

Diver-

sity

for

Zine about
Climate, Equality
and Belonging

What?

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ArtEZ studium generale is part of ArtEZ University of the Arts (Research & Outreach), and our programme is open to all ArtEZ departments, students, staff, alumni and others.

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Illustration back cover
Lotte van den Hoogen

Here you are then, look, see!

A zine about Climate, Equality, Feminism and Belonging. To browse through casually or to get totally absorbed in. Including:

- Three special letters from Rajae El Mouhandiz, Nagaré Willemsen and Harriet Bergman to artists and to ArtEZ. About today's challenges: from climate crisis to identity issues. About power, the system, quota, compassion, living together, empowerment and action.
- Three stories by ArtEZ studium generale programme makers who organised and created numerous reading groups, meetups, symposiums, podcasts and publications on Climate, Equality, Feminism and Belonging. Full of insights, new questions and calls to action.
- Stunning posters by Catalogtree, thought-provoking drawings by Lotte van den Hoogen, and more.
- The facts & figures. What did ArtEZ studium generale organise and produce over the past two years, who was involved and what was our reach?

This zine has been compiled in response to the question *Diversity for What?* and to follow up on the projects and publications that ArtEZ studium generale organised in 2018 and 2019 around this question. Aiming to explore, together with the teaching staff and the students, what diversity means to ArtEZ and how strongly people feel about the subject, while at the same time initiating a continued debate. We share insights that have been reached and questions that have come up during this period. But most importantly, we also share new knowledge that emerges in this ongoing process and in these continually changing times. The question *Diversity for What?* was a reason to delve more specifically into the topics of Climate, Feminism/Equality and Belonging in 2018 and 2019.

ArtEZ studium generale's work is about curating and organising projects, publications and meetups, where we bring together all kinds of people. Students, alumni, artists, academics and other interested parties. Our aim is to share our thoughts about the important questions of today. Those questions can vary from: how do we give a voice to those who do not naturally step into the lime-light to how equal or unequal are the art world and art education in terms of gender, culture, class, religion and background. Or: can art sketch out new scenarios for a future when humans and nature will relate to each other in a less toxic way? By posing these questions we want to inspire large and small debates, share stories and knowledge. We explore what role we ourselves play as a human, as an artist and as an institute and what we can do to change things that we do not like. Of course, we are under no illusion that we can change the world this way, but we can empower each other to face the future.

Over the past two years we have been able to realise our programme in collaboration with a great many people, courses and organisations. We built little communities around different questions and topics and we created joint programmes. We collaborated in large symposiums, with courses, working groups, teaching staff, students and professors. Visiting curators and writers created programmes and publications for us. Various people and organisations shared their expertise with us. And many guests gave outstanding lectures, workshops and trainings.

Students, alumni, staff and others contributed to great conversations and discussions. And a very inspired group of people, from within and from outside ArtEZ worked on this issue of zine. Thank you so much.

For now, I hope you enjoy reading this zine and look forward to seeing you at one of our events!

JOKE ALKEMA

Head of ArtEZ studium generale & APRIA (ArtEZ Platform for Research Interventions of the Arts)

PS: We always like to hear from you. So, if you have any questions, comments or suggestions inspired by this issue of zine or one of our topics, do let us know!



Lotte van den Hoogen made the thought-provoking illustrations for our zine. She graduated last year in Fine Art & Design in Education with her Fe-mini-isme project which is now on show in the *Bad Feminist* exhibition at the Melkweg Expo in Amsterdam. This is what she has to say about her graduation process, feminism and ArtEZ studium generale:

“For me, taking steps during a visual arts process starts with the theoretical framework. Last year, ArtEZ studium generale helped me enormously to create this theoretical framework as well as staying inspired myself. My Fe-mini-isme project started from an animation assignment about sisterly love, that I really wanted to continue.

I wanted it to be something that not only could be looked at, but that would also genuinely interact with the viewers. What do I want to say with this project? Why is it important and what do I want the viewer to think? These are questions that I consider to be central.

I was able to answer these questions because of the many opportunities that ArtEZ studium generale provided. From a feminist reading group to the extra shelf with feminist books in the multimedia library. Feminism made its way through the ArtEZ corridors, quietly at first, then distinctly louder. Not only was it clearly present, but it also served as encouragement to have a chat or a discussion about it with other people. Although I don't always find

it easy to articulate the necessity for a more feminist dialogue — sometimes it is just a gut feeling — I am taking more and more steps in learning a vocabulary to genuinely talk about it. It is a learning curve and a process of development. Taking possession of the space with my art is also something that I used to find difficult and I still do, sometimes. For example, I wrote feminist slogans on the toilet walls at ArtEZ and then neatly wiped them off again (after quickly taking a photo). Because ArtEZ studium Generale put contemporary feminism on the agenda for myself and others, it was easier for me to take possession of that space and be self-confident in setting up my project.”



WAITING ROOM

OH NO I FORGOT TO SHAVE, WHAT ARE THEY GOING TO THINK OF ME MAYBE MY CHEEKS WILL BE THERE WILL BE WRONG WITH IT SHOULD NOT MATTER RIGHT MORE WOMEN SHAVE WE SHIT STILL WILL TH I HOPE MAYBE

WHY DOES IT FEEL LIKE SUCH A STATEMENT?



INTERVIEW WITH JOKE ALKEMA

head of ArtEZ studium generale & ArtEZ Platform for Research interventions of the Arts, about policy agendas, lines of research, partnerships and very pleasing results

What exactly do you want to achieve by posing this question: Diversity for What?

Well, the debate about diversity is at the top of various policy agendas. Naturally, it is on our ArtEZ agenda too. At the same time, diversity is a rather broad concept. What exactly is it about? In 2017 Nishant Shah, ArtEZ's Dean of research suggested we should explore that. Why should we discuss diversity? We took up the challenge and decided to explore diversity from several different perspectives. We did not only want to talk about gender, race and ethnicity, but we also wanted to consider economics, the environment, diversity of thinking, of methodologies, etc.

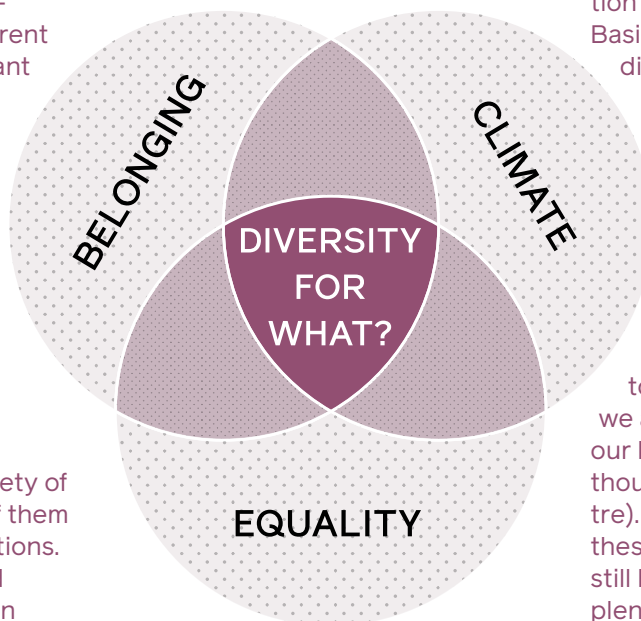
The introduction to this edition of zine says that Diversity for What? was going to be explored together with ArtEZ students and teaching staff. But how do you do that?

We started talks with a wide variety of people within ArtEZ and some of them came up with very specific questions. For instance, BEAR students had set up The School of Missing Men (SOMM). They wanted to know why it is that while the majority of Fine Art students identifies as female, the system is still being dominated by men. During our conversations with them, we found out that in fact they would love to have more in-depth knowledge about this subject in order to strengthen their own position. We also had talks with the teacher training courses who were struggling with the subject of citizenship. That is a term that is widely used in education, but which has been difficult to flesh out. They wanted to reflect in a more philosophical way about the significance of this term. Another subject that nobody can afford to ignore is

the climate crisis. In 2019, climate protests were very much at the forefront. We were asked by people from the BIO Matters course to provide more perspectives on this topic. This was the starting point for the development of the three lines of research, i.e. Climate, Feminism/Equality, Belonging and the three corresponding sets of research questions:

1) On inclusion/equality and the politics of care-making.

In what way are our actions determined by normative ideas about gender, origins and culture? Can art expose structures of inequality in society and actively engage with questions about equality and freedom? Which power relations are being upheld by art or the art world itself and can the art world acknowledge these power relations and redraw them? Do we really care enough to create change?



2) On A Sense of Belonging. The body in relation to space, time, legal, political and economic power structures.

Technology/data, politics, laws, regulations, time and space determine where we are and where we feel at home. A human is not a being that is restricted to one place but rather a combination of all these strands. Where do we feel at home, how do we relate to these external forces and to other people? And where do we find the relationship with the other, where do we find solidarity?

3) On Humans and their relationship with the earth in times of climate or environmental crisis, the Post-Anthropocene.

How can we reconsider our relationship with the world and with nature and treat the earth in a different way, thinking beyond the political and economic systems that shape our relationship with the earth at present? Can we present new narratives that do not only adopt the human perspective? What role can art play in this respect and what are its possibilities and limitations? And how can art, science and technology mutually support each other? Are there existing methodologies and what are they?

Did you find any answers? Do you now know what ArtEZ's stand is on Diversity for What?

No, we have not found any answers. But the subject is receiving attention at various levels within ArtEZ. Basically that means discussing diversity by focusing mainly on identity issues. Not much is being communicated about this yet. But the discussion is in full swing. We have noticed that within our projects too. People feel engaged. Our programmes are well attended. People approach us asking whether we can organise something together and from outside ArtEZ we are being contacted to share our knowledge about diversity (even though we are not a diversity centre). At the same time, even during these talks we realise that we have still have a long way to go. There are plenty of unheard voices within ArtEZ. There are plenty of people within ArtEZ who think that this discussion has nothing to do with them or the organisation where they are working. That is why we think it is important that there should be more sharing within ArtEZ, as that will help us learn from other departments and courses that work on these topics. So we organise knowledge exchange days and fuelled by these exchanges we plan to develop initiatives and actions. Because we hope that all those great projects do not turn out to be one-off events, but result in structural changes and recommendations for the Executive Board.

Aren't you getting a bit tired of talking about diversity all the time?

No, we are not, because this debate is so extensive and it touches on so many things. It overlaps with other issues, it changes, etc. And we ourselves grow and change along with it. When we first started, for instance, we were not familiar with terms such as intersectionality (or intersectionality theory), the notion that individuals experience discrimination and oppression within society based on multiple factors. Now we use that term quite often. It still is important, though, to keep explaining things. Because you may be at a certain point in the debate, but others may not have reached that point yet. You are also being kept alert, because you keep getting wake-up calls. For example, we were alerted to a critical statement made by a researcher who writes: 'when diversity is discussed at universities, it is presented as something that is 'lacking' and needs to be 'added'. But that is not the point. Diversity is not just another question, it is about the value of differences and about the idea that power structures such as capitalism, colonialism, patriarchy, sexism and racism must be subverted. Universities need to take a long, hard look at themselves and acknowledge their role in relation to these power structures.'

So, no, we don't get tired of it. And that is also because we don't want to look at diversity only in the light of identity issues. Climate, for instance, is an urgent topic. How can we look at our relationship with the earth from different perspectives? What can we learn from non-Western ideas or from nature itself? How can we manage our economic systems in a different way in order to contribute to a sustainable way of life? That is diversity too, diversity of thinking, of perspectives, of methodologies, etc.

And yes, sometimes you do get tired. Because it is also important not just to talk, but to take action as well. And we are working towards that, working on practical tools to achieve change.

Looking back over the past two years, what are the things that made you happy?

Well, the ArtEZ Platform for Research interventions of the Arts, that we have developed together with ArtEZ Press. A fantastic online platform to showcase special research done by people within and outside ArtEZ. Together with an Advisory Board we are now implementing this.



ArtEZ Radio, which we created together with Dennis Gaens. It is a podcast featuring various exciting episodes such as *Diversity Stories 1* in which ArtEZ students share their perspectives on diversity: There are also quite a few other engaging podcasts with interesting speakers such as Elizabeth Losh, Mounir Samuel and Patricia Kaersenhout.

The empowerment trainings that we organised, was a way of giving attention to people who are not always the most vocal and ready to take centre stage.

I was also quite chuffed with a special event such as *The Roadmap to Equality in the Arts* where Nancy Jouwe and other prominent speakers reiterated in detail why it is so urgent to keep discussing equality and intersectionality in the arts. It was fascinating to see 185 guests from within and outside ArtEZ listen, intrigued, and share their ideas, their stories, their worries and their initiatives.

And with Alice dos Reis's intimate presentation of a fabulous, artistic research project, a film exploring forms of communication where nature, humans, technology and science fiction are intermingled.

I was pleased with the editorial teams that we set up for more joint programming with various courses and with our trusted partner Mister Motley online magazine.

And I was happy with our new website, designed in collaboration with Maurits de Bruijn, where we present the wealth of information in all our projects. In our archive we travel right across time and across our projects to show that projects and guest speakers from say 2013 can still be relevant today.

This shows too in the 4 short video compilations that designer/curator Hannes Bernard created for us after an intensive workshop with the studium generale team and his further research of all the material in our archive through which we became more aware of its density and all the cross references.

And where do we go from here?

We as ArtEZ are only at the start of our research into the question *Diversity for What?* In 2020-2021 it will still be important to continue the debate spearheaded by ArtEZ studium generale on subjects such as power, the value of differences, access, unheard stories, solidarity and our relations with each other and with our world. It is clear that in order to build our future in general and the future of art education in particular, keeping the question *Diversity for What?* on our agenda is crucial. And in that process we would be only too pleased to live up to the motto that Rajae El Mouhandiz shared with ArtEZ during the HOME event (in 2018):

“Rock on, be different, draw a circle where society draws a square, be brave, and be a nice human.”

‘DON’T BE AN ALLY, BE COMPLICIT’

While walking through the corridors at ArtEZ, some years ago the question suddenly struck me: does the majority of our students identify as female? It appeared that not only here — for example at BEAR/Fine Art department it is 75% — but also at many other art academies in the Netherlands and abroad, a majority of the students turns out to be female. The situation that only men occupy the important management, curatorial or teaching positions in art institutions and art academies, has luckily passed. And major international museums such as MOMA have recently included more women and other overlooked artists in their presentations. But that does not at all mean that gender no longer plays a role in the art world. In the Netherlands we have seen the introduction of the Fair Practice Code (2017) and the Cultural Diversity Code (2019), but the under-representation and misrepresentation of women artists, women artists of colour, non-binary and genderqueer artists is undeniable. Sexism and racism are still so institutionalized that they seem to determine everything; even the words we use and the way in which we behave.

Two years ago we started addressing this issue by creating a community within ArtEZ with the aim of joining forces and creating awareness of dominant structures related to gender. The determining factor in this process was an invitation from two BEAR teachers (Anik Fournier and James Beckett) to be present at the launch of a student platform that deals with feminism: *The School of Missing Men (SOMM)*, an empowerment initiative in the making. The meeting was a painful eye-opener for me. Raised by an outspoken feminist mother, I must confess that until then I secretly believed that the feminist project was almost complete. If anything had not been achieved yet in the name of equality ideals, then that was perhaps due to the women themselves. But then I was shocked by the lack of self-confidence among female students and astonished that in the early years after graduating from the academy the male alumni seemed to manage to realize an exhibition, find a gallery, successfully apply for a residency or grant etc. so much faster than their female colleagues. With the help of the different projects we undertook and after some serious self-reflection in the process of organising them, I discovered how wrong I was.

The first project was to set up a monthly *Feminist Reading Group* at Walter books in Arnhem together with Mister Motley and to support a series of trainings suggested by students from SOMM. In essence, we wanted to ask questions and offer an opportunity for self-education, collective learning and empowerment. What does it mean for a woman today to be a feminist? (Chimamanda Ngozi Adichie, Linda Duits) What do you do with it in your daily (working) life? (Sara Ahmed). Are there male and female qualities? (Jens van Tricht). What is the role of women in (the future of) human reproduction? (Zippora Elders). What is intersectional feminism? (Nancy Jouwe). How do you assert yourself without becoming aggressive or letting people walk all over you? (Sarita Bajnath). Together with Isis Germano (ArtEZ Honours Programme and professor in the drama teaching department) we started working on a concept for an online publication entitled *Powertools for art and social justice. Rethinking diversity and inclusion for artistic practices* (hopefully this will be ready by the end of 2020). It will be a bundle of texts that offer students and professors in higher art education very practical tools to think about art from a theoretical feminist and postcolonial perspective and it contains examples of concrete artistic strategies — from all possible disciplines — as sources of inspiration. We hope it will be used by ArtEZ educators as a starting point for discussion, and as a tool to understand how artistic practices are embedded in a social and historical context. The texts can be used both as a starting point for thinking and as a starting point for acting.

We could extend our community also with valuable external allies. Krista Jantowski of WALTER books curated a well-attended public event called *How to move from the “I” to the “We”* on the question of how we can achieve solidarity and connection with the other and move away from the neo-liberal fixation on the individual. It was an evening with heated discussions about how power structures — also within ArtEZ — are linked to ideas about gender and how they stand in the way of solidarity (Simon(e) van Saarloos, Adeola Enigbokan). It becomes increasingly clear that where diversity is often about ticking boxes, intersectionality is about the complex interplay of the different aspects of identity (gender, class, ethnicity, ability, etc) and by acknowledging that, we can prevent exclusion.



The Art of Feminism—How To Move From ‘I’ to ‘we’ with Lara Staal, Simon(e) van Saarloos and Adeola Enigbokan

Audience at *The Art of Feminism—How To Move From ‘I’ to ‘we’*



What does that mean for the art world and art education? Together with Arnhem Museum curator Mirjam Westen, one of the first people to systematically address women's issues in the arts, we organised for example a workshop on the underrepresentation/misrepresentation of black women and women of colour (Patricia Kaersenhout, Simone Zeefuik, Veronique Efomi). And together with Rosell Heijmen (SOMM coordinator), Els Cornelis (researcher and professor at HkU), Delphine Bedel (photobook publisher Meta/Books), we formed an ongoing workgroup in order to establish *the Roadmap to Equality in the Arts in the Netherlands*. As a growing strategic coalition we aim to advocate equality, solidarity and diversity on every level. Due to a lack of data collection and monitoring, there is no overview of the actual situation in the visual arts in terms of income, parental leave, pensions, art education, exhibitions, public collections, grants and residencies, etc., which seems to prevent real change. Many institutions — and ArtEZ unfortunately is no exception — still haven't implemented a system of reporting racism, discrimination or harassment. How can we address this situation collectively and start acting towards change?



Genderbenders — Grenzen tussen man en vrouw vervagen. Wat betekent dat voor ontwerpers? With OPA, Aynouk Tan, Chet Bugter, Janice Deul and Julius Thissen

As a first step to join forces the workgroup organised a work conference in January 2020 which attracted a full house for a day full of keynotes, presentations and discussion. It highlighted different, intersecting mechanisms of oppression and exclusion, and how they interact, stated the importance of collecting data, introducing quota and creating new platforms as catalysts of change. Different pitfalls were identified. For example that collecting quantitative data exposes sexism, but not racism and underlying assumptions. And that it maintains the gender binary. We also spoke about the danger of tokenism, i.e. that you are only asked to do something because of your ethnic background or sexual identity. And the conference dealt with the questions and insights that arise when we 'live' according to an intersectional approach at new platforms.

Last but not least we focused on art education as the first stage in the chain. Philosopher Petra van Brabandt blew us off our feet with the presentation and analysis of research by subjective mapping in art education in Belgium. She stated: *'don't believe anyone who states that sexism and racism do not exist in art education.... You just have to think about the often intimate settings and less formal relations, the professional and educational context that is, assessment criteria that can be quite subjective and the trap of being 'liberal and progressive'...'* She spoke of the homogeneous groups of teachers and students, new topics that are being brought forward but with the same framework and by the same people over and over again, of the 'quality' argument to keep hiring the same employees, the precarity in contracts (freelancers/guest teachers being used as diversity tokens, but having no real power) and the fear of quota (often only 10% of staff is diverse, which makes it impossible to speak up). She also suggested to rethink assessments and the criteria used. *'There is a lack of objective feedback (objective framework and transparent evaluations). Evaluations sometimes resemble personality tests and generally there is a lot of subjectivity involved.'*

Reading group The Art of Feminism — *Je kunt het pas voelen als je het weet* with Daan Borrel

We were so happy to hear our president Marjolijn Brussaard say: *'I'm not going to make any promises — presidents hardly ever do — but what I can promise is that we as a board are very committed to discuss and open up. And to see what we can do together, we are on your side and we'll help you.'*

Oh yes, there certainly is still a lot to be done. We could start by looking in the mirror every morning and acknowledge that we are part of the system. In any case, one of the things on our agenda for 2020 is to retrieve stories within ArtEZ and to help share knowledge on all the important work and research that has already been done by many colleagues. So, let's join forces and join our community or workgroup. As moderator Nancy Jouwe said: *'Don't be an ally, be complicit.'*



CATELIJNE DE MUIJNCK
Curator at ArtEZ studium generale, contact person in Arnhem & editor of APRIA (ArtEZ Platform for Research Interventions of the Arts)

Reflecting on the letter

*THE PRECARIOUS BODY:
analysing the black experience within
the art school, 2018.*

After my performative reading of the letter 'THE PRECARIOUS BODY: ANALYSING THE BLACK EXPERIENCE WITHIN THE ART SCHOOL' in 2018, I was offered a job as the coordinator of USB (Black Student Union) at the Gerrit Rietveld Academie and Sandberg Instituut. A year before my graduation in 2017, the USB was initiated by students of African descent. These students noticed that they all shared the same racialized experiences within the academy. They found that they were treated differently than other students, experienced microaggressions but especially they felt the effect of a more or less a fully European-oriented programme. This weighs heavily on underrepresented students, because there was no space or knowledge provided for their black identity, and this will make a space uninviting. The USB created a common ground and safety net by sharing perspectives, creativity and dreams. By organizing regular meetings, public events, artist talks, screenings and reading groups, the union is contributing to an ongoing discussion about diversity and inclusivity.

Our goal is to have a permanent space for the black identity within the institutional structure that will be allowed to evolve to reflect the needs of the black students. This space is particularly important because it highlights the necessity of giving room to the voices that have been historically silenced through imperialism and colonialism, and still remain heavily underrepresented in western academia. It is for this reason that the space that the USB creates is used to invite black artists and creatives to share their work processes whether that be in the form of a workshop, lectures or private talks.

The first speaker that had been invited was writer, poet, painter and curator Micheal Tedja (1971) who gave individual talks to all the black students. This was the first time I could experience having a conversation with a role model, which was an immense enrichment to my art practice. I found that I could directly start to reflect on my art-practice and learn from his experience, instead of the same conversation loop it often gets stuck in where I have to explain my perspective and black identity.

The individual talk with Michael Tedja inspired me to request three changes from the Sandberg Instituut which I used in my performance letter: "*There will be workshops and lectures given by black people (1), a black tutor will be hired (2), and Critical Race Theory will be permanently integrated into the curriculum (3).*" In my letter, I deliberately shift the responsibility to realise these changes to the Dirty Art Department, towards the department head, director and staff members.

There is a structural problem at the art academy where expectations and emotional labour rests on the shoulders of students with different cultural backgrounds. I myself experienced this while studying at Sandberg. There is a strong need for broader representation of different backgrounds, lifestyles, genders, cultures and schools of thought in the academy. Students are not there to solve racism. The responsibility needs to be taken up by the organisation, so that students can have the space to learn, advise, study, reflect and grow.

The paradox is that I am still carrying a part of the responsibility by being the coordinator of the USB_black student union, for which I'm very grateful. Awareness of this paradox allows me to keep the organisation accountable for responsibility. I hope that, by providing support and building a network, it facilitates black students and staff to have a sense of belonging in the academy. A place that maintains people's uniqueness within the organisation as they fully contribute to the processes and outcomes.

There has been a chain reaction of activities and discussions about inclusivity and diversity in and beyond the Rietveld and Sandberg over the last years. For example the adoption of a policy for diversity and inclusivity made by Unsettling, more student-led projects, such as the Student Council and Student Unions such as the Asian Union, Near East Union and Latin American Caribbean Union. We have now come to the point where all Unions are in need of structural support to become sustainable and professional platforms within the organisation, such as a budget and training opportunities. The unions are playing a crucial role in the environment of the academy, not only for the students involved but the rest of the school profits in terms of encouraging cultural shifts, pointing out blind spots, opening new perspectives and providing student support.

My advice for all art academies is to ask students yearly to write a critical letter that reflects on the quality of the organization. It is important to question knowledge production within the art world. The way it is now, it has been shaped by coloniality and western superiority which influence what is seen as relevant and what is not. The letter as a medium has a powerful feature, it demands that you take time for the words and it is a monumental immediate position, contrary to the digital communication that is more ephemeral.

There has been an evolution in the visibility of the student's voice, and it has had an influence on the curriculum. Students have a more advisory role, they are involved in study groups and roundtable discussions in the institute. There is a pitfall in all this here; how can the student unions be made a sustainable and permanent part of the institution? Student initiatives cannot help but shift the power relations or dominance of 'whiteness' within the institute that will allow for the broader representation of different backgrounds, lifestyles, genders, cultures and schools of thought that the art academy so desperately needs. It is for this reason that it is important for an institute to provide resources and continual support to student initiatives. The academy can make use of alumni herein. They have intimate knowledge of the academy and besides nurturing the local artistic community, supporting students and alumni will help to actively grow and maintain knowledge within the institute towards a diverse and inclusive institution.

NAGARÉ WILLEMSSEN

Nagaré Willemsen was a guest during the conference entitled 'The Roadmap to Equality in the Arts in the Netherlands' on 18 January 2020 at ArtEZ in Arnhem.

Nagaré Willemsen is a visual artist and coordinator of the Black Student Union at Sandberg Instituut and Gerrit Rietveld Academie. As a ArtEZ and Sandberg alumna, she is interested in working with re-enactment and performance to explore her relationship

to Blackness within White spaces. Her final piece at Sandberg, *My Black Body: A Letter Addressing Racial Concerns* (2018), was a performative reading of a letter she has written to the teaching staff of the main Dirty Art Department and future Black students at the institute. It outlines her experiences of racism and the lack of support she received during her studies. It ends with recommendations for the appointment of more Black teaching staff and for diversity initiatives in order to increase the Black student body at Sandberg.

HOME, ABOUT WELCOMING THE OTHER

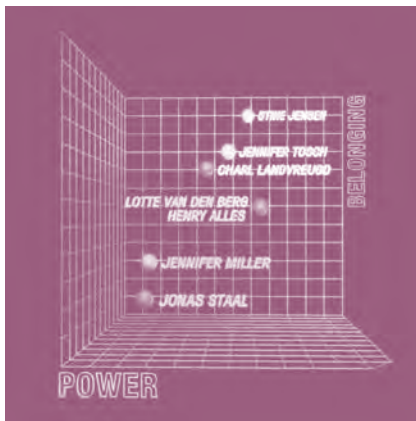
Kitchen Table Conversation
with Arna Mačkic



'I did not fully realise before how awkward it can be to discuss inclusion and diversity and to make programmes about those themes, from my privileged position as a white, cisgender woman (the only downside), raised in a safe and very prosperous environment. Despite all my good intentions, I was sometimes afraid to get it wrong. "Do I invite a woman of colour to give that particular lecture or not, or does that mean that I am reducing somebody to just their skin colour or their gender? Oh, help." But I think it is precisely that journey into the unknown that provides us with the space and opportunity to learn. Expressing your views, being prepared to suspend judgement and not being afraid to make mistakes.' (Fleur Bokhoven, studium generale co-ordinator in Zwolle).



'All people are equal, yes, of course, but Saskia Janssen strengthened my view that actually recognizing and acknowledging differences sometimes in fact constitutes an act of love.' (Mirjam Zegers, co-ordinator of the MA programme Curatorial Practices in Music, lecturer on the MA programme Art Education and studium generale programme maker in Zwolle).



Hester Brands, Chet Bugter and Chinouk Filique de Miranda recording for the podcast Diversity Stories, season 1

Over the past two years, together with partners, artists and academics, ArtEZ studium generale has been exploring strategies to scrutinize our relation to others and the world around us. This exploration started at the end of 2017 with a discussion on citizenship with Elsbeth Veldpape (then head of the Fine Art and Design in Education programme, now co-ordinator of the Art Education master programme). In 2006 the government decided that primary and secondary schools had to provide civic education. As an institution for higher art education offering a great number of teacher training programmes, we wanted to explore in a more philosophical way what citizenship can mean. This gave rise to questions such as: how do we pursue an inclusive society where we welcome different cultures, identities and perspectives? What does it mean to feel at home somewhere? And how can you approach another person and welcome them? We embarked on this exploration firmly convinced that art can play an important role in this regard. In collaboration with the teacher training programmes, the master programmes and the professorship of Art and Art Education, we organized the *HOME* conference (2018) and the *Cracking the Code* conference (2019). And together with representatives of the master programmes of Interior Architecture and Art Education and the bachelor programme Theatre in Education, we organized small scale events labelled *Kitchen Table Conversations*.

Screenshot video *Belonging*
x *Power*, created by
Hannes Bernard

One-day festival *SEX @*
the Sexual Politics of the Gaze, Mister Motley's kunstenaarscafé with Koes Staassen, Kinke Kooi, Karin Arink, Fleur Hulleman en Melanie Bonaje



What insights did we gain in the process? The question of what 'home' means is not a simple one to answer. It does not depend on a place, it is also about stories, different tastes and your body, as the artist Lina Issa demonstrated. Welcoming an 'other' also involves scrutinizing your own position, values and convictions, as became clear from the game called *Terra Nova miniature society* that we played, led by social designer Lisa Hu. The architect Arna Mačkič pointed out how architecture can play a role in including or excluding people, referring to the bridge in Mostar that used to connect different population groups until it was destroyed during the Balkan War. Dramatist Ira Kip explained how theatre can contribute to a sense of unity and solidarity. But art can also quite explicitly address injustices (visual artist Christina Ayo) or expose inequality in deceptively beautiful photographic portraits (Kevin Osepa), while it can never be a solution to societal issues (visual artist Saskia Janssen).



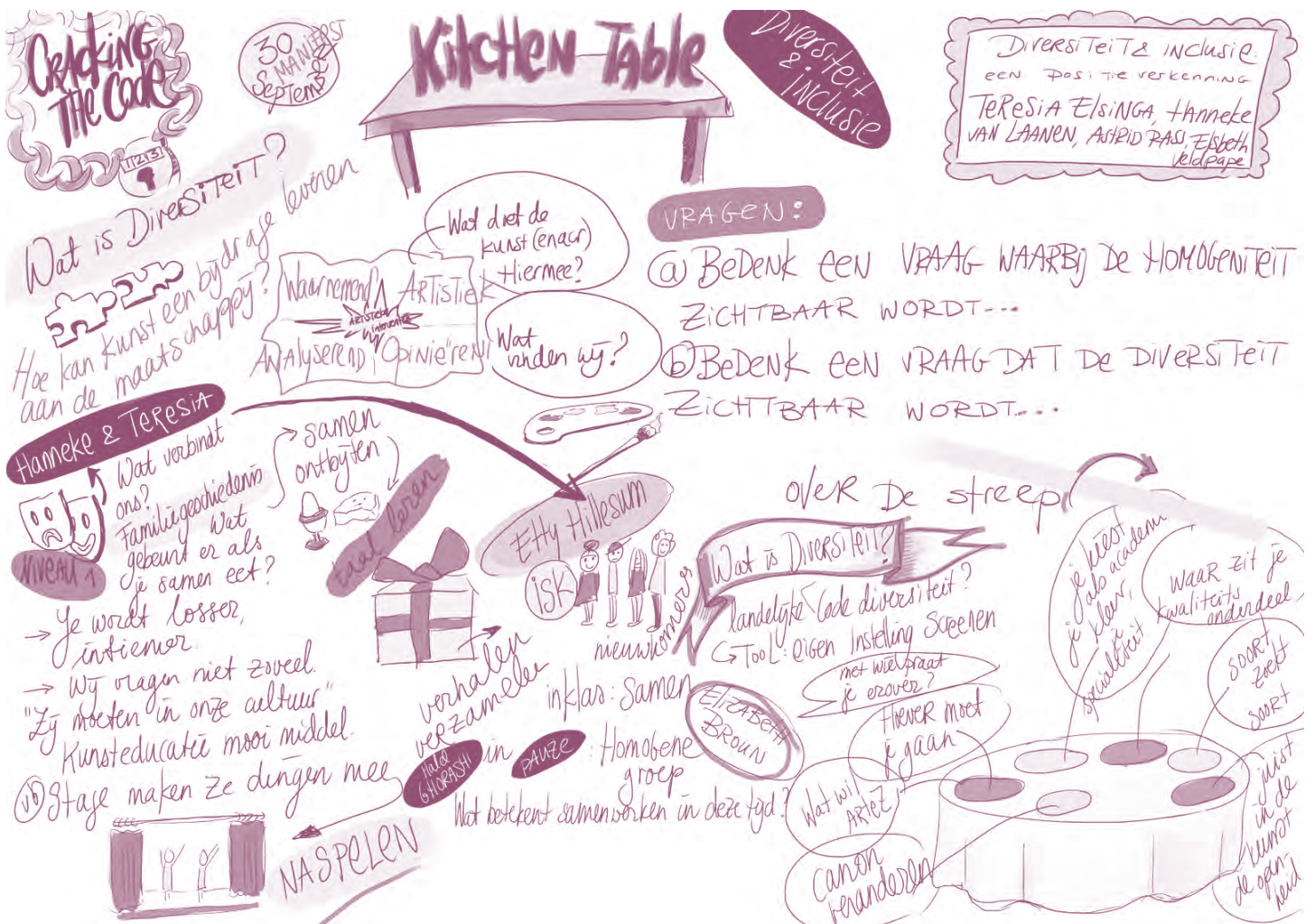
Kitchen Table
Conversation — Site
Specific: to be—there—or
not to be—there? with
Saskia Janssen and Emiel
Copini

Where do we go from here? Based on this exploration and these insights we will slightly adjust our query and explore *A Sense of Belonging*. The body in relation to space, time, legal, political and economic power structures. We will start work on concrete methods or, to use the *Kitchen Table Conversations* metaphor, on recipes for solidarity!

FLEUR BOKHOVEN
curator & contact person Zwolle

MIRJAM ZEGERS
a.i. curator & contact person Zwolle

Drawing made by Fransje
Immink at Kitchen Table
Conversation Master
Kunsteducatie with
Hanneke van Laanen,
Teresia Elsinga, Astrid Rass
and Elsbeth Veldpape



FACTS &
FIGURES
2018-
2019

FEEDBACK

“The art academies and master's programmes also play a greater role in their cultural Umwelt. The Rietveld Academy works together with the Amsterdam Research Institute for Arts and Sciences and studium generale Programme of ArtEZ organizes regular lectures and meetings that are open to a wider audience.

(...) The Raad voor Cultuur believes this is a good development and wants to encourage the programmes to stimulate initiatives that place art and artistry in the city and the world.”

Uit: Sectoradvies beeldende kunst van Raad voor Cultuur: Zichtbaar van waarde, november 2018.

“I want to thank you for a very nice afternoon. It was overwhelmingly beautiful. I did not expect it myself. Thank you for being there and many greetings to everyone and especially all students.”

Ira Kip, speaker at *Cracking the Code*, 15 November 2019

“What a pleasure and an honor it was to perform in this context! I felt so inspired by all the power, activism, love and care.”

Marijke De Roover, performer at the conference *The Roadmap to Equality in the Arts in the Netherlands*, 18 January 2020

“Thank you for the wonderful and rich and touching event and organisation – there was a wave of relief and recognition and energy moving through the audience and space. You moved us.”

Petra van Brabandt, speaker at the conference *The Roadmap to Equality in the Arts in the Netherlands*, 18 January 2020

PROGRAMME

29 January 2018

Film screening *Blue Orchids* (2017) and interview with Johan Grimonprez and Erik Viskil

1-3 February 2018

Stylized Repetition of Acts Practice – led symposium on gender and identity with NEON, Liedeke Plate and Isis Germano

15 March 2018

One-day festival *SEX & the Sexual Politics of the Gaze* with Isis Germano, Igor Vrebac, Jelko Arts, Emily Witt, AnnaMaria Pinaka, Hanne Lippard, Liedeke Plate, Melanie Bonajo, Julius Thissen, Fleur Hulleman, Willemijn Kranendonk, Izabella Finch and Lot Veelenturf

3 April 2018

Reading group *The Art of Feminism – We must all be feminists* (Chimamanda Ngozi Adichie)

13 April 2018

Lecture *White State – Black Mind* with Jaamil Olawale Kosoko

8 May 2018

Reading group *The Art of Feminism – Living a Feminist Life* (Sara

18 May 2018

Diversity Stories – Podcast Release Party with live performances by the makers

31 May 2018

Lecture *Something Altogether Weirder – A Meeting On Metamodernism* with Timotheus Vermeulen

31 May - 1 June 2018

Conference *Fashion Colloquium 2018 – Searching for the New Luxury* with David Bollier, Oskar Metsavaht, Kristine Harper, Louise Fresco, Orsola de Castro and Adele Varcoe

11 September 2018

Lectures and discussion *The Art of Feminism – How To Move From 'I' to 'we'* with Krista Jantowski, Adeola Enigbokan, Lara Staal, Simon(e) van Saarloos, Pelumi Adejumo and Eva Prakken

27 September 2018

Kitchen Table Conversation with Lina Issa

2 October 2018

Reading group *The Art of Feminism – Van wie is het Feminisme?* with Linda Duits

6 November 2018

Reading group *The Art of Feminism – Mannen zijn mensen, daarom is mannenemancipatie hoognodig* with Jens van Tricht

8 November 2018

One day festival *HOME – On Home and Citizenship* with Rimini Protokoll, Rajae El Mouhandiz, Al Maeishah, Frank Kolkman, Giuditta Vendrame, Tina Lenz, Nash Caldera, Anne van der Weijden and Diamanda La Berge Dramm

9 January 2019

Reading group *The Art of Feminism – Je kunt het pas voelen als je het weet* with Daan Borrel

25 January 2019

Meeting *How about love? In the wake of the Nashville Statement*

5 February 2019

Reading group *The Art of Feminism – Sites for unlearning in the museum* with Nancy Jouwe

25 February 2019

Kitchen Table Conversation *The Body as Ground for Belonging* with Milica Trakilovic and Christine Ayo

26 February 2019

Lecture *Rituals as exchange gifts of social structure* with Tina Lenz

27 February 2019

Lecture *A view of the body from a non-Western perspective* with Yogi Ram

28 February 2019

Lecture *What is it like to be a Bird?* with Thijs van Vuure

12 March 2019

Lecture *An Artistic Practice in a Transformative Contemporary Culture* with Manal Aldowayan

12 March 2019

Reading group *The Art of Feminism – Procreation, privilege and politics: on the future of reproduction* with Zippora Elders

14 March 2019

Workshop *Pleasure Island: Deep democracy in interdisciplinary work processes* with Marlies Leupen and Ingrid van Aert

14 March 2019

Presentations and workshops *Still against all logic*** with Pax, Blaxtar (Kevin de Randamie) and Katayoun Arian

25 March 2019

Kitchen Table Conversation with Lisa Hu

27 March 2019

Symposium *Biomatters of a precarious future* with Ruben Jacobs

27 March 2019

Workshop *How to make a podcast?* with Richard den Haring

30 March 2019

Empowerment training *Assertieve Communicatie Training* (NL) with Sarita Bajnath

30 March 2019

Empowerment training *Powerplay: Energy management on a strategic level to create space for your ambition* with Noor Bongers

3 April 2019

Reading group *The Art of Feminism – Guess who's coming to dinner too?* with Patricia Kaersenhout, Simone Zeefuik and Veronique Efomi

13 April 2019

Empowerment training *Assertive Communication Training* (Eng) with Sarita Bajnath

18 April 2019

Kitchen Table Conversation with Arna Mačkić

11 May 2019

Empowerment training *Theatre for social change! Using Theatre of the Oppressed, a method by Augusto Boal* with Maike Koolhaas and Jennifer van Exel

13 May 2019

Kitchen Table Conversation Master Kunsteducatie with Hanneke van Laanen, Teresia Elsinga, Astrid Rass and Elsbeth Veldpape

15 - 17 May 2019

Conference *Urgent publishing* with Nishant Shah, Geert Lovink, Florian Cramer, Roel Roscam Abbing, Clara Balaguer, Padmini Ray Murray, Morten Paul, Nikola Richter, Janneke Adema, Gary Hall, Axel Andersson, Lidia Periera, Miriam Rasch, Evelyn Austin, Silvia dal Rosso, Noel David Nicolaus, Isabel Lofgren, Inte Gloerich, Marc van Elburg, Krista Jantowski and Alice Thenlow

PROGRAMME

21 May 2019

Reading group *The Art of Feminism – Man Made* with Sunny Bergman

28 May 2019

Empowerment reading *Shy Radicals* with Hamja Ahsan

29 May 2019

Empowerment workshop *Shy parasiting and a zineculture-inspired event* with Hamja Ahsan and Marc van Elburg

5 June 2019

Launch of online platform APRIA and APRIA Journal: *Searching for the new Luxury?*

20 June 2019

Lectures and presentations *Genderbenders – Grenzen tussen man en vrouw vervagen. Wat betekent dat voor ontwerpers?* With Aynouk Tan, Chet Bugter, Janice Deul and Julius Thissen

24 June 2019

Lecture *#Hashtag* and interview with Elizabeth Losh and Margarita Osipian

5 September 2019

How on Earth presents BIOMATTERS' course *Living Images* Film: Communication with the Non-human (the One-minutes Series)

11 September 2019

Opening Academic Year: *Hidden Histories – Stakes of the unsaid of a heavy colonial past* with Nishant Shah, Aude Christel Mgba, Vincent van Velsen and Jessica De Abreu

26 September 2019

How on Earth presents *what's wrong with the Anthropocene?* Films: *Somnium* (Rosa Barba), *Bridge over Troubled Water* (performance collective MSL Jari Kallio, Antti Jussila & Jaakko Pallasvu)

30 September 2019

Kitchen Table Conversation – *Site Specific: to be – there – or not to be – there?* with Saskia Janssen and Emiel Copini

8 October 2019

Reading Group *The Art of Feminism – Grounded steps* with Aline Hernández

29 October 2019

Kitchen Table Conversation – *Een avond over echte inclusie* met Mounir Samuel

31 October 2019

How on Earth presents *Biodemonology Night. On Practicing Xenobodies by Witches, Hackers and Nonhumans* with Sonja Bäümel, Mary Maggic, Špela Petrič and Agnieszka Anna Wołodźko Film: *Apple Grown in Wind Tunnel* (Steven Matheson)

5 November 2019

Reading Group *The Art of Feminism – Naakt op een kleedje* with Heske ten Cate and Yuki Kho

11 November 2019

Programme on economic injustice *Precarious Nights* with screening Bong Joon-ho's *Snowpiercer* (2013) and lecture by Willem Schinkel and Rogier van Reekum with Krista Jantowski

12 November 2019

How on Earth presents *the (de)mobilizing power of eco-anxiety and discomfort* with Harriet Bergman Film: *Bridge over Troubled Water* (performance collective MSL Jari Kallio, Antti Jussila & Jaakko Pallasvu)

15 November 2019

Work conference *Cracking the Code* With Ira Kip, Abdul Aziz Diallo, Chantal Suissa-Runne, Floor van Woensel met Het Dorp, Eef Veldkamp, Elmar Noteboom, Emiel Copini, Ilse Oostvogels, John Johnston, Lucas Dols, Nancy Jouwe, Louise Autar and Pomme Willems

20 November 2019

Kitchen Table Conversation – *Inclusive urbanism Creating inclusive urban spaces by Placemaking* with Saar van der Spek and Anna Dekker

21 November 2019

Lecture *Selma, Dr. King and Today: The Jigsaw Puzzle of Social Movements* with Joanne Bland and Jeremiah Day

28 November 2019

How on Earth presents: *Earthbound* – film screening and lecture performance with Sjoerd van Oevelen and Elodie Hiryczuk

3 December 2019

Reading group *The Art of Feminism – Durven we de geschiedenis van de moderne kunst te herschrijven ten faveure van een vrouw?* with Barbara Visser

12 December 2019

How on Earth presents: *Matters of Vision – What is the role of art and design in challenging anthropocentrism?* Artist talk and Q&A with Alice dos Reis Film: *Mood Keep* (Alice dos Reis)

16 December 2019

Programme on economic injustice *Precarious Nights* with screening of Boots Riley's *Sorry to Bother You* (2018) and lecture by Joram Kraaijeveld

18 January 2020

Conference *The Roadmap to Equality in the Arts in the Netherlands* – about the under-representation and misrepresentation of women artists, WOC and nonbinary artists with Agnès Saal, Galit Eilat, Pauline Salet, Tender Center (Yin Yin Wong & Katherine MacBride), Naomie Pieter, Marijke De Roover, Petra Van Brabant, Anik Fournier, Marjolijn Brussaard, Isis Germano, Nagaré Willemsen, Delphine Bedel, Els Cornelis and Rosell Heijmen

20 January 2020

Programme on economic injustice *Precarious Nights* with screening of Andrea Arnold's *American Honey* (2016) and lecture by Silvio Lorusso and presentations by Julius Thissen and Pelumi Adejumo

AMOUNT OF VISITORS

2018

Intern

1108

Extern

573

Total

1681

2019

Intern

1936

Extern

718

Total

2654

PUBLICATIONS



radio
artez

Our podcasts have been listened to more than 3500 times. All podcasts are edited by Dennis Gaens (de Nieuwe S). His online toolkit *How to Make your own Podcast* can be found on our website under 'toolkit'.

Loose Fit
With: Daniëlle Bruggeman, Ruby Hoette, Adele Varcoe, Julius Thissen, Pelumi Adejumo, Chet Bugter and Janice Deul

Diversity Stories: Trailer

Diversity Stories episode 1: Hester Brands, Chet Bugter en Chinouk Filique de Miranda about cultural appropriation in fashion, also the first episode of Nobody Cares by Asu Aksu & Zahide Fürstenberger, about food.

Diversity Stories episode 2: Silas Neumann with the first installment of a series on names and what they say about a person and his/her/their background, Christine Ayo & Delano Berendsen on Arts & Politics and of course Nobody Cares #2, about social customs.

Diversity Stories episode 3: Hester, Chet & Chinouk about the gender binary and Nobody Cares #3 about institutions & bureaucracy.

Diversity Stories episode 6: Silas Neumann with the third and last installment about names, Pelumi Adejumo about dates gone awry because of her (supposed) background, Femke Bosma with a piece about PANN parties as way to discover your identity, and a special bonus episode of Nobody Cares about metal, Vikings and cults.

Diversity Stories episode 5: Hester, Chet & Chinouk about cultural awareness in education and Nobody Cares #5 about gentrification.

Diversity Stories episode 4: Silas Neumann with a second installment on names, Renske van Gelder, Tosca Mitkowska & Marieke Sytema (WIIS) with their Menstruation Opera and of course Nobody Cares #4 about (love in) another language.

S02E01: Rajae El Mouhandiz & International Students Circle

Fillip Studios X Diversity Stories E01

S02E02: Stefan Kaegi of Rimini Protokoll

Fillip Studios X Diversity Stories E02

S02E05 (NL): Nagesprek vertoning documentaire Man Made van Sunny Bergman

S02E04: Krzysztof Czyżewski (Borderland) & Quining Chen

S02E03 (NL): Guess who's coming to dinner too With: Patricia Kaersenhout, Simone Zeefuik & Veronique Efomi

S03E01: Elizabeth Losh and the hashtag

Fillip Studios Podcast EP01 (EN): Wonderment

Fillip Studios Podcast EP02: Bio Orchestra

S03E02: Student stories from the Honours Programme

S03E03 (NL): Mounir Samuel en zijn bronnen

**DIVER/
SITY STO
/RIES**

2018	FEBRUARY	<p><i>De L'Origine du Monde(s) van nu</i></p> <p><i>A conversation on inclusive thinking – interview with Liedeke Plate</i></p> <p>Diversity Stories blogger: Willemijn Kranendonk</p> <p><i>Johan Grimonprez about the commons – Catelijne de Muijnck</i></p>
	MARCH	<p>Diversity Stories blogger: Lot Veelenturf</p> <p><i>I. Het begin – Willemijn Kranendonk</i></p> <p><i>Chimamanda Ngozi Adichie: unlearning gender</i></p> <p><i>Vrouw met boormachine – Lot Veelenturf</i></p>
	APRIL	<p><i>Bright O. Richards: theater diverser maken</i></p> <p><i>II. De zoektocht gaat verder – Willemijn Kranendonk</i></p> <p><i>Performance: activisme en angst</i></p> <p>Publication Mister Motley – Rob Perree: <i>Jaamil Olawale Kosoko: Een zwarte man met een missie</i></p>
	MAY	<p><i>Boodschap van mijn voeten – Lot Veelenturf</i></p> <p><i>III. Het breekpunt – Willemijn Kranendonk</i></p> <p><i>Het recht om boos te zijn – Lot Veelenturf</i></p>
	JUNE	<p><i>IV. Een huisje in het bos – Willemijn Kranendonk</i></p> <p><i>Keukentafel gesprekken – Marlies van Hak</i></p>
	JULY	<p><i>V. Pride – Willemijn Kranendonk</i></p> <p>Column van Arnon Grunberg over diversiteit</p>
	AUGUST	<p><i>Out of office – Lot Veelenturf</i></p>
	SEPTEMBER	<p><i>VI. Activisme – Willemijn Kranendonk</i></p> <p><i>Familiemens – Lot Veelenturf</i></p>
	OCTOBER	<p>Publication Mister Motley – Jens van Tricht: <i>Mannen zijn mensen, daarom is mannenemancipatie hoognodig</i></p>
	NOVEMBER	<p><i>No one home – Liesbeth Doornbosch</i></p>
	DECEMBER	<p><i>Home, scenery – Liesbeth Doornbosch</i></p> <p><i>VII. Een brief – Willemijn Kranendonk</i></p>

2019

JANUARY

Nieuwe ronde, nieuwe kansen — Lot Veelenturf

Publication Mister Motley — Simone Atangana Bekono: *'Elke vrouw worstelt met de ruimte die ze mag innemen'* — een interview met Rajae El Mouhandiz & Wieke ten Cate

Publication Mister Motley — Daan Borrel: *Je kunt het pas voelen als je het weet*

Publication Mister Motley — Nancy Jouwe: *Sites for unlearning in the museum*

FEBRUARY

Gedicht / Poem Joao da Silva

Ook mijn eigen feministische knopje gaat om — Catelijne de Muijnck

How about love? In the wake of the Nashville Statement

What could ArtEZ do to reach out? — Fleur Bokhoven

JUNE

Home, Das Leben des Baumes des Lebens — Liesbeth Doornbosch

JULY

Een mini-revolutie vanuit het vrouwentoilet — Interview met afstudeerder Lotte van den Hoogen — Maja Brouwer

Johnny Bravo — Afstudeerder Dirk Vaessen zoekt de grenzen en beperkingen van man-zijn — Rana Ghavami

Hello summer! — Some reading, listening and viewing tips

Hoe kun je in de huidige maatschappij een goede feminist zijn? — Interview met afstudeerder Sannah Aukes — Catelijne de Muijnck

AUGUST

Iedereen activist — Janice Deul

On work and labour — Nishant Shah

SEPTEMBER

Publication Mister Motley by Ellis Kat: *'Ik wil ze niets leren en kom ook niets halen'* — een interview met Saskia Janssen

OCTOBER

Publication Mister Motley — Aline Hernández (Crater Invertido): *Grounded steps. Quisiera tener los pies llenos de tierra*

DECEMBER

Publication Mister Motley — Barbara Visser: *Durven we de geschiedenis van de moderne kunst te herschrijven ten faveure van een vrouw?*

Solidariteit hervinden — Joram Kraaijeveld (Platform BK)

2020

JANUARY

Survey BEAR alumni (2014-2018)

2018 MARCH

Lecture Emily Witt — *A Clean Well-Lighted Space: The Visual Presentation of Sexual Identity*

2018 APRIL

Interview Izabella Finch — SEX & the Sexual Politics of the Gaze
 Interview Melanie Bonajo — SEX & the Sexual Politics of the Gaze
 Interview theatermaker Igor Vrebac — SEX & the Sexual Politics of the Gaze

2018 MEI

Livestream Fashion Colloquium

2019 FEBRUARY

Lecture Rajae El Mouhandiz — *A Super Hero Story — HOME*

2019 MEI

Urgent Publishing Pre-Conference Night POST-TRUTH PUBLISHING
 Urgent Publishing Opening by Nishant Shah
 Urgent Publishing Session 1: Opening by Miriam Rasch & project presentations
 Urgent Publishing Session 1: Janneke Adema & Gary Hall
 Urgent Publishing Session 1: Axel Andersson
 Urgent Publishing Session 1: Lídia Pereira
 Urgent Publishing Session 1: The Carrier Bag Theory of Non-Fiction — Discussion Panel
 Urgent Publishing Session 2: Opening by Inte Gloerich
 Urgent Publishing Session 2: Evelyn Austin
 Urgent Publishing Session 2: Isabel Löfgren
 Urgent Publishing Session 2: Clusterduck
 Urgent Publishing Session 2: Memes as Means — Discussion Panel
 Urgent Publishing Session 3: Opening by Geert Lovink
 Urgent Publishing Session 3: Krista Jantowski
 Urgent Publishing Session 3: Marc van Elburg
 Urgent Publishing Session 3: The Afterlife of Publications — Discussion Panel

2019 SEPTEMBER

Reading of *Shy Radicals* by Hamja Ahsan
 Interview with Hamja Ahsan by Anik Fournier
Authenticity x Ideology by Hannes Bernard
Surveillance x Bodies by Hannes Bernard
Belonging x Power by Hannes Bernard
Crisis x Response by Hannes Bernard

2019 DECEMBER

Keynote Chantal Suissa-Runne — Cracking the Code
 Keynote Ira Kip — Cracking the Code
 Aftermovie Cracking the Code
 Floor van Woensel met Het Dorp — KAAL 1.0,
 uitgevoerd tijdens Cracking the Code
 Ira Kip tijdens Cracking the Code (compilatie)

APRIA — ArtEZ Platform for Research Interventions of the Arts — is an online platform to support art interventions that aim to build a fair and equitable society through research in artistic practice. It was developed as an online platform in 2017/2018 by ArtEZ Press and studium generale (editorial board) with the help of an innovation grant from ArtEZ. It was designed by Catalogtree. The platform offers opportunities for ArtEZ to showcase and share its knowledge in the field of research. Not only within the institute but also outside of it. In the development of the platform, ArtEZ Press and studium generale were assisted by several internal advisors (professorships, the Executive Board, and designers) and external advisors (Beau Bertens and RAAK partners).
www.apria.artez.nl

Title

Speaking With Others: an interview with Nadezhda Tolokonnikova

Diversity Stories Podcast — season 1

Diversity Stories Podcast — season 2: Rajae El Mouhandiz & international student circle

Diversity Stories Podcast — season 2: Guess who's coming to dinner too?

Stepping out of the clean well — lighted space : reflections on Emily Witt's Lecture at studium generale

Interview with Huang Jing Yuan: a Social Art Practitioner from China

Three interviews by the school of missing men: an empowerment initiative in the making

Radio ArtEZ Podcast: Elizabeth Losh on the #hashtag

2 video's: Shy Radicals by Hamja Ahsan — reading and interview Empowerment series by ArtEZ studium generale

Searching for the new luxury? Fashion Colloquium 2018 revisited

Author

Christine Ayo

Dennis Gaens, Fleur Bokhoven (ed.)

Dennis Gaens, Fleur Bokhoven (ed.)

Jozien Wijkhuis, Catelijne de Muijnck (ed.)

Data Bosma and Rosan van Doeselaar

Huang Jing Yuan and Yuchen Li

Anik Fournier

Rana Ghavami (ed.)

Maja Brouwer, Michiel Landeweerd (ed.)

Danielle Bruggeman, Anneke Smelik, Kim Poldner, Ian King, José Teunissen, Catelijne de Muijnck (ed.)



ArtEZ Platform
for Research
Interventions
of the Arts

GUESTS

Abdul Aziz Diallo – Adele Varcoe – Adeola Enigbokan – Agnès Saal – Agnieszka Anna Wołodźko – Al Maeishah – Alice dos Reis – Alice Thenlow – Aline Hernández – Anik Fournier – Anna Dekker – AnnaMaria Pinaka – Anne van der Weijden – Antti Jussila – Arna Mačkić – Asu Aksu – Aude Mgba – Augusto Boal – Axell Andersson – Aynouk Tan – Barbara Visser – Blaxtar (Kevin de Randamie) – Chantal Suissa-Runne – Chet Bugter – Christine Ayo – Clara Balaguer – Daan Borrel – David Bollier – Delphine Bedel – Diamanda La Berge Dramm – Dirk Vaessen – Eef Veldkamp – Elizabeth Losh – Elmar Noteboom – Elodie Hiryczuk – Els Cornelis – Elsbeth Veldpape – Emiel Copini – Emily Witt – Eric Viskil – Erin Espelie – Eva Prakken – Evelyn Austin – Fleur Hulleman – Floor van Woensel – Florian Kramer – Frank Kolkman – Galit Eilat – Gary Hall – Geert Lovink – Giuditta Vendrame – Hamja Ashan – Hanne Lippard – Harriet Bergman – Heske ten Cate – Hiryczuk / Van Oevelen – Igor Vrebac – Ilse Oostvogels – Ingrid van Aert – Inte Gloerich – Ira Kip – Isabel Iofgren – Isis Germano – Izabella Finch – Jaakko Pallasvuori – Jaamil Olawale Kosoko – Janice Deul – Janneke Adema – Jari Kallio – Jelko Arts – Jennifer van Exel – Jens van Tricht – Jeremiah Day – Jessica de Abreu – JoAnne Bland – Johan Grimonprez – John Johnston – Joram Kraaijeveld – Julius Thissen – Katayoun Arian – Katherine MacBride – Kevin de Randamie – Krista Jantowski – Kristine Harper – Krzysztof Czyżewski – Lara Staal – Leontine Broekhuizen – Lidia Periera – Liedeke Plate – Lina Issa – Linda Duits – Lisa Hu – Lisa Mandemaker – Louise Autar – Louise Fresco – Lucas Dols – Maarten Bremer – Maïke Koolhaas – Manal Aldowayan – Marc van Elburg – Margarita Osipian – Marieke Systema – Marijke de Roover – Marjolein Brussaard – Marleen Garstenveld – Marlies Leupen – Marloes Verhoeven – Mart van Berckel – Mary Maggic – Melanie Bonajo – Milica Trakilović – Miriam Rasch – Mirjam Zegers – Morten Paul – Mounir Samuel – Nagaré Willemsen – Nancy Jouwe – Nash Caldera – Nicola Rigter – Nishant Shah – Noel David Nicolaus – Noor Bongers – Nynke Vos – Orsola de Castro – Oskar Metsavaht – Padmini Ray Murray – Patricia van Kaersenhout – Pauline Salet – Pelumi Adejumo – Petra Van Brabandt – Pomme Willemse – Rajae El Mouhandiz – Renske van Gelder – Richard den Haring – Rimini Protokoll – Roel Roscam Abbing – Rogier van Reekum – Ronja White (in remembrance) – Roos Krootjes – Rosa Barba – Ruben Jacobs – Saar van der Spek – Sannah Aukes – Sarita Bajnath – Sarita Bajnath – Saskia Janssen – Silvia dal Rosso – Simon(e) van Saarloos – Simone Zeefuik – Sjoerd van Oevelen – Sonja Bäümel – Špela Petrič – Stefan Kaegi – Steven Matheson – Sunny Bergman – Thijs van Vuure – Timotheus Vermeulen – Tina Lenz – Tosca Mitkowska – Veronique Efomi – Vincent van Velzen – Wilhelm Weithkamp – Willem Schinkel – Willemijn Kranendonk – Yin Yin Wong – Yogi Ram – Yuki Kho – Zahide Fügenberger – Zippora Elders

PARTNERS

Aalt van de Glind (AKI) – Agnieszka Wolodzko (AKI) – Ajan Hosper (Docent theater, Zwolle)
– Anik Fournier (BEAR) – Anneke Smelik (RU) – Anniek Brattinga (WT) –
Antonia Alampi & Aude Mgba & Vincent van Velsen (Sonsbeek 20 - 24) –
Arif Kornweitz & Radna Rumping (radiojajajaneeneenee) – Astrid Kerchman (MOED)
– Astrid Rass (Master Kunsteducatie) – Astrid Zwaap (Conservatorium Enschede) –
Barbara Dubbeldam (Institute of Network Cultures) – Boris Saran (Docent Theater, Zwolle)
– Carola Werger (Conservatorium Enschede) – Caroline Barmentlo (Docent Theater, Zwolle)
– Cassandra Onck (artist) – Christianne van Leest (stagiaire) –
Corine van der Wal (designer) – Cormac Burmania (Docent Theater, Arnhem) –
Daniëlle Bruggeman (lector) – Delphine Bedel (META/Books) – Dennis Gaens (de nieuwe S) –
Douwe Dijkstra (Illustration Design) – Ella Buzo & Wilja Jurg (TETEM) – Elodie Hiryczuk (AKI)
– Els Cornelis (independent researcher) – Elsbeth Veldpape (Master Kunsteducatie)
– Ernst Braches (Toneelschool) – Eve Hopkins (Generale Oost) –
Florian Cramer (Willem de Kooning) – Geert Lovink (Institute of Network Cultures)
– Hanka van der Voet (Fashion Strategy) – Ian King (London college of Fashion) –
Ina Bode (AKI) – Inge Pollet (Plaatsmaken / Gelderland Biënnale) – Isis Germano (HP)
– James Beckett (BEAR) – Jeroen Lutters (lector) – Jeroen van den Eijnde (lector)
– John Johnston (IMAE) – Joris Maltha & Daniel Gross (designers, Catalogtree)
– José Teunissen / Esther Munoz (London College of Fashion / State of Fashion)
– Juli Ligtenberg (Plaatsmaken / Gelderland Biënnale) – Julius Thissen (artist) –
Kathlijn de Booij (Ontwerp Platform Arnhem) – Kelly Moster (Institute of Network Cultures)
– Kim Poldner (voorheen WUR) – Kim van der Werf (Focus Filmtheater)
– Krista Jantowski (Walter Books) – Lieneke Hulshof (Mister Motley) –
Luna van Loon (DBKV, Arnhem) – Maarten Verhoeven (Muziektheater) –
Marc Boumeester (AKI) – Marc van Elburg (Motel Spatie) – Marie van Leeuwen (BEAR)
– Mariska van der Vaart (Conservatorium, Zwolle) – Marjolijn de Graaf (productie)
– Marlies van Hak (researcher) – Maurits de Bruijn (web designer) –
Michiel Braam (Jazz&Pop, Arnhem) – Minke Vos & Thaïsa de Leij & Jan Brand (ArtEZ Press)
– Mirjam Westen (Museum Arnhem) – Mounira Al Solh (artist) – Moving Future Festival –
Natasha Beijer (productie) – Netty van den Bosch (Docent dans, Arnhem) – Nishant Shah (dean)
– Patrick Mangus (AKI) – Pauline Salet (researcher) – Peter Sonderen (lector) –
Pleun Gremmen (designer) – Rob Kramer (Conservatorium Enschede) – Roos Krootjes (Corpo-
real) – Rosell Heijmen (School of Missing Men) – Salima Essakkati (avantgarde imam)
– School of Missing Men (Yuchen Li and Janna van Welsem) – Sjoerd van Oevelen (AKI) –
Sophie Schijf (productie) – Tabea Nixdorff (WT) – Tom Kortbeek & Roos Meerman (Fillip Studio) –
Vincent Zhong (Graduate School International Student Circle) – Yulia Globa & Bart Merks (Byby)

SOCIAL MEDIA STATISTICS

ArtEZ studium generale
 Gepubliceerd door Maja Brouwer [?] · 6 juni 2018 ·

In Nederland is Pelumi een bijzondere naam, maar in Nigeria, waar ze is geboren, is het een alledaagse naam. Een naam die veel over haar culturele afkomst vertelt.

In de 2e aflevering van de podcast Diversity Stories horen we haar verhaal. Het is een serie van Silas Neumann over namen en wat die vertellen over een persoon en zijn/haar/hun achtergrond en identiteit. Verder in deze aflevering: Christine Ayo & Delano Berendsen praten over kunst en politiek en Asu Aksu & Zahide F... Meer weergeven



At the end of 2019, ArtEZ studium generale had almost 2,000 followers on Facebook and more than 500 followers on Instagram.

ArtEZ studium generale
 Gepubliceerd door Maja Brouwer [?] · 5 juni ·

Today we launched the new journal and platform APRIA!
 ArtEZ press and ArtEZ Studium Generale have created this open access platform for ArtEZ for researchers, students and artists looking for depth within their own field and beyond.
 Take a look: www.apria.artez.nl



Top 3 posts with most reach on Facebook in 2018/2019

1. Announcement podcast Diversity Stories **3,3K**
2. New journal and platform APRIA **2,8K**
3. Conversation with Liedeke Plate, who spoke at SEX & The Sexual Politics of the Gaze **1,6 K**

ArtEZ studium generale
 Gepubliceerd door Marlies van Hak [?] · 19 februari 2018 ·

Why is inclusive thinking important in our times? How can we as artists and ArtEZ contribute to it? A conversation with Liedeke Plate, who will be speaking at SEX & The Sexual Politics of the Gaze. #diversitystories



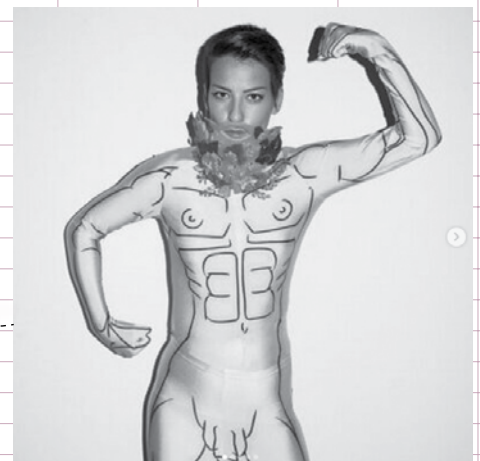
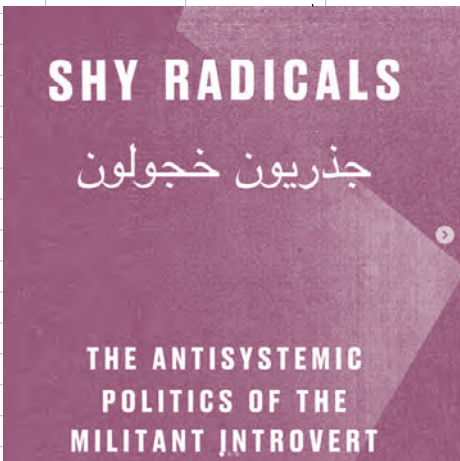
STUDIUMGENERALE.ARTEZ.NL
A Conversation on Inclusive Thinking - Studium Generale
 Liedeke Plate, recently appointed Professor of Culture and Inclusivity, will...

Events in 2018/2019 op Facebook:
 53 events, 40.000 reached people, 2100 responses to events (interested/present)



Top 3 posts with most likes on Instagram in 2018/2019

1. Announcement event with Arna Mačkić in Zwolle **38**
2. Announcement event with Hamja Ahsan in Arnhem **33**
3. Announcement event GenderBenders in Arnhem **33**



DEAR ZINE READER,

In November of 2018, I attended the *HOME* conference at ArtEZ in Zwolle, organised by ArtEZ studium generale. The central question at this conference was: How can you approach and welcome the other? I was invited to speak during the panel discussion, together with Mirjam Zegers (music programming, cultural leadership and management) and Cormac Burmania (head of Theatre in Education at ArtEZ Arnhem).

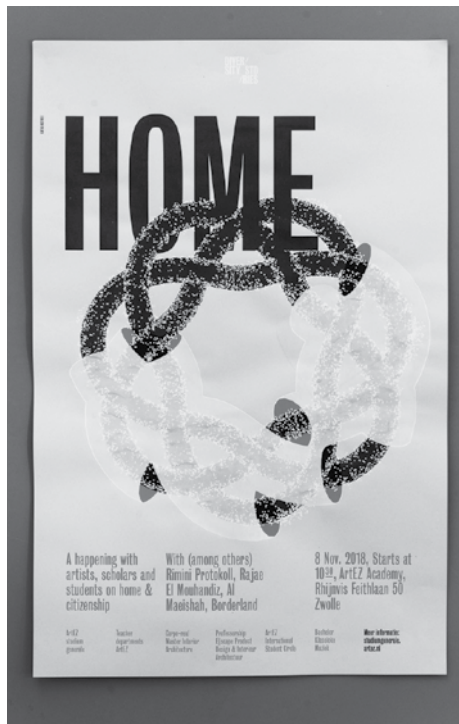
As a bachelor student of Dance in Education, I find the theoretical approaches or research projects that were discussed this day appealing to translate into tools that are usable in my practice. For example, the question that I thought about after this event was how to make students feel at home in the dance classes that I teach. One of the main reasons for me to join the ArtEZ studium generale events is to gain knowledge and inspiration to ask questions like these. The current themes that are discussed within the studium generale events are not always included in the curriculum of my bachelor course. That curriculum is rather generic.

The second reason to join ArtEZ studium generale events is to meet like-minded people and to build up a network outside the circle of people I meet through my bachelor course. The connections I make during ArtEZ studium generale events have proven to be very useful over the past 3 years, for example, creating several opportunities for me to join in interdisciplinary projects as a dancer.

And then finally, to be given a voice as a student at events like these is a learning curve in itself. Learning to speak up and discuss with people that I look up to within the ArtEZ institution during this panel discussion has given me confidence to trust my knowledge as a young artist. This is a very valuable lesson in my personal development.

I am currently interning at ArtEZ studium generale because of the experience I described in the paragraph above. During this internship, I am broadening my knowledge of art theory and current debates within the arts, whilst at the same time working on my communicative, technological and organizational skills. This internship is giving me valuable skills and knowledge that are useful to have for the career path that I want to create for myself in the future. And I am very thankful to have been given this opportunity!

Best wishes,
Christianne van Leest

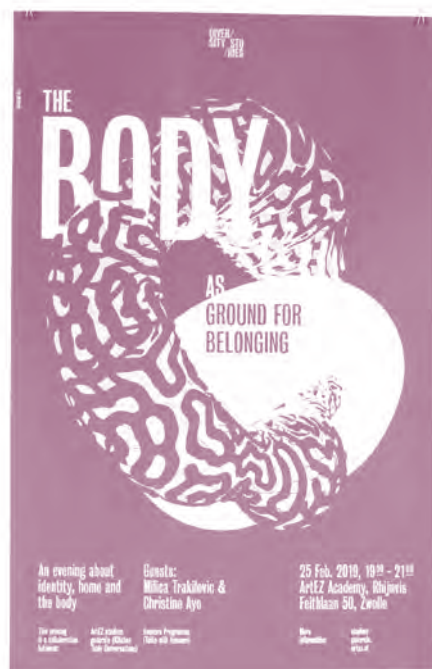


You must have seen them. In the school building, on our website, in the newsletters and on social media. The amazing posters and visual manifestations that Catalogtree design studio made for our events and were added to the collection of the Museum für Gestaltung Zürich. Catalogtree was founded by Daniel Gross and Joris Maltha who met at ArtEZ Werkplaats Typografie. They chose the knot as a guiding principle for our communications and this what they say about it:

“Searching for an image that could represent the complexity of topics that studium generale typically raises in its programme, we came across the mathematical theory of knots.

Mathematical knots cannot be undone because the ends of the string are merged. The most simple mathematical knot is a ring. Two mathematical knots are identical when one knot can be transformed into another without cutting the string. Because every knot can be drawn as a diagram in many ways, determining whether two knots are identical is one of the most fundamental problems of knot theory.

Time and again, new knots are discovered, like stars in a galaxy. Using specialised software, we created a series of knots with a wide variety of complexity and visual expression loosely corresponding to the topics of the programme.”



ARTS

Does our art education still match the demands of today's diverse society?

15 Nov. 2019, 10⁰⁰ - 17⁰⁰
ArtEZ Academy, Theaterium, Arnhem

Workshop for students, staff and alumni free of ArtEZ education credits

More information: m.hogeschool.nl/en/18

HOW ABOUT **LOVE**

DIVER/SITY/STORIES

IN THE WAKE OF THE **NASHVILLE**

STATEMENT

Friday 25 Jan. 2019
Starts at 16.00

ArtEZ Academy, Dieveld cinema, Onderlinge 9 Arnhem

What can we do to create open conversations and feel safe?
—
How do we call out and speak back, not from anger but from love?

How do we respond as an institute, person and artist?
—
And can we come together and build care and solidarity?

We invite you to come and listen, share stories, thoughts, experiences and strategies.
—
And talk of love and respect!

SEX

Sex & the Sexual Politics of the Size

Sexual politics, jazz

David & Theater van de Dijk, Arnhem

15 March 2019
10⁰⁰ to 16⁰⁰

ArtEZ Academy

**STILL,
AGAINST
ALL LOGIC**

DIVER/SITY/STORIES

**LMAO
&
TODAY**

Introduced by Jeremiah Day

The Jigsaw Puzzle of Social Movements with JoAnne Bland

Looks at the role of the comic, witness and story-teller to motivate people to resist and to search for justice.

21 Nov. 2019, 10⁰⁰ - 17⁰⁰
ArtEZ Academy, Theaterium, Theater van de Dijk, Arnhem

2020 AND ONWARDS. LEMONS, LEMONADE AND DRAGON SLAYING

In 2018, ArtEZ invited me to speak during the *HOME* conference about welcoming the other and about how we as artists, students and educators can build an inclusive and just society. In this letter, I would like to share with you a few insights and tools that a special person, professor Jaideep Prabhu, taught me. And I would like to share my advice to (young) creatives, who perhaps also run into closed doors, which makes them feel unseen, unheard and unwelcome—not at home.

In 2015, during an Ariane de Rothschild Fellowship at Cambridge Judge Business School, I was following a series of lectures given by professor Jaideep Prabhu (professor of Business and Enterprise) on data and innovation and how to use them for social impact. After the series, we kept in touch and I told him about my dilemma. How could I break out of cultural stereotyping, exclusion and underestimation in my work, without coming across as a frustrated, emotional, angry, muslim woman wannabe artist?

Because very often, if I had summoned up the courage to present my work and doors remained shut, when I asked for an explanation, the doors remained shut and I was stigmatized. The feedback I was given was that I was an oversensitive type...that I should know my place ...who did I think I was...It was suggested there was no 'target group' for what I wanted to make...On the one hand, I was told that I was not 'recognizable' enough for the traditional target group that people knew...On the other hand, that 'known' target group was telling me that my profession was not honourable...that I should not be soiling the nest...that I was a house muslim...that I was arrogant, elitist and fake...From the other end of the spectrum of thought, I was advised that it would be better to give up my 'backward' religion...you're a smart girl, surely you don't need that anymore, do you? All that time, not knowing any better, I was putting up with nasty innuendos and with people trying to bully me... Threats, I just ignored. I did not fit in anywhere.

During the fellowship at Cambridge University, professor Prabhu's approach provided me with tools that soon afterwards helped me deal with these things in a constructive manner. Collecting data, underpinned with artistic, market and journalistic research was the first step. Presenting the results to the professional field, to the media and to policy makers, was the second step.

Professor Prabhu told me: "If you as an individual, as a child of the diaspora (stigmatized by migration and by 9/11) and as a woman, are ready to take on underestimation and exclusion using your own strength, then the voice of a large group will help you to achieve that unconscious and conscious bias and emotion is set aside and awareness and learning to think in terms of opportunities can develop."

I went to work with his advice. Not long afterwards, I found support in my peer group and later presented a research project conducted with more than 500 respondents to the professional field and to policy makers. During the presentation, I asked the professionals in the room why I, the artist, was doing their work. The audience went quiet. A big, but rather uneasy round of applause followed, and this was not the only time, as I experienced later. My in-box filled up with requests for data and advice and my answer always was: "Actually, this is part of your own work, but of course, you can have an infographic and a synopsis...And uh, my show can be booked or you can book me as a speaker or a singer." Professor Prabhu proved to be right. It worked! Now *they* were approaching me!

Just before Christmas, I launched *ellae.nl*, a creative impact platform to continue these activities. And professor Prabhu and I still follow each other, now on social media, posting comments that include 'good luck', every now and then. It is mentors like these that we all need to help us crack the codes, dismantle exclusion mechanism and widen the circle of Home...

So, young creatives, be brave and show solidarity with each other. Be fluid in your approach and in the way you express yourselves. Actively protect your freedom and your privacy, your human rights, our earth and the co-inhabitants of this earth, the flora and the fauna, the water and the oxygen... and care about your fellow human beings, who now often have to survive in difficult circumstances, so that we can live in comfort.

Finally, I would like to conclude my letter by referring to the work of three brilliant female artists: Emma Watson's 2014 speech to the UN (available online), Chimamanda Ngozi Adichie's book: *We Should All be Feminists* and Shirin Neshat's film *Looking for Oum Kulthum*. All three of them point out in their work that we can only stand up for women's rights, if we take up this challenge together with men. Then we can work together, like professor Prabhu did, sharing his brilliant, strategic knowledge and helping me think, in order to slay old dragons and achieve genuine inclusion and gender equality.

Rajae El Mouhandiz

Rajae El Mouhandiz was the moderator at the ArtEZ studium generale HOME event on 8 November 2018. She also gave a lecture that day, which is now available as a Radio ArtEZ podcast.

Rajae El Mouhandiz is a singer, composer, maker of short films and (musical) theatre. Her short documentary film HOPE! was nominated for the NFF Award of the Netherlands Film Festival. She was a contributor to the international MUSLIMA exhibition and gave a TEDx talk on the power of identity and music. Working from Ireland and New York, Rajae initiated the theatre production called Hijabi Monologues NL. It was nominated by the *Fonds voor Cultuurparticipatie* for a *Gouden C* Award.

In 2017, she made the research-based theatre production entitled *Thuis, Ontheemd*. In 2018 the theatre production *Thuis, Ontheemd #2*, about the space that a woman can and is allowed to occupy. Over the past 9 years, Rajae has been included in the list of the 500 most influential muslims in the world for her contributions to the arts. She is an active member of various committees, for instance the *BIS* and the *kerncommissie cultuurnota* Utrecht. In 2019, she launched her *ellae.nl* website, where a great deal of her research is brought together.

<http://www.rajae.nl>

READING TIPS FROM RAJAE EL MOUHANDIZ

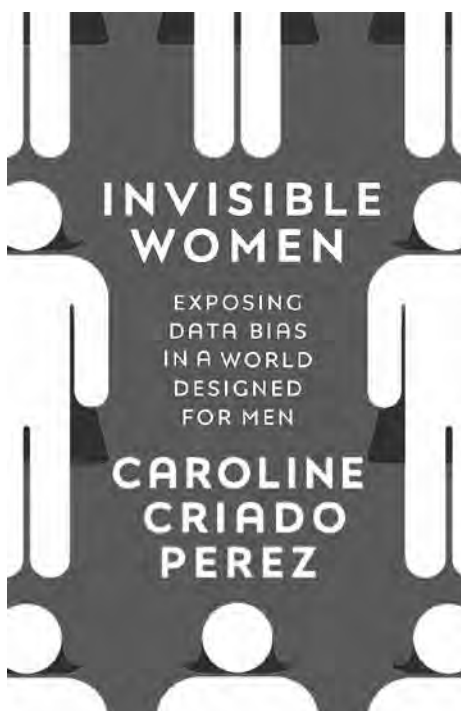
Well, I am absolutely not unique in doing this. I am not the only one fostering awareness about exclusion and underestimation, using data and research.

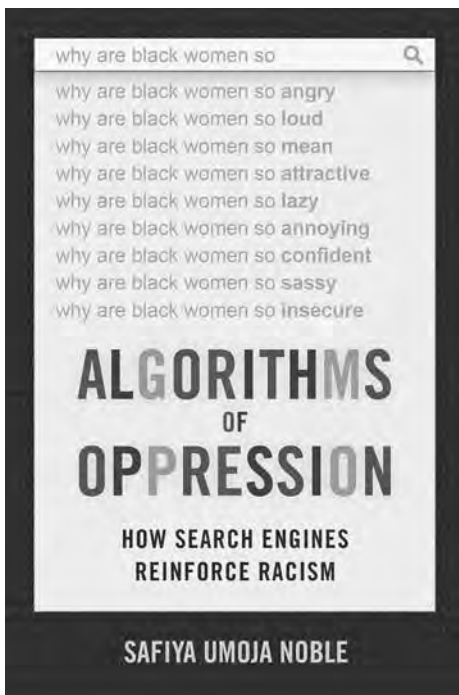
Four examples:

1. British journalist Caroline Criado-Perez wrote *Invisible Women: Exposing Data Bias in a World Designed for Men*, about all the ways in which women are being left out in data. It is a book that challenges science. From the labour market to town planning, public transport and technology, the canon of visual art, film, music and its impact on education and media representation. The same goes for algorithms, health care, businesses or even crash dummies and snow ploughs.

In her book, Criado-Perez uses clear data to show that how ubiquitous this 'gender data gap' is. Women are not being tested, not being included in calculations or not being listened to. Only recently have people started paying attention to the fact that a heart attack manifests itself in a different way in women as compared to men. In an interview in Elle magazine Criado-Perez says that what is needed for change are: *"Two things. It should be obligatory to break data down by gender, because history shows that if there is no legislation, it will not be done. It does not "pay" to do it, because it is more time consuming and more expensive. In addition, research teams should be more diverse. Often diversity is seen as something that is important for applicants. If a man is appointed to a position to the disadvantage of a woman, we feel sorry for the woman. And of course it is a pity, but in my opinion diversity is primarily important for the team, because a diverse team tends to make better decisions"*. (Take for instance the iPhone health app that only now has been equipped with a menstruation feature. It had never been considered before, until she brought it up).

2. And in a time of algorithms, professor Safiya Umoja Noble's book *Algorithms of Oppression: How Search Engines Force Racism*, is indispensable too. In her book she challenges the idea that search engines such as Google offer a level playing field for all ideas, values and identities. She says that they are inherently discriminatory and give an unfair advantage to the groups that have developed them, as well as to the companies that finance them. In a world where people get more information from search engines than from teachers or libraries, Umoja Noble's research is illuminating and constitutes a warning. Safiya Umoja Noble says that Google does not only tell people what they want to know, but it also decides what is worth knowing.





3. The Indian orthodox theologian and Oxford research fellow Mohammad Akram Al Nadwi thought it was his religious duty to research the role and influence of women in the completion of the traditional stories of the Koran, the Hadith and to correct the historiography. Twelve years ago he expected that he might find 20 women. So far 9000 women have been found and in 2017 a 54-part encyclopedia was published in Morocco.

He says: *“Muslim societies and families often restrict the potential of their girls and women.”* He compares these restrictions to *“burying girls alive”* (i.e. female infanticide) that is being practised in the pre-Islamic Arab world. He attributes the *“decline in every aspect of Islam”* to insecurity and weakness, resulting in restrictions to the education of girls and the rights of women”.

My hope is that his research will one day be translated, so that this information can also reach our Western history books, lessons and the media, and that hopefully we can stop women's influence from being erased.

4. To conclude, lawyer Catharine MacKinnon made a brilliant point about the #MeToo movement in relation to the legal profession and the coverage of court cases.

In an interview in the NY Times she says: *“The average male sullies the language that we use to talk about these things. She says that the #MeToo campaign has been able to do what the law was unable to do: sexually abused women who were not believed and were denigrated in the past, are now being believed and appreciated. But she also points out that courts of law are «hidden and less flexible than culture» and that there is still a long way to go. Legal norms for retribution — one of the greatest fears behind non-reporting — have to be changed to protect [women who report crimes]. Culturally it is still being said ‘women allege’ or ‘allege’ to have been sexually abused. The accused «deny what was alleged».*

What if we shifted the emphasis and said that survivors ‘report’ and the accused ‘alleges’ or ‘claims’ that it did not happen?

MacKinnon's point is that the way we discuss these things is lopsided—the man accuses, while he considers what women report to be suspicious. The change of emphasis that she proposes will still show that these reports are being contested, but it no longer gives an unfair advantage to the male perspective.

DO IMAGES MOVE US, AND IF SO, IN WHAT DIRECTIONS?

A few years ago, I came across the thought-provoking essay by poet and scholar of Environmental Studies Sara J. Grossman. *Off the rails* is an intelligent and careful observation of life in the margins in Newark, New Jersey — a city that has over 680 active contaminated sites and four so-called superfund sites. What struck me the most was how environmental transformation, which we have come to associate with the Anthropocene, was lived through by those who are affected the most in an environment that looks like a deserted postindustrial site. To my discomfort, it was not a deserted site. In fact, it was and still is home to migrant communities and people of color who have learned to persist amid the detrimental conditions caused by political failure and economic injustice.

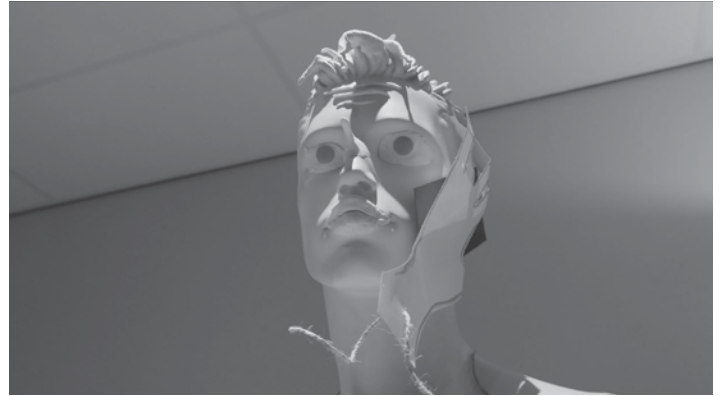
What was unlikely for me and my life here, was already constitutive of many lives elsewhere. As much as this was a painful truth to me, it was not the only truth. These were the words of a poet. The purpose of this essay was not to simply disclose and illustrate what life means under the conditions of climate breakdown. Rather, it was to show how these “problems” are encountered, and how communities and people’s life are bound by them.



Somnium, Rosa Barba, running time 19.10 min., 2011

I am not a poet nor a scholar of Environmental Studies, but a cultural programmer at this art institution. Similarly, I am bound to words, and to the ways in which I create frameworks and treat aesthetic practices. So when I began to develop the film programme *How on Earth* in tandem with AKI’s artistic research programme BIOMATTERS, I sought to bring together aesthetic practices that examine how social concerns are encountered through art and design. And how these encounters — whether they are evoked through a film, text or lecture programme — produce spaces for public feelings to be registered, challenged, and even possibly altered.

I did not know exactly whose concerns and feelings were being registered. Yet, I was affected by the imageries I had come across throughout the preparation of this programme, ranging from aerial images of deforestation to alarming aphorisms such as “the end of the world.” On the one hand, I was anxious, and on the other hand, I was underwhelmed and even irritated; is this the only way I can encounter a social concern? If so, why would I reproduce the framework that is, in part, the cause of the ways in which my anxiety is perpetuated? Imageries do not only depict and represent; they arouse feelings and affect how and to what extent we are engaged. So, while key terms such as Anthropocene work to encapsulate the current condition, they prioritize conceptual and discursive



Communication with the Non-Human, curated by Melanie Bonajo and produced by the One-minutes Series, running time 20 min., 2016



Apple Grown in Wind Tunnel, Steven Matheson, running time: 26 min., 2000



Bridge Over Troubled Water, MSL and Jaakko Pallasvuo, running time 28.17 min., 2016

understandings, which leaves the phenomena at a distance. I became instead interested in the relationship between these dominant imageries and the (emotional) responses we have to climate breakdown, and the media by which they are relayed.

The prelude of the *How on Earth* programme hence became: do images move us, and if so, in what directions?

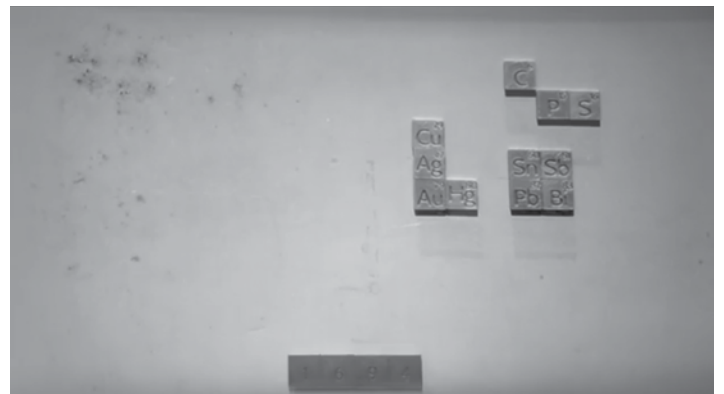
By tracing how visual perception affects the ways in which we inhabit this world and the stories we tend to tell and trust, *How on Earth* sought to reflect upon the relationship between aesthetic practices and the allure of a single diagnosis, and its tendency towards a greater moral judgement. We aimed to bring together contemporary practices that creatively negotiate environmental concerns in the local and global field, without reproducing one-dimensional readings and numbing conditions. By doing so, we intend to open up a wider perspective on the ethical and political considerations, when it comes to defining, representing and reimagining social concerns through art and design.

None of this would have happened without the continuous effort and support of my colleagues Dr. Agnieszka Anna Wołodźko, Aalt van de Glind and Patrick Mangus, with whom I've learned to think patiently and passionately in common.

RANA GHAVAMI
curator & contact person Enschede



Mood Keep, Alice dos Reis, running time 14 min., production year 2018



The Lanthanide Series, Erin Espelie, running time 70 min., 2014

HEY THERE!

Do you know this feeling of the time slipping away? Maybe while scrolling through social media, travelling to school or work, reading an annual report? I research climate breakdown and emotions and feel this quite often. It is a sad feeling, but one I like to talk about and share with others nonetheless. There is a minimal time frame in which it is still possible to make a difference—to prevent the very bad from happening everywhere and keep it at bay a little further away from the place you're reading this letter right now. To do that, we need to act and need to believe our action matters. We need to feel the love and rage inside us.

Is it only the killjoy who blocks the road, occupies the coal harbour, talks about a holocaust of climate deaths, wastes their time, fighting in a way that might be too little, too late? Or does activism mean being active? Does it mean that you expect more from life than is given to you—or that you expect more from the future than is currently scheduled?

It's easier to write clichés about imagining the end of the world rather than the end of capitalism than to believe our actions make a difference. Hope can be disappointing, but ennui cannot. Hope can make you feel naïve and young. Scrolling to Facebook can make you feel like time is slipping away—but nobody needs to know you spent your time on social media; nobody is surprised. People *do* know you wasted your time on fighting for a just, shared future.

So what does make me get out? The question posed to me was: 'how do people like you get out and struggle for climate justice? And why?'. Not believing there is a special kind of people who do this is key to the answer. I do not think that art is created by geniuses who intuitively sense what art is—and in the same way, I do not believe activism is done by courageous people who sense what needs to be done.

I believe in the transformative power of art. It can make us see beyond what is currently given. Art can transpose us to other worlds. For the ArtEZ studium generale event *How on Earth*, I gave an introduction talk to the film *Bridge over Troubled Water* and a workshop afterwards. We talked about art and how it encourages different ways of seeing, how it can transport you, reach you in different ways. We talked about inactivity, emotions, climate breakdown. 'I feel depressed now,' someone said.

Raising awareness cannot be our primary goal—not for artists, not for activists, not for academics. Rather than depression, we need alternatives, new ways of engaging with each other, dreams of a fossil-free world, and, right before we get there, real interventions that do not just wake people up but also have an actual physical impact. Art and activism that can disturb, awake, induce, excite, perform, destroy, block, create, dismantle, encourage and imagine. Anything but the time slipping away.

This leads me to end this letter in a way that reflects what I feel. How I close my activist communication, is what would benefit the world, if only we would all feel it.

Love and rage,
Harriet

On 12 November 2019, Harriet Bergman was a guest at the ArtEZ studium generale event *How on Earth presents the (de)mobilizing power of eco-anxiety and discomfort*. Her talk is now available as a Radio ArtEZ podcast.

Harriet Bergman conducts research into climate change and emotions at the University of Antwerp and practices what she preaches as part of Fossil Free Culture NL. Her academic research at the department of Philosophy focuses on political emotions and their (de)

mobilizing power for social movements. After the film screening, she will connect her academic work with the artistic practices of Fossil Free Culture and share with us her ideas on the ways in which the arts can play a role in climate crisis communication. Fossil free culture is a collective of artists, activists and researchers working at the intersection of art and climate activism. With their disobedient art, they seek to bring an end to oil and gas sponsorship of public cultural institutions in the Netherlands.

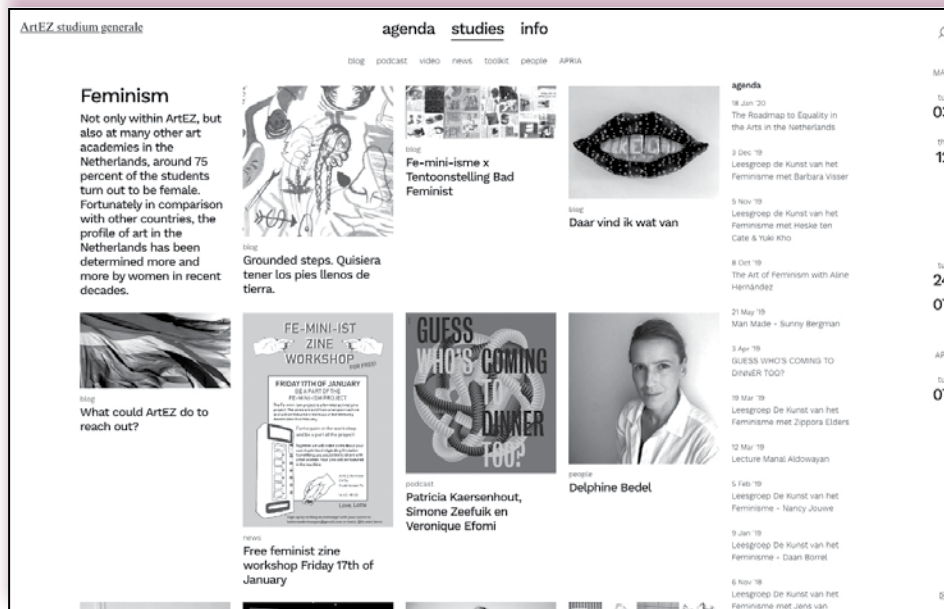
FILES, CROSS REFERENCES AND TECHNICAL IMPROVEMENTS:

a new website for ArtEZ studium generale

When I joined ArtEZ studium generale in the spring of 2018, it struck me immediately. What a wealth of material. More than a hundred video registrations of lectures by the most interesting speakers, amazing blogs written by students and a podcast series in the making. Valuable material for people inside and outside ArtEZ. The only thing was that the website had seen better days. It was outdated and no longer did justice to all that great content. A nice project to get stuck into.

The aim was for the new site to improve access to those wonderful materials. Classification not only by media (events, blogs, videos, podcasts and guests) but also by topic (Feminism, Sexuality, Rethinking Anthropocene, Hacking the System etc.). In addition, we wanted to create more cross references between content that is related. This way we

can demonstrate that we work right across topics. That stories told by guests in say 2013 can still be relevant today. Now we can also create series, for example with blogs by the same author and video registrations and guests associated with a particular event. Connecting text, image and sound. And we wanted a flexible homepage. Freedom to decide on the order and the



size of the items to make the homepage correspond with current events. Multiple, smaller events or rather one big event. As for the design, we wanted it to be playful, clear-cut and flexible and we wanted to accommodate the stimulating images created by the different graphical designers that we work with. Lastly, the website could do with some technical improvements. Faster loading times and

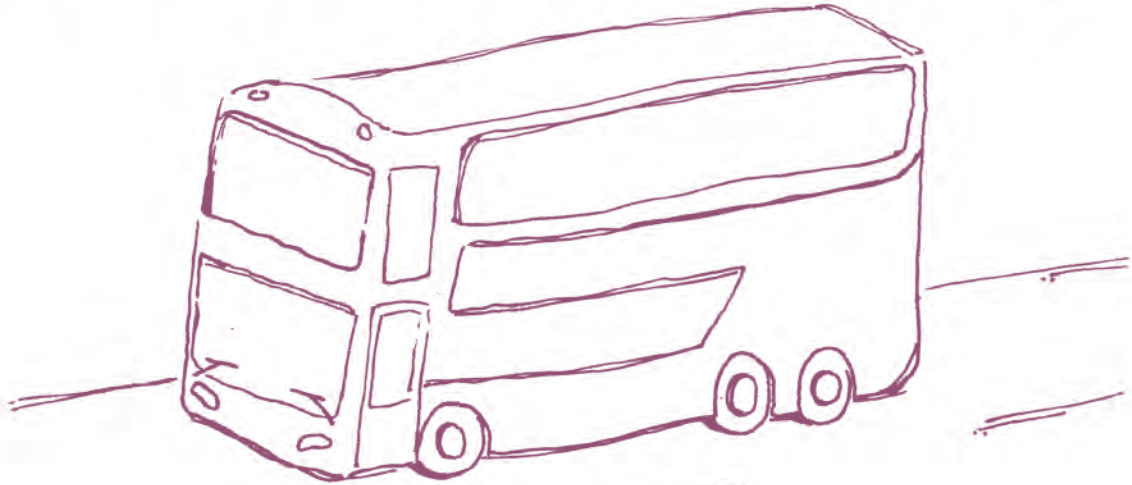
improved suitability for mobile phones were needed and it had to be easier to find by search engines. We also really wanted to be able to add registration forms to our events pages.

We have been able to realise all this in collaboration with designer and developer Maurits de Bruijn. The new website went live in the spring of 2019 and it fits us like a glove. We are pleased with the links we can create and with its flexibility and its speed. In the past, we used to have sharp spikes in the number of visitors concentrated around the events (one day festivals). Now we have a continuous daily flow of about a hundred visitors from inside ArtEZ as well as from outside, who view both our events and our other products (blogs, podcasts and videos). This means that online curating has now emerged as a new role of ArtEZ studium generale. Not only can you follow our projects live, you can follow them online as well.

MAJA BROUWER

Online curator at ArtEZ studium generale

"OH, SO YOU ARE A FEMINIST."



I ALWAYS WEAR MY BOYFRIENDS CLOTHES TO FEEL SAFER ON THE NIGHT BUS



HAHA
"ARE YOU GOING TO KILL ME?"
HAHA

BUT SOMETIMES THAT ISN'T ENOUGH

I FELT SO STUPID FOR TELLING A STRANGER I DID SOMETHING WITH GENDER EQUALITY.

I FELT UNSAFE FOR THE REST OF THAT 10 HOUR JOURNEY.

01:23

02:30

03:14

04:53

