogy

To educate as a practice of freedom is a way of teaching anyone can learn...

Who believe that our work is not merely to share information but to share in the intellectual and spiritual growth of our students. To teach in a manner that respects and cares for the souls of our students in essential if we are to provide the necessary conditions where learning can most deeply and intimately begin...

The "banking system" of education, an approach to learning that is rooted in the notion that all students need to do is consume information fed to them by a professor and be able to memorize and store it...

Freire's work affirmed that education can be liberatory when everyone claims knowledge as a field in which we all labor...

Action and reflection upon the world in order to change it...

Students as active participants to link awareness with practice...

The means that teachers must be actively committed to a process of self-actualization that promotes their own well-being if they are to teach in a manner that empowers students...



There was fear that the conditions of that self would interfere with the teaching process...

Engaged pedagogy necessarily values student's perspectives...

When education is the practice of freedom, students are not the only ones who are asked to share, to confess. Engaged pedagogy does not seek simply to empower students. Any classroom that employs a holistic model of learning will also be a place where teachers grow, and are empowered by the process. That empowerment cannot happen if we refuse to be vulnerable while encouraging our students to take risks. Professors who expect students to share confessional narratives but who are themselves unwilling to share are exercising power in a manner that could be coercive...

But most professors must practice being vulnerable in the classroom, being wholly present in mind, body and spirit...

### Engaged pedagogy – Freedom

Democracy means that "my ignorance is just as good as your knowledge"...

They point to rising conflicts whereby academic institutions and the pursuit of knowledge generally are increasingly under attack...

"The notion of freedom of speech is being co-opted by dominant social groups, distorted to serve their interests, and used to silence those who are oppressed and marginalized"...

Those who criticize structural inequities, institutionalized racism, systemic oppression, or other imbalances in power relations are often silenced and threatened...

'weaponization of free speech'

Free speech makes no distinction about quality; academic freedom does...

Academic freedom enables free speech that is both informed and with reasoned arguments to take place, as it is intellectually driven and knowledge-based...

The ability to ask questions is foundational to democracies, yet this is exactly what the far-right fears as they would rather rule through decree, racist ideologies and the support of the outrage machine.

Yet in the face of discrimination, bias, and oppression, these oft-silenced and marginalized voices should be listened to more as they challenge dominant narratives that reproduce the very forms of discrimination and marginalization that exists in multiple forms in society.

In other words, authority of knowledge matters...

Systemic and institutional racism, sexism and other forms of discrimination are often maintained through acts of silencing and ad hominem attacks that suppress dissent or critiques, and basically prop up supremacist and discriminatory dogmas...

Too many continue to remain silent or disengaged...

Your silence will not protect you. What are the words you do not yet have? What do you need to say?  
What are the tyrannies you swallow day by day and attempt to make your own, until you will sicken and die of them, still in silence?...

voxa - voca - voice - freedom

exvolvement - the idiot

stateshift - intervention

leveling - engaged pedagogy

warfare - representation

filter - read differently - expection of delevering - being in a conflicted mind - seeing or not seeing - connections - reconnections- making sense - of the whole - of yourself and the information given to you.

Expectation – Representation is a filtered summery of earlier highlighted sentences form the text:  
Berger J. (1972), Ways of seeing and Hall S. (1997), Representation.

Representation – Intervention is a filtered summery of earlier highlighted sentences form the text:  
Gracés M. (2012) Honesty with the real.

Intervention - The idiot is a filtered summery of earlier highlighted sentences form the text:  
Stengers I. (2004) The cosmopolitical proposal.

The idiot – Engaged pedagogy is a filtered summery of earlier highlighted sentences form the text:  
Hooks B. (1998), Engaged Pedagogy: A Transgressive Education for Critical Consciousness.

Engaged pedagogy – Freedom is a filtered summery of earlier highlighted sentences form the text:  
Sultana F. (2018) The false equivalence of academic freedom and free speech: Defending academic integrity in the age of white supremacy, colonial nostalgia, and anti-intellectualism.



Do you sing the same song alone as with others?

How to propose a student assembly at P■?

Jo Willoughby & Carmen José  
(A conversation)

*Get rid of the conductor and suddenly the singers have to rely on themselves and each other. They begin to listen more closely, they become more aware of the audience, they work **as a unit and become a single organism**, breathing as one. The sound becomes more balanced as each part listens to the other, dynamics become more sensitive.*

<http://blog.chrisrowbury.com/2016/03/does-you-choir-need-conductor.html>

Listen more closely/ become aware/ a single organism/ becomes/ more sensitive/ to (the other)



Fleshy, Spitty, Edgy, Sweaty, Wiggly.

Press my finger gently into this mess of softness, you are connected to the soil and the trees, you are **working together**.

We listen how the system works, about the discussion on changes from the coordinator conversation with the director, a dialogue of two. I raise my hand and ask about the student positions and voices on the process. About the **connection** and co-working. About the polyphony. There is none.

To collaborate we must work together for a common aim, this is political.

**Collaboration** isn't weakness or dilution of ideas. Collaboration can mean compromise. Collaboration can necessitate **questioning authorship**, questioning your ego, questioning your individual practice to attempt to forge a collective practice. Collaboration isn't easy; it can dissolve into frustration easily. It is based on trust, but also on being uncomfortable.

To **change for a better common**, means we must work together. To talk about a common aim means we must listen to all voices that belong in it. To give space for collaboration means space for questioning, on being uncomfortable.

<https://genius.com/Sylvia-plath-mushrooms-annotated>

*Perfectly voiceless,  
Widen the crannies,  
Shoulder through holes. We*

<https://www.tandfonline.com/doi/abs/10.1080/13528165.2013.775771>

*every artistic collaboration is a contingent experiment in **democratizing  
democracy***

<http://www.wochenklausur.at/methode.php?lang=en>

*There are problems everywhere that cannot be solved using conventional approaches and are thus suitable subjects for artistic projects. (...) Many people have no lobby: Of their own accord they can do little to make themselves heard or improve their situation. In the industrial society, with its highly developed division of labour, it is practically unquestioned that the right specialists are assigned to solve every problem. Still, many problems cannot be so easily delegated and demand new and unorthodox approaches.*



*Sisters Uncut (2017), 'How we organise' in Sisters Uncut Feministo:*

*Non-hierarchically: we are a **non-hierarchical collective who operate by consensus**. This means that everyone's voice has equal share, everyone has equal power and decisions are made by the group. The consensus process is detailed in the 'Meeting Facilitation' section. Having a flat, inclusive structure both strengthens us as individuals and a group: we do not rely on a leader or a certain set of individuals, and everyone has the skills and knowledge to keep the group running. Everyone gets a chance to develop new skills, facilitate meetings and learn from each other.*

*Consensus: All decisions made by Sisters Uncut are made through full consensus. This is when all members reach an agreement. We believe a majority vote silences many – and all voices are important. Consensus is an **empowering means of including everyone** – and allows for a decision that all can live with, even if it's not ideal for each individual sister. Sometimes this means it will take longer to make certain decisions, but we believe the revolution must include everyone and consensus is the only way to achieve this.*

[https://en.wikipedia.org/wiki/Consensus\\_decision-making#cite\\_note-33](https://en.wikipedia.org/wiki/Consensus_decision-making#cite_note-33)

*Hand signals are often used by consensus **decision-making bodies** as a way for group members to nonverbally indicate their opinions or positions. They have been found useful in facilitating groups of 6 to 250 people. They are particularly useful when the group is multi-lingual.*





An invitation to exchange words.

An **proposal** to get together and exchange experiences, ideas, opinions.

Let's talk things through.

**Conversation** is a powerful action, to connect and exchange. What happens when we start conversations with people in a gallery, or a museum, or even unannounced in a public space?

A choir, a body of singers.

<http://ezproxy.hro.nl/login?url=http://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,cookie,url,uid&db=asu&AN=79468921&site=ehost-live&scope=site>

*like a medieval Gregorian choir, repeating the hypnotic chorus 'natural, natural, natural!' and singing declarative lines about channelling voices into the work. Sports pitch, public square, horror movie, cathedral -- the piece evokes a range of group situations and the conventions that determine behaviour within them.*

<http://www.biennialfoundation.org/2016/11/open-call-chorus-documenta-14/>

*While historically the Chorus has theatrical origins, speaking and acting with one voice, members of the documenta 14 Chorus and visitors develop a new, **multi-tonal approach as they learn together.***

How should we behave in a gallery or museum? Which is the appropriate way to respond to art, an exhibition or an exhibition space. I want to **experience this space** by whistling a tune I've made up, a tune that is a reflection of what the space means to me. I want to laugh out loud at this silly artwork, I want us to laugh as strangers together. Should the children be quiet and behave correctly when they enter the space?

How should we define the **spaces for self-organisation**? Spaces which include the possibility of experimenting on how to process a experience? Spaces for voicing a thought.

<https://circuit.tate.org.uk/2016/01/working-with-wookey-the-drift/>

*upsetting the conventions put in place allows for discoveries to be made in behaviours and unspoken rules. **Codes of space** dictate how we move through and experience the museum environment (...) they act as a single body as they move together. Their movements exaggerate and at the same time question the actions of the visitors.*



**Rethinking or deconstructing the art institution.** Can artist led activity that has an outside perspective help to critique institutions? Can institutions work with artists to explore a revaluation of current practices within their working methods, can artists help institutions to grow, evolve or adapt?

Questioning the institution which ask us to unlearn, on which structures? How is the dialogue with self-organized collective groups and hierarchical centred persons? I feel the necessity of getting together, to activate a space where a collective conversation can take place. Jo and I have a conversation about this and the way to do it during several weeks. We agree, we want to propose a starting point, where we are able to talk and to listen. But which role do we take in the initiative? Would we be the facilitators for the first meeting? How to ask the questions for an horizontal sustainable process?



<http://naturalresourcespolicy.org/docs/collaboration-conflict-resolution/the-role-of-facilitators.pdf>

*In a consensus building process, a **facilitator or mediator** works to bring people to the table before a dispute arises, or after other methods of public involvement and dispute resolution have failed. The topic at hand may be specific, but consensus building also works well when dealing with broad public policies, complex issues, or several issues at once. Rather than limiting the discussion to the most vocal or concerned parties, a facilitator seeks to include all stakeholders and ensures them an equal chance to participate.*

<https://www.contemporaryand.com/magazines/opacity-is-a-different-kind-of-clarity/>

*For us the **search for language** is the search for a language to be differently clear. To speak about the same things have been spoken or written about for hundreds of years, and to see if we can say it with a different kind of clarity. It also allows for this position to be opaque, in the knowledge that opacity is a different kind of clarity.*

Does opacity in art allow us to **build**.

How.

We want to propose a student assembly at Piet Zwart Institute with the aim of a possible get together to construct a common space.

Common space as a flexible, moveable, adaptable choir of bodies.

Choir as filling space with voices.

Voices that converge in a polyphony of consensus.

Consensus directed by gestures and changeable mediators.

Hey you,  
I care about you,  
come dance with me.

(A manifesto)

Work as a unit and become a single organism

Working together

Connection, co-working, collaboration

Questioning authorship

Changing for a better common

Democratizing democracy

Non-hierarchical

Operating by consensus

Empowering meaning of including everyone

Decision-making bodies

Proposal, a conversation

Multitonal approach as we learn together

Experiencing the space

By self-organisation

Rethinking or deconstructing the art institution

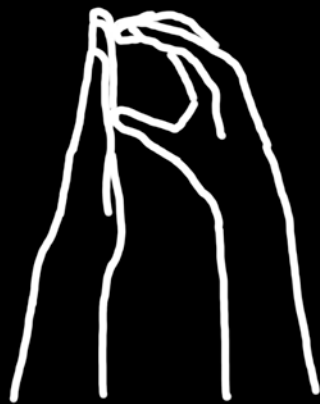
Searching for language

To build

Student assembly

Piet Zwart Institute

...



A PROPOSAL  
FOR AN STUDENT  
ASSEMBLY AT PZI

DINNER  
ALL TOGETHER

GET TO KNOW  
EACH OTHER

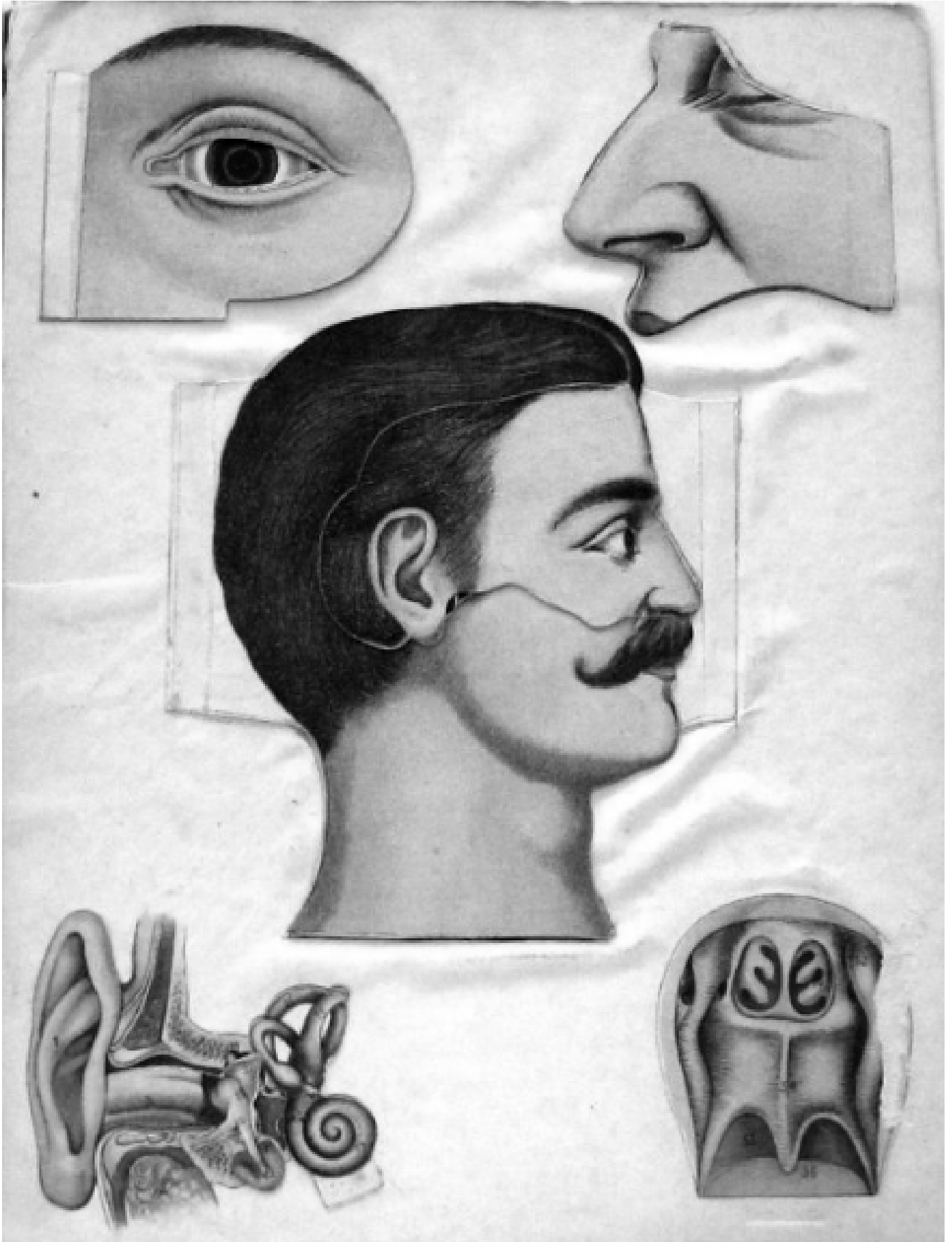
SHARE THE  
COMMONS

— . — . 201 \_ 5PM  
@4TH FLOOR PRINTER

**P**



# MAKE SENSE (S)



# SEE\_HEAR\_FEEL\_ TASTE\_SMELL

I noticed myself enjoying the Berlin Biennale with my 5 senses and this is where my fascination is about in this 5 chapters. Often we are afraid to show ourselves, afraid of criticism and afraid to be different. But if I use my senses as inspiration, I can not be other than myself. My senses tell me their own unique story and can stimulate me to turn those experiences into their own unique image. An image that shows what I see, taste, smell, feel and hear in the world. Someone else can tell me how a ripe cherry tastes, but the other can not taste that cherry for me. I can only do that myself and I can only form an opinion about it myself. I believe that every person is unique and everyone can make their own unique contribution. That is why it is important to share, because nobody else can tell my story. This is also how I work in my own practice as an artist, theater maker and performer. I always listen to my intuition helped by the senses. I believe in the usefulness of playing and in my work in the Community Arts I use the theory of Augusto Boal, Theater of the Oppressed. Playing is the most natural and unforced form of learning and discovering. Not only humans, but also most mammals prepare for their adult life by playing. As a newborn baby, we first discover ourselves, our body and our senses. We feel hunger, pain, heat and cold in our bodies, and relate to the world around us by seeing, feeling, tasting and smelling. Later we learn to enter into relationships with others through games. Many children's games have to do with cooperation, imitation, rivalry, creating something that was not there yet, or fantasy. All these skills are crucial to be able to function as an adult in society.

Playing is also called informal learning, because it runs unstructured and spontaneous, without any coercion. Formal learning starts at school, where knowledge transfer takes place through a fixed structure. The possibility of following education is of course extremely important, but unfortunately also often causes informal learning to disappear (almost) altogether. Unforced play and the ability to creatively create slowly become forgotten as we grow up and are exposed to formal forms of learning for a longer period of time. The sad result of this process is that many adults pay a lot of money for an out-of-the-box thinking course, to find back the creativity and imagination within themselves that they, as a child, had completely at their disposal. People are full of patterns and fixed habits. We carry out most of our daily activities without thinking. This routine action, however, ensures that we no longer use our senses optimally. We look at it, but we no longer see what is actually there. We no longer observe certain things, because we unconsciously categorize them as known and / or unimportant. The same routineness occurs with all other senses as hearing, the sense of touch and taste.

People are full of patterns and fixed habits. We carry out most of our daily activities without thinking. This routine action, however, ensures that we no longer use our senses optimally. We look at it, but we no longer see what is actually there. We no longer observe certain things, because we unconsciously categorize them as known and / or unimportant. The same routineness occurs with all other senses as hearing, the sense of touch and taste.

Augusto Boal described that by playing, we break through our daily entrenched patterns. Not only the senses, but the entire sensory-motor system in our body is mechanized, as it were, by playing. Only when we are confronted with our unconscious routines can we change them (if we want to). This makes it possible to develop a new perspective on things that we already know. Creativity and new insights can only arise if you look at the world from a different perspective than normal. Using our imagination and imagination is the simplest and most fun way to achieve this. Another important characteristic of games and exercises is that they are often useful as metaphors for reality. An exercise such as Bombs and Shields can, for example, be used to let the participants reflect on their lives outside the workspace. Who or what functions in your life as a bomb? Who or what is your shield? To what extent do you manage to protect yourself from the bombs in your life? What stands in the way? The use of games as metaphors for real life is another way to acquire new perspectives. The use of metaphors also opens the way to creativity and imagination.

Every person knows intuitively what play is. We recognize a game when we do it, because as a child we have all discovered the world through play. If you try to give a description of the word game, it becomes more difficult. The scientific definition does not agree with the literature. There are, however, a number of characteristics of play that science can agree on: playing involves pleasure and involvement, it happens voluntarily, and it does not serve an external purpose (ie the player is focused on the process of playing). If you assume this last feature, the difference with an exercise is obvious. An exercise does indeed serve an external purpose, because you practice something. In essence, the difference is determined by the experience. It is about whether someone experiences something as an exercise or as a game. This differs per person, making it impossible to make an actual distinction between games and exercises.

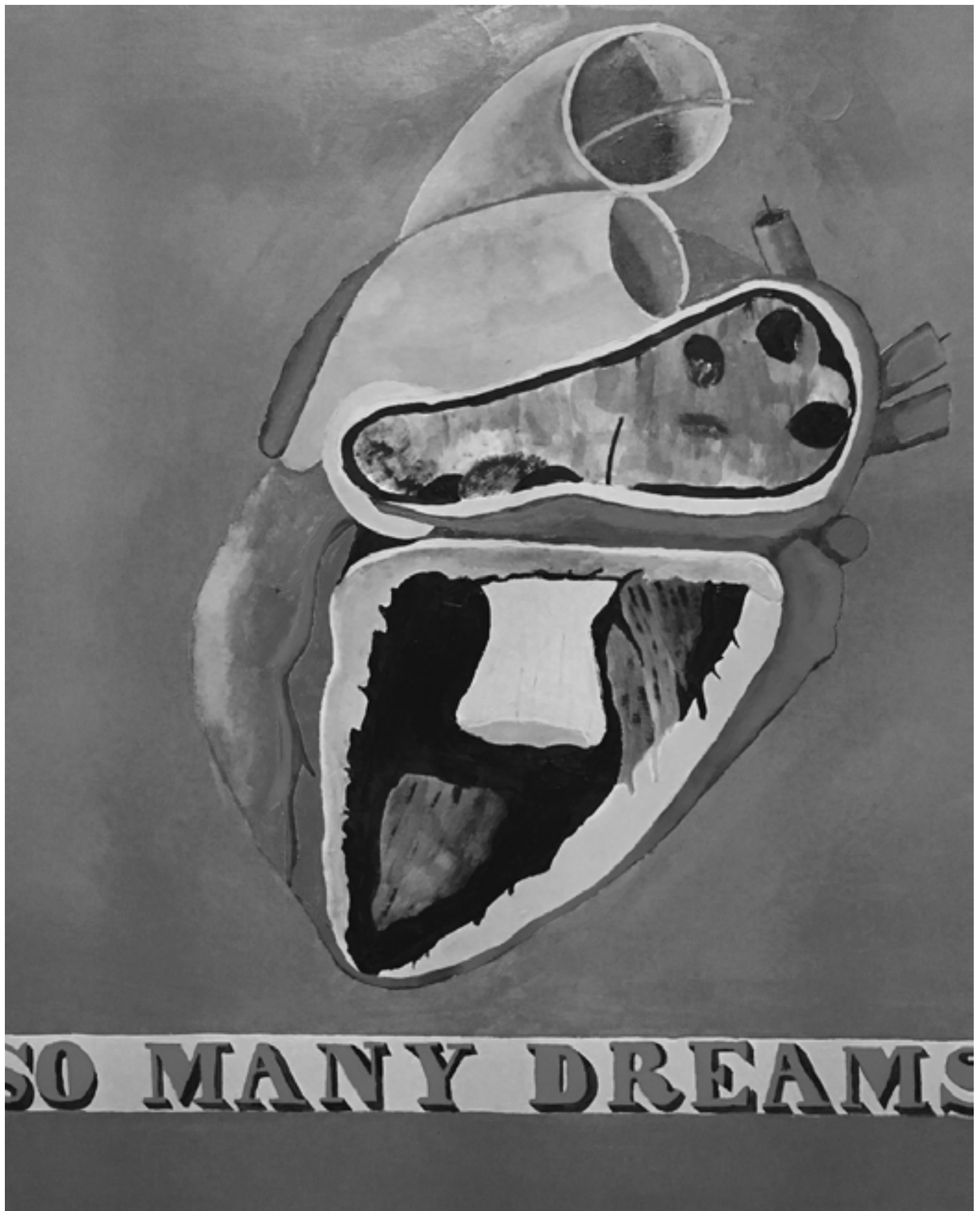
## Reflection exercise

### Bombs and shields

Aim: Reflection, setting goals, prevention, self-knowledge, group formation

You let the group walk through space. Everyone chooses someone from the group without letting them know who that is. This is your person A. Keep moving through space but try to keep as much space as possible between you and person A. The group selects another person as B. Everyone keeps walking through space, but in the meantime tries to get as close as possible to person B to come. Ask the participants to imagine that A is the bomb and B is the shield. The object of the game is to stay away from A as far as possible and to ensure that B stays between you and the bomb. You can freeze the game at any given time and see how everyone is in the game and ask what they felt during the game. You can also increase the tension by indicating the danger situation with numbers. Points of attention: Experiences from real life can be compared with the exercise. The focus of the game is on the concepts of danger (fear) and protection. The metaphors used in the game can be adapted to the situation.





**Lubaina Himid**

She was part of a generation of artists who emerged in the UK during the end of the Empire...

Lubiana Himid was born in Zanzibar in the 50s, and came to the UK in the 60s after the colony off the east coast of Africa gained independence.

In 2017 she won the Turner prize



## Transfer Drawing (1971) Dennis Oppenheim

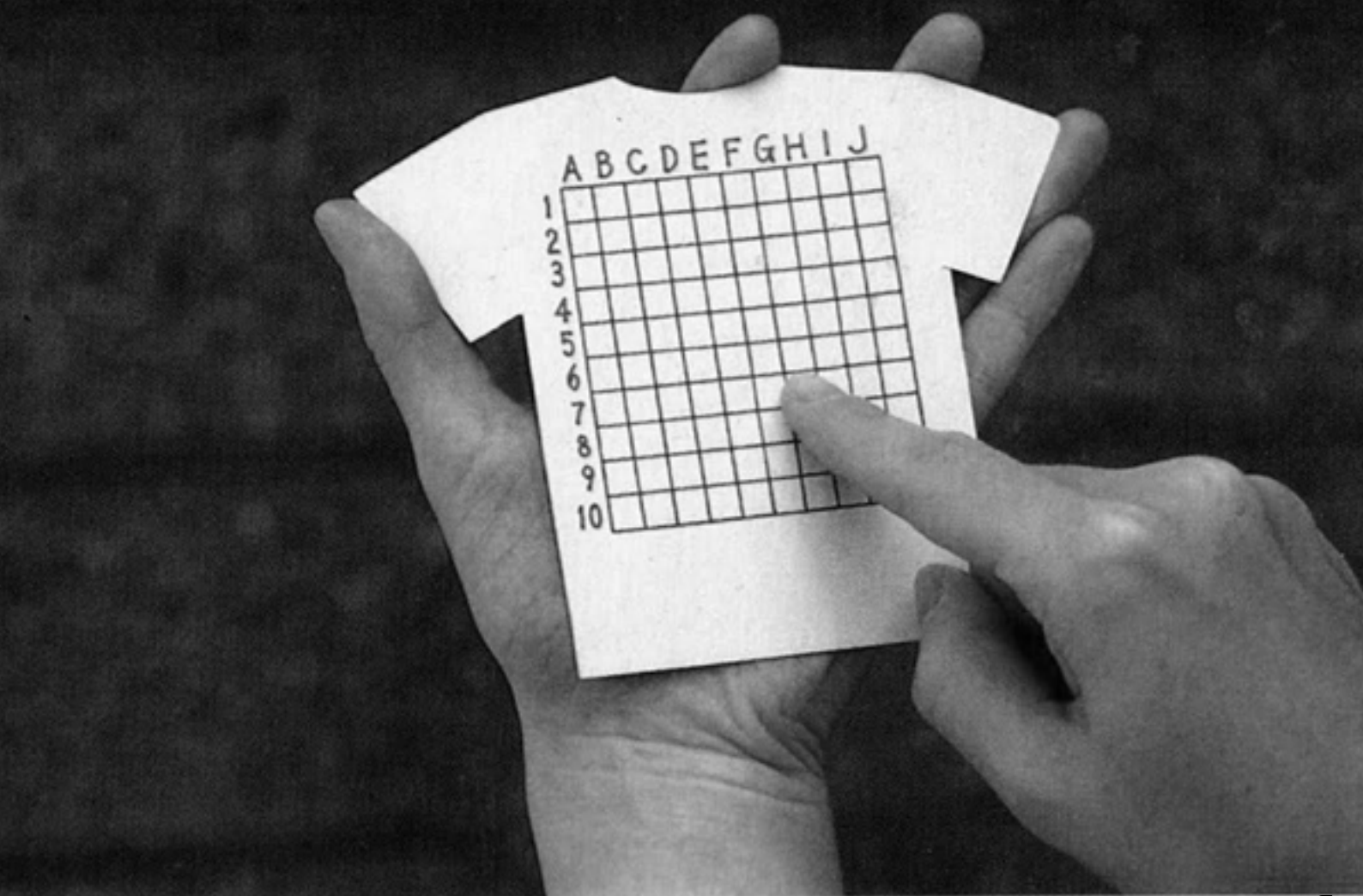
Two-stage Transfer Drawing (1971)  
Moving forward to a future stage  
Erik to Dennis Oppenheim  
When Erik pulls a felt-tip pen over my back,  
I try to repeat the movement on the wall.  
His activity stimulates the kinetic reaction  
of my sensory system. That is why he draws  
'through' me.  
Sensory delay or desorientation determine  
the discrepancy between both drawings  
and can be seen as elements  
that are activated during this procedure.  
Because Erik comes from me and we  
share the same biological ingredients,  
my back (as surface) can be seen as a  
more mature version of the his.  
In a way, he is in contact with a future stage.  
Boise, Idaho

### OVERDRACHT,



Caro Kroon

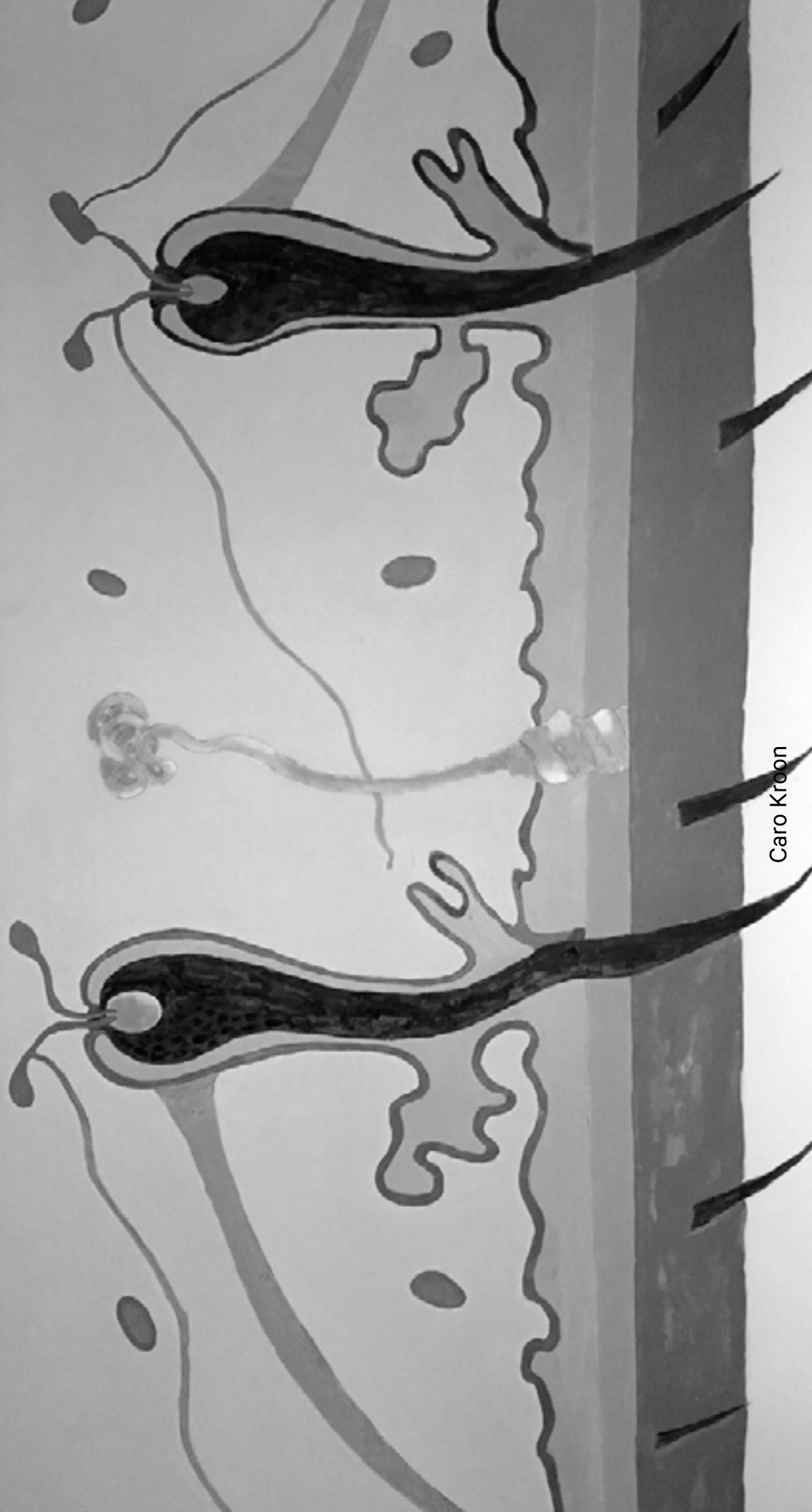
Two-stage Transfer Drawing (1971)  
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Because Erik comes from me and  
we share the same biological ingredients,  
his back (as surface) can be seen as a not  
mature version of mine. In a way,  
I am in contact with a stage  
from the past.  
Boise, Idaho



**FEEL HEAR SEE TAST**



TENDERNESS ONLY WE CAN BEAR



Caro Kroon

FEEL HEAR SEE TAST

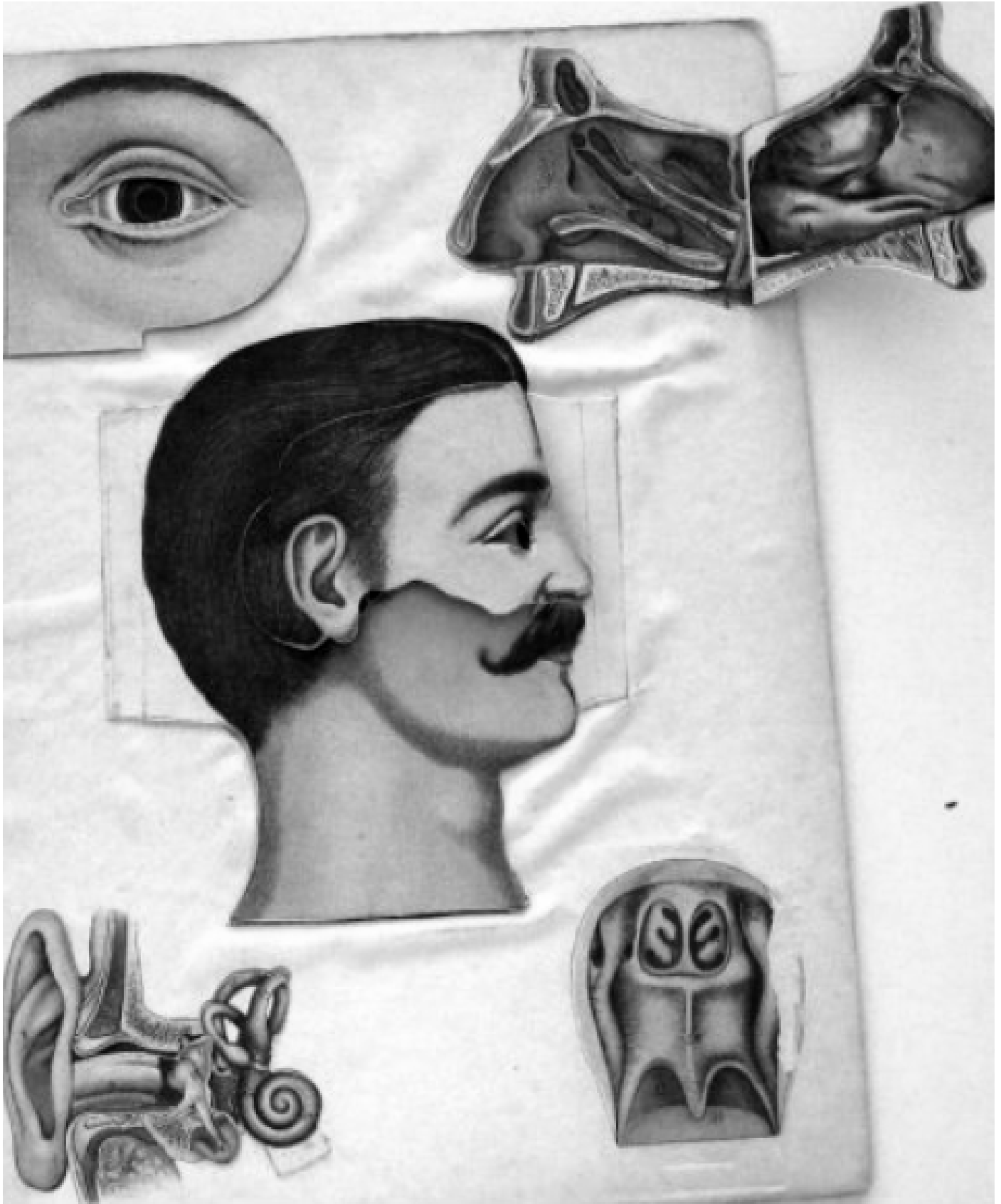


Caro Kroon

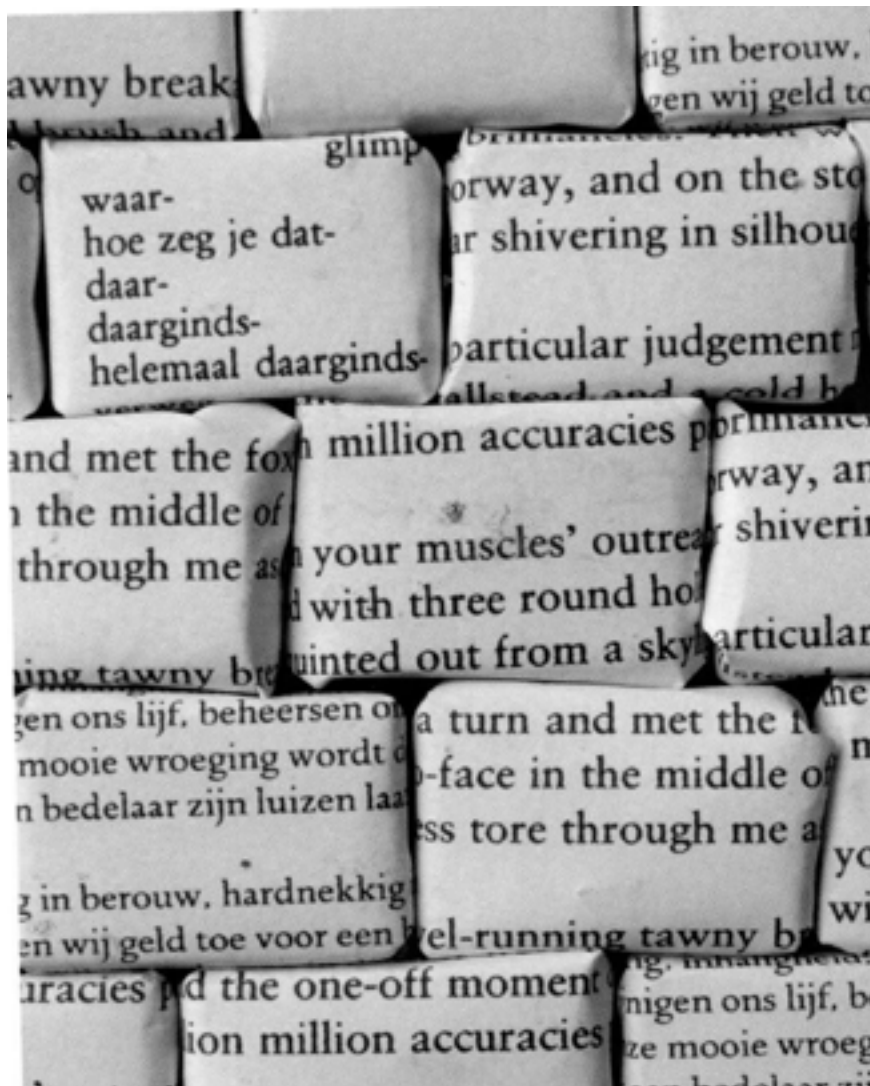
**FEEL HEAR SEE TASTE**



# SEE\_HEAR\_FEEL\_ TASTE\_SMELL



FEEL HEAR SEE TAST



**Job Koelewijn, 'Untitled', 1996-2004.**

They are spectacular numbers: 120 thousand bouillon cubes that were packed into papers by sixteen hundred pupils from the Baken Park Lyceum in Almere in one day, stencilled with poems by Marsman, Kopland, Lucebert and Baudelaire ....

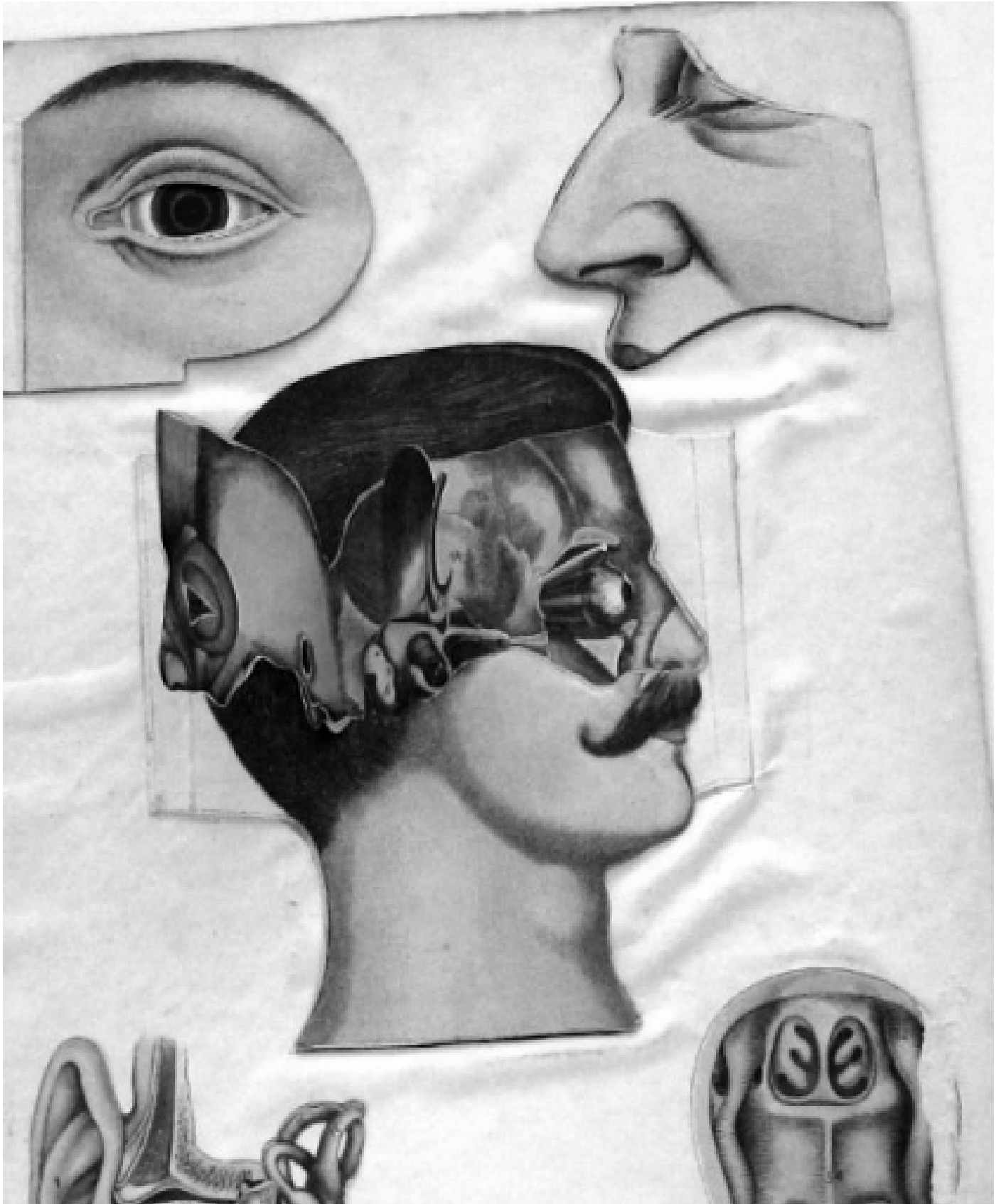
In itself an overwhelming experience. It is remarkable when it comes to Koelewijn. The artist still enjoys his greatest fame through images that should open the airways correctly. By making work with which he wants to illuminate and refresh the world. He launched himself in the art world with a cleaning action, as a final exam at the Rietveld Academy in 1992. He asked his mother and three aunts, dressed in traditional Spakenburg clothes, to clean the windows of the academy building. Four years later he had the back wall from the gallery of Fons Welters in Amsterdam demolished to make the room breathe more. A ball of healthy peppermint lay in front of the hole, the size of a football goal



Caro Kroon

**FEEL HEAR SEE TASTE**

**SEE\_HEAR\_FEEEL\_  
TASTE\_SMELL**



**FEEL HEAR SEE TAST**

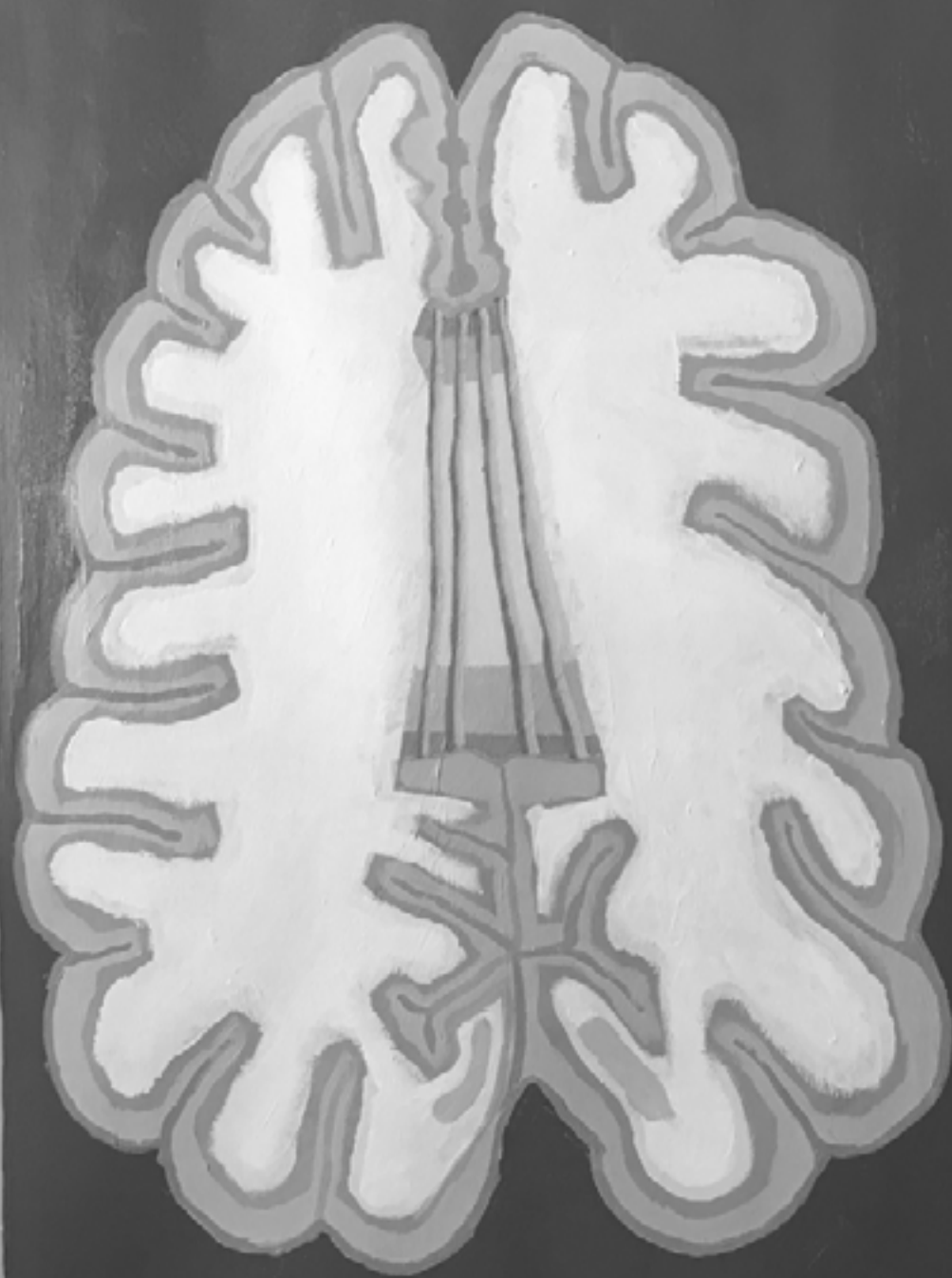


**Micha Hamel** is a versatile artist. He composed for amateurs and professionals, for choirs, ensembles and orchestras as well as for many theater productions. He works as a musician, programmer, writer and researcher and has published four poetry collections. In addition to working on a new collection of poetry, literature for the digital space currently has special attention. Currently he mainly composes music theater, mostly in an interdisciplinary context.



Caro Kroon

FEEL HEAR SEE TAST 100



**MUCH SILENCE HAS A MIGHTY NOISE**

**FEEL HEAR SEE TASTE**

PASTA MARIA HELENA -

and the

[illegible][illegible]





Caro Kroon

**FEEL HEAR SEE TASTE**



**SEE\_HEAR\_FEEEL\_**  
**TASTE\_SMELL**



Caro Kroon

**FEEL HEAR SEE TAST**



**Katrien Vanagt** is a filmmaker & science historian. She obtained her doctorate on the dissertation *The emancipation of the eye. V.F. Plempius' Ophthalmographia and the medical ideas about seeing*. Her follow-up research, carried out at Huygens ING (KNAW), focuses on the search of early modern doctors on how we see and how this has led to a transformation of medicine - a transformation in which experiment and instrument play a crucial role .

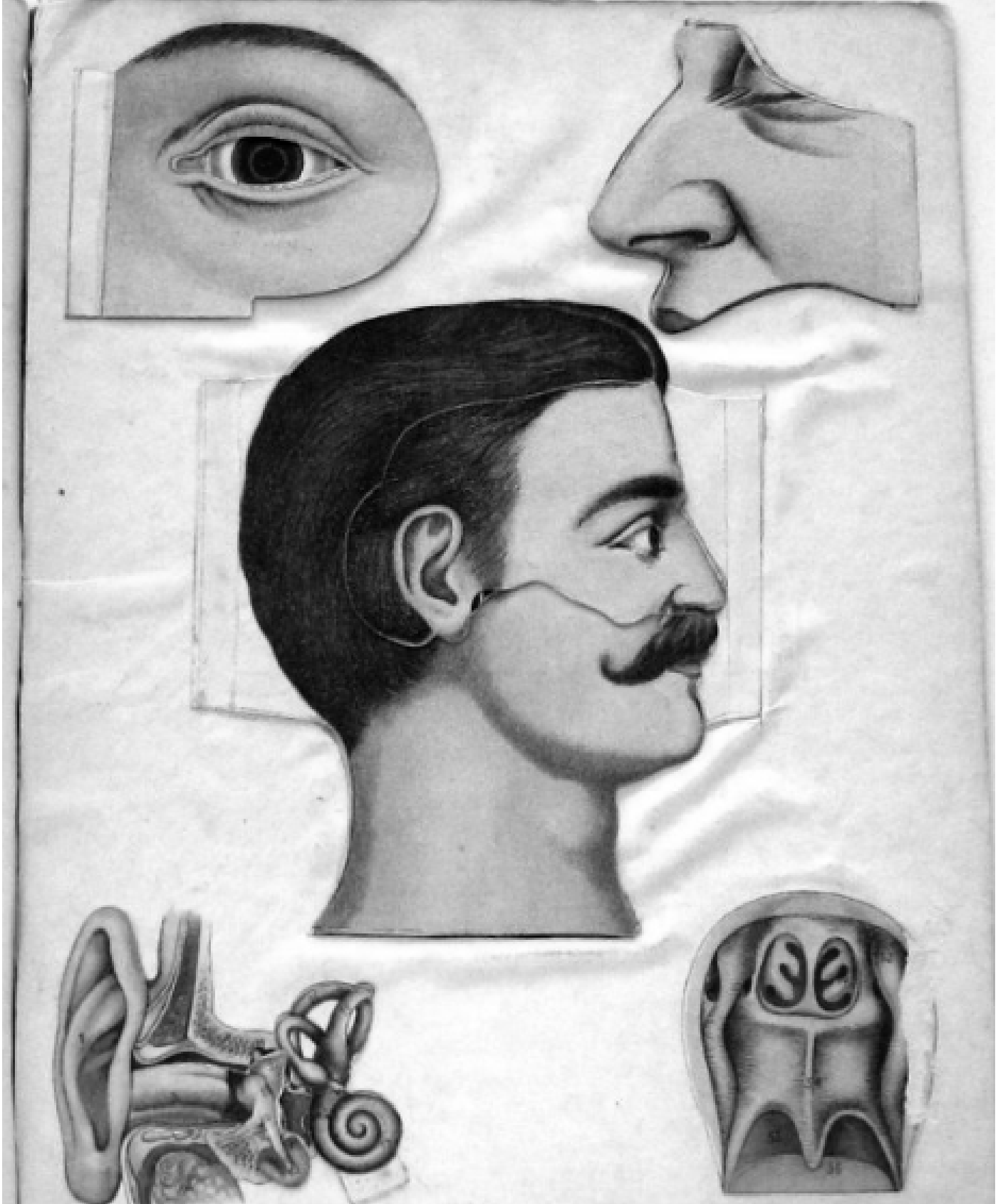
Never before in history was visual expertise as important in science and society as it is today. But that dominance of the eye is also one-sided, and puts the role of other senses in the production of knowledge and science in the shadow. Artists and scientists discussed the role of all the senses in the creation of their work and whether we should also learn in science education and encourage sensory perception. Interesting to bring economists and social scientists, cultural and scientific historians, artists and architects, politicians and policymakers into discussion with each other and the general public.



Caro Kroon

**FEEL HEAR SEE TASTE**

# SEE\_HEAR\_FEEL\_ TASTE\_SMELL



Caro Kroon

FEEL HEAR SEE TAST



# Pasta Maria Helena

450 gram	Tagliatelle
200 gram	mushrooms, Poku (Chinese dried mushrooms) or mouse ears mushrooms
200 gram	blanched and then coarsely chopped spinach
40 gram	peeled pistachio nuts
40 gram	sunflower seeds
1 DL	whipped cream
2 tablespoons	butter
1 large	chopped onion
1 toe	finely chopped garlic
3 tablespoons	freshly grated Parmesan cheese
1 theelep	fijngesneden (verse) basilicum
	salt, freshly ground black pepper and a pinch of ground mace

Soak the dried mushrooms for 30 minutes or longer in a bowl (not of metal!) With lukewarm water. Wipe fresh mushrooms with a towel or paper towel. Grate carefully the nuts and the sunflower seeds in a dry frying pan with a thick bottom. Keep shoving to avoid burning. Turn off the heat source as soon as the seeds start to color.

Melt the butter in a stainless steel pan. First sweat the onions and garlic, then add the sliced mushrooms and cook until the mushrooms are tender. Then pour the spinach, the basil, the whipped cream and the nuts through this mixture. Season with the pepper and mace and finally season with salt. Heat the sauce well, but do not boil it for too long and certainly without a lid, the spinach will turn black and bitter.

Meanwhile, bring in a large pan of water to the boil, add salt and boil the tagliatelle in it al dente. Cast off. Stir in the tagliatelle two to three tablespoons of the vegetable mixture and half of the parmesan cheese. Spread the pasta over the pre-heated plates, pour the rest of the sauce over it and sprinkle with the remaining cheese. This typically Italian way of serving prevents the paste from sticking without having to use extra oil or fat.



Caro Kroon

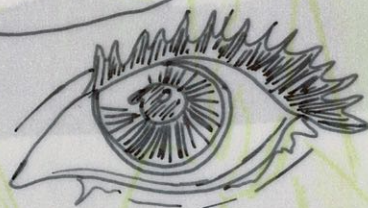
**FEEL HEAR SEE TASTE**



CONTEMPLATION CONTEMPLATIVE SPACE  
ELVIRA FOR LYDIA

UNSUNG

WALL *poem*



CONCLASM

RESUSITATE



## Contemplation

The adjective *contemplative* means "pensive," "meditative," or "brooding." Contemplative moments, of course, aren't restricted to white-bearded hermits living in caves on mountaintops. You might also hear the word when people are talking about yoga or meditation, as these are quiet activities meant to be thoughtfully performed. Some kinds of poetry and music are described as contemplative, especially if they give you space to daydream or think about their themes. A walk through nature can also be a contemplative activity.

Art-making is a contemplative practice that affects us internally, through our thoughts and emotions, as well as externally, through the creation of object and images that can serve as sources of inspiration and healing. Contemplative art may be loosely divided into two (non-exclusive) categories:

1) **Process Emphasis:** the *process* of making artwork is what is paramount; the work that results from the practice is not important. One might consider these contemplative practices to be simply "exercises;" they can be especially freeing for those who feel they lack adequate artistic talent or skill, since the point of the practice is not to make "good" art, but simply to observe the mind while engaging in the creative process.

2) **Product Emphasis:** the practitioner intends to create a specific type of object—which may be directly related to other contemplative practices. For example, painting a religious icon, weaving a prayer shawl, stringing a rosary, or hand-binding a journal may done with mindful intention. The practice has a desired result: to produce a particular image or object.

In both cases, despite the emphasis on process or product, the intention of the practitioner is the same: to engage in the creative process with contemplative awareness.

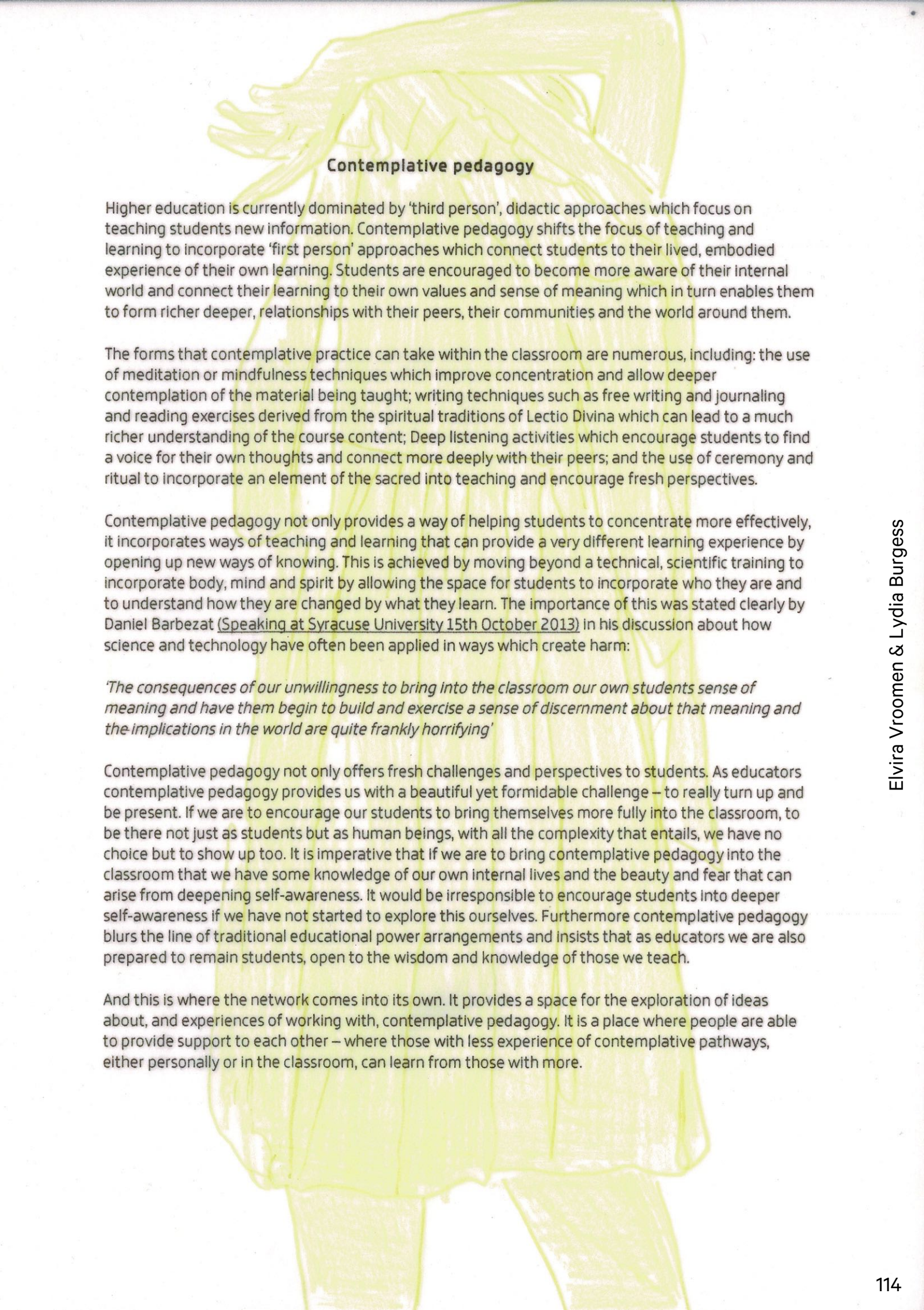












## Contemplative pedagogy

Higher education is currently dominated by 'third person', didactic approaches which focus on teaching students new information. Contemplative pedagogy shifts the focus of teaching and learning to incorporate 'first person' approaches which connect students to their lived, embodied experience of their own learning. Students are encouraged to become more aware of their internal world and connect their learning to their own values and sense of meaning which in turn enables them to form richer deeper, relationships with their peers, their communities and the world around them.

The forms that contemplative practice can take within the classroom are numerous, including: the use of meditation or mindfulness techniques which improve concentration and allow deeper contemplation of the material being taught; writing techniques such as free writing and journaling and reading exercises derived from the spiritual traditions of *Lectio Divina* which can lead to a much richer understanding of the course content; Deep listening activities which encourage students to find a voice for their own thoughts and connect more deeply with their peers; and the use of ceremony and ritual to incorporate an element of the sacred into teaching and encourage fresh perspectives.

Contemplative pedagogy not only provides a way of helping students to concentrate more effectively, it incorporates ways of teaching and learning that can provide a very different learning experience by opening up new ways of knowing. This is achieved by moving beyond a technical, scientific training to incorporate body, mind and spirit by allowing the space for students to incorporate who they are and to understand how they are changed by what they learn. The importance of this was stated clearly by Daniel Barbezat ([Speaking at Syracuse University 15th October 2013](#)) in his discussion about how science and technology have often been applied in ways which create harm:

*'The consequences of our unwillingness to bring into the classroom our own students sense of meaning and have them begin to build and exercise a sense of discernment about that meaning and the implications in the world are quite frankly horrifying'*

Contemplative pedagogy not only offers fresh challenges and perspectives to students. As educators contemplative pedagogy provides us with a beautiful yet formidable challenge – to really turn up and be present. If we are to encourage our students to bring themselves more fully into the classroom, to be there not just as students but as human beings, with all the complexity that entails, we have no choice but to show up too. It is imperative that if we are to bring contemplative pedagogy into the classroom that we have some knowledge of our own internal lives and the beauty and fear that can arise from deepening self-awareness. It would be irresponsible to encourage students into deeper self-awareness if we have not started to explore this ourselves. Furthermore contemplative pedagogy blurs the line of traditional educational power arrangements and insists that as educators we are also prepared to remain students, open to the wisdom and knowledge of those we teach.

And this is where the network comes into its own. It provides a space for the exploration of ideas about, and experiences of working with, contemplative pedagogy. It is a place where people are able to provide support to each other – where those with less experience of contemplative pathways, either personally or in the classroom, can learn from those with more.



## How to Breathe

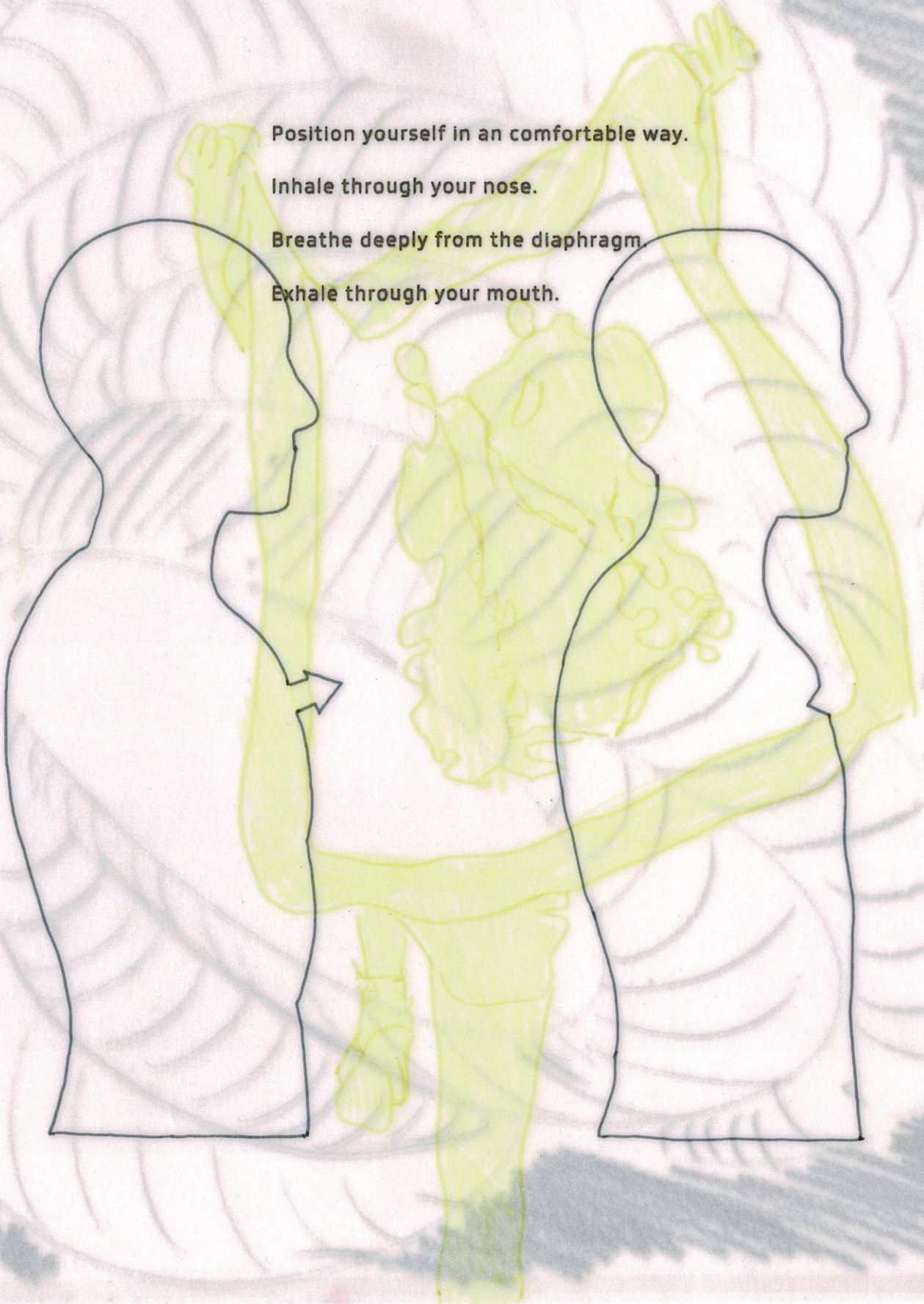
Breathing is a basic human function, but not everyone breathes effectively, especially during stressful times. By practicing proper breathing techniques, you can reduce stress and improve your body's overall functioning. Some good techniques to use include diaphragmatic breathing, breathing through your nose, sighing as you exhale, and clenching your fists while breathing. There are also some lifestyle changes you can make that may improve your breathing.

**Position yourself in an comfortable way.**

**Inhale through your nose.**

**Breathe deeply from the diaphragm.**

**Exhale through your mouth.**





From Middle English *pleyen*, *playen*, *plezen*, *plæien*,  
 also Middle English *plazen*, *plawen* (compare English *plaw*),  
 from Old English *plegan*, *pleoġan*, *plæġan*, and Old  
 English *pleġian*, *pleaġian*, *plagian* ("to play, exercise, etc."),  
 from Proto-Germanic *\*pleganą*, *\*plehaną* ("to care about, be  
 concerned with") and Proto-Germanic *\*plegōną* ("to engage,  
 move"); both perhaps from Proto-Indo-European *\*blek-* ("to  
 move, move about"), from Proto-Indo-European *\*bal-*  
 (compare Ancient Greek βλύω (*blúō*), βλύζω (*blúzō*, "I gush  
 out, spring"), Sanskrit बल्बलीति (*balbalīti*, "it whirls, twirls")).  
 Cognate with Scots *play* ("to act or move briskly, cause to  
 move, stir"), Saterland Frisian *plegia* ("to look after, care for,  
 maintain"), West Frisian *pleegje*, *pliigje* ("to commit, perform  
 bedrive"), Middle Dutch *pleyen* ("to dance, leap for joy, rejoice  
 be glad"; compare Modern Dutch *pleien* ("to play a particular  
 children's game")), Dutch *plegen* ("to commit, bedrive,  
 practice"), German *pflegen* ("to care for, be concerned with,  
 attend to, tend"), Danish *pleje* ("to tend to,  
 nurse"), Swedish *pläga* ("to be wont to, be accustomed to").  
 Related also to Old English *plēon* ("to risk, endanger"). More  
 at plight, pledge.

The noun is from Middle English *pleye*, from Old  
 English *plæg*, *pleġa*, *plæġa* ("play, quick motion, movement,  
 exercise; (athletic) sport, game; festivity, drama; battle; gear  
 for games, an implement for a game; clapping with the  
 hands, applause"), deverbative of *pleġian* ("to play"); see  
 above.



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**Inhale through your nose.** Deep breathing exercises derived from the practice of Transcendental Meditation (TM) and other contemplative practices have been shown to lead to a much richer understanding of the course content. Deep listening activities which encourage students to find a voice for their own thoughts and feelings are also a valuable part of the contemplative practice.

**Breathe deeply from the diaphragm.** A voice for their own thoughts and feelings is also a valuable part of the contemplative practice. A voice for their own thoughts and feelings is also a valuable part of the contemplative practice.

**Exhale through your mouth.** Contemplative pedagogy not only provides a way of helping students to concentrate more effectively, it incorporates ways of teaching and learning that can provide a very different learning experience by opening up new ways of knowing. This is achieved by moving beyond a traditional, scientific approach to understanding the world and instead embracing a more holistic, interconnected view of reality.

to understand how they are connected to the world around them. This is achieved by moving beyond a traditional, scientific approach to understanding the world and instead embracing a more holistic, interconnected view of reality. This is achieved by moving beyond a traditional, scientific approach to understanding the world and instead embracing a more holistic, interconnected view of reality.

Daniel Barakat (Speaker at the University of Colorado, 2013) in his discussion about how science and technology have often been applied in ways that create harm rather than benefit. This is achieved by moving beyond a traditional, scientific approach to understanding the world and instead embracing a more holistic, interconnected view of reality.

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## Contemplative pedagogy

Higher education is currently dominated by 'third person', didactic approaches which focus on teaching students new information. Contemplative pedagogy shifts the focus of teaching and learning to incorporate 'first person' approaches which connect students to their lived, embodied experience of their own learning. Students are encouraged to become more aware of their internal world and connect their learning to their own values and sense of meaning which in turn enables them to form richer deeper, relationships with their peers, their communities and the world around them.

The forms that contemplative practice can take within the classroom are numerous, including: the use of meditation or mindfulness techniques which improve concentration and allow deeper contemplation of the material being taught; writing techniques such as free writing and journaling and reading exercises derived from the spiritual traditions of Lectio Divina which can lead to a much richer understanding of the course content; Deep listening activities which encourage students to find a voice for their own thoughts and connect more deeply with their peers; and the use of ceremony and ritual to incorporate an element of the sacred into teaching and encourage fresh perspectives.

Contemplative pedagogy not only provides a way of helping students to concentrate more effectively, it incorporates ways of teaching and learning that can provide a very different learning experience by opening up new ways of knowing. This is achieved by moving beyond a technical, scientific training to incorporate body, mind and spirit by allowing the space for students to incorporate who they are and to understand how they are changed by what they learn. The importance of this was stated clearly by Daniel Barbezat (Speaking at Syracuse University 15th October 2013) in his discussion about how science and technology have often been applied in ways which create harm:

*'The consequences of our unwillingness to bring into the classroom our own students sense of meaning and have them begin to build and exercise a sense of discernment about that meaning and the implications in the world are quite frankly horrifying'*

Contemplative pedagogy not only offers fresh challenges and perspectives to students. As educators contemplative pedagogy provides us with a beautiful yet formidable challenge – to really turn up and be present. If we are to encourage our students to bring themselves more fully into the classroom, to be there not just as students but as human beings, with all the complexity that entails, we have no choice but to show up too. It is imperative that if we are to bring contemplative pedagogy into the classroom that we have some knowledge of our own internal lives and the beauty and fear that can arise from deepening self-awareness. It would be irresponsible to encourage students into deeper self-awareness if we have not started to explore this ourselves. Furthermore contemplative pedagogy blurs the line of traditional educational power arrangements and insists that as educators we are also prepared to remain students, open to the wisdom and knowledge of those we teach.

And this is where the network comes into its own. It provides a space for the exploration of ideas about, and experiences of working with, contemplative pedagogy. It is a place where people are able to provide support to each other – where those with less experience of contemplative pathways, either personally or in the classroom, can learn from those with more.







# So far, So close



**Welcome** and enter


I was walking through a tunnel when I heard “plop”  
a few seconds later “plop, plop”

What is the effect of repeating sound  
on the human brain?



With every step I made, the sound of drops was increasing  
and I got more and more nervous, almost scared.

Cyrille Montulet



It was in the middle of the night when I heard him screaming.  
Very loud. Then he was crying.  
I heard how his friend woke up and in a low voice started to talk  
to him. Soon he calmed down and everybody went back asleep.

# Insanity

a quiz

Do you talk to yourself?

Yeah, often I have long conversations with myself.

Do you hear sounds that no one else does?

Yes!

Do you feel like your flesh is burning?

Nooooo

Do you think you are slowly becoming insane ?

Yes, ...and my friends think so too.

Have you ever screamed at people for no reason?

Yes, so fun!

Can you read this

without difficulty?

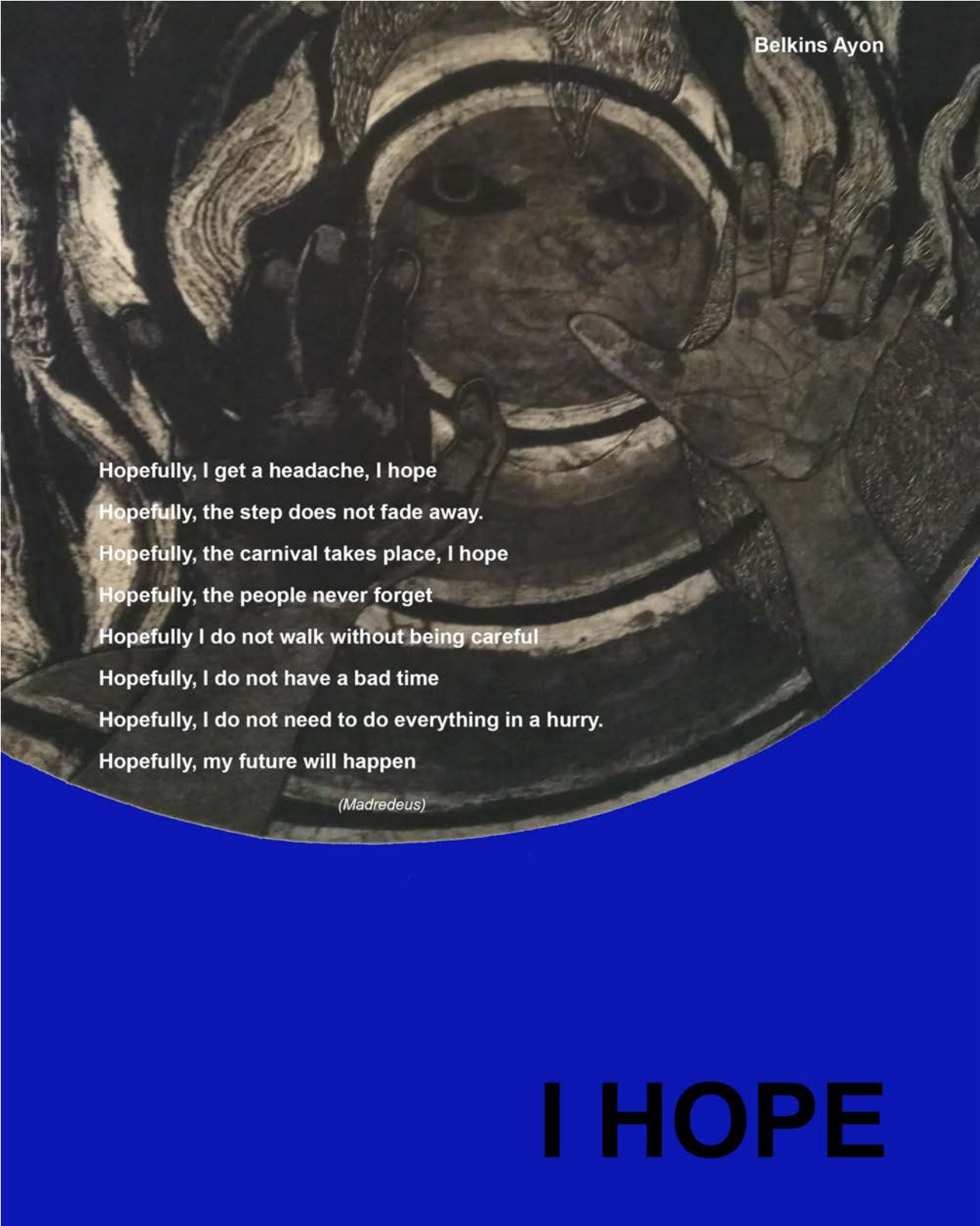
I am going to leave now.





“Tramú![teacher!] “ he said on the phone.  
“Soon we will return, we are finished.”

I told him that I believed they weren't finished yet.  
“You have to go back to the place and continue your work.”  
“ok, tramú.” he said.



Belkins Ayon

Hopefully, I get a headache, I hope  
Hopefully, the step does not fade away.  
Hopefully, the carnival takes place, I hope  
Hopefully, the people never forget  
Hopefully I do not walk without being careful  
Hopefully, I do not have a bad time  
Hopefully, I do not need to do everything in a hurry.  
Hopefully, my future will happen

*(Madredeus)*

# I HOPE

I just arrived home when I received the news. She told me he was really doing bad and it was not sure if they could help him. Think, talk, act...what? It was me who told him to return.

The only thing left is hope.  
Hope that tomorrow future will happen.



An unspoken contract

# Symbiose

In the first 6 months of a child's life he doesn't recognize his mother as an independent human being, but as a part of himself.

**parasitic** like a mistletoe in a tree

But mom can't continue living in symbiose, she needs to pay attention to other things in her daily life.

When the child develops well, he or she will become an autonomous human being.

Cyrille Montulet





“Frau, nimm meine Hände”  
[Madam, take my hand]

The little boy shows me  
where to stand and how to  
look at the mirror.

“What do you see?” he  
asks me.

- “I see you in the  
mirror.” I reply.

“No, you have to look in  
the water!”

- “I see a fish.”

“yes!!” He shouts happy.

“This man has been **fishing**  
and now he's going home  
carrying his catch on his  
back.”

- “Wow!”