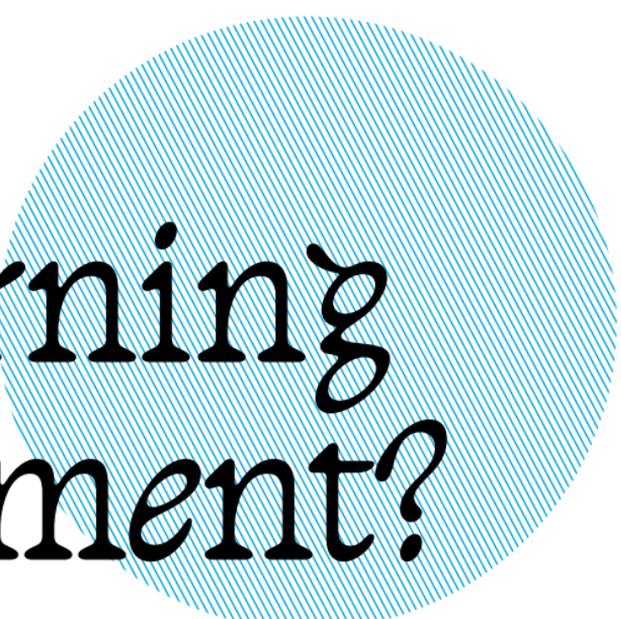


ELLIS BARTHOLOMEUS

How
would
you
describe
a
learning
moment?



Making Space to Gain Perspective
by Sharing Perspectives

Creating a playful dialogical tool
for higher art education

Ongoing activity
TENT Auditorium (round table)

Come and play my MEiA game to learn more about our collective adventure toward mastery of art education. This game is open-ended (plus open-started), so you can jump in and out any time to share your perspective. Feel free to add a question you would like to ask or be asked. Or, mount a star to reward your favourite question. ;)

How might we be able to co-create the magic circle of learning as students and teachers in higher art education? Can a dialog be ignited, facilitated, and fostered to find common ground and language in an adventure together, to listen and be heard? My aim is to understand the challenges and obstacles in the process of creation and learning, to connect on the topics at stake so each becomes more equipped to situate and navigate between the different aspects. The first version of my MEiA game is meant to be explored as a playful tool, a work in progress.

“Listening is
never static,
cannot be
held on to,
and in fact
needs to
be found
again
and again.”

Open Field Listening Station

Continuous activity
TENT Auditorium (lounge)

Open Field Listening Station invites you to tune in to your listening. Explore how you can turn your listening into action by participating in the workshop on Friday. Or immerse yourself in a sonic listening session on Saturday to experience the full embodied practice of listening. Make yourself comfortable on one of the black bean bags and turn on, tune in and open up.

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*I could love my listening
I could listen to me listening
I could perform my listening
I could be my listening
(Pauline Oliveros)*

Open Field Listening Station is an interdisciplinary dialogue in the context of listening as an artistic practice. As a sound-practitioner, the core of my practice—both as an artist and as educator—revolves around listening. Taking my cue from composer Pauline Oliveros, I consider listening a call to action: “Listening is directing attention to what is heard, gathering meaning, interpreting and deciding on action.” (Oliveros, 1999)

*But who is listening?
And who is being heard?
What meaning is gathered?
Who decides on the action?
And what kind of action would that be?*

Using listening as a design and artistic research method in itself, Open Field Listening Station provides a sonic tool for all those who would like to explore listening in their practice.

ELEONORA GEORTSIAKI

The

NATURAL
MATERIALS

through the

MAKERS'
HANDS.

The

MAKERS'
STORIES

through the

CLAY'S
EYES.

Haptic Observations
An exploration of haptic-based engagements
in arts education

The Land Our Hands Remember (workshop)
Friday 5–6 pm, Saturday 2–3 pm (duration +/- 1 hour)
TENT Auditorium (wooden tables)

The Land Our Hands Remember is a haptic-based workshop that invites you to engage in a form of making in which we turn our attention to the hands, to the sense of touching the clay, to being with and creating with clay. During the workshop, you will be introduced to the idea of active touch, by exploring the textural and morphological characteristics of selected natural elements and by sculpting natural elements that your hands remember from your homeland.

Through this *research project*, I study the haptic learning approach and explore natural elements and materials that could support haptic-based educational practices. The study investigates ways of facilitating haptic experiences, which let participants explore active touch, develop framed observations and foster personal perceptions. The project consists of five case studies based on process-driven 'artful' engagements.

HANNAH GOLDSTEIN



And as Malik fell
asleep that night,
he couldn't wait
to continue with the
listening business
tomorrow, and
the day after and
the day after.

The Listening Business

Ongoing activity
TENT Auditorium (low table)

I invite you, parents and children, to join a collage workshop about listening as a way to open up a different opportunity for discussing feminist ways of raising children. You are welcome to hang the finished collage up on a wall at home and use it as a springboard for talking about these themes again and again.

My research is about finding a language to inspire children from the ages of 4 to 6 who identify as boys how to be active listeners. Having the skill to listen is an important tool that I hope can encourage more feminist learning tactics for boys. I believe that raising boys to be feminists will help them live happier lives when they are free from having to adhere to inherited toxic masculine norms and will contribute to a better society.

JESSE GREULICH

Build,

add,

form

your
situation.

Building Pillow Forts
An embodied learning process formed
by the body, space and materials

Ongoing activity
TENT Auditorium (open floor)

“Space comes into being only when we form situations.”
Lukas Feireiss (2020)

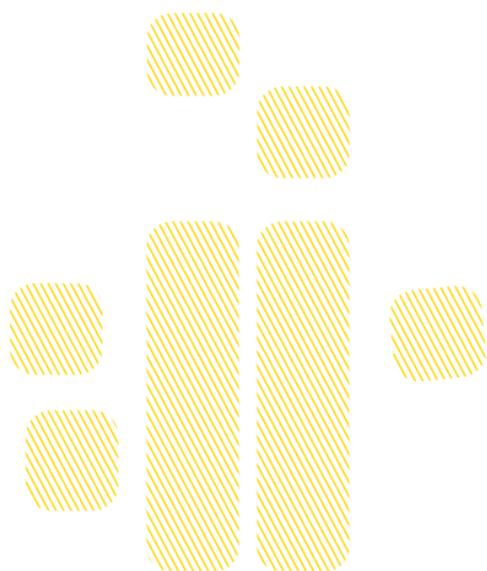
During this weekend I invite you to form/add/adapt your own ‘situations’ using the traces created by the learners who contributed to the research of this project. These traces include materials used in the classroom, such as bamboo, and adapted materials based on the outcomes of what they had created, such as the textile pieces. Together, we co-created, formed and built our own learning context.

Building a pillow fort is something everyone understands. We use objects in our space, such as tables, chairs, pillows or blankets in order to build a world to then play in.

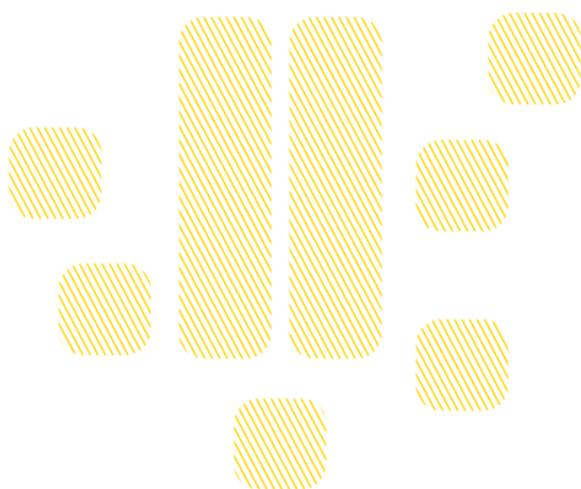
To build a pillow fort is to form a situation. In contrast, educational institutions often propose an already existing situation, i.e., the classroom, as a context in which to learn. The reality of learning, however, is that it is fluid. It is not defined by a context, but an embodied experience. The learner is the vessel of learning.

This research encapsulates the three elements of the body, space and materials as parameters for bringing an embodied learning experience closer to learners. The goal is to encourage and empower the learner to see how to recognise that the act of learning can also be freed from locality (from the classroom setting) and to utilise this—thus understanding that, with the right tools, any space can temporarily be claimed, reclaimed and inhabited as a learning space.

LOUISE KLEIJWEG



*How do you
communicate
your story?*



The Language of Visual Arts

Ongoing activity
TENT Auditorium (low table)

During these two days you are invited to experience The Language of Visual Arts for yourself. At the LoVA section of the low table you will find different prompts that will guide you through the creative process. The prompts are instructions from the LoVA activity card deck that will invite you to create a visual art work and an accompanying textual work. Through four different prompts you are invited to respond to other works of art, make personal connections to the topic, create your own artwork and share this with others.

The Language of Visual Arts is a graduation project focusing on process-based learning at the intersection of visual arts and creative writing. The use of activity cards helps elementary school teachers to guide their students through their personal creative process. The aim is to empower teachers to teach visual arts and creative writing in a manner that is focused on the students' personal creative process instead of the end-product. This project does so by focusing on the process of divergent and convergent thinking. Process-based learning assists educators and learners in finding equilibrium, guiding them towards greater engagement, direction, and comprehension of the subject matter, while preserving students' autonomy.

NATALIA AMELIA SAIED

Put
your



EYES

on the
skin

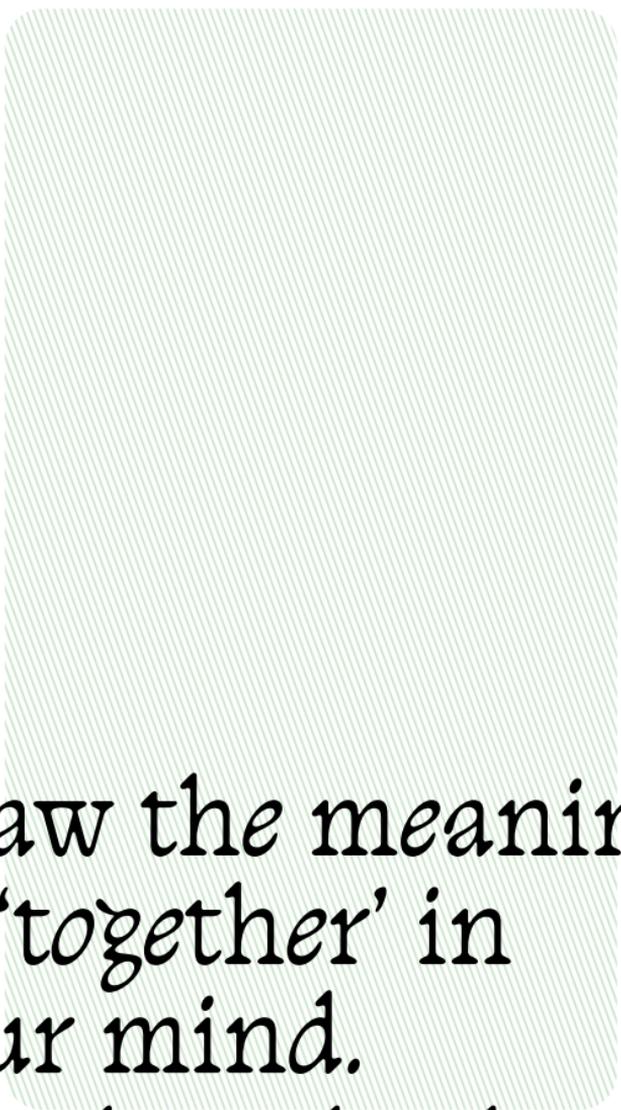
How do you know when you know?
Tools for spectatorship and reflection

Friday 6, 7 pm, Saturday 1, 3, 4 pm
TENT entrance

I invite you to observe how you enter, move around and leave this building: an art institute in the city of Rotterdam. Can you savour each moment and prolong it, so that the layers of the experience become clear? Through short prompts, I invite you to stay close to what arises and choose, again and again, what step to take.

In my graduation project, I act as an independent host in dance performances and museums. My inspiration is based on movement improvisation, where I offer open-ended prompts to enhance a sense of ownership in the visitors' art experience. I embrace universal teaching principles, posing questions in order to provoke a search for a unique answer, personal to every participant. The last part of our encounter offers the opportunity to translate this associative and non-linear experience through creative reflection, where no one knows better but everyone knows differently.

LEAH SANDS



*Draw the meaning
of 'together' in
your mind.*

*Now breathe deeply.
You have arrived.*

Drawing Together
How collaborative art-making can create
a place of belonging

Ongoing activity
TENT Auditorium (wooden tables)

The process of drawing together encompasses various forms and can be applied in diverse contexts. At its core, drawing together serves as a pathway to fostering a sense of belonging by encouraging collaboration and nurturing vulnerability. In this space, you are invited to engage in drawing together, guided by prompts found on the drawing table. Whether you choose to draw with familiar individuals or forge connections with new acquaintances, the aim is to facilitate connection in a way that resonates with you.

This research investigates the transformative power of drawing together in fostering a sense of belonging, connection, and vulnerability among participants. The study focuses on a project in Amsterdam-Zuidoost, specifically engaging with children aged 9–13, and employs Freire's spiral model of research while drawing inspiration from feminist thinking and radical pedagogy. Key areas of exploration include examining non-hierarchical dynamics, exploring different approaches to collaborative drawing and critically reflecting on the researcher's ethical posture. By emphasizing drawing as a catalyst for inclusivity, the research aims to create a safe and authentic space that encourages personal growth and mutual understanding among participants, highlighting the profound potential of communal artistic engagement.

JESSE VAN OOSTEN

...Listen

to

the

whispers

Towards an intimate pedagogy
for my theory classroom

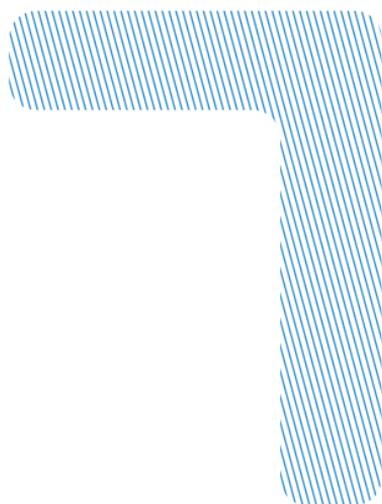
Ongoing activity
TENT Auditorium (library section)

Dear visitor, you will find me in the library corner of our space. This library is a selection of books used by of the graduates who have been companions in thinking and acting in the research process of the past two years. You are invited to leave notes in the margins of the pages, and let a correspondence evolve in the space between words. Feel free to join in when you hear whispers turn into a collective singing-out-loud: for a moment, you may experience the joy of being out of sync together.

In my graduation project, I am *searching for an intimate pedagogy for my classroom*. I turned to the intimate as the dimension that *resists and exceeds the opposition between the body and discourse in education*. In the *context of a reading group format*, I experimented with *intimate pedagogical gestures for reshaping the interrelationships between bodies, spaces and text*, in order to help the student *attune to others and eventually invite a more relational mindset towards learning and knowledge*.

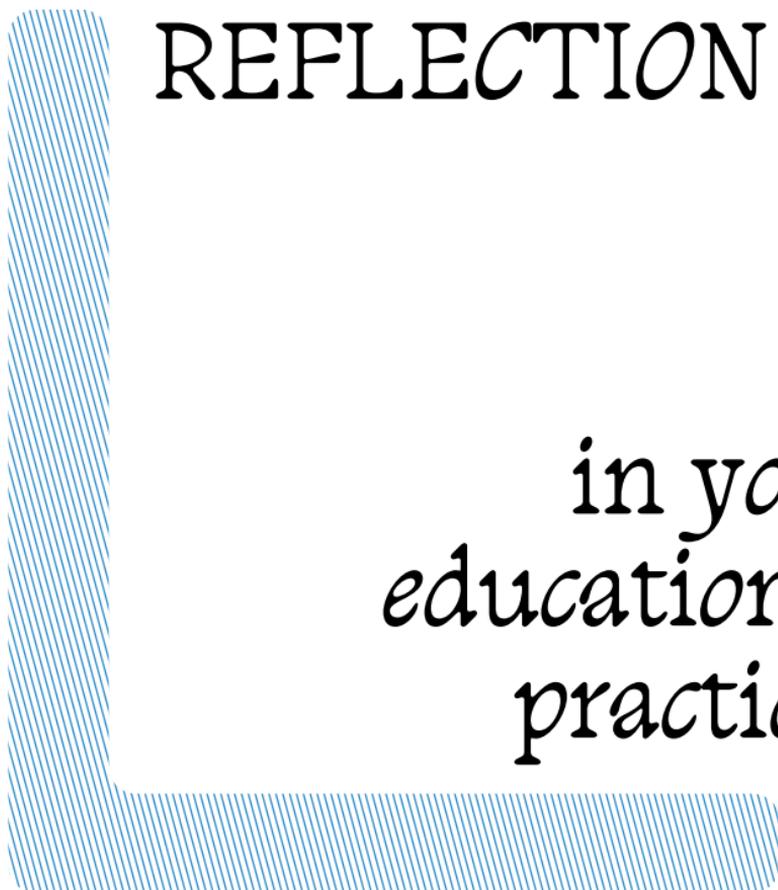
MAAIKE VAN PAPEVELD

How
can you
repair



REFLECTION

in your
educational
practice?



Mending Mirrors
A proposition for facilitating reflection otherwise

Ongoing activity
TENT Auditorium (library section)

Mending Mirrors departs from the idea that reflection is broken and in need of repair. The project reviews the theoretical foundations of reflection, closely examines the 'cracks' that become visible in practice, and finally proposes premises and prompts for facilitating it otherwise.

During this two-day event, I would love to find out how you experience (facilitating) reflection in your practice, and hear your thoughts on how it might be mended or enhanced. You can find me in the reflection corner next to the library section in the back of the room.

Over the past two decades, 'reflection' has become an immensely popular term across international educational contexts where it seems to have a lot to offer: it promotes personal growth, challenges biases, and enhances our ability to respond to complex issues. Yet, upon closer inspection there appears to be a discrepancy between the somewhat idealistic ideas echoed across the literature, and its applications within higher education.

To repair reflection, I believe we must rethink its applications and invest in the development of a collective knowledge base and pedagogy for facilitating it otherwise. This research project aims to offer a starting point for doing so.