



SCHOOL OF  
FINE AND  
PERFORMING  
ARTS

# CONNECTIVE SYMPOSIUM

**Professorship**

**Artistic Connective Practices**

Fontys School of Fine and Performing Arts

**17-19 November 2022**

# PROGRAM

## THURSDAY 17 November

### Welcome & lunch

Lizzie Lloyd & Katy Beinart

Danae Theodoridou

### Break

Walmeri Ribeiro

### Short break

Elisavet Kalpaxi & Ann Shuptrine

### DINNER

12.00 - 13.00

13.00 - 14.00

14.00 - 14.45

14.45 - 15.00

15.00 - 16:20

16.20 - 16.30

16.30 - 18.00

18.15

### Serre villa

Kolommenzaal

Kolommenzaal

### Walking outside

Outside

### Walking back

Kolommenzaal

### Taxis to venue

## FRIDAY 18 November

Işıl Eğrikavuk

Marike Hoekstra

### Break

Marloeke van der Vlugt

Elena Stamatopoulou

### Lunch

Reyhaneh Mirjahani

Anastasia Polychronidou

09.00 - 09.45

09.45 - 10.45

10.45 - 11.00

11.00 - 11.45

11.45 - 12.45

12.45 - 13.15

13.15 - 14.15

14.15 - 15.30

Kolommenzaal

Kolommenzaal

### Refreshments serre

Kolommenzaal

Kolommenzaal

### Serre villa

Kolommenzaal

Kolommenzaal

### Walk in

Inaugural Lecture Falk Hübner

& Artistic Experiences by alumni

Master Performing Public Space

15.30

16.00 - 17.00

### Refter

Refter

### Drinks & Snacks

17.00 - 18.30

### 't Cenakel

## SATURDAY 19 November

Jessica Renfro

Magdalena Kallenberger

### Break

Eleni Kolliopoulou

### Lunch with students

Liana Psarologaki & Amanda Hodgkinson

Chrystalleni Loizidou & Hülya Dede

09.00 - 09.45

09.45 - 10.30

10.30 - 10.45

10.45 - 12.15

12.15 - 13.00

13.00 - 14.00

14.00 - 15.00

Kolommenzaal

Kolommenzaal

### Refreshments serre

Kolommenzaal

### Refter

To be decided

To be decided

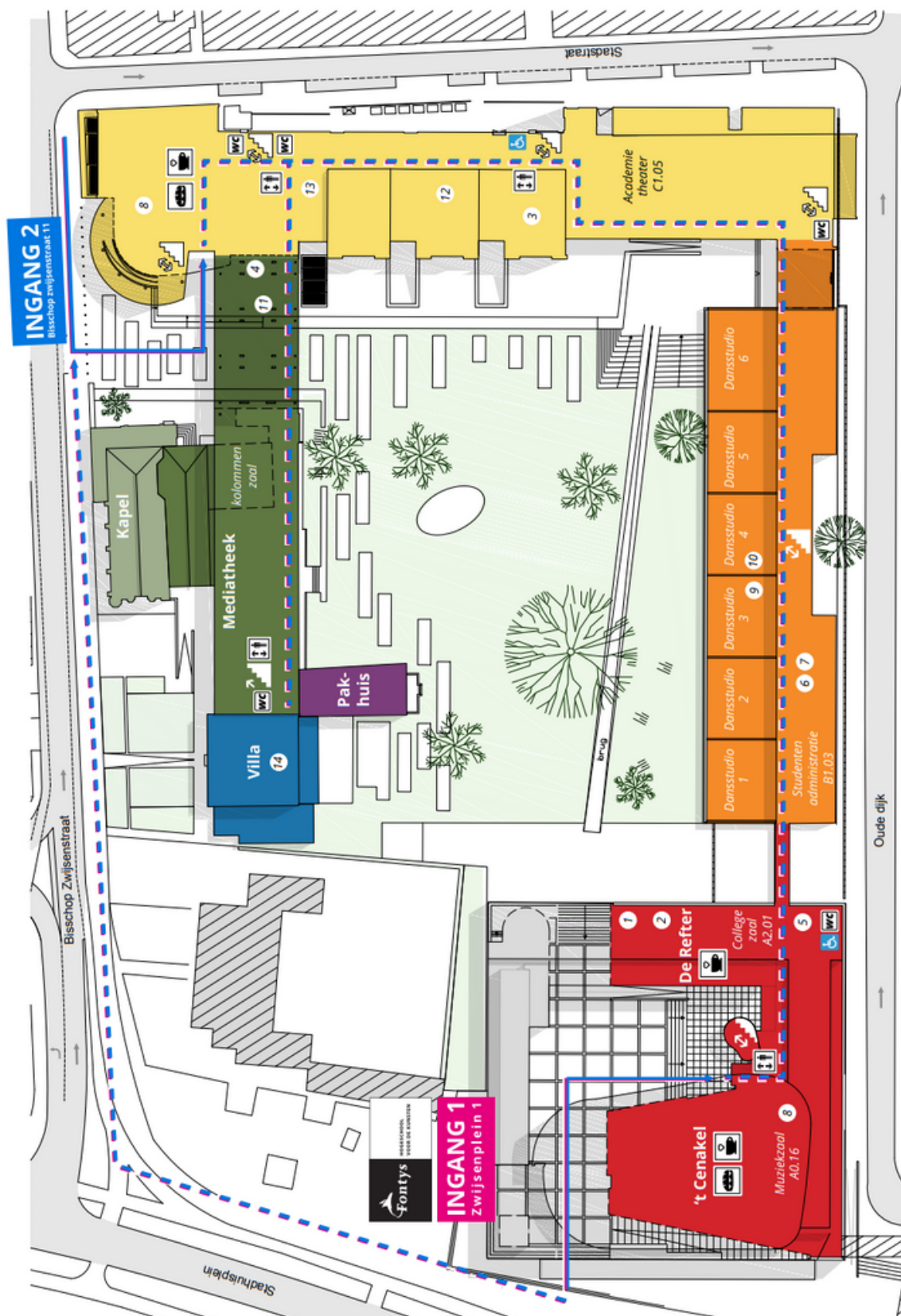
### Discussion on publication, closing with snacks

15.00 - 16.00

### 't Cenakel



**ORGANISATION: INGRID WESTENDORP | 0620968695**



# Lizzie Lloyd & Katy Beinart

## **Acts of Transfer: Sharing Socially-Engaged Practice**

This event – part-performance, part-presentation, part-workshop – will reflect on our practice-based artistic research project ‘Acts of Transfer’, which involved revisiting and reactivating artworks from the recent past, all of which were developed or enacted through some form of social engagement or public participation. Our focus was on what the afterlife of such projects might be: how might they be meaningfully represented? How can the documentation of such projects enact emotional, physical, psychological or conceptual transfer to engage or impact future audiences? We used mixed methods – audio recording, film, photography, drawing, design and experimental writing – to generate new artworks and texts that retained some sense of the original artworks.

To reflect on the experience of thinking about an artwork from the past, and consider its ongoing effect in the present, we reunited a series of artists and original project participants. This exposed the complicated processes and relationships inherent in practices that rely on participation, highlighting the key question of how such projects signify to those involved, and how that meaning develops beyond the life of the project. In this session we will explore the connective potential of transfer and how it can make these complications tangible. We will give attendees direct experience of how, in our work, we try to retain the emerging, fragmented, nature of conversations and shared social experiences. Through active participation we will coconstruct visual forms of connectivity that register social, emotional and artistic transfer.

### **Katy Beinart**

Katy Beinart is an interdisciplinary artist whose artworks include installation, public art, film and performance. Using processes of participatory research and social practice to respond to the context and history of places and people, her work examines relationships between heritage, history and memory, culture and environment, performance and ritual, migration and home. She is a Senior Lecturer in Architecture (University of Brighton).



### **Lizzie Lloyd**

Lizzie Lloyd explores art writing that holds theory, practice, experimentation, and subjectivity in the balance. She has contributed to numerous magazines, books, and publications commissioned by Temple Bar Gallery and Studios, Workplace Gallery, Field Art Projects, New Art Projects, Foreground, and Exeter Phoenix among many others. She is a Senior Lecturer in Fine Art / Art and Writing (University of the West of England).





# Danae Theodoridou

## Speculative Connections: Constructing Public Space(s) Through Performance



The session draws on my artistic research on the Practice of Democracy (2018-2022) as well as on ideas discussed in the current publication that came out of it, entitled Publicing-Practising Democracy Through Performance (Nissos, 2022). The four projects that were conducted in the frame of this research, will be discussed in terms of the way they attempted to construct public space in different European cities. R. Schneider defines politics as the bodily practice of “appearing to others as others appear” (2017) connecting thus closely politics to performance.

Following her ideas, the projects discussed attempted to create public appearances of bodies that disrupt the ‘normal’ rhythm of cities, even if only in a fictive sense. By grounding democracy back to the materiality of the body, by approaching democracy via affect and the senses, performance can construct fictive microcommunities able to open space for new social imaginaries, other than the dominant capitalist ones. It is in this way that art can (re)construct public space but also ‘public time’, as C. Castoriadis has discussed it, in ways that are otherwise not possible. Performance can then be seen as an act of “public\_ing”. During the session, concrete working principles for performance as ‘public\_ing’ will be shared with the audience. Additionally, participants will also experiment with some of the creative tasks involved in the projects discussed.

**Danae Theodoridou** is a performance maker and researcher based in Brussels. Her artistic research focuses on social imaginaries, the practice of democracy and the way that art contributes to the emergence of socio-political alternatives. She teaches in Fontys University of Applied Sciences (NL) and in Aristotle University of Thessaloniki (GR), curates practice-led research projects and presents and publishes her work internationally. She is the co-author of The Practice of Dramaturgy:

Working on Actions in Performance (2017) and the author of PUBLICING: Practising Democracy Through Performance (2022).

[www.danaetheodoridou.com](http://www.danaetheodoridou.com)

# Walmeri Ribeiro

## **Porous Body: Performative practices as research in contexts of socially-environmentally-engaged art**



Porous Body is a workshop proposal based on a personal experience that I have been developing in the Sensitive Territories project as an artist-researcher and coordinator. In face of the current global crisis, especially within the Brazilian context of colonisation and excessive exploitation of its natural resources, the Sensitive Territories platform has been establishing, since 2014, collaborations amongst artist-researchers, graduated and undergraduate students, scientists, environmentalists, and local communities across Brazil. By focusing on the impacts of climate change and contemporary ways of living, these collaborations have been proposing different modes of co-existence and co-creation between humans and nonhuman entities, by strengthening ethical-political and participatory ways of making art.

Front of this experience, my workshop proposal is based on four questions: 1. What is the potential of performance practices as research to create engagement of the communities in artistic practices? 2. How to create a body engagement with the environment and environmental crises, turning this body a porous body? 3. How does this practice present us sensitive aspects of the territories, enhancing the emergence of issues that can only be given through an embodied experience? 4. How to unfold these experiences?

This is a proposal to be developed outside the room, in a place in the city, and it is composed of three parts: 1. Active meditation and physical exercises: Preparing the body and get a connection with the environmental; 2. immersive experience and collaborative creation; 3. Sharing materials and talk.

**Walmeri Ribeiro** is an artist- researcher and professor. Having a background in performance art and media studies, she is interested in the intersections between performance, media art and environmental issues. Full professor at Federal Fluminense University -UFF, she is also a professor in the Graduate art program at UFF and in the Graduate Visual arts program in the Federal University of Rio de Janeiro -UFRJ. FAPERJ Fellowship researcher, she has completed a post-doctoral project at the Concordia University in Montreal, a PhD project at the PUC|SP and a master in arts at the UNICAMP|SP. Based in Rio de Janeiro, Brazil, she coordinates the BrisaLAB – Laboratory of Performance, Media Art and Environmental issues and the Sensitive Territories Project (FAPERJ| 2020-2022). She has participated in congress, seminars and Art exhibitions in Brazil and abroad, and published books and papers in academic journals and collections. Her activities have been commissioned by Brazilians federal agencies, International agencies and prizes for research and art production. In 2019 she received a prize from Prince Claus Fund and Goethe Institut.



# Elisavet Kalpaxi & Ann Shuptrine

## Dialogues: A Hybrid Art Project

This presentation focuses on Dialogues, an art project that was instigated in July 2022, and which focuses on artists' connectivity through art.

The first instance of this project sought to instigate a dialogue between eight independent artists. The artists exchanged artworks in pairs and installed and experience them in their own personal spaces for a period of 10 days. During that period, live-streaming sessions allowed audiences to observe the work in space. The project began as an exploration of hybrid spaces of exchange, and interventions that blend physical/virtual realities and private/public conceptions of space. The aim was to use this experimental stage as a starting point to draw decisions for a larger project that would involve more artists and funding for insurance, transportation, and technical support.

This presentation concentrates on the factors that contributed towards our change of plans, and the expansion of the project through its dissemination instead. In particular, it will elaborate the benefits of retaining the project's institutional independence and the role of trust and generosity in the production of meaningful and productive opportunities for exchange (and 'connectivity'). Finally, it will also present some observations regarding functions of art that are sometimes overlooked.

This presentation is divided into two parts. The first part, led by Dr. Kalpaxi focuses on the concept and theory of Dialogues and includes contributions from some of the project participants (Marie Molterer, Basil Olton, Messua Poulin Wolff and Wei-Hsiang Weng). The second part, held by Ann Shuptrine, one of the participating artists, consists of a performance workshop inspired by her action research, 'Vital Signs'. This will give conference participants the opportunity to engage with the concept of connectivity as well as the ethos behind the Dialogues project.

<https://dialogueshybridartproject.com>



**Elisavet Kalpaxi** is an artist, researcher, and Senior Lecturer in Critical and Contextual studies at Bucks New University, UK. Her discursive interests lie with practice-based research in art and its contemporary criticality; also, with current discursive shifts in art history, theory and practice and changing narratives influenced by technological and socio-political/economic developments. Her work, theoretical and practical, has been presented in numerous exhibitions and conferences. Publications include the recently published book *Context and Narrative* (2019) written with Sri-Kartini Leet; 'Photography and Museums of Mutuality' (2019) in *Stedelijk Studies*; 'Self-portraiture: On Photography's Reflexive Surface' (2016) in *JAR: Journal of Artistic Research*, and practice-based PhD on 'Narcissism and Narrativity in Photographic Self-portraiture', Goldsmiths College, Department of Art (2012).



**Ann Shuptrine** is an American-British Artist, Embodied Systemic Designer, Trainer-Facilitator and Social Scientist based in London. Her practice investigates of 'being' that disrupt structures of division. In visual, performative, and participatory pieces employing photography, video, installation and performance, she situates the body as vessel, mirror and metaphor of the social field. Ann holds containers of experimentation in which dialogical perspectives of witness, participant and director question the egological structures that create fixed relational dynamics. Her body of work and research draws upon her multidisciplinary background which includes Psychology, Photography, Sociology, Relational Gestalt, Somatics and Systems Theory.



# Iřıl Eđrikavuk

## The Other Garden



I will speak about my recent research project “The Other Garden”, which I started collaboratively with students at Berlin University of arts (UdK). The Other Garden is both a green architectural space where we grow certain plant species which are not ‘native’ in Germany as well as a research space, in which we hold lecture series on topics of ecology and inclusivity. In my talk, I will present The Other Garden as well as inviting the audience for a short exercise we will do together.

For more info and visuals: <https://www.isilegrikavuk.work/theothergarden>

**Dr. Iřıl Eđrikavuk** is an artist and academic, whose research specializes in performance, dialoguebased art and artistic research. She has an MFA from School of The Art Institute of Chicago and a PhD from Istanbul Bilgi University. She works as a faculty member at Berlin University of Arts (UdK) since 2017. She has exhibited and performed at various international exhibitions including Chicago Architecture Biennial, Chicago; Die Buehne, Berlin; Block Universe, London; Lenbachhaus Museum, Munich; Salt Galata&Ulus, 11th Sharjah Biennial, Sharjah; Egeran Gallery, Istanbul; 11th Istanbul Biennial.

# Marieke Hoekstra

## Making place for children's studios

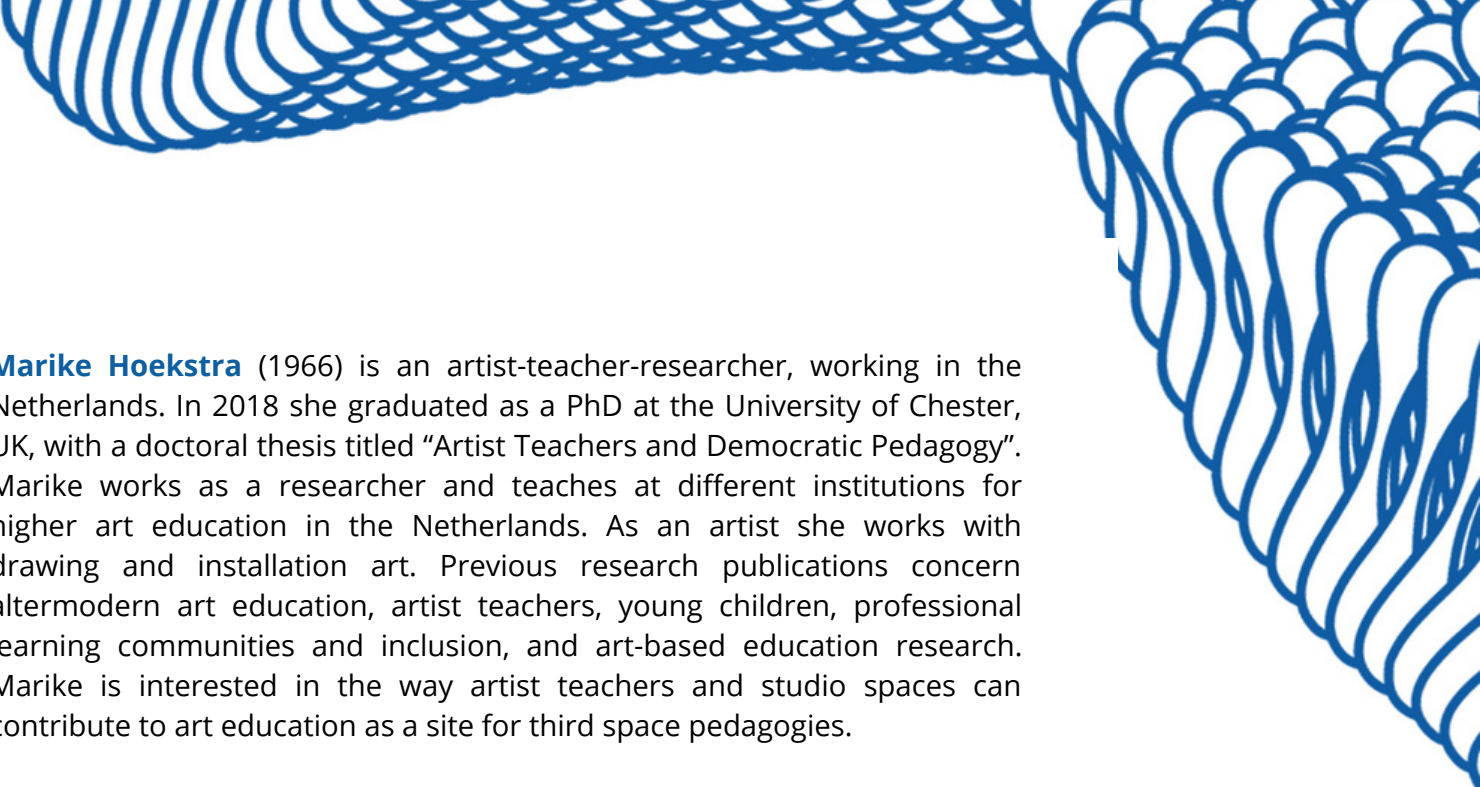


This research project centers around the idea of creating artist studio spaces for children as inclusive spaces for learning in schools and neighborhoods. Especially in primary schools, that often don't have specialist subject classrooms, studio spaces enhance the possibilities for art education. However, facilities for children, especially in neo-liberal society, are often based on the assumption that children are limited to the role of fulltime students who need to be educated (Illich, 1970) or consumers who need to be entertained. This leaves little room for places where children are able to participate and have shared agency based on equality. The question would be how spatial qualities of the studio enhance the creation of a children's public sphere (Negt & Kluge, 1990) or a third pedagogical site, where pre-existing hierarchies are questioned and inclusion of all involved is made possible (hooks, 1989).

Based on theory and the experiences of radical pedagogical practices a new initiative will start in Amsterdam (Bos en Lommer area) in October 2022 that will become a sustainable site for development and (artistic) research. The studio will be shared by children of the neighborhood and artists-in-residence. The research takes the form of an artistic action research where researchers, artists and children collaborate to increase knowledge on the artist studio as inclusive space. At the moment of the symposium the studio/research site has been working for a month. I propose to share the first findings in an interactive working session.

This proposal relates strongly to the last question raised in the call: artistic work and research as making socially engaged imaginary propositions. The proposition that the project aims to make is to create a site for development and research in a continuous process of making and researching, slightly similar to what is called place making in urban development. Placemaking is a process that involves communities to reimagine and reinvent public spaces. It is a bottom-up, grass root approach to urban planning where the participation and imagination of the people involved is conditional. When working with concepts of space and place, an artistic methodology is an appropriate way to engage children as co-researchers, as I have experienced in previous projects. The research methodology for this project crosses boundaries of activism, ethnography, human geography and artistic research in order to make meaning of a complex lived reality.





**Marike Hoekstra** (1966) is an artist-teacher-researcher, working in the Netherlands. In 2018 she graduated as a PhD at the University of Chester, UK, with a doctoral thesis titled “Artist Teachers and Democratic Pedagogy”. Marike works as a researcher and teaches at different institutions for higher art education in the Netherlands. As an artist she works with drawing and installation art. Previous research publications concern altermodern art education, artist teachers, young children, professional learning communities and inclusion, and art-based education research. Marike is interested in the way artist teachers and studio spaces can contribute to art education as a site for third space pedagogies.

<https://marikehoekstra.nl/research/>

# Marloeke van der Vlugt

## Touch(ing) as connective practice



In May 2021, I met my first participant within the framework of the research project In Search of Stories, a collaboration between the University of the Arts Utrecht (HKU), Universal Medical Centre Amsterdam (AMC), and Radboud University Nijmegen (and others, see <https://www.hku.nl/en/research/projects/in-search-of-stories>).

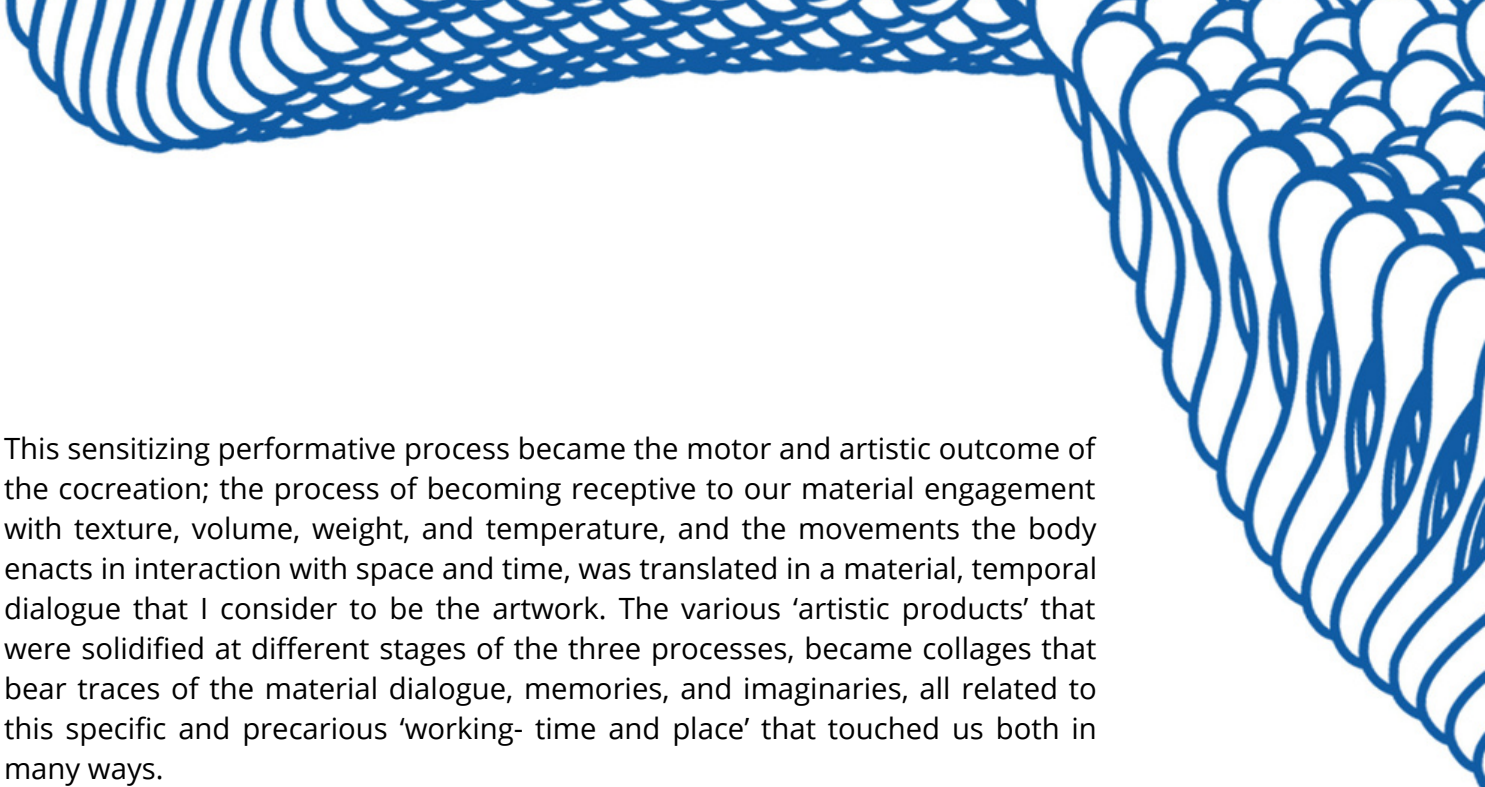
For this project, an interdisciplinary group of artists was invited to co-create an artwork with terminal cancer patients. In Search of Stories has multiple goals and research perspectives. For the participants, the project may improve the quality of the time they still have left or offer a creative tool to interpret their own life story and find new meaning. For the organizing institutes, the research focuses on the transdisciplinary co-creative processes between artist and patient and what these may offer for innovation in education and healthcare.

For me, as an artist-researcher, this project is part of my PhD project in which I investigate our aesthetic interaction with materialities (bodies, organisms, spaces, things) through the lens of Touch(ing). In the presentation (text/photos/videos) I will describe the process of co-creation with three participants in different phases of their illness and how these three collaborations developed over time; discussing (personal) challenges related to aesthetics, ethical issues, and working within different spaces (atelier, home situations). I will do this by sharing the various artistic strategies, questions, and materials that were used in an attempt to create non-hierarchical and emergent forms of collaboration in an inclusive and diverse context.

This presentation will particularly zoom in on how physical contact with materials like cloth, foam, paper, clay, magazine and book cuttings, and 3d letters, lines, and figures made with 3d print material (PLA), influenced and shaped the dialogue between the participants and me.

Touching, ripping, combining, molding, and shuffling the materials in a dialogical manner, afforded us the to discover and play with new words, gestures, movements, and shapes. These supported us to share our embodied sensations and emotions evoked by the different scales and meanings of touching and being touched, (re)presenting our reciprocal and relational being in the world.





This sensitizing performative process became the motor and artistic outcome of the cocreation; the process of becoming receptive to our material engagement with texture, volume, weight, and temperature, and the movements the body enacts in interaction with space and time, was translated in a material, temporal dialogue that I consider to be the artwork. The various 'artistic products' that were solidified at different stages of the three processes, became collages that bear traces of the material dialogue, memories, and imaginaries, all related to this specific and precarious 'working- time and place' that touched us both in many ways.

**Marloeke van der Vlugt** is a Dutch cross-disciplinary artist-researcher based in Amsterdam with a background in performance, fine arts, and scenography. Her work has been exhibited and performed in multiple gallery exhibitions and theatres. In 2015 her book *Performance as Interface | Interface as Performance* was released in which she explores her living in a technology-driven, networked world and its impact on the body. She is a lecturer at the HKU University of the Arts Utrecht and a researcher at the Professorship Performative Processes. In 2019 she started her artistic PhD project that inquires into our aesthetic interaction with materialities (bodies, organisms, spaces, things) through the lens of Touch(ing).

[www.marloekevandervlugt.com](http://www.marloekevandervlugt.com)

# Elena Stamatopoulou

## Reclaim the city: Creating liberated zones



My contribution to this symposium will be the presentation of the project "Reclaim the city: Creating liberated zones" both as theory and practice. This is the current stop in a 20-year journey of the political theatrical collective "Facta Non Verba" on the use of public space. As a founding member of the group, I can tell that the use of public space was a major concern of us, because we consider its limits as an indicator of the current state of democracy. We have tried several times to build a bridge of communication between the public space, the inner world and our utopian space-time, as also between history and environment, nature and senses.

After the collective introspection brought about by the dystopian pandemic we are experiencing, demonstrating the state of emergency we have now as humanity, we wanted in addition to our sociopolitical aspect to include another prospective: connection to the natural environment and its therapeutical energy, connection to ourselves and others as parts of a living network.

The project consists of several workshops in various public areas of the city. Each meeting will be announced with a call for entries, will be three hours long and will combine energy tools (qigong, yoga, sound therapy) with our theatrical practices for collective creation (collective improvisation, creation of collective soundscape, guided theatrical moving meditation). Our aim is every time to look at the city and the people who live in it in a multifaceted way, its macro-history and their micro-histories, ourselves and others connected in a grip of energy. There will be a free contribution of the participants that goes to "Agramythia", an artistic ecocommunity we are trying to build at the foot of the Pieria Mountains.

### Elena Stamatopoulou

I am a multi-identity person with three basic roots: arts-politics-education.

I am a teacher, researcher, artist and political activist. Until recently, for 17 years, I was teaching Computer Science and Theatre in Primary and Secondary Education. Now, I am teaching fellow in School of Drama of Aristotle University of Thessaloniki. Msc historical researcher, Phd in Teatrology, post-doc researcher on Greek communist actor, Manos Katrakis and his archive kept by the Greek police. From 2002, I am founding member, director and actress of the political theatrical collective "Facta Non Verba" with more than 38 productions (classical plays, performances, street theaters) and several workshops, seminars and political actions. ([www.factanonverba.gr](http://www.factanonverba.gr)). I am actively involved in the newly founded union of Professional workers of the Performing Arts "Under the Stage" as one of its founding members.

<https://elenastamatopoulou.wixsite.com/el-st>

# Reyhaneh Mirjahani

## An Experiment on Agency #7



An Experiment on Agency is ongoing practice-driven artistic research by Reyhaneh Mirjahani, focusing on the notion of agency in dilemmatic political situations, where the actors facing these dilemmas are in a 'lose-lose' predicament (Frost, 2003). These situations leave the actor with a difficult choice between two or more undesirable alternatives based on the given context – to choose over censorship and freedom of speech in a critical context; to lie, leave, fight, protest, believe, follow, vote.

In this project, Reyhaneh is investigating and developing different participatory methods to bring forward and contribute to the already existing debate on (im)possibility of agency in the field of political and social science. By facilitating an intertwined relationship between practice-driven research and theory-driven research, the proposed project aims to investigate the problematics of the western cosmopolitan liberal idea of agency and instead of a binary approach, explore the intricate relationship between agency and structure, individual, and community.

At the Connective Symposium, Reyhaneh will bring forward another iteration of the project for the symposium participants and will talk about her interdisciplinary approach in the previous experiments.

**Reyhaneh Mirjahani** is an artist and artistic researcher with curatorial practice. Currently Reyhaneh's artistic practice and research focuses on the notion of individual and collective agency in socio-political participation and the disposition of ethics in this discourse. She is interested in understanding and challenging the role of art and artists in society, as well as finding collaborative and intersectional methods and methodologies within artistic practice, sociology and politics to facilitate or generate a space in which the complexity of contemporary issues can be discussed.

Reyhaneh's (collaborative) projects, and research has been exhibited/presented in various institutions in Iran, Italy, Germany, Latvia, Netherland, Poland, UK and Sweden, and been published in critical journals in Iran, Sweden, Poland and the UK.





# Anastasia Polychronidou

## Walking attendance



This workshop will encourage participants to perceive walking as a 'together practice' in the studio and public space. The walking experiment is divided into three parts. The participants start with a warm-up in the studio with the scope to create a bodily consciousness in the acts of walking. Later, they move together to the public space for a performative participatory walk. The session ends back in the studio. Thinking collectively through writing/talking, the participants will share and talk about walking and what walking-with one another means to them.

Walking as a method and practice enables an embodied form of knowing together that happens through an attentive, sensorial way of being in the world. When we walk-with others new pathways of moving, learning, and knowing occur. How walking-with enacts changes to our thinking, feeling, sensing, moving? How can we become response-able for one another?

This experiment examines the performative, participatory, and mobile methods of walking-with. Participants will engage in a process of walking together, knowing each other, and making place. The aim is to explore how the walkers' moves and decisive actions in space, inspire them to be at once narrators, performers, and interpreters. The space, interactive and performative, will act as a canvas to be inscribed with movements, embodied practices, connections, and personal narratives. In this experiment, the walk will become a laboratory for experimentation with opportunities for a range of different encounters through a communal process of walking together.

**Anastasia Polychronidou** is a dance dramaturg, maker, and researcher of performing arts. Her research interests lie in urban politics theory, site-specific methodologies, mobility, feminism, social theories, and politics of care. She works with choreographers as a dramaturgy consultant in Greece and abroad. Alongside, she worked as an assistant programmer/editor (Theater Kikker, Utrecht; DNA Galerie, Berlin), dance reviewer (Onassis New Choreographers Festival, Athens), and lecturer at conferences: Dance Days Chania Conference (Greece 2019); Hellenic Association of Theater Critics and Performing Arts in collaboration with the Theater Department of the University of Athens (Greece 2021); International Federation for Theatre Research, Department of Performing Arts of the Iceland University of the Arts (Iceland 2022); Walking as Research Practice Conference, University of Amsterdam (Netherlands, 2022). In 2021 her project The BodyPublic was selected from the WAC Walking Arts Festival, in Prespa Greece. Since then, The BodyPublic has been presented at the OPAF, Online Performance Art Festival (USA 2021), and is part of the 'WALK WITH US', Walking-based Art Exhibition, Rochester Art Center, Rochester MN (USA 2022). In 2022 she earned a residency from Duncan Dance Research Centre in Athens. Through the 'Moving Ground' residency program, she presented her second participatory walking project called Third Space, as part of the European Dance Network EDN Atelier, co-organized and hosted by Duncan Dance Research Center (Athens, Greece 2022). Since February 2022 she is a member of the Advisory Board on Public Space, in the City Space Architecture non-profit organization in Bologna, Italy.

# Jessica Renfro



The protective measures proposed to address the climate crisis will inevitably create winners and losers, and society must weigh the cost of proposed solutions against the value of what and who needs protection. This makes climate change not just an issue of infrastructure and economy, but of what human beings mean to each other in a world facing crisis. *We Called It Earth* was designed to explore a path to progress by designing mechanics for collective victory and authorship.

Rejecting the myth of self-authorship, the avatar of this 2D digital platformer game is a black hole with a profusion of unruly limbs, maneuvered by multiple players via game controllers. Participants find themselves occupying a single body that must navigate a deadly and shattered world. Energy is expended through movement and refueled through positive participation (from mobile devices). Impassable chasms in the landscape must be filled through online entries of a new planetary mythology, encouraging collaboration and emergent storytelling. This shared experience is designed to be the touchstone of a conversation about co-existence.

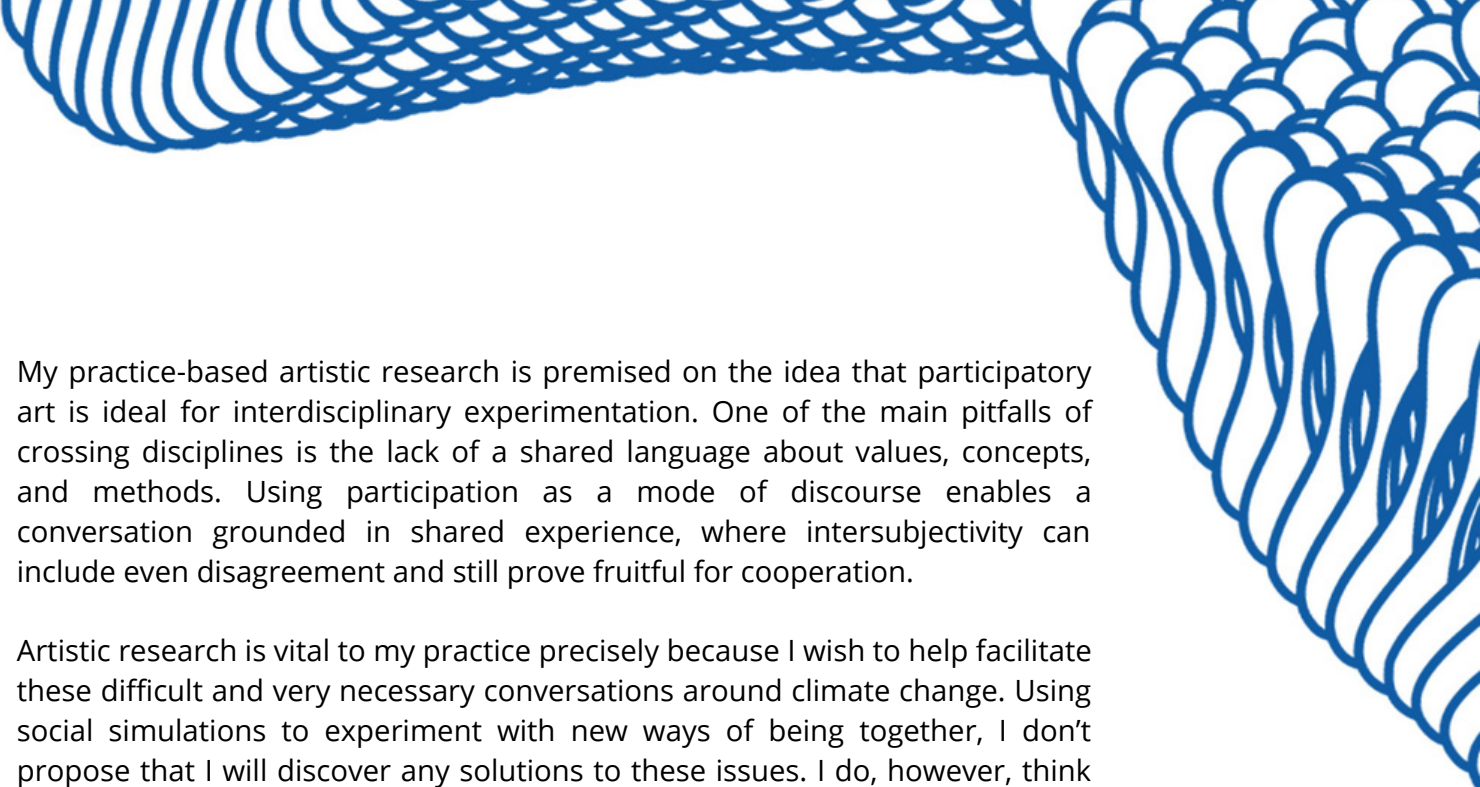
This game was created using an experimental design framework, incorporating participatory art with the Values@play and Mechanics/Dynamics/Aesthetic models of game design. I strive to empower people through mechanics that encourage collectivity, disidentification, and access. The framework is a useful model for cross-disciplinary collaboration through iterative cycles of ideation, implementation, and review that create a shared language for the desired values. I would like to propose a demonstration of the game followed by a short conversation about designing participation.

## Jessica Renfro

I am an artist and artistic researcher working in the field of digital participatory art. I create immersive experiences using original music, narration, visual images and digital interactive techniques in order to explore the concept of the collective and what emerges when participants co-author new mythologies. These social simulations use game engines (like Godot) and web platforms (like Django and Heroku) to explore alternative ways of being and being together.

I am currently based in Berlin, Germany. In 2021, I received an M.A. in Performance Practices from ArtEZ University in The Netherlands. My research on participatory art is published and/or presented in the APRIA journal (Co-authoring the future: Participatory art and the climate crisis, 2020), the Politics of the Machines conference (Co-authoring with the collective: An iterative design framework for participatory art, 2021), and the 13th SAR International Conference on Artistic Research (Attending to procedural authorship in participatory art practice, 2022). More information about me can be found at

[www.jessicarenfro.com](http://www.jessicarenfro.com).



My practice-based artistic research is premised on the idea that participatory art is ideal for interdisciplinary experimentation. One of the main pitfalls of crossing disciplines is the lack of a shared language about values, concepts, and methods. Using participation as a mode of discourse enables a conversation grounded in shared experience, where intersubjectivity can include even disagreement and still prove fruitful for cooperation.

Artistic research is vital to my practice precisely because I wish to help facilitate these difficult and very necessary conversations around climate change. Using social simulations to experiment with new ways of being together, I don't propose that I will discover any solutions to these issues. I do, however, think the strength of this form of art is that it catalyzes social change by changing the way we see ourselves and each other. I hope to continue this work in a PhD in the near future.



# Magdalena Kallenberger

Collective Autotheory in/with/off **MATERNAL FANTASIES**



In the past years, autotheory has gained a wide interest across various disciplines as feminist practice which engages in thinking about the self, the body, and the particularities and particularities of one's lived experience. I identify the concept of autotheory as a central part of the artistic practice of MATERNAL FANTASIES, a feminist art collective based in Berlin that I have initiated in 2018 as a case study to analyse how to curated (in a double sense as an artistic practice and a practice of curare=caring) a collective process from which new infrastructures, tools and methods for intergenerational, collective art production emerge. In this presentation/workshop I will describe this process from my entangled position as (mother) artist and researcher, co-founder and active member of MATERNAL FANTASIES and apply autotheory as a method to move back and forth between different modalities of thinking and examining the world. I will propose that MATERNAL FANTASIES collective art praxis can be seen as knowledge-building practice able to feed the artistic research discourse on how to make socially engaged propositions which are not imaginary but build from and through collective autotheory and collective art practice. In the process, I will share with the participants some creative writing prompts and performative tools developed by MATERNAL FANTASIES and configure them as artistic connective practices in relation to multiple, recent and persistent crises. And, last but not least, I will make time for each participant to experiment with and reflect on these methods in some practical, creative exercises to discuss further the potential of these artistic connective practices to contribute to social and societal challenges of our time.

**Magdalena Kallenberger** is an artist, writer, educator and researcher. She works with video, photography, performance, installation and text, combining research into feminist histories and writing with bodily, lived experience, theory and performative elements. Kallenberger studied at the University of the Arts Berlin (MFA and Meisterschüler Degree in Media Art) and the Willem de Kooning Academy / Piet Zwart Institute in Rotterdam. Currently she is a Ph.D. Candidate at Bauhaus University Weimar. Her practice based Ph.D. explores autotheory and collective art production as knowledge-building practices within the context of artistic research. Kallenberger's most recent articles and essays will appear in publications with MIT Press (2023), k-Verlag (2023), demeter press (2023) and gender(ed) thoughts (2023). She has co-edited "Re-Assembling Motherhood(s): On Radical Care and Collective Art as Feminist Practices" by MATERNAL FANTASIES, published with onomatopée in 2021, second edition in 2022.

Magdalena Kallenberger is initiator, co-founder and active member of MATERNAL FANTASIES collective.

[www.maternalfantasies.net](http://www.maternalfantasies.net)

# Eleni Kolliopoulou

## KYTTAPO/THE CELL



My proposal concerns a participatory/ socially engaged art experiment. The duration is expected to run for approximately 40 mins and is open to a small scale group of participants.

KYTTAPO/ THE CELL consists of a simple set of guidance leading to a peripatetic group action and addresses our pre-reflective, sensory being in-the-world. Participants are directly engaged to the action as co-creators while I perceive my role as that of an initiator. KYTTAPO/ THE CELL is about the direct embodiment of Gilles Deleuze and Felix Guattari's concept of 'Body without organs' in what concerns the absence of hierarchy and the open-ended potentialities arising within a constantly mobile group action which expands in the site.

The research questions are: how can an ephemeral group move together without a specific direction or leader? What kind of possibilities and disorders open when we are faced with the challenge of staying together/ tune in as a cell? How do we respond to unpredictable settings in the space and inside the group dynamics while being connected?

We are going to engage in a guided discussion after the performative experiment offering our personal points of embodied experience of KYTTAPO/ THE CELL.

**Eleni Kolliopoulou** (1980, Athens) is a mixed-media visual/ performance artist, educator and researcher particularly interested in the intersection between performance and philosophy. She creates drawings, video art and live performances. Eleni was awarded the degree of Doctor of Philosophy for her practice-based PhD research at Ulster University (Northern Ireland, UK) in March 2020. Her research concerned the use of Butoh body notion in immersive Performative Installations. She was an adjunct lecturer at Performing and Digital arts University of Peloponnese, Greece (2021/2022). Eleni is currently pursuing a post-doctoral research project hosted by Ionian University, Department of Audiovisual arts, Greece (2022-2024). Her current research concerns the embodiment of time in mixed media installations informed by Butoh-fu (notation).

# Liana Psarologaki & Amanda Hodgkinson

The *House of Seasonal Cleaning* is an immersive interdisciplinary workshop offering creative tactics for situating us meaningfully within collective spaces. It will use the act of cleaning as connective ritual: between people, between body and architecture, between matter and materiality. Cleaning is an often-invisible socio-political act of connecting and of connectedness, bonding bodies, minds and emotions with spaces and objects. It is poetry made of skin flecks and hair, of household dust and unmade beds. In the workshop, cleaning will become an act of commoning through, and with, dirt. In this way, the workshop aims to connect writing practice with our surrounding built environment. The rhythms and repetitive nature of cleaning can be aligned to creative doing which involves re-writing and reforming narratives. Here is where we can find transformative potential through poetic communities of written and spoken words - hopeful structures constructing diverse architectures of meaning. Connecting writing and cleaning in imaginative acts can articulate the diverse desires that reshape the temporality of everyday life and offer tacit understandings of the erasure and reintroduction of time.

In the opening up of the often-silent domesticities of life, cleaning and writing can allow us to discover the unnoticed places in selfhood and community. By considering the cultural invisibility of cleaning through creative practice, we can reconnect the fragmented narratives of home and ways of being in the world. The workshop will use references from the collaborative artistic research project *Spring Cleaning* (2022), which was presented at the RA: ACT Symposium for the London Festival of Architecture 2022, at the Royal Academy of Arts, after attracting more than 2,000 visitors as part of Bodfa Continuum exhibition in Anglesey in April 2022. Read more about Spring Cleaning at: <https://www.plasbodfa.com/bodfa-continuum-works/springcleaning-amanda-hodgkinson-amp-liana-psarologaki>

**Dr Liana Psarologaki** RIBA SFHEA is an architect, international artist, writer, and educator, exploring ecologies and mythologies of spaces, objects, and words. She is the founder of the Architecture department and a former associate professor at the University of Suffolk, and currently a doctoral supervisor at the University of Wales Trinity Saint David. [www.aylostopos.com/](http://www.aylostopos.com/)



**Dr Amanda Hodgkinson** SFHEA is an international best-selling award-winning novelist, journalist, poet and academic, with a research focus on memory, narrative, and fiction. She is currently Associate Professor and Associate Dean of Research at the University of Suffolk at Ipswich, UK. <http://www.amandahodgkinson.com/>



# Chrystalleni Loizidou & Hülya Dede

In the beginning there is flow. There is the “being in the rhythms of nature”, the “being in social connection”, with uninterrupted experimentation and creativity, the feeling of the elements and the seasons, the observing and the doing, the running and climbing and picking fruit and making shelter, and getting sand between your toes. There is the joy and gratitude of harvest. But then the care-work that reproduces the “being in the rhythms of nature” is imprisoned by top-down notions of education and productivity. These impositions dominate the doing and life, so they separate us from the flow and our rhythms. Being and doing are turned into work and people into things. Thus the world is crazy, and revolts are practices of rediscovering connection and rhythm.

Coming from different sides of an island divided by military and facing numerous kinds of separation and alienation, we find in the notion of Artistic Connective Practices a powerful tool. As practitioners of education through art, environmental education, traditional handicraft, and researchers of memory and ritual we look for ways to meaningfully come together --along with our families-- no longer thinking in terms of “projects” or “workshops” but only looking towards life. Motivated by this call, we resolve with new urgency to defy forces of division, forces now aggravated by the pandemic and new wars. We wish to share customs of mindful presence, belonging and connection, by evoking ancient traditions of harvest and its surrounding rituals, dances, storytelling practices, and their means of generating social cohesion.

The session is facilitated by Hülya, who comes from a background of Steiner pedagogy that sees education as an Art and places great value in soulful learning experiences, and Chrystalleni from a background in participatory arts curation and research in conflict transformation and the commons. Along with a cooperative of families in transition, we practice mindfulness and care that does not separate work from life or adults from children, towards harmonious flow and productivity.

Our contribution to the Symposium is additionally made up of an installation and a digital Connective Practices Toolkit for community flow between families in transition.



**Chrystalleni Loizidou**, PhD - Eimaste Parents Cooperative

I sought meaning in academic research about conflict transformation in relation to art and media history, and efforts for recovering the commons. I worked and taught at universities and art-centers and developed and coordinated international programs with increasing focus on education through art, and free/libre source technology. When my son came in 2018 he reactivated my connection with a circle of heart-giving art educators and helped me see what the situationists' meant with their rejection of alienated labour. Since then I have been using all my tools and abilities to surround my son and myself with a sense of community and abundance that doesn't require what Silvia Federici described as "parking our children while we go to work". My son and I have been learning from the bravest and most meaningful art- and eco-educational initiatives that we've been able to find around the world, and we've been holding space and rhythm for free-play with wonderful people around our island. I have come to see meaningful learning as a humble process of connecting with our nature and re-enchanting our world, through delight, wonder, and hands-on care for our surroundings. When I find myself in the role of educator/artist/facilitator, I cherish opportunities to do as little as possible, to become a subtle catalyst and provide others what Eve Annecke describes as 'radical accompaniment' towards a state of being that explores, shares, connects, and soul-seeks towards freedom. After setting up a pioneer Waldorf School in Nicosia, an initiative too-easily halted by the pandemic, I've been choosing to work more towards life and meaningful community, and less towards setting up institutions or organisations. I've been coordinating a local parents cooperative and training in Steiner Pedagogy and Forest School.



**Hülya Dede** - Art of Education Association/Eğitim Sanatı Derneği

Living in Austria and spending a lot of time on a biodynamic farm inspired me to explore Waldorf Schools. I started working in a Waldorf School as an English Teacher and doing Waldorf Education Masters as a Class Teacher at the same time. After coming to Cyprus and becoming a teacher, I organized activities for families with children and for children and seminars for adults to do handcrafts and develop a deeper understanding of the world and human being. The rich arts, crafts, singing, stories or fairy tales and art of movement strengthen the will and capacity of human beings to think and actively shape their lives and to be more grounded in themselves. Starting a school initiative and leading children through an education that actually educates their whole being, seeing them flourish and develop as whole human beings, affirmed for me our need to be educated at every level of our existence. We need different capacities to carry us into the future and this can only be achieved through cooperative community work and with lots of work in nature as well as artistic activities altogether.