

Curious Hands. Space + Sound in Learning Making Conference

Materiality of Sound in the Process of Teaching and Learning Making

Vanessa Bakhuizen-van 't Hoogt

Sounds of tools, materials, and machines are indispensable in the educational context of workshops in art academies. Students need to be able to not only listen to the instructions of the specialist but to hear the sounds tools, materials, and machines produce, in order to learn how to make. Students at Minerva Art Academy, for example, are therefore prohibited to wear headphones in the workshops. This paper focuses on the materiality of sound, in particular on (1) how sounds of materials, tools, and machines are translated into a 'haptic or material languages' and (2) the use of haptic metaphors for teaching and learning making. The role of the materiality of sound and the use of haptic language in the process of teaching and learning making is illustrated with results of ethnographic research conducted in the educational workshops at Minerva.

Vanessa Bakhuizen-van 't Hoogt is a lecturer in the Bachelor Fine Art and Design in Education at Minerva Art Academy, Groningen. Her PhD project *Curious Hands in Educational Workshops* investigates the role of workshops and their socio-material infrastructures in teaching and learning making at the art academy.

Making Space for Shared Curiosity. Many Hands in Utrecht University's ArtLab

Grace Kim-Butler

The DURARE project organizes activities centering hands-on material engagement in Utrecht University's ArtLab, a research and teaching laboratory for art history at Utrecht Science Park. We use the ArtLab as a central location for hosting undergraduate classes on medieval and early modern artisanal methods, reconstruction experiments with historical recipes, and meeting guests who work in the natural and physical sciences. Specifically, this talk reports on a pair of workshops in the ArtLab that brought together artists, humanists, and scientists together to reframe discourse in two domains – plastics and dyes. What happened when we asked these practitioners to reflect synchronously on their expertise over these materials? How did the space and tools of the ArtLab shape these reflections, especially once workshop participants used their hands to make things together? This talk explores the conditions of productive discomfort in interdisciplinary collaborations and shared, inhabited curiosity.

Dr. Grace Kim-Butler is a postdoctoral researcher at Utrecht University in the ERC project, Dynamics of the Durable (DURARE). Working in cultural anthropology and science and technology studies, she studies how scientists negotiate the durability and authenticity of material culture. Her book project examines how scientists today develop technologies for restoring art and cultural heritage. Grace received her PhD in History, Anthropology, and Science, Technology, and Society from MIT.

Teaching Materials for Curious Hands

Imka Buurke

Our embodied existence, our relationship with the world and the embodied learning processes and materiality in the arts are considered the most important contributions to STEAM education. The aim of my research is to increase 'materiality' during learning situations at the intersection of art, science, and technology for the benefit of student development. Together with a research team of various educational professionals, we have conducted educational design research into their educational practices for several years. This collaboration resulted in a design tool. During this presentation I would like to share some findings and emphasize the importance of materiality and embodiment in education.

Imka Buurke studied Fine Art and Design in Education (BA) and Language and Cultural Studies (MA). She works as a scholar-practitioner in the bachelor Fine Art and Design in Education at Minerva Art Academy, Groningen and at the Praedinius Gymnasium as a drawing teacher. Her PhD project Curious Hands for Educational Labs researches how the combined materialities of physical spaces and learning processes can enhance STEAM education. Together with a team of teachers, she designs new formats for STEAM education and tests these in various STEAM curricula at Dutch secondary schools.

Embodied Making and Learning: With a Focus on Sensory Experiences

Camilla Groth

Learning happens through embodied interaction with our social and material environments - here especially spaces and sensory experiences play an important part. Sensory experiences are second nature and not something we pay attention to - until they fail us or there is something missing. Experiencing the learning environment without some of our central senses, such as the auditive or visual modalities, make us more aware of their role in our learning experience. In this talk I will reflect on embodied making and learning while introducing alternative ways

of teaching. The creative arts offer plenty of opportunities to explore the environment from new perspectives, learning to experience the world in new ways.

Camilla Groth DA (Doctor of Arts) is a practitioner-researcher and teacher with a traditional training in ceramic crafts. Her main research interests lie in haptic experiences and experiential knowing in creative practices, with a focus on material engagement and embodiment. She holds an Associate professor position in Arts, Design, and Crafts at the Department of Visual and Performing Arts Education, University of South-Eastern Norway where she is leading the Embodied Making and Learning (EMAL) research group.

Listen-Touch: Sensing and Materials in Medical Learning

Anna Harris

Despite the energy and enthusiasm for new digital technologies in the classroom, we still know little about the role that physical materials play in learning. In this talk I will focus on the sensorality of physical objects in university education, especially the role of sound and touch. Drawing from in-depth ethnographic fieldwork completed at the precipice of the pandemic-led explosion in online education, I will discuss some of the key findings of a 5 year European Research Council funded team project on sensing in medical education. I will delve into an age-old question - how does the way we learn affect what we learn? - and explore how making with materials opened up alternative ways of imagining bodies. The talk will not only include insights from the ethnographic and historical project but also details of pedagogical interventions we did as part of the project, involving hands-on learning with simple, low cost materials.

Anna Harris is an Associate Professor of the Social Studies at Medicine at Maastricht University. A doctor and anthropologist by training she conducts ethnographic studies of medical practices. Her recent ERC project Making Clinical Sense looked at the role of senses in medical training while her new ERC project The Upcycled Clinic looks at making in the hospital.

Making and Tasting Warmoes: Reflections on the Spatiotemporal Aspects of Historical Recipes

Marieke Hendriksen & Vera Eising

Five Dutch cities, including Groningen, have a street called Warmoesstraat. Named after the traders who once sold leafy green vegetables for warmoes there, they remind us of a dish that was commonly eaten in the Low Countries from the Middle Ages to the early twentieth century but that is now all but forgotten. Using warmoes

as a starting point, we reflect on two important questions in contemporary food history research: can we taste the past, and what is the value of reconstructing or reworking historical recipes? Special attention is paid to the spatiotemporal aspects of historical recipes and our reworkings of them.

Marieke Hendriksen is a historian of science and art. She is senior researcher and head of the department of Knowledge & Art Practices at the Huygens Institute for Dutch history in Amsterdam. She leads the NWO project Tastes of the Past and the ERC consolidator project PRESERVARE: Large-scale conservation of perishable foodstuffs in the Low Countries, 1600-1800.

Vera Eising studied history at the University of Amsterdam. She is junior researcher at the NWO project Tastes of the Past, where she is responsible for recipe analysis and the execution of the reconstruction research.

Beyond and Between: The Spaces of Art-Making

Jakob Schillinger

How do the architectural parameters and physical arrangements of learning environments affect processes of learning making? The talk explores this section's central question with regard to the Menzel-Dach, the space for artistic practice of the Institut für Kunst- und Bildgeschichte at Berlin's Humboldt University. It focuses on the question which forms and which aspects of artmaking the spatial configurations of learning environments afford, encourage, or impede. It thereby seeks to address the methodological challenges of learning—and learning about—artmaking in the context of what has been termed the post-conceptual condition: What are the different dimensions of (learning) artmaking and how do they relate? What is being taught and learned beyond and between workshops, and how does it relate to what happens inside them? What skills does supposedly “de-skilled” art practice require and how do specific spaces facilitate their acquisition? And why is an art school's canteen often considered the most important site of art education?

Jakob Schillinger is the director of the Menzel-Dach at the Institut für Kunst- und Bildgeschichte at Humboldt University Berlin. He has a background in both art history and artistic practice. Previous positions include Professor of Cultural Theory at the Academy of Fine Arts Nuremberg and Dean of the School for Worldly Companions at documenta 13.

Response

Chris Tonelli

Dr. Chris Tonelli is Assistant Professor of Popular Music Studies at the University of Groningen where he teaches critical musicology, ethnographic methodology, arts criticism, and popular music studies. He is also active as a community music practitioner through his organization of improvising “Vocal Exploration” choirs.

Workshops

Make Do: Textile Repair and Processes of Maintenance

Ren Ewart

How can hands-on repair exercises help us take ‘seriously the seemingly banal fact that things are constantly falling out of place’ (Rubio, 2016)?

Looking specifically at needlework repair as an example of ongoing maintenance work, this workshop considers some of the embodied ways impromptu techniques and informal pedagogies can be used to invigorate discussions on repair. We will discuss how artistic research, critical heritage and auto-ethnography and ask how hands-on engagement with vernacular heritage practices can help re-frame understandings of conservation as an ongoing method.

Ren Ewart is a Scottish writer and researcher based in Amsterdam. A PhD candidate at The Groningen Research Institute for the Study of Culture, their research project “Tracing Repair: Needlework Mending Within and Beyond the Museum” explores issues of maintenance and gendered care-work through the history of textiles.

Sensory Experiences in Learning Activities

Camilla Groth

In this workshop, the role of the body and sensory experiences in learning are highlighted. We discuss theories related to embodied knowledge and the senses when it comes to learning practical skills and see what happens when the hierarchy of senses is turned upside down. The workshop starts with a performance of

blindfolded clay throwing. In the workshop participants can try out learning to throw clay while blindfolded through auditive and tactile guidance rather than the visual. We will together reflect on the experiences of alternative bodily learning techniques and how they can add new perspectives in the field of craft teacher education and craft research in general.

Camilla Groth DA (Doctor of Arts) is a practitioner-researcher and teacher with a traditional training in ceramic crafts. Her main research interests lie in haptic experiences and experiential knowing in creative practices, with a focus on material engagement and embodiment. She holds an Associate professor position in Arts, Design, and Crafts at the Department of Visual and Performing Arts Education, University of South-Eastern Norway where she is leading the Embodied Making and Learning (EMAL) research group.

How to Make Warmoes

Marieke Hendriksen, Vera Eising & Vanessa Bakhuizen-van 't Hoogt

In this workshop, we are going to prepare warmoes following an eighteenth-century recipe. We will use the process to explore the spatiotemporal, social, and sensory challenges of collectively interpreting, preparing a historical recipe and eating the resulting dish. What do we learn about the past and about our own learning processes when we cook a historical dish in a modern kitchen?

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Shaping Maker Spaces for Children

Laura Hovenkamp, Simone Sorber & Talitha Huges

Why do you immediately feel at home in one building, while another building makes you feel uncomfortable? This largely depends on how a building has already been designed. Research by environmental psychologists shows that the design and interior of our environment determines our mood and behaviour. Questions like what happens in classrooms and childcare groups? What needs do children have? How do they experience the space? How do you deal with light and dark in a classroom? How can you influence the behaviour of children with interior design? During this workshop we will discuss 'space' in the broadest sense of the word.

<https://ruimtedenken.nl/>

Touching Paper – Handling Books

Kristel Hunnensen & Veronica Peselmann

The workshop addresses the sensual dimensions of paper, and how it affects our learning and reading experiences. From an artistic and art historical perspective, we explore different types of paper as well as bookbinding techniques and their historical traces. You will get the chance to touch multiple samples, learn about the myriad fibers used to produce paper, and engage in discussions about the sound of paper, and how the surface, texture as well as the binding impact the way we examine the book or treat the material. Besides these receptive means of paper and books, the workshop invites you to produce a booklet yourself. Based on two distinct kinds of binding, we further investigate how folding and binding techniques create diverse spatial scopes and in how far these forms afford different physical and intellectual approaches to books.

Kristel Hunnensen is a technical specialist at Academy Minerva. Graduating from art school in 2006, Kristel has since dedicated her career to exploring and sharing the intricate wonders of letterpress, risograph printing, and bookbinding. Her fascination with typography and the overall aesthetics of book design plays a significant role in her teaching.

Dr. Veronica Peselmann is Assistant Professor for Modern and Contemporary Art at the University of Groningen. Her research focuses on practices of material culture, theories of artifacts, and global/postcolonial art histories. She is currently working on the relation of format, scale and handling of contemporary artist's books.

Screaming Tin

Marcel van Kan

In this hands-on workshop we will dive into the intricate process of small scale tin casting. Our journey begins with a curious research question, often culminating in a tangible conclusion. But what transpires in the enigmatic "in-between phase"? How, when, and why do decisions crystallize during the transition from concept to materialization?

Inquisitively, we ponder: Does an idea inherently require materials? Do materials possess an innate desire to intertwine with our creations? Moreover, can the balance of nature be reinstated through artistic or innovative endeavors, especially within the era of the symbiocene? At the core lies a pivotal question: Do materials genuinely exert a voice within artistic practices?

We focus on the material tin, the protagonists in your narratives. Amidst the ever-changing backdrop of our resourceful landscape, we unveil both its treasures and challenges. Max. 12 participants, bring fully charged phone, wear old clothes, safe(ty) shoes and cap.

Marcel's ambition and vision stretches the concept of Art & Design, provoking audiences and students to rethink their ideas and actions towards materialization and consumerism in relation to artistic practices.

Marcel has a background as a gold and silversmith, holds a BA in Product Design from Hogeschool voor de Kunsten, Utrecht and works as an independent conceptual artist. He is tutor for the MA Materials in Artistic Practices (MAPs) at Frank Mohr Institute and the Product/ Spatial Design at Minerva Academy, Groningen.

Tour the Workshops of Minerva Art Academy

Josien Niebuur

Josien Niebuur is workshop specialist at the Electronics & Programming workshop and coordinator of all Minerva workshops. Josien holds an MFA in Interactive Media and Environment and creates interactive, kinetic and computer-based installations.

Curious Sans

Michiel Teeuw

Join Curious Hands' graphic designer Michiel Teeuw in a workshop-lecture, in which you can contribute a letter to the Curious Sans video-alphabet! Teeuw has been developing the custom typeface Curious Sans especially for the Curious Hands project, consisting of simple forms that can easily be reproduced in many materials.

In the workshop, we will be working with different graphic techniques, making prints of various letters, and making videos of this process for the Curious Hands video-alphabet. During this process, Teeuw will share something about the ideas that have shaped the typographic and performative design process of the Curious Hands project. Expect making+talking+recording+dirty hands!

Michiel Teeuw is an artist, researcher and designer, based in Groningen, NL. Teeuw operates a graphic design practice under the name of converger studio. For Curious Hands, converger developed a custom typeface, as well as designing the website with web developer Marie Madonna. @converger.studio.

Creating with metal, a very brief introduction

Joris Witvliet

Metal working is not that difficult or specialized as it may seem to some. Metal is a quite 'forgiving' material and very useful to explore shapes for spatial art, 3D thinking, and sculpture. During the workshop, you will learn about and use different ways to cut, bend and connect metal and experience how the different results can be applied to the creative process.

Joris Witvliet is a wood and metal workshop specialist. Having been trained as a furniture maker, he studied at Minerva Art Academy. After more than ten years as a workshop specialist, he is well-versed in teaching making but can still be baffled by the various ways that students make existing techniques fit their artistic practice.