HOW CAN QUESTIONS GENERATE

Arts Schoollaboratory

Arts Schoolaboratory is a collaborative project involving six contemporary artistic institutions that are responsive to educational and learnagogical challenges imposed by their contexts.

PROJECTS

"Plataforma Chocó" Más Arte Más Acción

A Colombian artist is invited each year to Chocó and also to a national partner. Plataforma Chocó explore issues on the theme of the year. The artist will then develop this project. Collaborations will involve us as producers, Colombian artists, Chocó's communities.

"Seminaries on the Present" Cráter Invertido

A self-education program, based in the interchange of knowledge with diferent disciplines to formalize a seminar and to produce a publication.

"Foco crítco, Haker School and Puerto Interactivo" Platohedro

In Platohedro the children and youth guide their own learning experience and, in turn, transmit it to others. The strategies are empirical, learning by doing and sharing, the results of a decade of experimental education as well as influences from diverse pedagogical methodologies and techniques such as EBS, Regiano Emilio or Biodynamics. At the beginning the emphasis was on audiovisual production but over time this has branched into three principal lines of de-formación or un-knowing : Matinée, Foco Crítico and La Jaquer Escool.

"Ruru Academy" Ruangrupa
Cultural manager, artistic production, curatorial studies

"The New Art School (NAS)" Al ma'mal

School Objectives
- Establish a quality vocational training program in arts and design.

- Provide young aspiring Palestinian adults the possibility to master a craft(s) in art and design supported and strengthened by a deeper knowledge in theory and history of art.
- Develop cultural cooperation and exchange programs with leading regional and international academic and cultural organizations.
- Develop community interest and engagement in extra curricula cultural and artistic activities.
- Empower existing and emerging Palestinian artists by providing them a platform to use the facilities, exhibit their work and network.
- Produce art project and promote varying art practices.
- Raise public interest and awareness in quality art.

"From the Idea to the Project" C3P

Collective dialog geared toward creating an environment in which collective critical analysis is used to strengthen the proposals and ideas of the other members in the group. Facilitator may be required depending upon the character of the group of participants. (Models: Brainstorming, Architectural 'Crits')

lo desconocido - questioning as a methodology and motivate curiosity. learn doing questions and better questions.

KEYWORDS

Judgement
Collaborative
Methodology
Questions
Shared Knowledge
Self Education
Trust
Space
People
Processes
Self Evaluation
Replicable
Stimulating
Mastering
Horizontal
Change or Break
Teaching/Learning
Self Critical
Not normal ways
Non-hierarchical
Dialog

Ques

tion

Teach
Learn

ning/
ning

Self-C

ritical

*The methodology involves a process in which the *teaching / learning* experience is based upon *self-critical* dialogs that use *questions* as the basis.

*How can we *question* our own *self-criticality* in a *teaching / learning* environment?

*We must trust that *Self-criticality* is a process in which we learn to self-evaluate our *teaching / learning* methodologies, so that we can hope to break and change conventional systems and create or self-form an interactive *questioning* of art education.

*To understand the world and to fight against unfairness, we have to continue *questioning* everything, using tools as *self critical* and putting in practice the *teach learning* ideology

*Create a net of trust before to create an space to learn

*The first step in our process is generar a garden of *cuestioning* to *learning teaching* to make a tree of *self critical* Subjet

SOME STEPS
TO CREATE
METHODOLOGIES

1-Create a trusted space or a space in which trust exists
2-Develop processes for identifying needs, observations, questions
3-Determine or Create facilitator to stimulate dialog and collaboration with good questioning skills
4-Initiate processes
5-Making
6-Analytic / Reflective processes
7-Repeat

—— —— —— —— —— —— ——

1-Make a question or be interested in
2-Gather people and share questions
3-Try to answer the questions with more questions. Invite people to speak about his researches.
4-Select answers and questions
5-Share this to other people. Print it

LOT OF QUESTIONS

Are there alternatives teach-learning complements or a replacement of the traditional school
how we can provide a sort of status ?
what its important the course in capacete for you. what you consider be there? what are the profiles of the thachers, topics, methodologies?
how we can motive the people the self education and the curiosity when we are working with communities that are not related with these non-hierarchical ways to learn?
how move from the dialog and discussion to elaborate conclussions or identify outcomes?
how have to be the evaluation or selfevaluation.
the residency could be understood like a alternative learnologic?
how we can mesure residency to undertanding it like a learnologic alternative?
que prácticas de iniciación pueden generar espacios de entendimiento e investigación? son sólo los temas? qué es la afinidad? temas? manera de abordar una problematica, metodología?

Who is it for?
What do they know? What do they want to know?
How do we know what they want to know?
What do I know? What do I want to know?
What experiences can help me to know?
What if there were no teachers?
What if everyone was a teacher?
What tools can help in the Learnalogical process?

How is tool defined?

        Is a tool physical?

        Is a tool mental?

        Is a tool a space?

        Is a tool a place?

        Is a tool a technology?

What tools can help in the development of the learnalogical methodology?

How are the interests of the participants determined?

How can questions generate more complex questions?

How can we learn to generate more complex questions?

What is the context or what are the contexts in which we work?

How will the impact of the methods be measured?

how can we challenge ourselves / our society / community / conventions?

Teachers/Learners cannot be associated only with people but with ideas / productions / actions / wildlife / animals / etc

how to put in practice these strategies ?

what kind of dynamics and exercises we apply to our own contexts

how to generate more questions?

how to apply other metodologies ?

what kind of tools do we use?

how to blend politics, education, cooking, bioetics, tecnologies, philosophy, games... without using the word art?

how to unlearn? how to unteach?

what are the better places for dialog?

what we learn from our own organizations? and rigth now?

does education resolve anything?

teach/education as a way of struggle ?

what are the needs of alternative education?

why to be involved with the community ¡?

who is your commuity?

what type of plataforms do we use to share knowledge?

how to be autonomus?

what in education need to change?

What do you want

What do you dream

What do you can aport

What do you need

What do you know to do

What do you want to learn

Are you happy

What thing can make you happy

Are you sure about yours ways to live

Do you want to changes

What do you want to changes

MODULE

The parameters of the alternative art pedagogies:

Participation and collaboration seem to be key components...
That all members of the projects are equal participants
If we work only about "art" or within the conventional artistic methods, than we are limiting ourselves and hindering our capacity - we become (or fear becoming) just as "conventional" as the systems we aim to avoid
The participation of varying resources: so not only visual artists, but historians, musicians, scientists, plantologists, archaeologists...
TRUST
open dialogue

TERMS IN COMMON
(to be developed)

(the terms need to be defined clearly and based upon both common and unique experiences)

Learnalogical: the logic in learning

Participants - Important to use the term 'participant' instead of 'student' or 'teachers' - There are no students or teachers.

Provider - Organization providing the platform

Initiators - Groups or individuals in programs, including the participants, who instigate, motivate, enable, encourage, facilitate, accompany, guide.

Open Platform - (space of trust - not only physical). Open discussions/work sessions/processes

Community - Sense of belonging and ownership in order to generate commitment and collaboration. Community is based on shared interests and shared needs. Community is a flexible construct.

Impacts - Can be outputs and outcomes

Outputs - Publications, documentaries, interventions, archives, papers (arabic, spanish, english, bajasha)

Outcomes - strategies (individual and institutional), new personal narratives, new skills, critical reflection

Hangout -

Measures - personal stories (testimonies-GOOD INTERVIEWER REQUIRED), numbers of participants, time investment, economic investment

Criticality - self, institution, analysis, evaluation.

COMMENTS
TO BE CONSIDERED
(expression of experience)

(Grazi)

Participants should take part in the development of the pedagogy. (Co-editing)

Democratic Education - participants design curriculums and structure

there are different understandings of democracy, which makes every situation unique

Democratic Schools are those who call themselves 'Democratic School'

Participants important concept

Work with educators

Questions:

What is the line that connects all works?

(Look for questions)

Radical proposals to try (ex. classes without shoes, eating with hands)

How can_____ be useful to you?

To think of the alternative education inside the exhibition space, the biennial facility. What is the line that connects all works in the biennial –

fav. sentence that would come up around the exhibit, to think of a script, a subject : "my visit is about imagination..." and to discuss imagination with the students. That the educators would speak less and have the students speak more. Creation of techniques.

in implementing their project (Grazi), they thought of the Zen Buddhist method: 'GASHO'

to assume the role of the editor / the collaboration was about

listening to people, why to collaborate : they need to think about what was/is useful to them? How can the biennial be useful to you?
The first audience of the magazine are the collaborators, so the magazine will only come out in the last week of the biennial, to have the mag circulate around indigenous communities and schools, that the mag is useful outside the "art" context counter-schools

(Charles)
References are important as points of departure from

Lisbeth and Yos
Escape from institutionalization.
was important for them, through their experience, not to be known as "coordinators"
School for missing studies
Multi-disciplinary participants
Organization that doesn't want to be an organization.
Learning Roads
the co-authorship was the most interesting part for them / the learning model is part of the process / but it's difficult because there are goals, demands to meet, esp since it is part of the masters course and the students are paying a fee... / they do not want to take the teaching role, they invite people they deem important and created a practice "lay out", landscape together, creates a landscape with the different "islands" / creating overlaps and connections / not all participants are visual artists

Struggle to escape from role of responsibility
Students often just want to be students, they don't take on the project as much ownership.
'Black Market' for useful and non-useful knowledge
2 person exchanges - expert/non-expert
bidding for time of expert (black market)
about making choices

Dora
What is the possibility for art to change something?
There can be an irresponsibility in the actions can be taken.
why decide for one pedagogical approach when realties are different everywhere? What is the sense of making art these days / is there the possibility that art can have any kind of emancipation projects in reality? Is there a place for art? A need for it in the world? There is a wrongness that belongs to art, how can you stimulate risks to be taken, irresponsible actions to be made in an institution? Is there a limit? Balance between ethics and change??

Charles
What it the agency of art? Art + other disciplines = movement?
in the issue of what is the agency of art, there is always a point where art comes into contact with agencies outside of itself / whether it's social activities, economic etc. art can still create movement / the art practice can be hollow, but it has a possibility to combine and makes things stronger / as a discipline itself it's empty but when you step outside of it (art) / art is a good place to, has the capacity to be a more useful

sight for combinations more than other sights / flexibility /
it has the ability to connect to the disciplines more than any
other agency

Lisbeth
Brain logical analytical / poetic not connected. Imagination,
creativity. Antonio Bernatanova
the brain-half of imagination / risk taking / doing things you
would not normally do in conventional systems. what is the
Terminology: Imagination, storytelling, different fields within
the art field, in the field of art, there is no restriction thus you
can take risks; if we give in to the idea that we have lost, then
we can move forward, we always have to think about ways out

Helmut
based on 16 years of experience with residencies
Will begin in 2015
necessary to consider who is involved
children
students
there are strikers that we have to respect / language is a very
important pedagogical instrument

Grazi
Important that principals don't become rigid.
flexibility
reflection
Leandra
Important to know when to quit.

or change

Andan

"questioning" the art and aura of art, art practices, re-formulate the way to work and deal with art practices

Patrick

 projects that started as a result of lack of audience and lack of training: a series of meetings based on the idea of what we have read and written. Everyone "owns" the project.

FUTURES…

What is the most significant change the process brought about?

1.WHY: your passions, your beliefs
2.HOW: your tools, your methods
3.WHAT: what form does your work take?

What's next?

Can we apply terminologies discovered during TENT to our own institutional projects?

Why:

your passions, your beliefs

How:

your tools, your methods

What:

what form does your work take?

Re-write proposal incorporating the new strategy and methodology.

Figure out an action plan with specific "deadlines" for actions and processes. (to be included in the new proposal)

Simultaneously include a collection of stories and ideas from the participants in our programs in order to begin immediately to incorporate their feedback into the implementation of the methodologies.

Filter through words, ideas, questions gathered during sao paulo sessions and come up next plan of action to direct us in the crossing of the bridge from here to there. (word/experience-exchange towards the implementations of actions)

To the AC (arts schoolaboratory) collaborators : what can we put into the pot of the laboratory of alternative learning? start with our
beliefs / passions
the promise
to act to challenge to create to integrate to move

the fulfillment
actions, engagements, movements, friendships, meeting-points
of multiple 'xxx' (art, science, literature, history, archaeology, gastronomy)

steps and modules re-visited

the re-visitation (imaginations to be learned and unlearned in the implementation process of alternative pedagogies)
our space is space in which trust exists
ways in which trust happens: gatherings, dialogue, listening, horizontality - how will the project (each institution's) live up to this promise? or attempt to live up to this?
identify needs / observations / questions
through research/collecting/archiving, case-studies, storytelling and their storytellers
how much time will it take? maybe we don't need to know exact right now?
imagine together / create together / produce together: all become the editor/choreographer. All assume responsibility and an extent of ownership: how can we instill feeling of ownership in participants? no. it has to be organic + enigmatic :)

Gertrude: Most Significant Change Methodology based on storytelling...
Can we collect individual stories from participants of each institutional project and share that knowledge : a "bottom-up" strategy
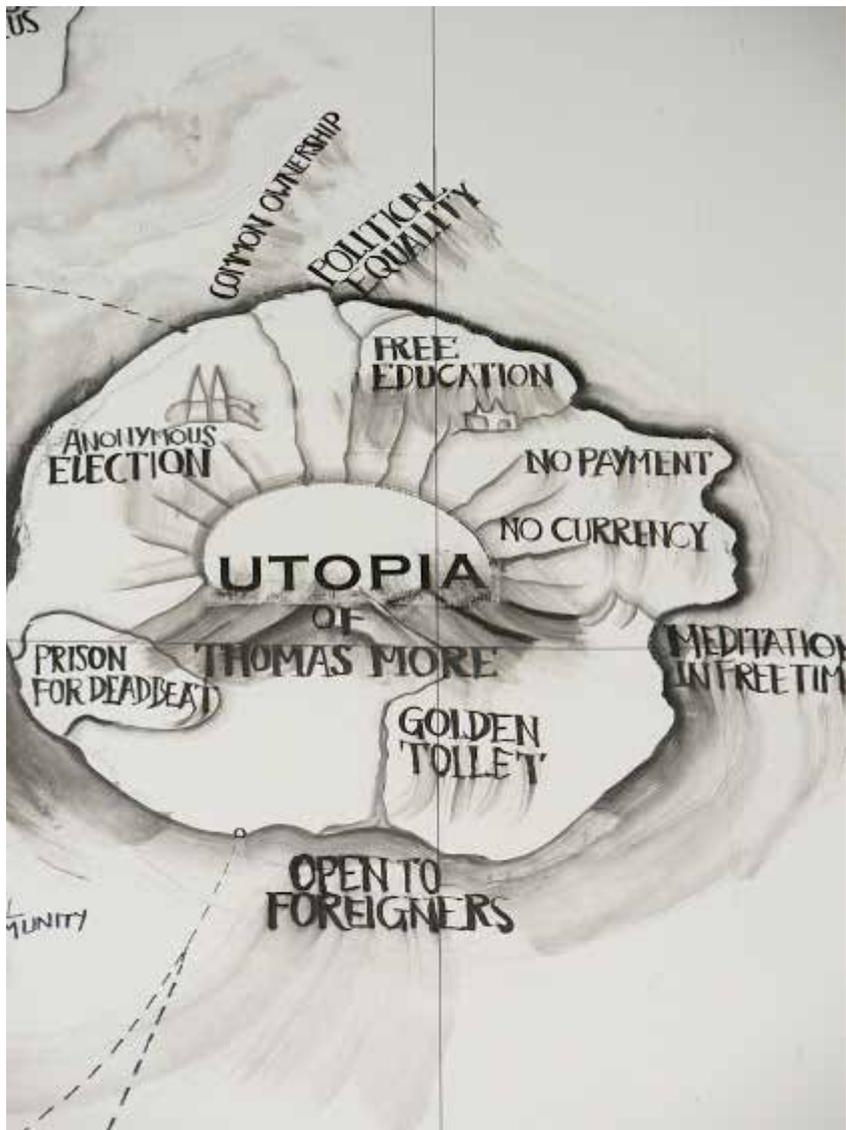
Notes:

Arts Collaboratory 2.0

In current contemporary arts practice the role of artists and artists' organizations as agents of change is getting more recognized. During many moments in history artists and arts organisations have addressed social, cultural, economic or political issues. In current contemporary practice this role is further developed and the artistic practice focusses more often on research on societal issues, facilitating relationships and the development of new perspectives. In Europe and the United States this practice is growing rapidly. In Africa, Asia and Latin-America there is a long tradition in socially engaged and holistic arts practices.

At the same time, and linked to the above, organizational philosophies are changing in and outside the artworld. There is an increased development of horizontal platforms that connect individuals, of network-organisations that take a more collaborative stand or define themselves as 'relational'. Artists' Initiatives have a long standing tradition in setting up horizontal flexible platforms that are close to and often co-created with the artists and publics they target and have a low degree of more traditional forms of institutionalization.

Hivos and DOEN believe in the potential of artists to question what often might seem unquestionable truths or status quo. Culture can potentially be a driving force or trigger in processes of social innovation. This type of innovation aims at challenging and changing the social interaction of people, and their interaction to their environment. It triggers innovation that does not decide on or define the whole process of change, but is the starting point of it. Equally important is the potential artistic processes have to include and facilitate relations with the people that are affected by this change both in the set-up and process of change. And thus, enlarging the possibility that this change is meaningful and becomes sustainable.

For artists to be able to take this role fully, it is crucial to have high quality artistic capabilities to develop the creative process, include people, connect and innovate languages and finally develop processes and artworks people can relate to, but that also bring new perspectives or thoughts. The possibilities and institutions to guide this process of artistic and creative development however seem to be (partly) lacking in many countries in Africa, Asia and Latin-America.

Arts Collaboratory 2.0. is set against this background. It builds on the experience in Arts Collaboratory 1.0. This 6 year programme focused on the building of a broad movement of artists' and curatorial initiatives and their social positioning. AC 2.0 functions in a slightly different environment (see above) and less favorable funding climate. It is as urgent as it used to be, there is a however a necessity and need for a more focused and clear role in today's contemporary art field.

In the coming years Arts Collaboratory will have an increased focus on developing collaborative arts practices and organizational forms, be it in a local or international environment, in or outside the artistic world, and in stimulating socially innovative arts processes. Again these were focusses from the start. To be able to reach more qualitative impact on these issues they will become more explicit criteria in the financing of projects and the development of exchange activities.

MORE COMPLEX QUESTIONS?