

FRIDAY, 1 JULY

DAY 1

Workshops
[Registration required, semi-public]

10:00–11:00
Opportunities for a Shared Environment
By Bruna Esperí

How do we perceive the multitude of bodies in a shared space, learn from their feelings and land again in this same space? People in a room. A recorded vocal score. Five tables. Crafting material. Time flowing. Listening. Cooperative work. This experience welcomes people from different communities and investigates various ways of building relationships while relating to the immediate surroundings and to one another. It employs material exploration and manipulation of fabric through different techniques; the participants will be both the creators and receptors of this experience. We will practice care in a time influenced by the recent pandemic, aiming to build an environment open to this polyphony of voices.

Due to the workshop's participatory nature, the number of places is limited to 30 people.

11:00–11:15
Short break

15:50–16:50
How Do We Work Together?
By Urte Baranauskaite

The public is invited to join an open circle and connect with one another by actively listening and engaging in the conversation. Let's explore a number of questions: What does it take to work together in collective environments, groups and communities? How can we maintain horizontality and cultivate a space for care? How do we negotiate and take responsibility? You are welcome to come and listen, observe, take a break, get involved, be in or out. The discussion will be moderated by Urte Baranauskaite, a member of the student-led group PZI Archipelago.

In her research, Baranauskaite explores the potential of student groups (independent or otherwise) and their ability to facilitate new, unexplored interaction, learning, collaboration and relationship-building opportunities. She also looks into the process of community building, sustainability and collective work methods.

16:50–17:00
Short break

11:15–12:45
Let's Play a Game Called Teaching
By Jeroen van der Heijden

Through scripted scenes, we will study the power dynamics between teacher and student. We will try to transform these scenes through different theatre exercises and investigate with each other: What is teaching? My research focusses on my practice as a theatre teacher at the PABO in Leiden. In their book *The Undercommons: Fugitive Planning & Black Study* (2013), Stefano Harney and Fred Moten tried to find a way to balance the power dynamics between teacher and student that comes from teaching in an institute. The outcome of their research is a set of rules for teaching. Using terms provided by the authors such as 'debt', 'credit' and 'study', we will put these rules to the test, transform and rewrite them together.

Due to the workshop's participatory nature, the number of places is limited to 25 people.

13:00–14:00
Lunch break

17:00–18:00
Moments for Im/possibilities
By Judith van den Berg

Possibilities should not exclude impossibilities. Judith van den Berg invites the public to create moments for im/possibilities. These moments are created together with others in small groups. *Moments for im/possibilities* is a series of short and interactive activities that can entail exploring, thinking, talking, hiding, collecting, writing and drawing. The activities will be guided by instructions and forms.

Judith van den Berg blends artistic research with psychological and educational insights. Her dialogical and experimental way of working makes space for various options to question and see things differently. Working both inside and outside institutional environments, she designed 'Studio Superkracht', a research programme for the Kinderfaculteit Pendrecht. In Studio Superkracht, she acted as a co-researcher together with the children, questioning each other and experimenting with various options about how to see curiosity and the behaviour related to those options.

18:00–19:00
Closing, drinks & snacks

Public Programme
Welcome by Ingrid Commandeur & Irina Shapiro

14:15–14:30
Suspended Studio Practice (See Day 1)
By Kasia Dembinski

14:35–15:30
Design in de Classroom
By Iris Megens

Iris Megens will present her research by showing objects that enable the audience to experience her research visually and materially. The objects exhibited in the space were made by children during visual art lessons at a primary school. These objects invite the audience to start experimenting and discovering the possibilities of a material by making their own creations with a very modest, plain material: white paper. The workshop will be divided into two areas with different themes: 'Concept Development' and 'Material Experimentation'. In both areas, Iris Megens invites visitors to make their own creations, while being inspired by the children!

Having been trained as product designer, Megens developed a new working method and a series of lessons inspired by design practices. She introduces topics like concept development, process and material experimentation in primary education; and having the children experiment and use their imagination, rather than working towards finished end products.

15:30–15:50
Coffee break & *Suspended Studio Practice*
(performative intervention by Kasia Dembinski)

Public Programme
Welcome by Ingrid Commandeur & Irina Shapiro

14:00–14:30
Suspended Studio Practice
By Kasia Dembinski

"The studio is formed by its liminal spaces, its margins and its wastelands. There, the traces of our artistic practices form a library for us to reference, and there is potential in that space. To harness this potential, you must imagine and speculate."

Kasia Dembinski is showing a selection of photographic prints from her visual research on liminal spaces in a studio environment. In a performative gesture, these will be covered and unveiled by a curtain at various points throughout the event. She will talk about the context of her research twice on each day of the symposium and invites the public to respond by written correspondence.

Dembinski researches how to cultivate conditions for artists in education to develop a studio practice by participating in process-led learning in a 'suspended' studio environment. Fundamental to this research is recognising what a studio is, suspending pedagogy within that space and inviting unexpected outcomes. Having students develop their autonomy in both recognising and forming liminal spaces means they can make a studio, and perhaps most importantly, since it has been formed by them, it has the potential of being formed anywhere they go. The photos on display demonstrate the students' ownership of and influence on their space and how it can be transformed into a studio.

DAY 2

SATURDAY, 2 JULY

REHEARSAL: EMERGING LEARNING SITES

Workshops
[Registration required, semi-public]

11:00–12:30
Rehearsing New Meanings for Economic Alternatives
By Lorenzo Gerbi

The theme of this workshop will be the notion of 'rehearsing change', which is central to the format of the learning community that Lorenzo Gerbi developed as his graduation project. The presentation will consist of a workshop focusing on how changing the language of economics could change it too, by building an intersubjective glossary of terms and desirable definitions rather than the current ones. Through the *image theatre* technique, the new definitions will be embodied by their creators both as a way to feel them and as a medium for a non-verbal exchange with the observers, who can contribute to them through their interpretation of the body images presented.

Due to the workshop's participatory nature, the number of places is limited to 12 people.

12:40–13:25
Exploring Embodied Multilingual Repertoires through Language Portraits
By Elina Charinti

Starting by introducing her research with multilingual children at the asylum seekers' centre in Rijswijk, Elina Charinti will explore our own multilingual and multimodal repertoires through the creation of language portraits. Language portraits are used in applied linguistics as a research method to unpack multilingual experiences and practices, aiding us to see languages as embodied, experienced and historically lived. They are empty whole-body silhouettes, in or around which research participants colour or draw languages, language variants or other aspects or modalities of communication. Creating language portraits will serve as a starting point to explore questions such as: What is considered a language? What does it mean to be multilingual in a monolingual society, or monolingual in a multilingual society? What is the relationship between various languages and identities?

Due to the workshop's participatory nature, the number of places is limited to 12 people.

13:25–14:15
Lunch break

15:30–15:50
Coffee break & *Suspended Studio Practice*
(performative intervention by Kasia Dembinski)

15:50–16:20
Handling Unpredictability
By Huy Bang Phan

In vocational art and design education, students often experience the comfort of familiar circumstances, while at the same time having to deal with situations that are unknown to them. Research into this shows that one of the most valuable qualities a student can develop to handle these situations is the ability to react to and cope with unpredictability. Gaining such skills and experience will help the student become a balanced artist, capable of best reaching their potential.

16:20–17:10
Interruption Space Open Discussion

'Open Space' is a technique for carrying out meetings where the participants create and manage the agenda themselves. During these two days of presentations, what kind of main topics and questions have come to the fore? The students will act as moderators, facilitating an open space discussion with the public.

17:10–18:00
Closing, drinks