

School FUNDAMENTAL  
March 20-24, 2019 | Bauhaus, Dessau, Germany

**DAI**  
Roaming Academy

“We Eat Circles And Drink Squares” is a textile piece crafted collectively under a pedagogic framework in which knowledge was shared through a constructive process. A degradation of formal language, utilizing instead crafted endeavours, where impulses from all its makers (most of them ignorant in the language of stitching) emerged. An unconscious strategy to escape from the pressure of functionality, embracing a more moveable fictionality. In the context of School Fundamentals, this precariousness denotes the spirit emanating from the pedagogical model of DAI Roaming Academy.

“We Eat Circles And Drink Squares” has grown through the itinerary of 2018-2019 of DAI Roaming Academy that included places like Arnhem, PAF-Performing Arts Forum in Saint-Erme, Cagliari and Epen. Carried out by a multitude of bodies and minds through geographical borders –traversing rooms, outside landscapes and different countries of Europe– it discloses now again in Dessau its singular constructive process as a means of “trespassing” entrenched modes of pedagogy.

For the workshop in School Fundamentals, we will continue sewing collectively. Simultaneously, objects as leftovers of educative processes will be shared by the hosts. Sewing, through speaking, listening, meeting, seen as a way of learning. The textile piece will in the end remain as an available artifact produced through an educative experience.

The large patch-worked piece was initially imagined as an ephemeral scenography, a backdrop for Roaming Assembly #23: “Babel/ New Babylon. Forms of Education and Architecture that Exile Returns” –DAI’s recurring public symposium– conceived by Pedro G. Romero and Leire Vergara that took place in the Auditorium of the Bauhaus in Dessau on the 10th of March, 2019.

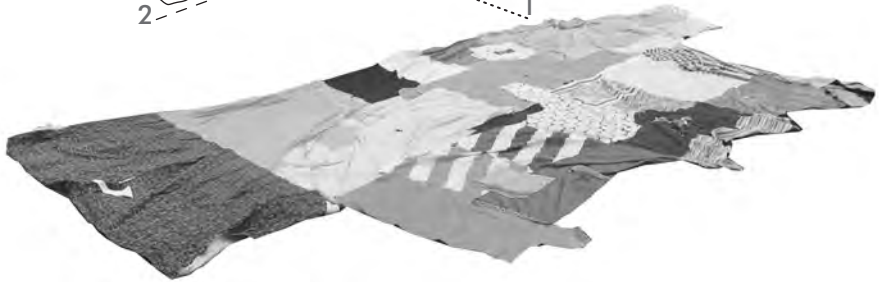
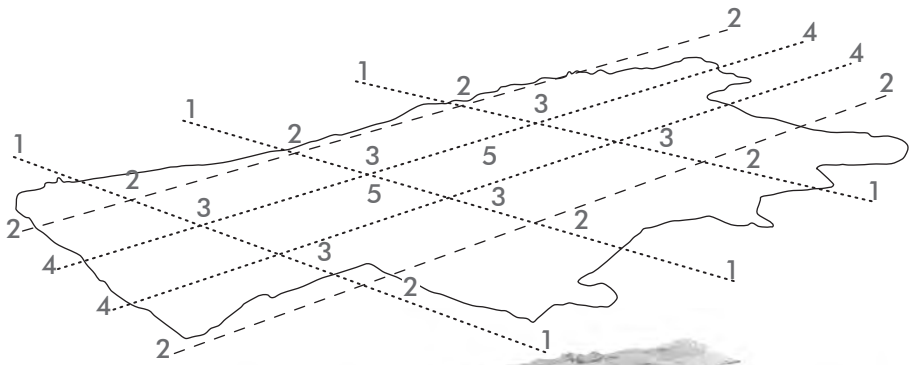
**Unfolding I. The art's room**

**Bauhaus Auditorium, Fri March 22nd, 2019, 14:30 – 17:30**

## Folding instructions

1.  
Stand along the fabric.
2.  
Hold the edges of the fabric and fold linearly towards 2.
3.  
Fold once more along the fabric to reach 3.
4.  
Hold the fabric from both edges and fold repeatedly from each side towards the center until you meet in the middle.
5.  
Look at each other and silently decide who will pick the folded fabric up.







Anastasia  
Choreographer, researcher

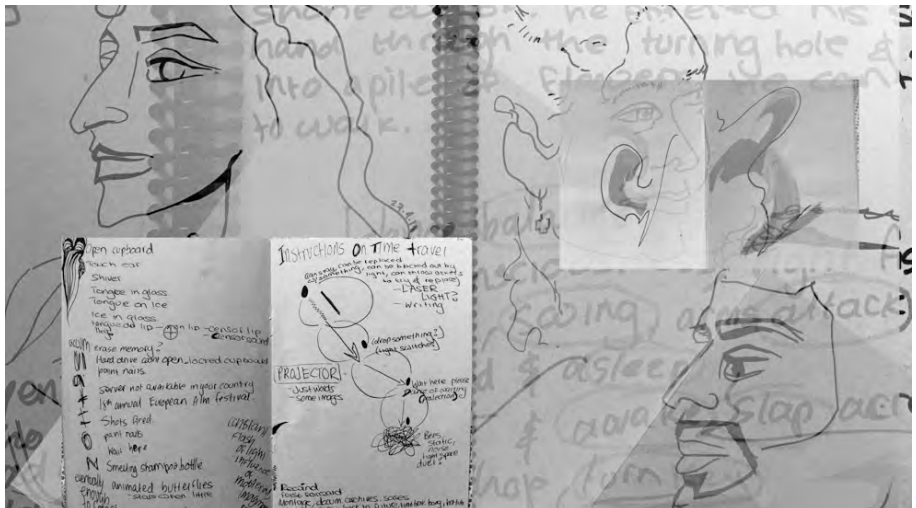
What are the mediums of education?

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The notebook is a score. A potential for activation, for reflection, conversation. Pages contain remainders and references - instructions for a collective workshop from June 2018.

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Can the notebook hold clues towards further processes? Pages extend an invitation to question, propose, discuss, construct together.



**Gabriëlle Schleijnen**  
Educator and artistic director DAI Roaming  
Academy



*More than 30 years ago, Ayse was one of my students in the very first art school class ever that I was invited to lead. I had asked each of the students to come up with a person in their direct surroundings, willing to act as their commissioner, by expressing a wish to be fulfilled in an artistic way (no budget or financial transaction involved). Ayse asked her father, an illiterate factory worker who had migrated from a small village in Turkey to an industrial area in the Netherlands, what he would like her, the future artist, to design for him. Father asked her to build a house in his village where she and her brothers could return to. This made her very sad, as she felt that her home was in the Netherlands. Ayse then build a model of a traditional village house in the*



*hall of the art school and her father came to bless the house by playing his ney and all the students cheered and hugged him. Ayse cut a branch from a tree which she then carefully carved and painted. She gave it to me calling it a magic wand. I have always kept it and it has served me throughout my life as educator.*



**Irati Irulegi**  
Student and curator



*The object is a fanzine, a result from a workshop proposed by Idensitat and the artist Fito Conesa, done with kids of Bon Pastor, in Barcelona. The objective of the workshop was clear: to listen and generate a space for dialogue and disconnection, and, the idea: to walk activating the memories of their neighborhood. Orange for the most precious memories and blue for the ones they wanted to share out loud.*



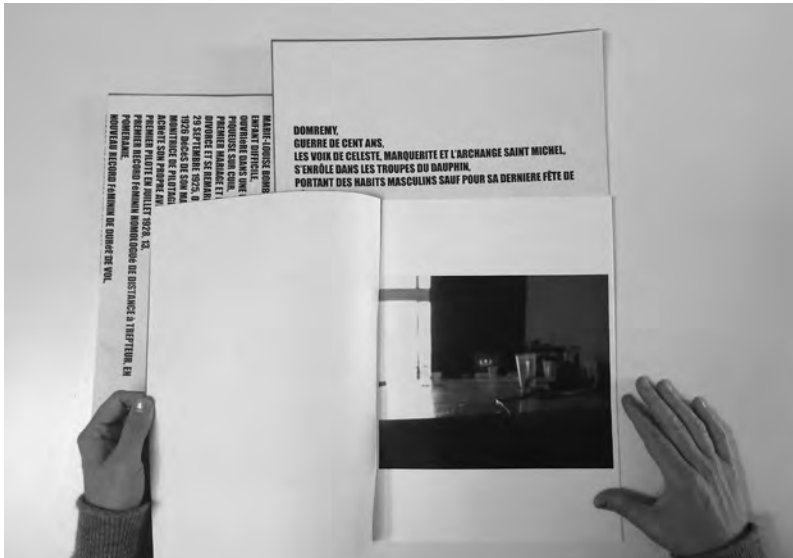


leire

Leire Vergara  
Tutor and curator



*Teaching art is a purely phenomenological experience in which senses are crucial. A particular transmission needs to take place between one generation to the next. The challenge lays in the fact that the bodies involved do not all inhabit the same temporality. They have lived different worlds, listened to different songs, spoke their own language. My first experience in teaching took place at the École des Beaux Arts of Bordeaux and I was requested to produce a project with the students to be shown at Frac Aquitaine. My effort then was to establish an artistic mode of working informed by feminist radical practices.*



raphael

Raphael Daibert  
Researcher, curator



*How and what do we learn from being together?*

*Or, how can we learn from spaces that facilitate encounters you probably wouldn't have?*

*Lanchonetes, in Brazil, are an example of an interesting convivial space that populate most street corners of city centers with its open-walled points of commerce in which different people come together. This was the concept that led us into the durational cultural platform called lanchonete.org, that dealt with these different questions having the center of São Paulo as its main outlook.*



ricardo

Ricardo Liong-A-Kong  
Artist, conceptual in general



*Working together, learning together, doing things together. Education is about passing experience and knowledge through to other people, to other brains, to other hands, which in their turn will process it further in their way.*

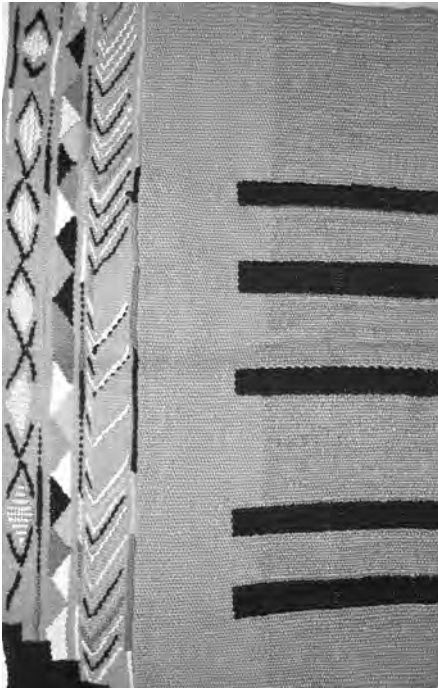


teresa

Teresa Lanceta  
Textile artist



*Weaving is a hypnotic technique based on the repetition of a same movement whose results are not immediately perceived. Weaving did entrap me in an absolute and radical way, beyond its own outcomes and consequences. In turn, it has helped me to dive within unitary time, that one which lasts within measured time.*





Zoi

Zoi Moutsokou

Architect, visual artist, initiator of Greveniti Residency (GR)

*"You can't make a pool out of a plastic pool cover." THEY said.  
WE asked ourselves: "How do we work together? How do we live together?"  
WE thought of starting by improvising.*



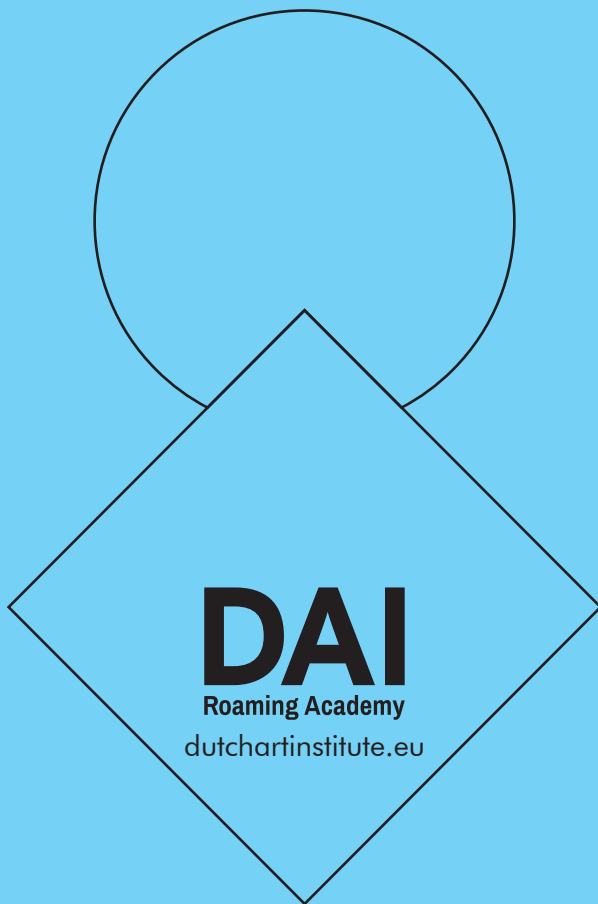


The Dutch Art Institute a.k.a. DAI, a.k.a. DAI ROAMING ACADEMY fosters a variety of praxes at the intersections of art and theory (both seen as un-disciplines), and invigorates (collective) thinking, researching, voicing, making, roaming, curating, performing, writing and publishing.

As of September 2017 and after having said farewell to bricks and walls of its former venue in Arnhem, DAI exists as a Roaming Academy inviting its students and tutors to plug into the so-called DAI Week: an experimental learning environment/think tank/networking platform/theory camp, a quite funky temporary art commune, a spaceship landing at a changing variety of locations in- and outside of the Netherlands.



The Planetary Campus is a conceptual space (without walls) where DAI Roaming Academy meets a variety of external parties and positions. As an infrastructure and curriculum component, Planetary Campus contains several DAI activities, one of them being The Factory: a hands on work sessions with guest practitioners. "The art's room" led by Leire Vergara and Pedro G. Romero was the DAI Factory workshop now connecting to the festival School Fundamental in Dessau.



Design: Ricardo Liong-A-Kong