

WORKSHOPS BY OUR RECENTLY GRADUATED ALUMNI

Povilas Gegivicius - [Exploring identity through accumulation of visuals and clothes](#) WH.3.350

In this workshop Fashion Design alumnus Povilas Gegivicius takes you through his research done for his graduation project. For designing his collection it was essential for him to understand what people in 1990s Lithuania were thinking, feeling, and how they were acting. Due to aesthetic images circling the internet, Povilas had a very romantic view of the time frame. Therefore, he wanted to find out through accumulation of cultural stories and visuals if life was actually similar to that. Then, when he understood the reality of the 1990s creative and social limitations, he could put himself into a similar mindset of the time and create.

Julia Wilhelm - [Autoarchnology](#) WH.-1.312

This workshop is especially suited for students whose practices are ambiguous, difficult to define, and less concerned with producing artworks than with building up infrastructures and participating in processes. In the manner of the spider, we will be mapping out the nodes of our practices – the different projects, initiatives, and groups we are involved with. By discussing the questions, words, and topics that interconnect these nodes, we will trace the threads of our web.

Senka Milutinović - [Reading and Absorption](#) WH.-1.316

Reading Rhythms Club is an experimental nomadic reading group. We read in the rain/ in unison/ over each other/ by whispering/ slowly/ you name it! All depending on the text and genre, from poetry to feminist sci-fi to album recordings, all frequencies are accepted here. For each session, we conspire with invited guests to stir up fertile debris of literary rhythms. This happens in a variety of locations, from cultural spaces to gardens and park benches. For this session of Reading Rhythms Club, we will focus on slow reading and absorption of the text. Much like with other reading sessions, we will remain open towards the collective meandering the reading material might take us on. Collectively we will digest the text and try to detect our own experiences within this reading frenzy.

Rink Schelling - [Materialisation and visualisation of ideas](#) WH.2.332

It's fairly easy to get stuck on the theoretical side of your project. How can the materialisation of ideas work constructively in forming a concept? Making a start is difficult enough, but 'making' is a good tool to help you get out of this rut. Is it possible to work intuitively in a project? How do you ensure a structured approach within the intuitive angle? In a short workshop, we'll be working towards the visualisation of your ideas, utilising material. We'll discuss how to reflect on this process and how this will work constructively with realising your project. In short, we'll be throwing your design, conceptualisation, research question, and materialization in the mix to see how they can come together in different orders.

Simone van der Meer and Yvonne Bronner - [A workshop as research strategy](#) WH.3.143

A workshop is not just to teach other people something. You can use a workshop within your artistic/ design research. Sometimes you need other people to move forward in your research. Giving a workshop can be a good tool for this. A workshop provides interaction and encounters in which you can (collectively) arrive at new insights. So how do you ensure that a workshop actually brings you further in your research? In this workshop you will experience what a workshop as research can entail. Finally, you will work on your own research question and think about how you can use a workshop as part of your research.

DOING RESEARCH FOR GRADUATION

FRIDAY JANUARY 27

10.15 - 15.15

Doing research is very important for every maker at WdKA especially during graduation. To show you the different approaches of doing research and how this leads to different results we organise a kickoff on doing research for graduation for all fourth year students.

The aim of this programme is to offer you practical strategies to get started, reflect, structure and to communicate about your research.

Have fun!

10.15 - 10.20 hrs | Introduction

10.20 - 10.45 hrs | ZOOMIN – Students talk about research

10.45 - 11.05 hrs | A tool to talk about research - Circle Doing Research

11.05 - 11.20 hrs | Screening short films of 3 alumni about their research

11.20 - 12.00 hrs | Interview and panel discussion with alumni

12.00 - 13.00 hrs | Break

Workshops

13.00 - 14.00 hrs | Round #1 Workshops

Switch

14.15 - 15.15 hrs | Round #2 Workshops

WORKSHOP PROGRAMME

Harma Staal - [Tagging Topics](#) BL.3.6

In this workshop you will work with your topics of interest in the start-up phase of your research project. These topics are present in your work and thoughts and can be of all sorts. They arose in your major and practice studies and consist undoubtedly of a very diverse set of notions, concepts, themes, materials, methods, skills etc. During the workshop you will produce keywords that can be tagged on past projects and present interests. You will look at how things are related and reflect on possible starting points for your research project.

Renée Spanjer - [Interview as a tool for reflection and documentation](#) WH.2.304

Important moments within a (graduation) process are phases of making, doubting and reflecting. Often these moments pass unnoticed. Being interviewed on questions on all stages you go through, can help you reflect on your taken steps and choices. Being interviewed is one of the methods of documenting your research and give you information of important actions which can be shared later. Being interviewed (and interviewing someone else) can sharpen your thoughts. Listening to the recording (documentation) can help you to analyze your own process and shows you on the insights created by yourself.

Hanneke Brier - [Telling your story visually](#) WH.-1.203

While working on your artistic or designerly research, you do a lot of your thinking in an embodied way: you visualise, you make, you feel, you try to understand. That way, you gather a lot of answers to smaller or larger questions you might have: on the distance people keep from each other, on the stories behind scars they have, on the materials they use in everyday life. The documentation of this research, is a rich source to share with others - in your art or design (of course) but also in accompanying stories. Find out - by seeing but particularly by doing - how within the WdKA/PZI Master Design we tell our stories visually. If you join in this workshop, make sure to bring in all visual documentation on one of your own projects in A4 paper prints - you'll need them!

Vivian Rehberg - [Smoke and Mirrors: Writing the Self\(ie\)](#) WH.3.308

Self-expression and self-representation are essential aspects of creative work, even when we collaborate. How do we negotiate intimacy and exposure when external borders between private and public are increasingly eroded? When it comes to our self-representation, how personally expressive can we get, while remaining outwardly professional? This workshop will focus on self-representation across different analog and digital mediums and genres, in which writing plays a role. We'll practice empathic inquiry to get an imaginative sense of who we are, artistically, creatively, culturally, and how we want to present ourselves to others. Finally, we'll use that inquiry to plan or make a self-portrayal that may use or combine text, image, sound—whatever feels most appropriate to us.

Nanna Van Heest - [Attentiveness](#) WH.3.316

In this workshop you will learn more about the inspiring (and sometimes unexpected) role participants can have in your research. We will zoom in on which role you can take as the researcher and what is important in designing a participative proces. The interaction between the researcher and participants is the most important starting point; how can paying more attention to conversation, dialogue and sharing personal narratives contribute to your research? The workshop will start with a presentation on a couple research experiments and insights of Nana's master's research Colour Stories, research into revealing subjective colour experience (2021) after that we will participate in a short co-creative session.

Deanna Herst - [Provocation Piece: an approach to Participatory Design Research](#) WH.2.101

How can you use art and design skills to conduct research into the parties involved in your graduation project? We will discuss several participatory research methods. Provocation Piece an approach to collect stories, experiences, needs or fears of participants . How you can design interaction with them through a challenging object, tool, visual, prompt or rule? Starting point will be a preliminary, imaginary participant from your graduation project. This could be a member of a specific community or biological ecosystem, an AI or any other relevant participant.

Dirk Vis - [Fear Eats the Soul](#); WH.0.316

A workshop based on 'Research for People Who (Think They) Would Rather Create'

You are asked to bring an object to this workshop that symbolises your worst fear regarding research. During this session we will use psychological techniques to work with and overcome fear. We'll look at its importance through the lens of the publication 'Research for People Who (Think They) Would Rather Create', getting to know projects that deal with this explicitly.

Maytal Huijgen - [Documenting and publishing your research](#) WH.2.108

Create an information-container that will grow with your project! During your graduation and while you are doing research, you will collect many diverse types of information - text files, links, images, videos, sound files and more. How to keep all the information visible, approachable and manageable? In this workshop, we will look at ways to organise information and how to set up your research journey online. You will be able to test platforms and build up your research-documentation site.

Arjen Suijker - [Creative ways to collect Data](#) BL.011

When you think of data collection, you might think of traditional methods of data collection in which data is used in a functional, repetitive, evidence and fact checking way to answer a given research question. But there are also other forms of data collection that can contribute to artistic and design research. This workshop will introduce you in playful and creative ways of data collecting and will suggest methods for recording data using diverse mediums in different contexts.

Michelle Kasprzak - [Where do you stand? Manifestos and your artistic direction](#) WH.-1.211

In this workshop we will engage in using the manifesto as a form of writing which to clarify what you stand for as an artist or designer in terms of what you make and which themes matters to you! The manifesto as a form allows you to be anything you want (except boring) -- outrageous, humorous, passionate, absurd, or all of these and more! We will get inspired by existing manifestos in art and design before embarking on a structured manifesto writing exercise. The aim is for you to leave the workshop clear on your creative vision and fired up to create your work and share it with the world.

Bart Siebelink - [Building the exposition of written reality](#) WH.3.318

This playful workshop may transform your relation to language and writing. Normally text is used to describe reality, but by doing so it sets itself apart from it. What if we take out this division line by materializing written text and placing it in a context of reality? This will be a real hands-on workshop during which you'll write, think, cut, glue, move, share and discover. For new connections and unexpected storylines will evolve. After this workshop writing may never be the same.

ginger coons - [The Joy of Citations](#) WH.3.306

Citations are breadcrumbs, recognition, and back-story. Every reference section represents a community of scholarship. The Joy of Citations is a workshop that teaches not just how to cite your sources, but why it matters. This workshop will teach you how to approach searching for scholarly sources confidently, how to answer your own questions about citation styles, and how to take inspiration and pleasure from the references sections of the papers and books you read.

Wilma Knol - [The importance of context awareness within research, on the use of sources and plagiarism](#) WH.0.301

Interactive reading of the story The Neighbour Fight
#AnthonBeeke #VanessaBeecroft #AnnaBeeke #GeertKooiman #EdvanderElsken #WimCrouwel
#SteendrukkerijDeJong #Copyright #Credits #Inspiration #plagiarism #letters #typography #nudity
#nakedness #neighbours #SexualRevolution #sixties #LibraryCollection #Publishing