

IPOP

IN PURSUIT OF OTHERWISE POSSIBILITIES

11+12 MAY 2022

GLYNNIS BERGEN



Glynnis graduated from the production and stage management programme in 2021 and works as a social worker and freelance production manager

DR. EVA HAYWARD



Eva Hayward is an anti-disciplinary scholar coming out of the History of Consciousness tradition of the University of California at Santa Cruz (Ph.D. 2008). Her training is in the history of science, film and art history, and psychoanalytic semiotics, attentive to the persistence of sexuality and aesthetics in the structuring of knowledge, subjectivity, and power. She is an assistant professor in the Department of Media and Culture Studies at Utrecht University. She was an associate professor at the University of Arizona where she joined the Transgender Studies Initiative (2014). She has also taught at the University of California, Santa Cruz, the University of New Mexico, and the University of Cincinnati. A Fulbright Scholar (Austria, 2019), she has held postdoctoral fellowships at Duke University and Uppsala University.

DIONISIS ARGYROPOULOS IOANNOU

(A.K.A DYNNO DADA, B. 1994, GR)



Dionisis Argyropoulos Ioannou is a body identity performer and a maker. Observing on the daily, they develop stories and characters through the use of voice within an object-oriented performance practice. Parallel to their studies in Fine Arts at the Gerrit Rietveld Academie, Dynno's

drag was born in the underground fetish community of Amsterdam, as part of the House of Hopelezz. As an ode to seamstress grandmothers, Dionisis has founded 'Maison Jaja', a costume production house researching the intertwining of tradition, heritage, gender and culture. Dynno's dilettante and transparent approach to art aims at bringing peoples' own vulnerabilities into play. Previous works have been presented at Haus N (Athens), Carré Theater (Amsterdam), HKW (Berlin), Arti et Amicitiae (Amsterdam), Kampnagel (Hamburg).

IG: @dynnodada
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MARLEEN HENDRICKX



Marleen graduated from the shortened theatre teacher program in 2020 and works as a (theatre) maker in the social artistic field. Her work contains an activist approach around societal issues, such as intersex people or the agriculture problem.

MARIO LOPEZ



As Articulator – choreographer/ Choreographer – articulator, I have been researching and investigating “conflicts of social norms and foreign bodies”. Mobility, encounters, crossings and compositions, social norms and their repercussions on the body and movement. I am constantly searching to recognize, despite distances and differences, another way of creating, a convergence of ideas that helps to displace my own actions.

Although this coming and going does not always imply the cognitive openness necessary to the apprehension of other worlds, the power of the act is to position myself within the reach of the senses: to change the body of place is to expose myself to sensations not yet experienced. The contact with diverse realities, along with the occupation of distinct architectural spaces and the relationship with those who live here/there, constitute an opportunity for the acquisition of knowledge, for estrangement of myself and for artistic creation from renewed points of view. Within the cultural

market with its formed and pre-established spaces I have always perceived myself as a strange body. I did not study cultural management neither was I trained as a choreographer. So this in-between place makes me readapting constantly and demands well-articulated movements. The anatomical terminology of joints or articulation describes well this in-between status, a point of union assuring on the same time great mobility to all the connected body parts. Bringing people together and proposing mobility is the role I see myself doing with conscience and projections for continuity. As a choreographer I am aware of the physical principles. I suggest and activate spaces that via a specific format organize bodies / objects / sound and light.

KOPANO MAROGA



Kopano Maroga (they/them) is a South African performance artist, writer and cultural worker. They are currently living in Brussels, Belgium and working as a curator and guest-dramaturge at Kunstencentrum Vooruit in Ghent, Belgium. Their debut anthology of poetry, Jesus Thesis and Other Critical Fabulations, was released through uHlanga press in December of 2020. They very much believe in the power of love as a weapon of mass construction.

PANAGIOTIS PANAGIOTAKOPOULOS



Panagiotis Panagiotakopoulos (GR), a.k.a Taka Taka, is the godmother and art director of the drag House of Hopelezz and club Church, they are sister for others, mother of the drag king House of Løstbois, proud daughter of Jennifer Hopelezz and co-founder of the non-profit Drag King Academy Amsterdam. Taka Taka acts as a dragtivist, educator, queer theorist and independent curator who produces performances on a weekly basis as creative director for the Amsterdam's sex positive underground night club Church since 2013. They were trained as professional make-up artists, studied Fine Arts at the Gerrit Rietveld Academie followed by a Master in Arts at the Dutch Art Institute. Currently they are being part of the DAS Research THIRD programme.

PAPAYA KUIR



Papaya Kuir is a transfeminist Collective led by trans and queer refugees/migrants from the Latin-American diaspora in the Netherlands. We chose a name that re-introduces the use of the word 'papaya' (slang for female assigned genitalia in several Latin American countries). 'Kuir' as a sudaka corruption of the english word queer – a decolonial reclaiming of language. Led by: Paula Montecinos and Paula Chaves Bonilla.

FLAVIA PINHEIRO



Flavia Pinheiro is a choreographer and researcher from Recife (Northeast Brazil) who works in multiple forms depending on the contexts (publications, conferences, performances, urban intervention, installation, manifestos) and involves herself in different types of collaboration and exchanges in the Netherlands and in Brazil. Through this, she foregrounds networks of resilience and resistance to systems of knowledge in various cross-border nuances in artistic radical practices that underline diversity and can contribute to (un)learning and exchange across environments. In her research she describes herself as a bacteria - because she comes from a highly contagious environment, far from the aseptic conditions that is expected of a solo artist bound to a studio. As a bacteria, she finds it very easy to mutate and coexist: She adapts to the new environment in an ongoing attempt to create breathing and vital conditions. All throughout her body of work, she highlights the productive difference between the in vivo and the in vitro condition used in scientific discourse. In vitro is latin for “within the glass”. Experiments that are done in vitro are conducted in test-tubes and petri dishes, outside of a living organism. By consistently balancing the artificial (“in vitro”) environment of a studio with (“in vivo”) engagements in public spaces she is attempting to create a diverse set of artistic works that is meant for a broader public. How sovereignty within hegemonic neoliberalism could be fractured by speculative fabulation and the embodiment of non-human spectrality in such realms is the core of her research.

SOUTH BOOM BOOM



SOUTH BOOM BOOM is a publication with contributions from non-EER students who study at the ATD and directly experience financial and political inequalities while studying in Europe, because they come from the Global South. The magazine aims to function as an anticolonial statement expressed from that absurd position of studying and living here as someone who both has to pay the highest tuition fee while being considered as poor and underdeveloped.

FAZLE SHAIRMAHOMED



Fazle Shairmahomed is a performance artist and dancer. They mainly create decolonizing rituals, through which they transform the relationship with the spectator, and challenge understandings of inter-sensoriality. They depart from a politicized body being a Dutch Surinamese-Hindustani/Indo Caribbean Muslim queer person of color. This experienced reality creates an urgency that

MAVI VELOSO



Mavi Veloso is a Brazilian transdisciplinary artist based in the Netherlands who works integrating visual arts, dance, theater and music. In her creative process she explores trans feminism, decolonization, gender politics, sexual anxiety, survival, resistance, resilience and empowerment.

www.maviveloso.com

TO REGISTER:



IPOP



IPOP is an educational, artistic research platform exploring how educational institutions can better foster queer artists and practices.

Project is convened by Elio Steffen and Szymon Adamczak. Visual identity by Studio Pieter Jan Boterhoek.

This project is supported by Medezeggenschap Quality agreements, Participation Council of the ATD Platform 2025 and DAS Research.

Learn more: www.atd.ahk.nl/das-research/ipop/
Contact: queerpedagogies@gmail.com

SZYMON ADAMCZAK



(He/his) is a dramaturg, theatre and performance maker with a vital interest in HIV-related culture. In the field of performing arts he sustains relationships and collaborations between public institutions and independent artists working across disciplines. As a dramaturg he specializes in designing of artistic process, non-verbal and documentary work. In his performance work, Szymon weaves poetic imagination, visual sensitivity and socially aware actions taking place onstage and in the public realm. With a background in organizing and programming in the arts, Szymon is interested in the proximity of artistic practice and civic engagement. He works for STUDIO theatregallery in Warsaw as dramaturg, and volunteers for HIV Vereniging in Amsterdam, an organization for people living with HIV. Currently a fellow at THIRD at DAS Graduate School (2021-2024).

ELIOA STEFFEN



(She/her) is a speculative artist working in the fields of dance, visual art, and curation. Her work focuses on the intersection of communal narratives, cultural norms, and systemic violence. Elio is currently work is an exploration of grief rituals which ask what is only possible when we stop trying to do something? Influenced by queer art lineages, Elio's work melds critical theory, camp, and material sensualities in participatory works that questions audiences' relationships to each other, power and the state. At the heart of Elio's practice is the pursuit of a queer belonging, an effort to entangle with others and the world beyond the normative structures we have inherited. She seeks a communion with the other, tearing down the boundaries that separate “us” from “them,” and in their place build bonfires for us all, for the monstrous and the useless, faggots and sissies, cthulhus and fairies, trash heaps and ghosts.

More at www.elisteffen.com