

abstract:

Designing for inclusive presents: A radical course.

I would like to share a part of a lecture that I created for the Arts university in Bournemouth for their symposium on Costume, scenography and critical theory in 2021.

In this hour long paper I look into what and how we create and how through an intersectional critique/reflection we can open up our spaces for other(ed) bodies.

I just presented the lecture for the teacher/researcher program for the AHK in February 2022 where dr Rachel Hann was my responder

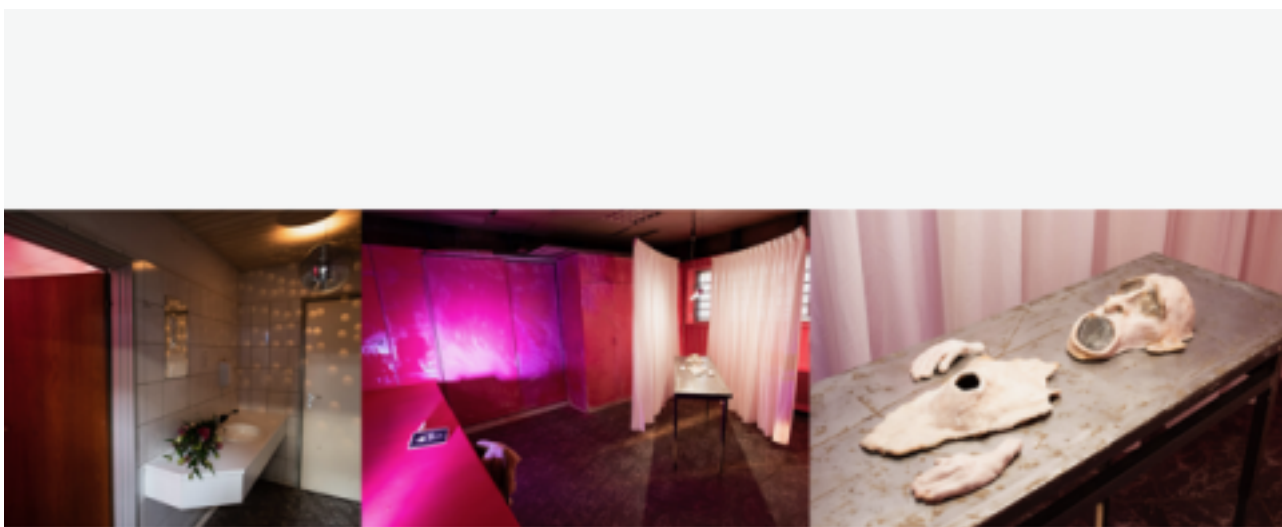
I would like to present the part of the paper where I show the (visual) results of the critical theory design course I developed for the second year bachelor students at the scenography department of the Academy of theatre and Dance in Amsterdam.

The course is called constructivism*post-humanism but in the scenography department it is better known as the radical thinking course.

This quote from an interview on the website of the AHK is a good introduction on how the course is shaped and what the intentions are to help the students become critical designers for performance.

'Like the British scenographer Rosie Elnile says,' explains Everaert 'Design is a political act – let's use it to reshape the future.'

This cornerstone of Everaert's work forms the basis for her second-year teaching block around the theme of critical theory. 'In the first part, the students are introduced to the theory of intersectional feminism, queer and gender perspectives, Black studies and a range of related artistic practices. The idea is that we learn together, nourishing our knowledge with essays, podcasts and TV shows. I'm so delighted that Selm Wenselaers , Naomie Pieter and Mira Thompson – who have all done ground-breaking work as, respectively, a gender fluid dramaturge, a Black queer performance artist and a Disabled jazz singer – will be here to put us to the test. Each student will carry out their own research. I'll be asking them to incorporate their own physical experiences into that process, so they acquaint themselves with their own social and political positioning. Last year, one of the students made a character based on all the remarks aimed at him throughout his life because of his queerness. This 'pain-body' was given a name, sculpted in clay, and then laid to rest in a mortuary-like installation.....



PAUL



The course has three steps: first: artistic research, second: putting the research into an installation and or spatial work, three: design a costume for a performance based on the outcome of the spatial work. In Paul's case he realized that his experience was incorporated and he made a dance performance how this experience is like a (poetic) shadow that follows him.

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