



**HEAR!
HERE!**

Dialogue
and
listening
platform

**(NEW) RIETVELD/
SANDBERG WAY(S)**

**WORKSHOP #9
FOR TEACHERS**

w/ Quinsy Gario

Wed May 13, 5-7pm
ONLINE

WORKSHOP #9 (NEW) RIETVELD/SANDBERG WAY(S)?

WEDNESDAY, MAY 13, 17:00-19:00 (ONLINE)

During this final workshop, moderated by Quinsy Gario, we explored what the typical Rietveld ways and Sandberg ways are, and what our ideas of possible new 'Rietveld/Sandberg ways' would be. Originally, we had planned this to be the 'grand finale' of the Hear! Here! platform for 2019/2020, but due to the Covid-19 crisis we had to do it online and we decided to scale it down.

The questions we discussed:
 What are the unspoken ways we operate in the Rietveld/Sandberg?
 What are the myths, aesthetics or ways of doing things in these institutions?
 What could be some new 'Rietveld/Sandberg ways'; what are the new ways of being, doing, teaching and learning?

Eloise Sweetman gave an introduction to 'groupthink', a concept coined by Christopher Booker and mainly used within the field of management. Although the concept has many limitations, groupthink is about the unspoken understanding of speaking/behaving in a particular way. The group operates in an insulated atmosphere and there is no standard method in place for evaluating ideas and decisions.

Participants noted how the art school in many ways is a preparation for the art world, where the idea of creating value through processes of exclusion or a certain type of scarcity is crucial. The creation of an inside and an outside is prepared and trained in some ways in the art school.

At Rietveld/Sandberg there seems to be a refusal to write down what methodologies are used or which procedures are taken in the institution, as there is a sense that freedom is taken away.

There is a desire for things to be alive and spontaneous and open, and there seems to be an idea that if this is captured into words it takes the undefined openness away. Would it be possible to describe these qualities for the sake of demystifying procedures and methodologies without limiting the possibilities for (creative) openness?

After the general discussion we discussed the questions further in smaller break-out rooms, during which all participants could voice their ideas in depth. While the workshop started with "I know I am at the Rietveld/Sandberg when...", we ended the conversation with: "When I think about the future of the art school, I think about..."

TAKEAWAYS

WHEN I THINK ABOUT THE FUTURE OF THE ART SCHOOL, I THINK ABOUT...

- a space for cutting edge learning.
more autonomy for students.
- an institution that is dealing with itself in a critical way that doesn't disconnect the way it runs from what it produces.
- a group like this coming together that starts a new art school.
- a school that takes the risk of experimenting with its infrastructure as much as the students are with their work.
- relationality, connectivity, shared solidarity and zero waste.
- amazingly good art that can make a difference in the world.
- a school that creates, in the face of the bad stuff, informal forms of care.
a place for creative action for social justice, just like in the art school of the 1970s.
- a place where staff, teachers and students get together throughout the year and reflect on the potential of what they are doing, what tools can be used and who they want to be and can be.
- a place where the voice of the students and teachers are better represented in all policy plans.
- a school that is not so inward looking but is examining the world outside of it, and is self-critical of its own role and structures; a school that works against the establishment and against hierarchies.
- an institution that recruits staff and students from a wider variety of backgrounds, and where supportive action is taken when they do get into the institution.