

Workshops by researcher and teacher David Antunes

Philosophy, as a constant and continuous activity, is as much an intellectual work as an action. In the following workshops / actions, the idea of making or doing philosophy is more important than learning philosophy or having a catalogue of philosophical problems. The world that surrounds us is the basic material for our thought and language is our way to understand the world.

1. Surprised by answers, 1 hour, 16-20 people

Philosophy is fond of questioning. Here, we are called to make our 'life or death question' of the day and writing it down in one sheet of paper. Then, each one of us choose, within the participants, the person that he/she finds more suitable to answer that question. Maybe it is necessary some kind of negotiation in the case of multiple choices of the same person, but the idea is that everyone makes 1 question and everyone writes 1 answer. The chosen person writes the answer with the same pressure condition, e. g., it should be a 'life or death answer'. In the end the original questioners receive their answers and each one of them decides if the answer is sharable or no.

2. Arguing on the chain gang with a Martian

Arguing is one of the basic activities to produce and develop knowledge, as well as our own judgment of the world and of oneself. Arguing is also essential for changing convictions and questioning prejudices.

We are asked to create a chain circle of 15-20 people. The workshop tutor proposes a topic, say, «the relation between money and art» or «politics and art». Then in the clockwise direction each person has to develop the argument that was proposed, independently of his/her opinion regarding the matter in discussion. It is essential to maintain the direction and the chain sequence of argumentation. When someone is falling arguments or out of words / ideas the person next in the chain takes the word and continues his fellow line of thought or argumentation. There is a catch, though, without previous collective agreement, someone can decide to play the role of the Martian in the argumentation chain. The Martian is someone that can make silly or out of the blue questions because he is from Mars. In doing so, maybe shifts and adjustments are made in the development of the topic, or even the topic changes.

3. Verborum hortum / The garden of words

Words and language are our common way of grasping and conveying the world. The world is everything, including each one of us. Then the world is language.

This is not a workshop but a collective object made of individual research on a specific word etymological world, conceptual and contextual existence. Why is it that we say that there are untranslatable words? On the other side, how funny when we realize that the words 'Fiction' and 'Finger' have a distant common relation to the Latin verb 'Fingere', that has nothing to do

with make believe, but with the action of shaping the clay. Does this changes our perception of the world?

The idea is to create a small but punning biography of a specific word and using it as a hint or qualm for thought. Then you leave or present your research, as a present, under a rock, in the Facebook, under someone's pillow, etc.

Workshop by Valérie Dor, teacher and researcher

Heart of Hackathon: an accelerator of innovation

TO DARE: "To exist is to dare to throw oneself into the world"

A hackathon is a meeting point for those who wish to work differently. Multidisciplinary teams can be formed to reflect together on common themes. It is a moment when the senses of the participants are indeed extremely stimulated. The solicitation of the creative part of the individuals brings them to a state of galvanizing and irrational emotion.

The objectives of a hackathon are multiple: create and innovate differently, foster an agile and digital culture by adopting new technologies, accelerate the resolution of operational problems, rapidly prototype new services using the latest technologies.

In short, it is an accelerator of innovation.

Used in commercial companies as in social and cultural organizations, ENSATT decided to test a short hackathon in artistic school: we proposed to students, teachers and researchers of the different countries mixed in multinational teams to invent the theater school of tomorrow. At the end of about 10 hours of collective thinking, each team propose a original form of their project.

The week of activity of Lyon was a place of experimentation around a common:

- Autonomy
- Empathy
- Intuition
- Potential
- Get time
- Self confidence

OSER: «Exister, c'est oser se jeter dans le monde.» Simone de Beauvoir

TO DARE: "To exist is to dare to throw oneself into the world"

In the same way, in San Miniato, we reduce this hackathon in 6 hours on the theme: invent the theater of tomorrow, based on different themes : multidisciplinary theater, theater and new technologies ...

Therefore, all the participants discovered a new way of collective thinking and creating in a short time.

Workshop by Eva Feiler - How to be Assertive as a Creative Entrepreneur

Taken from reading around the subject of assertion, and my own experiences, this hour long workshop is a collaborative exploration of what it is to be assertive within a creative context. Starting with the 'basics', we look at what it means to be actively assertive, how to have conviction in your work and your words, and how to come away from a situation having been direct and assertive in your communication.

This is a way for creatives across multi-disciplines to grow in confidence, from gaining new knowledge and by sharing past experiences. Invaluable for both professional work and personal life.

Resources: whiteboard, pens

Participants: 2+

The Space – Eva Feiler and Grace Andrews

A series of workshops that empower participants to explore artistic freedom. Created by two actors, we offer an ethos of curiosity, generosity and embracing failure. By wrestling with what it means to be an artist today, we examine our self-imposed limits, and expand our creative horizons. This gives space to explore our dreams, and turn reflection into action. We aim to open our minds to new ways of thinking, learning and creating – through an eclectic range of exercises and offerings. We work with a cross-discipline ensemble of artists - challenging institutionalized ways of working, and giving space to all voices in the room. This is a nourishing environment, with the aim for artists to come away with a new sense of rigor, autonomy and spirit.

Materials: Pens, paper and courage

Participants: min 10, max 15

Workshops by researcher and teacher Rikke Lund Heinsen

1. **Project descriptions for funding – a part of the artistic and creative process**

How can we work with writing project descriptions for funding as a part of our artistic practice and not only an annoying administrative waste of time :)? This workshop provides writing exercises and tools that are possible to connect deeply to the artistic process.

Participants: 15

Materials: paper, pens, white board

2. **Project massage – make the idea development collective and relational**

Developing ideas and make them alive can be collective and relational even from the beginning if we allow each other to enter into the idea – factory from the beginning. Through dialogue tools like “the reflectional team” or “collective writing” we can massage ideas into new directions and actions together instead of thinking that we have to do it all on our own. From DIY to DIT :)

Participants 15-20

Materials: paper, pens, white board

3. **Wonder writing and sharing artistic, professional thoughts**

Let written reflection be a part of your idea development process, your artistic and entrepreneurial practice, your action plans and your sharing methods with colleagues in creating artistic projects.

Participants: can be few or can be many

Materials: Notebooks and pens

4. **New production methods – how to create significant new workspaces?**

Is it necessary and possible to create, curate and maintain significant new ways of working in contrast or as supplement to traditional performing arts “work logics”? What could be the concrete ingredients in these workspaces? What kind of human values could be important? Could we try out new ways of working in searching for anti-hierarchies and re-humanized artistic processes?

Participants: 20

Materials: different rooms to move between

5. **Walk with values**

Can we develop collective practices and workspaces from knowing more about our basic values? Our narratives and experiences are mostly the way we connect to each other, but our

basic values go hand in hand with our actions. So maybe we should share and talk more about our core values to understand our work ethic, ideas, developing art and contributing to society? By the Greek dialogue tool “protreptik” we learn to share values and how they form our compass in life.

Participants: min 10

Materials: Nature to walk in

Essence of San Miniato’s Experiments by João Henriques

Experiment 1

The Failing Voice: searching, researching, and embracing?

6 people / 60 minutes.

1.

Can you remember a specific moment your voice has failed you?

How did it fail?

What made it happened?

What was the feeling it brought about?

How did you deal with it? – (Group conversation -15 min)

2.

Can you teach someone else to produce that failed sound?

How’s the other person feeling when recreating that sound?

Does it come close to your sound?

How do you feel when listening to it? (Practice in pairs - 15 min)

3.

Can you make it yourself now, after listening to your “mirrored failed voice”?

What feelings are happening now?

Are you ok with that failed sound, or do you want to correct it? Do something with it?

Do you want to suggest any other possible way of owning that sound, to yourself or to someone else?

Do you want to perform that sound for the group? (Practice in pairs/group -15 min)

4.

Can you live with that part of your voice that doesn't work and not correct it, "just" embrace it?

What do you feel that failed aspect of your voice will become in the future? (Group final discussion: 15 min)

Experiment 2

My Childhood Voice

12 people – 90 min

1.

Can you bring a video of you as a child, speaking or singing?

Can you share it with the group?

What do you feel when seeing and listening to it?

What do you feel others feel about it? (10 min)

2.

Can you recreate that sound?

Can you explore it using your body? (10 min)

3.

Can you dialogue with someone else using your rendition of your childhood's voice? Change roles (20 min)

4.

Do you want to perform that voice, alone, for the group? (20 min)

5.

Group discussion: "Facing ridicule and embarrassment as ground matter for self-development and voiced courage" (30 min)

Experiment 3

Opening up the Voice Channels

All invited – 90 minutes

Having fun, by playing and laughing:

1. “Blow Jaw” – releasing jaw tension through massage and relaxation (30 min)
 2. “Tongue Twister on the rocks” – toning exercises for the tongue, with ice cubes in your mouth. (30 min)
 3. “Power Breathing” – connecting breath with sexual energy centers (30 min)
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Chill think do// Exercises on a critical mindset and Proactiveness

Curated by Laura Jakschas, HfMT Hamburg

PART ONE

I Experience The Ease

be still, do nothing till you feel the need to do something when you are starting to get stirred up->

II Hyde Park Corner

A

1. Read the news or a religious book- 5 mins;

Make up your mind for a statement/opinion about a topic that strikes you.

2. Hold a speech on a bananabox like in Hyde Park corner, present

the topic and take a stand - 1 minute;

the group starts to create a template while you talk, positions itself in the room and around you as a reaction to your opinion.

3. Look around you/ find out how people react on your speech as the group forms a sculpture as a reaction to your speech.

B.

Repeat I with a different media/belief source that states the opposite opinion and try to find a point in this.

Part TWO

III Roleplay on passivity

Put your phone in front of you

Start to tie yourself up in a chair

when the phone rings you can untie and pick up

if you make it there's sweets for you.

IV Outsiders perspective

1. Writing on who you would like to call,

understandable for a stranger, anonymous

Place in a basket, form groups of 3,

pick 3 pieces from the basket

2. The groups think of good advice and

write on the piece of paper and give it back to the basket

In the end every one can pick their paper and have good

and easy advice

I love .. Workshop series - Laura Annabella Jakschas

The workshop is a series starting in phase 2 and keeps going till phase 4. It focuses on finding what is on all levels central to the participant and how to share his or her qualities up to connecting with others in the group and coming up with possible projects.

I. It consists of various exercises of connecting, over to *life mapping* and hereby finding out about most important fields and goals, it encourages to reflect in a *meditation walk upon artistic freedom* and to create together the *Great Masterplan of Life*. Short theoretical input about the concept of resonance in the sense it is used by Hartmut Rosa.

II. Consists of several exercises and drawings, charades: Our most common failures room, Writing: what I want to be what I want to have, what holds me back, the beauty in failures, serendipity, failing as a chance/ 'Scheitern als Chance'

III. Input about the concepts of alienated work (Hegel, Marx) going along nowadays with *Bullshit Jobs* as described by David Graeber and the concept of the *mind of the maker* by Dorothy Sayers. The Workshop encourages to write an *artistic statement* over a period of time for the participant to become aware of what inspires him or her

IV. Show off session

V. Exercises on *non violent communication* in the sense of Marshall Rosenberg. After the show off session a get-together in groups about possible collaboration, in so called *bullshit projects*. It then encourages creating a business plan for those projects for figuring the underlying truth in these short cut utopias.

VI. Combining with project massage- writing Business plans with sharpening the project and hereby finding out

Course by Andrius Jusky, LMTA

The Art of Living from the Arts

Course Outline

July 2019, San Miniato (Italy)

Objectives:

The course aims to familiarize the student with the essential elements for the successful planning of an artistic entrepreneurial endeavor, develop their entrepreneurial mindset and encourage them to find new ways for practical applications of their artistic work. The seminar will develop practical skills and basic knowledge for their successful career development, initiating, planning and executing business and/or project ideas. The course is built up on practical learning-by-doing principle: individual and group assignments, self reflection exercises and testing project ideas in real life situations.

Topics covered:

1. Introducing yourself. Principles of teamwork. Exercise: presenting yourself "Me as a brand";
Exercise: "Building a tallest paper tower", discussion and self reflection on roles of team members and management of time pressure.
2. Career development of an artist. Mapping oneself, personal career options; dealing with changes, risks and motivation; artistic mission and vision. Artist and an entrepreneur. Sense and meaning of entrepreneurship in performing arts. Exercise: Identifying biggest competitors.
Exercise: naming 10 reasons for a teenager to visit a theatre. Exercise: career opportunities of an actor outside a theatre. Case study: Ringling Bros vs. Cirque du Soleil.
3. Starting a project. What is a project and stages of project development. Managing scope, cost and time. Exercise: naming a project, factors of success and failure.
4. Idea generation techniques. Exercise: Brainstorming session - How to attract 10 000 more tourists to Empoli (Italy) in the next year with 1000 EUR budget?
5. The ways how to identify an opportunity: observing trends; solving a problem; finding gaps in the marketplace. Strong-tie vs weak-tie relationships. Discussion: what are the trends affecting theatres and artistic projects?
6. Business model. Business model canvas. Persona canvas. Exercise: making a business model canvas for a theatre company - Live Theatre analysis.

7. Artistic creation and legal issues: protecting an artwork. Case study: Blurred Lines final verdict: Robin Thicke and Pharrell Williams to pay \$5m to Marvin Gaye family. Case study: Bihor/Dior. Making of a contract. Exercise: analyzing contractual conditions. Options for a legal form.

8. Principles of marketing in the theatre. Marketing mix. Marketing strategy. Fundraising. Exercise: Fundraising strategies for a theatre performance.

9. Business failures. Dealing with failures. Exercise: failure as an opportunity.

Learning outcomes:

By the end of the course students will be able:

- To identify a variety of career development opportunities in the arts;
- To recognize entrepreneurial opportunities in the arts;
- To use idea generation techniques, explore the feasibility or potential artistic practices.

Workshops / experiments by Gonçalo Martins

Silence Day

Activity: Silence Day

Participants: Everyone who wants to join. Just grab a wristband!

Duration: 24H. (or as long as you want).

N. of sessions: 1

Proposed by Gonçalo Martins

Description: Let's try and spend a whole day in silence, and see what happens.

If you want to join, grab a wristband and join the silence. You don't have to do 24 hours if you don't want to. No verbal expression allowed. You can use vocal expression (sounds, laugh, etc.) but silence is preferred. You can take off the wristband [thus pausing the silence] and put it back.

Date: July 22nd

From frustration to peacefulness, the reactions and experiences of the workshop were, as expected, mixed and highly particular to each individual. The relation of oneself with the silence and the non-communication were brought into question, but also the relation with the surrounding world and others. Since not everyone took part in the workshop, nor those who did participate did it at the same time, different group dynamics started to appear: from participants interacting with both participants and non-participants, to moments of the day where a person could be the only silent one at the dining table. How does one interact with someone while not speaking when that person is not taking part in the workshop? And how do

I interact if that person is also silent? Will I be able to take part in other workshops while silent? How can I buy the groceries while not saying a word to the Italian cashier? And what about going out for a drink at night time?

Life Drawing as a way of Reflecting

Duration: 1.30h

N. of Sessions: 1

Proposed by: Jaime Bradley and Gonçalo Martins

Through a series of simple life drawing exercises, with Vera (one of the Portuguese students) as a model, a lot of paper and materials - from charcoal to graphite pencils - all over the floor, this was a space open to anyone - experienced or not - who would like to do a collective drawing session. Its purpose was to offer a space where we could get our hands dirty, a space of joy and experimentation, introducing drawing as just another tool of playfulness, expression, and reflection (on what was learned, felt and experienced in San Miniato). Proposed by the last day of the Tuscan event, the workshop was marked by the quietness and focus felt on the whole room; a playful and joyful silence.

Workshops by Paolo Nikli, teacher and researcher

1. Collecting Sounds (Hic et Nunc)

Inspired by the workshop with Maria Castro (ENSATT) during EdE meeting in Hamburg 2016, this experience leads every participant in a short but intense journey to research the “interior silence” listening, perceiving and collecting sound and noises. A simple exercise which can support single meditation.

The simple exercise to identify and collect every single sound or noise represent an important step to reach inner calm and expanding perceptions. Every participant at the individual workshop recognized the potential to slow down the thoughts and to keep the concentration on separate sounds in different layers. This experience leads to be aware of “here and now”.

1 session

duration: 30 min

participants: it doesn't require a minimum number of participants

2. Mask is not enough?

There is a secret hidden in every mask. The path of the performer has to go through that secret, trying to understand it and then keep it. There is an empty space between the mask and

the face of the performer, where the perceptions become subtle and the air passes through. Be aware of that "mysterious place" give to the mask the true life.

During the workshop, every participant works with 3 kinds of masks: neutral mask, traditional masks of Commedia dell'Arte and Balinese traditional masks (Topeng Padjegan dance).

1 session

duration: 2 h

participants: max 12 participants

Grand Tour - workshop by Jamie Bradley and Paolo Nikli

Young elites (English, French, German,..) of the seventeenth and eighteenth centuries often spent two to four years traveling around Europe in an effort to broaden their horizons and learn about language, architecture, geography, and culture in an experience known as the Grand Tour.

This workshop wants to take the historical idea of a cultural tour that was quite regulated (defined artistic merit, colonial views of others cultures, art as a souvenir etc.) and explores ways of seeing a new geographical environment in a fresh way that inspires us into developing an artistic or creative response.

What does this place and the cultural exchange happening within it offer us as artists?

The aim is to provide both structure and space to explore and expand ideas offered by the participants with sustained support and regular light sharings of thinking. The frame for our work might begin with 2 questions that could provide initial inspiration: What does the idea of a Grand Tour mean today? What does the idea of a Grand Tour mean to you?

The surroundings of the town and the sensory "tour" of San Miniato will be a concrete starting point to begin to develop ideas in whatever appropriate form the participants choose.

The sessions will balance contact time with both practitioners as well as space and time to foster imaginative responses to the material.

Can this "tour" help us develop a new vision of a simple idea... or a multitude of ideas....or a whole new world view?!

6 sessions

duration: 3,5 h per session

participants: min 7, max 18

materials: news papers, photo illustrated magazines, stationery, photocopies.

Notes

Little helpful rules (a draft)

Since the moment a group of 50 people arrived in San Miniato from different European Countries, each one had to share a new working space to carry out the activities. For this reason was important to select some simple rules to respect persons, space, props, tools, instruments...

Getting inspired by Stanley Kubrick's home rules (documentary S is for Stanley), we share a simple list of useful rules which are:

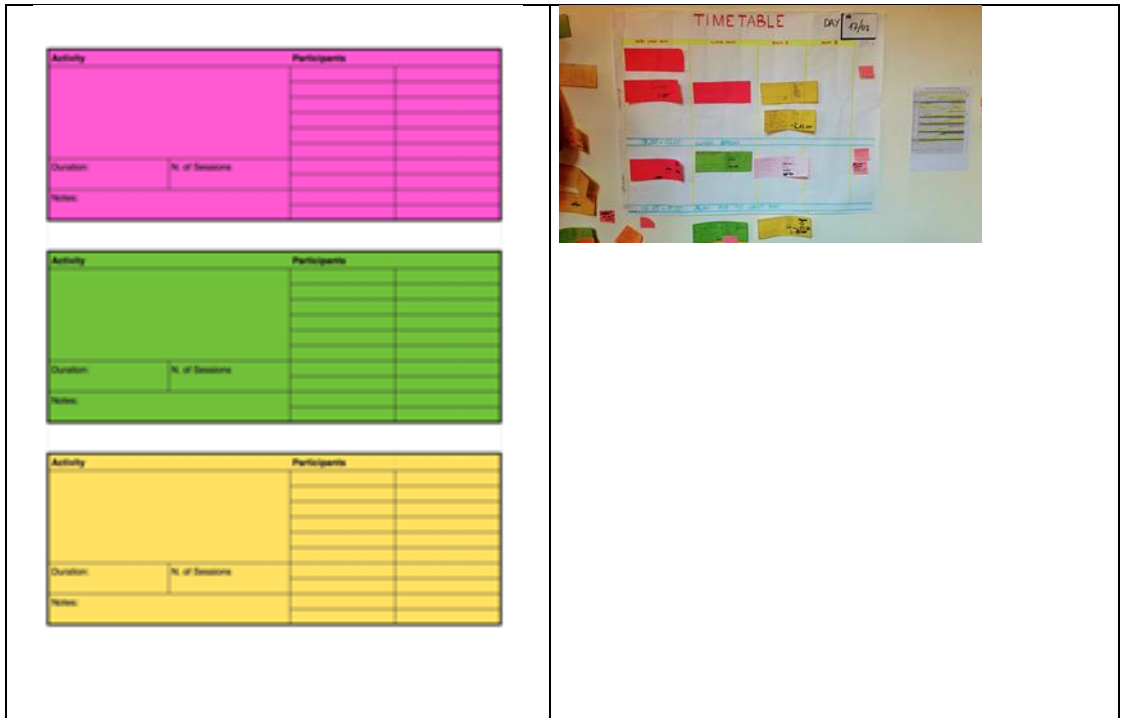


If you open it, close it. If you turn it on, turn it off. If you unlock it, lock it. If you break it, repair it. If you can't fix it, call in someone who can. If you borrow it, return it. If you use it, take care of it. If you make a mess, clean it up. If you move it, put it back. If it belongs to someone else, get permission to use it. If you don't know how to operate it, leave it alone. If it doesn't concern you, don't mess with it.

Timetable and "Offers board"

Every participant can offer different activities (workshop, meeting, reflection room, talk, ...) filling out a form with the details of the offer and stick it on the Offers board. We proposed 3 different forms: pink note for "no flexible activities" (e.g. the activity requires a specific amount of participants or number of meetings), green note for "flexible activities" (e.g. when the activity doesn't require a specific number of participants or meetings), yellow note "free activities" (when the activity is quite short and it takes place only once).

In the late afternoon the group sit around the Timetable board. Everyone can read the notes on the Offers board, ask more details about every proposal and sign up for the activity he/she wants to join the following day. In this way the following day's timetable and activities are defined in accordance with available time, rooms and people.



Workshops by researcher, scenographer and teacher Charlotte Ostergaard

"Sampling material - an exploration in-between responding, reacting and reflecting"

This workshop will invite you to work with and explore potentials in simple and cheap daily life materials (paper, tape and pencils) in a non-hierarchical space. By sampling and circulating material, working on each other's materials and indulging what is happening, we will enter in new dialogues with our self, the material and the others. New working methods and cultural meetings will emerge in a tactile environment.

"AweAre - exploring being in-between to wear and to be aware"

The center of this workshop is bodily engagement.

This workshop is inspired from several artistic research projects on costume. In these projects my curiosity has been to explore how a group of people coming from different disciplines (and therefor enter a workshop or a workspace with different perspectives) by using their bodies as tool can reflect and develop an common language.

In this workshop I will introduce (and bring) a multi-person costume connecting 4 people. The costume called AweAre plays with a meaning between "to wear" and two "be aware". Wearing and exploring the multi-person costume are dependent on and influenced by the co-wearers. Therefor the movement is not merely an individual but become collective bodily experience. The multi-person costume challenges us to dare to explore an idea of a collective body.

"In-between making and wearing" co-planned with scenography student Francisco Sampaio.

The inspiration for creating costume was a Portuguese poem (translated into English by Francisco). The costumes were preferably created directly on the body in mainly recycled materials, which we found on site. We asked the participants to work in pairs of two; one as “maker” and the other as “wearer” - after which they switch roles. In between the sessions we asked the participants to write a short reflection; as “maker” on the visual and as “wearer” on the sensory aspect of the costume. Which they subsequently shared and reflected upon together.

ECTHEC

Workshop of touch

Conducted by Vera Santana and Cajetan Sheliga-Atef, July 2019

“To increase their capacity to operate at transnational level, share and confront ideas, practices and methods”

These twenty days in San Miniato changed my idea of how I can make entrepreneurial student workshops. Many of those experiences took me to other places of knowledge that I could not access at the surface of my consciousness. By simply having contact with people with different nationalities, one reacts in a very particular in a kind of translation empire: the mind has to create levels of strategy to speak, and the body becomes a handful of symbols to increase the ability to communicate.

We all communicate with our body to understand each other, and when we feel short in English vocabulary and language, the only way to communicate is with universal symbols which are translated into body language.

In this way I realized that the inability to verbalize what we want to express turned into a point of frustration and withdrawal, which I suppose, on this project is a difficult way to start...

So I began to think of how to accomplish a way for a person to approach someone without using words, to embrace the others. Then I started to share this point of view with a Hamburg Directing Theatre and Drama School student, Cajetan Sheliga-Atef, who helped me setting up this workshop of touch.

I had body classes at Escola Superior de Teatro e Cinema on my three years and in the first I’ve learned how open the door to the beauty of touch that reacted, sometimes, on people in such a deep and sensible way. Questions I’ve developed about this world:

- What kind of interaction between bodies can we have to connect through the sensitive side of each other?
- - What is body motion?
- What is motion?

- How can a group with different languages find a way of knowing the art of feeling?
- What are the ways to approach the recognition of the self in the other not losing myself?
- How does acting work influence this social dynamics of communication and how can help in a temporary community gathering?

We thought about approaching the self-interpretation to reach the potential work of tension release and hands dialogue with other's body. Motion in the action of emotion (e-motion – in motion), - this energy is a sense which carries a potential of leading processes of the mind: what I feel is what I see? The reality of my body is a camera of my mind? What are the levels of the knowledge in this process of emotion embodiment? Can my touch level up your reality of "here and now" or break the time-space of the present?

I and Cajetan talked about this kind of beauty on this share of energy by touch that can unleash individual barriers that interfere in the discernment of what I feel and what the other feels.

The structure: 20 people max, 1h30 minutes, on the "Large, large room".

On the Workshop's structure we focused our attention on the infinite possibilities of this body mix for the first contact: We proposed to our group to spread out in the room and close their eyes for a short time. Then, we ask them to breath together to reach our own atmosphere.

Then we arranged them in a circle on the floor with theirs heads close together, slowly they've start to coordinate their breath, with eyes closed and placing a hand on their lower belly allowing their breathing to become deeper and more relaxed.

Gradually we started to talk about what is the sensation of breathing on that place, and asked them to bring into the mind their favorite color and with the flow of the breath, freely take care of that color filling up the body from head to toe. Then, we asked them to put the other hand on the top of the chest allowing the opening of the heart and the grounding of that sensation into pleasure.

After this, we sought to divide the group into pairs: A and B. Initially A would be the receiver as a blank canvas and B would be the emitter / painter of that body / picture. We asked B to begin to respond to body A in an uncertainty and kindness way while letting curiosity be the motto of that experience; Body A was a new-born free world which B would pass through. I noticed that A's reaction to B's approach broadened its sensibility by micro-sensations, as the massage was performed with B's fingertips. After 5 to 10 minutes they've switch positions.

"According to phenomenology, all meaning (or meaning) comprises a "horizon". A word, a proposition contains a meaning that refers to other words, to other propositions, to other senses. We could call this horizon a context, the context of meaning implicit in the meaning of the word inserts." – José Gil, in "O gesto e o Sentido – Movimento total" - The gesture of the sense -Total Movement - Every movement we receive at the hand of another populates the

same sense of affirmation created in a horizon that is filled with other senses, - as matter of fact, the way that I've conducted them through the words I chose, led them to a imagetic stage of singular senses.

The now-here bodies began to react to touch more readily, safely in the freedom to be a fit body to receive. It is so difficult to reach the point of total surrender; each body encloses in itself a sensitive and invisible world, that, in the time we live, we self-sabotage us as collective beings to be totally closed in an extremely fast time.

In a way, I relate my workshop to Paolo's workshop, he taught me Roland Barthes photographic concepts about ways of seeing what exists: 1. *Studium* (observation); 2. *Punctum* (wound, what touches us); 3. Stendhal Syndrome (exacerbated sensation of great sensational disintegration - the body can collapse into great ecstasies of emotion). These three phases could perfectly describe how the bodies connected to each other during the workshop: what lies in the experience was the people connection.

Workshop by Dominic Spillane

Protest and art. A discussion to explore the relationship between protesting and art. We played with a couple of provocative questions about this subject, solely through discussion and debate probing into the reasons why we make art. Is art possible without an element of protest? Is protest by its nature art?

If there were more workshops to build on from this for the future is unclear. However, these discussions spilled out from the sole fiery session onto the steps outside the hotel, filling many exciting and inspiring conversations over the three weeks.
