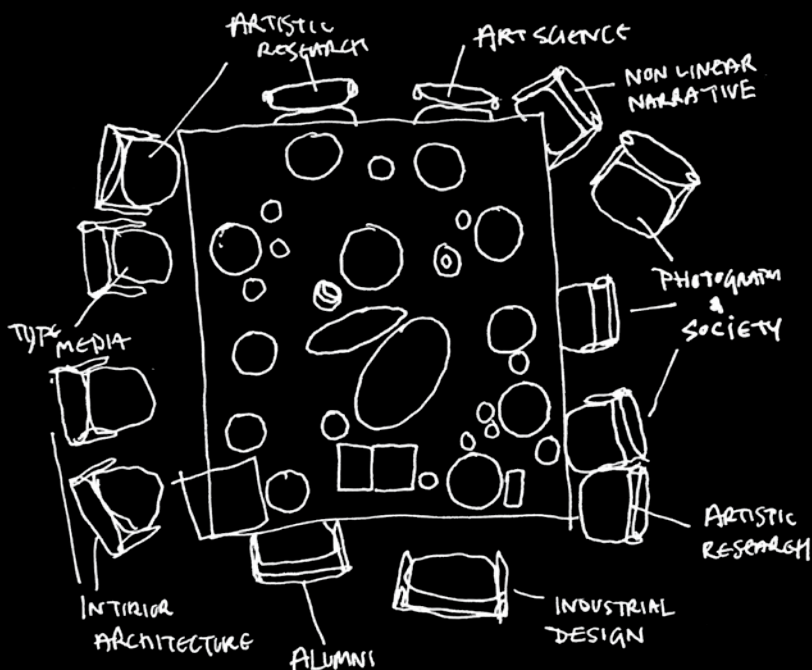


# GROUP THERAPY



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## INTER-MASTER'S PROJECT SUPPORT GROUP

### 7 SESSIONS

March-May 2020

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Michel Barchini  
Jack Bardwell  
Alexander Cabeza Trigg  
Alessandro Celli  
Biba Cole  
Walter Costa  
Mary Farwy  
Elena Genesio  
Guglielmo Giomi  
Céline Hurka  
Marica Kolcheva  
Sebastian Koukkides  
Hattie Wade  
Annemarie Wadlow  
Daan Westerheid

# FOREWORD

## BY JACK BARDWELL

*Group Therapy* is an inter-master's project support group that began to form at the *Royal Academy of Art*, The Hague in November 2019. It is an attempt to create a space to experiment with learning methods and form connections between the students from the different master's courses at the academy. Ultimately it aims to be a format that can establish itself amongst the current courses and be passed down from one generation to the next.

This booklet reflects on the project in two ways, distinguished by white and coloured paper. Contributions from participating students are on white. These take the form of articles – reflecting on the sessions through the lens of their own graduation projects. Descriptions of the process and specific sessions are written by me and are on coloured paper. It is the hope that this booklet gives some idea of the value of the small community that was developed during these sessions both offline and online, the importance of such a project existing at the KABK and that it can be the starting point for discussions about the project's future.

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### HOW IT BEGAN

Last year my graduation project *The School Within The School* experimented with forms of, and spaces for informal peer-to-peer learning. My research looked at how student led cross-disciplinary learning styles that art academies were once famed for are in decline due to the necessity for educational institutions to become more organised and results focused. There is however, an increasing need outside of the institution for a type of learning that not only crosses disciplines but does so in a way that gives students the tools to create support networks for continued learning after graduating.

I was approached by Hans Venhuizen (Head of MA *Interior Architecture*) to propose an idea that could act as a way of getting the students from various master's departments to begin to collaborate. My proposal was for a voluntary, informal, peer-to-peer learning group that is based on trust and support over critique. To achieve this, in my eyes, the sessions had to be detached from any criteria, curriculum or points system already present in the academy. In other words, the participants had to want to be there.

# INTRODUCTION MEETING

## INTRODUCTION MEETING

6th January 2020

### PRESENT:

Jack Bardwell  
Michel Barchini  
Mary Farwy  
Hattie Wade  
Annemarie Wadlow

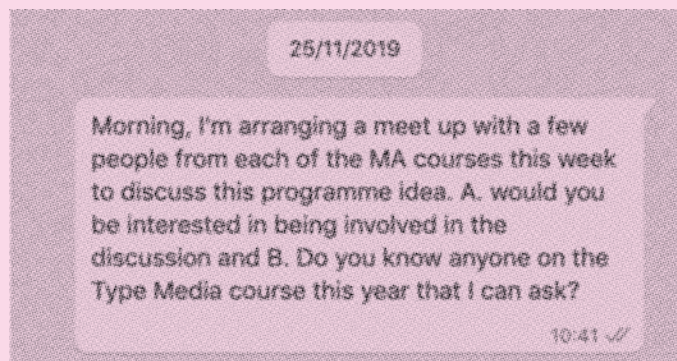
Separate meetings were also held  
with Guglielmo Giomi and  
Alessandro Celli.

## BACKGROUND ON INITIAL INTEREST IN THE PROJECT

The students that I approached for the initial discussions were people who I already had contact with during my studies. I had built up some sort of relationship with them through being at the school and through my graduation project. The approach was to kick-off the process with existing bonds, to start from a foundation of trust and openness with the idea that the group could grow from this. It was important to me that there was genuine interest from the group of people that I contacted as the sessions couldn't feel like a burden or mandatory in any way.

These conditions (a starting point of friendship) are hard to replicate, and should be treasured. It also gave the project some urgency as these conditions would not last for long but once rolling it is this energy that can be continued. There was no one in these initial meetings from the Master's Art Science department or the Master's Type Media department.

The Type Media course is only one year long and therefore I didn't know anyone on the course from my previous time in the school. For both I was asking for recommendations of people to contact on the course. At the beginning stages of the project it was important that this came through word of mouth as to keep this informal and open atmosphere.



The first meetings were about presenting the project idea in its early form to the students to see if they thought the approach was the right one, to get any ideas about how the project could start and what it might become. Overall the proposal was met with a lot of enthusiasm. Needs revealed themselves that I hadn't foreseen. Mainly relating to the need for a psychological space that was academic but felt independent to the specific course they were studying.

## INFORMAL APPROACH

The general approach and informality that the original proposal had was agreed upon with the group. To add to this atmosphere it was suggested that the sessions should take place in the evenings, when things in the school had died down a bit and that the sessions could include food and drink perhaps using *The Tap* a one person bar that was created as part of *The School Within The School* project the previous year. It was also suggested in line with the idea that it shouldn't feel like a burden, that the preparation by the students for the sessions should be kept to a minimum; they should serve the students' needs at that particular time.

The first session could for example be based on bringing along one image or object that the group could react to. Along with – inspired by the DasArts feedback methodology and to encourage autonomy – a question that the presenter would like the group to focus on answering. In answer to a question raised about how many people could participate there was a consensus around the idea that as many people could join as they wanted but over a number of say five (one for each course) we would have to implement a system whereby only certain people were presenting and others took on the role of active spectators.

### SPACE

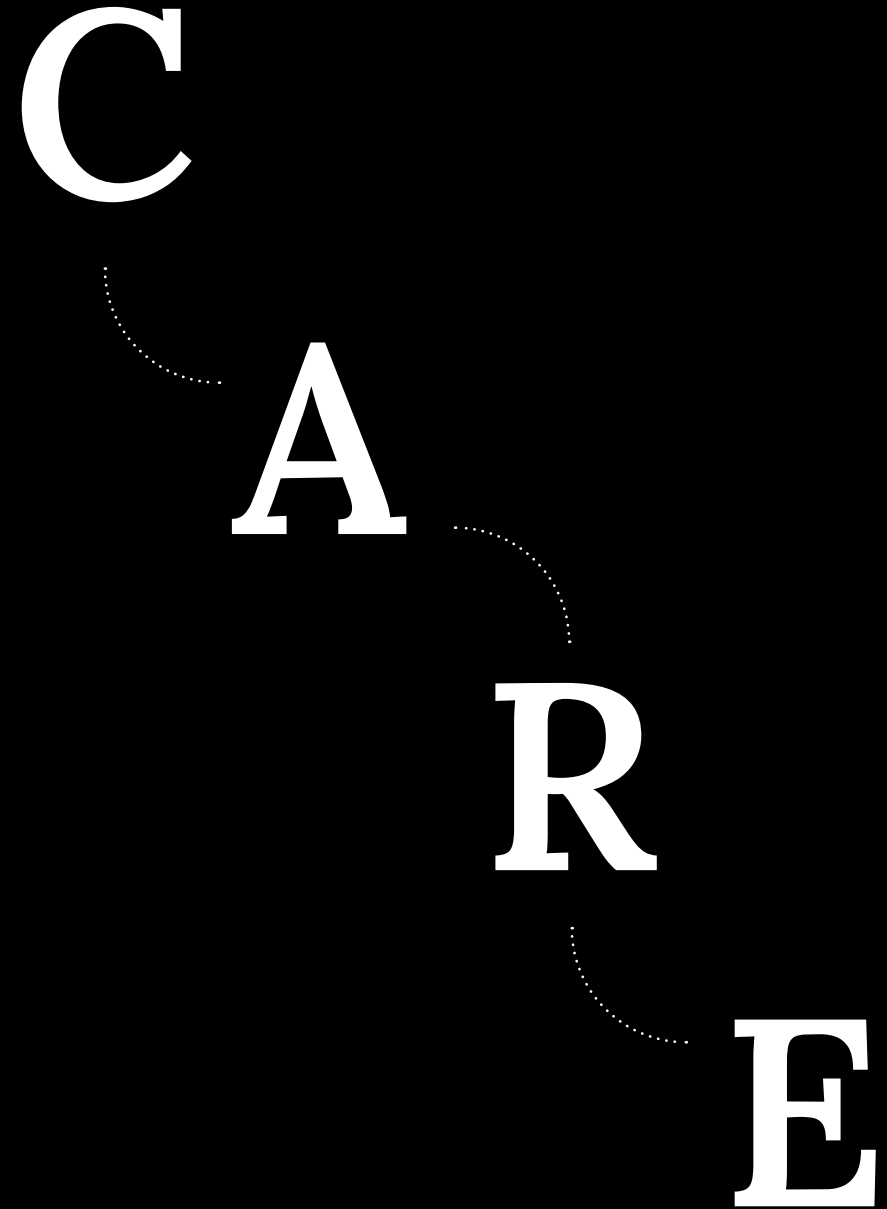
It was briefly discussed where the sessions would take place. Suggestions of using some of the gallery spaces was met with a concern of bad acoustics and the official meeting spaces in the school were considered to not be conducive to an informal atmosphere. It was agreed that this was something that could be tested out as we went along.

### WHO REVIEWS THE REVIEWER?

With regard to steering the sessions themselves we came up with the idea that the end of each session should conclude with proposals on how we wanted to proceed in the following session. As an attempt to disrupt the teacher > student hierarchy as organiser and alumni I would also be presenting work in the sessions, sometimes this work could be the project itself and allow for part of the session to be used for the development of the project with the group. To take this a step further any guest who joined the session would also have to present work to be reflected on and helped with.

Generally it was agreed that I would continue to organise and also loosely chair the sessions so as to not add more workload to the graduating students but that this was also an element that could be experimented with session by session as we saw fit. It was agreed that the sessions should take more of a form of workshops than critique and that it is a space to be vulnerable and to deal with what we are struggling with rather than being about showing what we know and convincing others. This is where a working title appeared, almost in jest, of *Group Therapy*.

It felt there was a potential for the project to offer student wellbeing through autonomy, an approach that came up in recent discussions on *Mushroom Radio* with the student counselor Mirjam Pol.



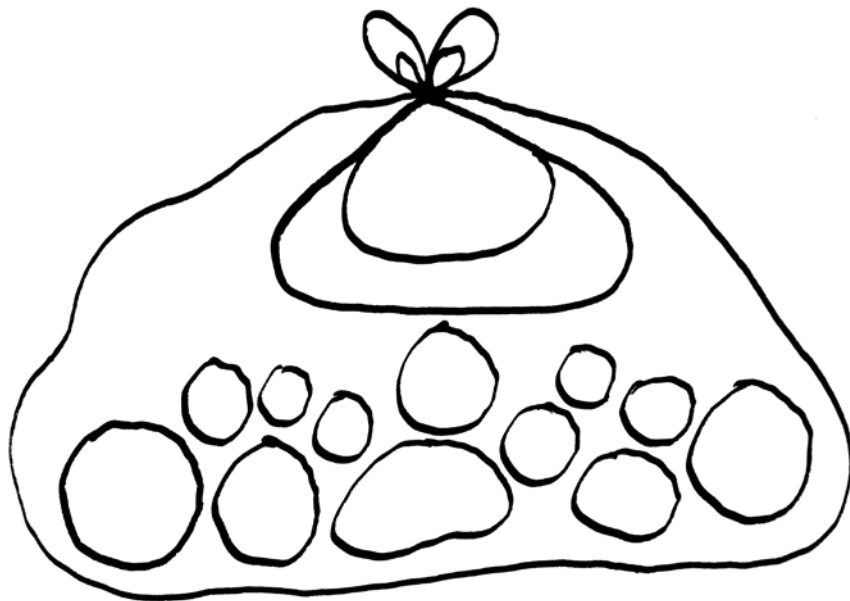
CARE

MARY FARWY  
MA Interior Architecture

As I am writing now, you are reading now. Yes you! Whatever position you are entitled to as a KABK member. Here, now, at this moment, it is only me and you. I am reaching out to you and maybe you care and are here to listen.

Sharing, listening, having conversations and exchanging knowledge with other departments at the KABK during my two years of study was not the most facilitated sometimes. There is a felt separation between the different master departments. As students from different master departments we do encounter each other at the KABK. We have fast conversations but then get drowned and overwhelmed by work. There has not been a real mental and physical space for master students that allows student-to-student organised relations. Here, I am stressing on care relations.

**To learn from each other and to offer support is, I believe, a vital engine of an art academy's experience.**

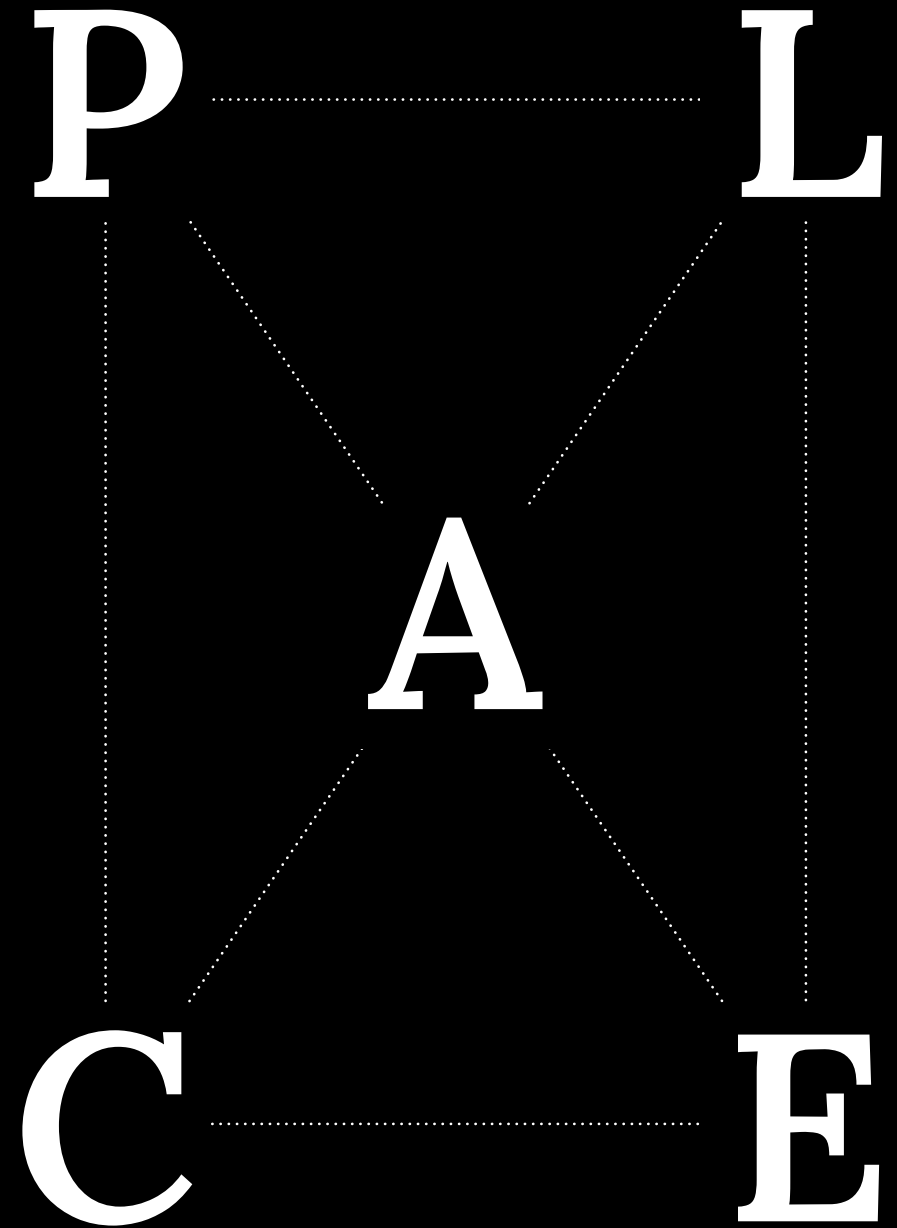


The *Group Therapy* meetings allowed real moments of cross-countered kinds of conversations between students from different departments. I have participated in three meetings of the *Group Therapy*. Two of them were physical and the last one was digital. They surely gave me the feeling that I am not the only person passing through the challenges that students recently had to face, during a pandemic. A couple of times, comments from students from other departments lit a bulb in my head. To be able to get critique and different points of views from other students was definitely beneficial to the development of my work. Most of the organised relations we have at the school are top-down kinds of educational relations. The *Group Therapy* sessions allowed a student-to-student kind of relationship.

Because of the physical distancing reality that we are now all living, it is urgent to stress on the importance of exchanging care and knowledge. And to not neglect the need of organised care actions.

Last but not least I want to briefly stress that:

- Caring is not intrinsically “nice”, it always involves power relations. Processes of inclusion, owning of one’s personal means of expression and perception. That is why having a programmed space to communicate care is important at this time.
- Students especially in challenging moments need the space and tools to communicate self care, and care for the others. Those care relations provide students with the mental energy, facilitating their artistic works.

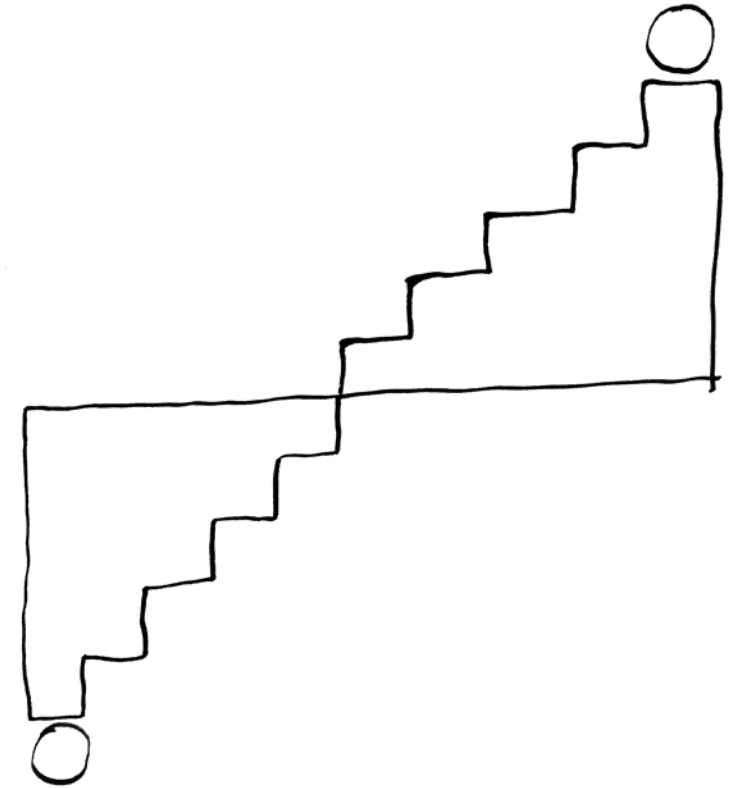


A few months ago – just a few days before my final exam – an engineer friend of mine asked me about the topic of my master’s thesis and I responded pretty firmly “Place”. He looked back at me and with an estranged gaze and said “Place? What do you mean with place?”

For all my graduation year I tried to understand what place means, without a clear answer. We tend to build some sort of structure to rule places and the meaning we put in them. We do that through language, architecture, photographs and many other human products, but ultimately you never know what a person is going to do with a place. Places are unpredictable, stubborn and elusive. The problem is that the notion of place itself is not even a particular piece of academic terminology. Place is an underrated concept that travels quite freely from spatial studies to gardening, from architecture to football, from a university class to a kitchen talk after a drunk night. So for all my last year I tried to clarify what position place occupies across different disciplines and in relation to our daily life, but it became clear that this question would have not revealed a single answer. Place can’t be defined, but it could be approached.

**A place is not simply a thing but also a process; a place not simply “is”, but is continuously “becoming” something else. Then, how can I understand what a place is becoming?**

Ok, let’s imagine that the notion of place is a school building and I need to understand what that could eventually become. Obviously I would enter the building and stop at the reception, asking some questions. I would get some institutional standardised questions and I would proceed inside.



I would then enter a class and see what is happening there. I would listen to one or two hours of lessons, look from the position of the student, then from desk of the teacher and then I would go out and start looking around. I would walk all the corridors sneaking into different classes, looking at the people walking, and asking them some questions; they are very busy to answer. By walking I would eventually encounter the library, read the lines of some volumes that talk about the building, look at some structural blueprints, taking some notes and then go out. At a certain point I would decide also to go on the rooftop and realise that the school building is



actually surrounded by a series of other buildings and a series of lines traced by people walking around. I would go out and stop some of them inquiring about my mysterious school building, understanding that the definition of that depends also on what is said outside of its walls. A bit tired after this day-long-search, I would go back inside again, find a bench in the courtyard and rest. The dusk is coming and the building is about to get cleaned before closing. I still have a lot of unspoken questions and I would love to share them with somebody who is able to understand my quest. In that exact moment a little door opens up on the opposite side of the dark courtyard and a guy invites me to come with a gesture. I walk a series of steps guiding me to the basement of the building itself. We arrive in a room with few other people and a nice meal on the table.

Maybe I found out what this place could eventually become.

# PHYSICAL SESSIONS

## UNOFFICIAL SESSION

5th February 2020

### PRESENT:

Michel Barchini  
Jack Bardwell  
Mary Farwy  
Hattie Wade  
Annemarie Wadlow

## OFFICIAL PILOT SESSION 1

11th March 2020

### PRESENT:

Jack Bardwell  
Alessandro Celli  
Biba Cole  
Walter Costa  
Elana Genesio  
Marica Kolcheva  
Sebastian Koukkides  
Annemarie Wadlow  
Daan Westerheid

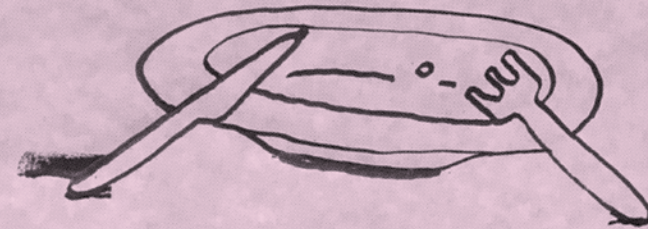
## PHYSICAL SESSIONS

The physical sessions took place in the evening in the small basement behind the Type Media department. I would prepare a meal and with the help of the participants set up the space bringing down tables, chairs, lights, a rug, a table cloth, plates and cutlery. Participants had to bring their own drink. Food was an important part of the sessions. The act of care that is synonymous with eating together is an effective shortcut to the atmosphere we aimed to create. It also meant the sessions started with an act of sharing which transfers later to the discussion of each other's projects. The sessions were structure-light, each participant was asked to bring a question about their work to pose to the group that could be in combination with showing some work or just on its own. The question device was a useful one as it proved quite difficult to formulate a direct question on something you might need help with and it meant the starting point could be either something quite philosophical or very practical but it started with a recognition of a need.



## Group Therapy

## Dinners



Over the past few months a group of graduating masters students and one impostor masquerading as a student have been gathering in the basement to meet, eat dinner and help each other develop their graduation projects.

You are invited to join the next dinner that will take place on the 11/03/2020. It is not a crit or a

presentation, you do not have to prepare anything beyond what you are already creating, which you can show in any form in combination with a question for the group.

The dinners are a place of refuge for your ideas and issues around your graduation project. A place where we can navigate through projects from multiple perspectives.

### Menu

Swiss Chard & Kale Pix  
Ginger glazed carrots  
Kisir Salad  
BYOB

### Location

Bleijenburg Building  
Basement (BA K01).

Enter through the  
courtyard behind Type  
Media masters.

### RSVP

To keep the sessions informal  
and focused we are starting  
with just two people per  
masters programme.

To save a seat at the table please  
email: [jack@jackbardwell.com](mailto:jack@jackbardwell.com)

Hope to see  
you there.  
Jack.



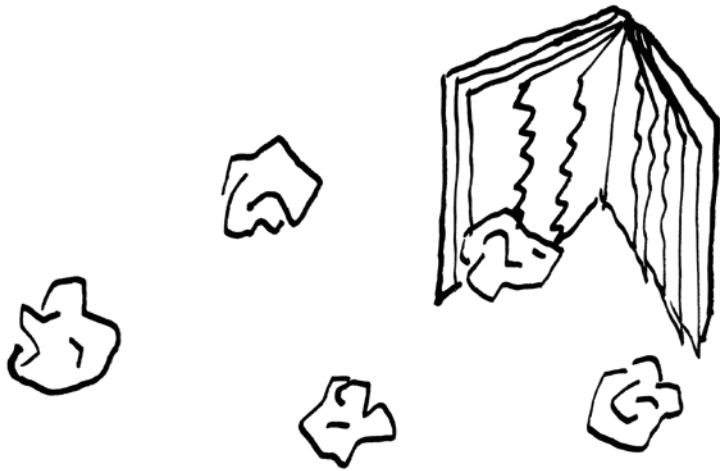


After the first unofficial session two things were decided. Firstly that if it was over five in the group that only five would present. This was because even with me keeping time each session went on for three hours and it did not give enough time to go deep enough into projects. The second was that the invitations for the next sessions would be more formal in an attempt to open up the range of participants. To keep it personal and intimate, handwritten RISO copied invitations in envelopes were distributed on tables in different departments complete with a menu of the food that would be served.

In the second session (the first official pilot) it was the beginning of the lockdown in Italy, which meant many of the questions revolved around the practicalities of navigating this for the participants whose projects were to be based there. I kept tabs on timings and kept the conversation moving from one participant to the next. Already with only two sessions under our belt there was a lively discussion on each other's projects and a variety of references being thrown around. It arose quite quickly that there were many different definitions of terms that were being used across disciplines. Particularly the use of research which to some was a means to an end and to others the end in itself.

SHARING  
RESEARCH  
FULL CIRCLE (COMING)

ANNEMARIE WADLOW  
MA Artistic Research



Since starting a master's program in artistic research it's unavoidable that I began to pay closer attention to the nuanced and individual approaches artists, designers and makers take towards their research. I once assumed that there was just one type of research practice, one similar to the type of research I do; where I spend the majority of a project investigating stories, histories, theories, and facts that I connect together to form the concept for a project, for which I finally communicate my findings in a creative medium. I believed also that research is a practice, rather than a tool or a process. Since conversations about research became louder around me and predictably became a common topic among teachers and classmates, I loosened my grip of what I thought I knew a research practice within art to be. I realised, of course, this differs for every practitioner.

After three semesters at the academy, this conversation reinforced its importance in the setting of independently organised inter-master crits, called *Group Therapy*. Initiated to connect students of the master's programs, and create conversations about artistic practice away from ears and agendas of the academy, these sessions quickly became a neutral space to share and gain insight from research practices and research methods that differed from our own. The first meeting we gathered in a low ceilinged basement; four of us sat round a cosy table full of food, in turn discussing our individual projects and presenting a casual question to discuss with the group. As I was explaining my own thesis project to the others, I was asked how I was going to carry out my research and put it into practice. Slightly confused at the question, considering the thesis was almost complete – the research was already done and I didn't yet know if there was need to put it 'into practice' – I realised we all had very different ideas of what the act of research meant, and divergent methods of utilising research into our projects. Voicing my thought, our conversation turned towards sharing our differing understandings of research.

**For some the research was physical, out in the world, reliant on focus groups; for some it was material-based, their research leading them down an intuitive yet deliberate path of tactile exploration. Yet we all used the term 'research' as though everyone automatically knew what we meant.**

For me, beyond any specific advice about my individual project, this became the most interesting and useful part of the group meetings, and I would argue that this conversation brings *Group Therapy* full circle – the sessions become a

research in themselves. In the master programs when we are honing our ways of working individually, and are aiming to leave higher education with a solid and established base to merge ourselves into the professional art world, it is not the moment to lose contact with other artistic disciplines. It is clear to me how important it is for artists, designers and makers to come together and gain insight from each other as a perspective they are not used to hearing. After all, we have sprung from varying disciplines, have been taught in a multitude of ways throughout many institutions in different countries and cultures. To come together at the soft spongy malleable phases of our projects provides a non judgmental setting for real improvements, and the chance to find someone who can offer something truly different from what you already know.

Inter-master critiques offer us so much more understanding about the industry in general, about our neighbours, peers and future collaborators; this is an understanding that will benefit us all when working on external projects, collaborating with distinct skills and unique artistic backgrounds. The beauty of collaborative thinking and sharing is through gaining insight or alternative perspective in the way you work. To implement this structure inside the academy through *Group Therapy* means to stumble across an idea, tool or tip that might otherwise pass you by in the hallway, a voice never given the opportunity to share their words and their unique approach to research.

# ONLINE SESSIONS

## SESSION 2 8th April 2020

### PRESENT:

Jack Bardwell  
Alexander Cabeza Trigg  
Walter Costa  
Elana Genesisio  
Guglielmo Giomi  
Hattie Wade

## SESSION 4 28th April 2020

### PRESENT:

Jack Bardwell  
Elana Genesisio  
Guglielmo Giomi

## SESSION 6 11th May 2020

### PRESENT:

Jack Bardwell  
Guglielmo Giomi

## SESSION 3 24th April 2020

### PRESENT:

Jack Bardwell  
Alexander Cabeza Trigg  
Biba Cole

## SESSION 5 4th May 2020

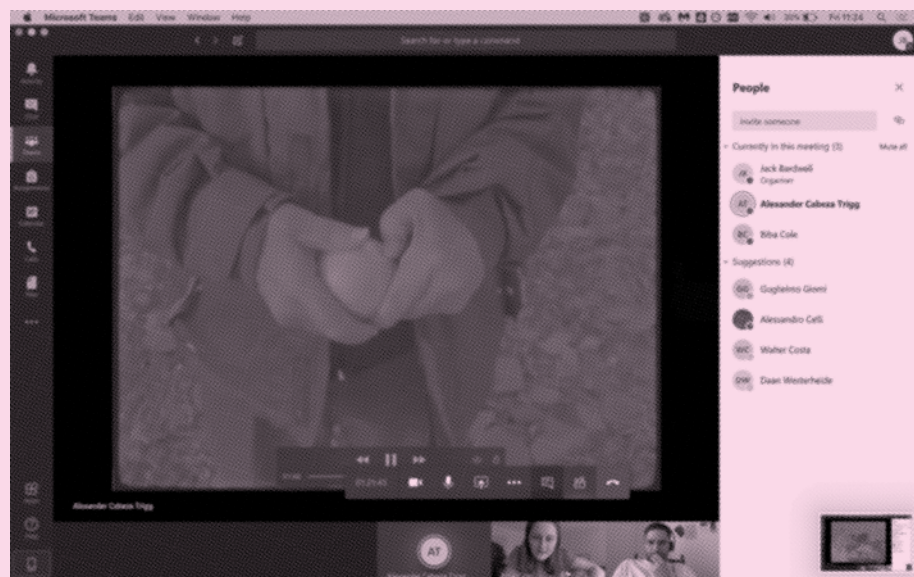
### PRESENT:

Jack Bardwell  
Mary Farwy  
Céline Hurka

## SESSION 7 29th May 2020

### PRESENT:

Jack Bardwell  
Alexander Cabeza Trigg  
Biba Cole



Due to the coronavirus (COVID-19) outbreak on 12th March 2020 the KABK building was no longer available to run the sessions. Before the KABK was shut down we managed to conduct two sessions in the school building. I was apprehensive about attempting to translate this into a digital experience instead of completing the second session once the building could be occupied again. I spoke briefly with Hans Venhuizen who encouraged me to find an alternative solution online.

Miriam Bestebreurtje (Former Deputy Director of Education) set me up on *Microsoft Teams* and on the 8th April 2020 I arranged a meeting with six members of the group to discuss how everyone was feeling and what would be a useful format for the sessions moving forward. It was agreed that continuing it in some form was important as now more than ever there was a need to support one another and to have a platform to communicate across the different courses on a student level. So instead of doing one physical

session to complete the pilot, I opted to do as many digital sessions as needed until the end of the academic year. Even though only two sessions had taken place there was already an energy and ambition from the participants to try and carry on this support digitally.

### A DIGITAL APPROACH

Six people on one call was not productive for feedback sessions. Instead I organised discussions with groups of three or less. Based on the previous discussions I paired up students from different courses that had parallels in their work. We met using *Microsoft Teams* on an irregular fortnightly basis, informally whenever somebody needed it. The students were under a lot of added pressure and so my approach was to try not to add to this and instead develop *Group Therapy* as a place that you can come when in need.

### A NOTE ON COMMUNITY ORGANISING IN TIMES OF CRISIS

During the lockdown students were spread across many different countries. It was a difficult time for many and particularly trying time to try and complete a master's degree. It revealed to me the importance of establishing such support networks. The meetings that we experimented with conducting in the mornings as online breakfasts helped to give some structure to these days of isolation.

During the pandemic many students felt they were not being aptly involved or consulted in the decision making on how their education would continue. As *Group Therapy* began to be a cross-disciplinary network the email thread that was shared for the organisation of the sessions was soon commandeered to share information about how different departments across the academy were dealing with the situation. This network helped to form an open letter in collaboration with different academies across the Netherlands to demand more transparency and involvement in the processes.



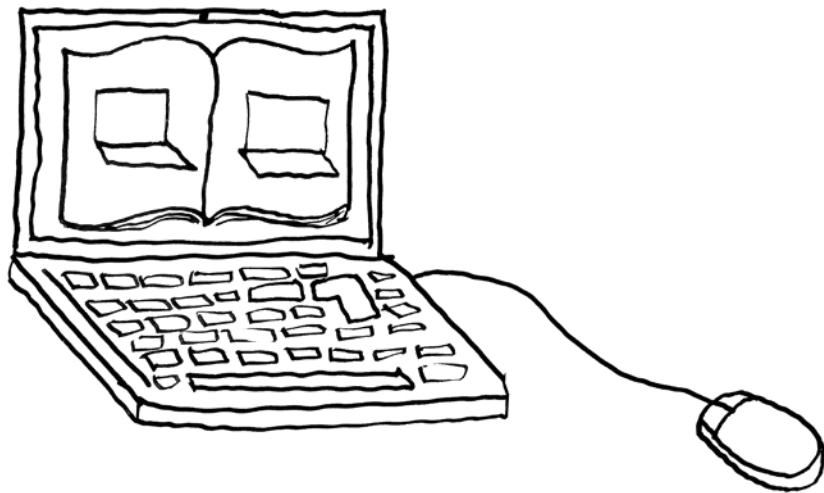


# TWO ENCOUNTERS ENCOUNTERS TWO

CÉLINE HURKA  
MA Type Media

On a windy day in June, shortly before handing in our final projects, my friend Renan Rosatti and I went to the beach. We met in *Type Media*, a small master's program dedicated to typeface design. During the previous three months of self isolation we had barely talked to each other and I had only previewed his typeface on screen during online presentations. Searching for a moment of normality we met to give feedback with markers on the printed proofs.

Now that I saw his work on paper the letters looked completely different than on screen. The rhythm was more even and the details more intricate. It almost felt like another typeface. It fascinates me that he put so much attention into drawing precise details and perfect curves, and I had always perceived them differently due to the medium they were displayed on. This made me wonder which version was the real typeface: The one on my screen, or the one I saw that day printed on paper, or the file he worked on?



With an artwork, photograph or book the definition of the original and reproduction is much clearer. A reproduction is a processed version of the original; made to be distributed to a larger audience. In the mean time the visual material qualities such as size, colour, detail, or even technique change. German philosopher Walter Benjamin (1892 – 1940) states that an original artwork has an aura (a specific place in space and time), and to be more valuable, more real than even the most accurate reproduction.<sup>1</sup>

**With typefaces, the distinction between original and reproduction seems unnecessary. They are tools, and therefore different from artworks. In a way, letters are inevitably being drawn to be used and reproduced by others.**

As Canadian philosopher Marshall McLuhan (1911–1980) addressed already in the 1960s (before the appearance of digital type), “Printing [...] provided the first uniformly repeatable “commodity” the first assembly line – mass production.”<sup>2</sup>

However, as a designer I believe it is important to realise that the medium affects the shapes and therefore can potentially influence the reading experience. It is impossible to foresee every possible condition that might alter the appearance of a typeface. For me this unpredictability is very freeing. It seems absurd that there are very accurate solutions to enhance legibility when we do not always have complete control over the usage. In the context of our online semester, optimising the work for print seemed to lose importance. It became much more relevant to transmit the concept in digital form.



Studying remotely online often made me nostalgic. I missed walking through art school. I missed seeing the physical work others had produced. I missed being able to touch it, walk around it and have a discussion about it. In May I took part of a *Group Therapy* sessions. I was invited, along with Mary Farwy to exchange and discuss our work on *Microsoft Teams*. We had never met before, even though her master program, *INSIDE*, is located directly next to mine. Her work in progress was a short video that I watched on my laptop in my room. The uncertainty of how her work would look in an actual space forced me to imagine it. She described it in her words and I envisioned it probably very differently from her. Consequentially, the feedback I gave her was based more on my idea, my impression of her work, and not the actual physical work. No doubt, I would have said something else if I could have visited her in the studio. She probably understood my ideas very differently too. At first, it seemed like some things got lost in the dialogue. After a while, I noticed that these abstract gaps actually provide me with ideas for my own practice. It seems that similarly to type design, changing the medium might lead to different conversations, which can provide room for imagination, and inevitably alter the shape and meaning of the work.

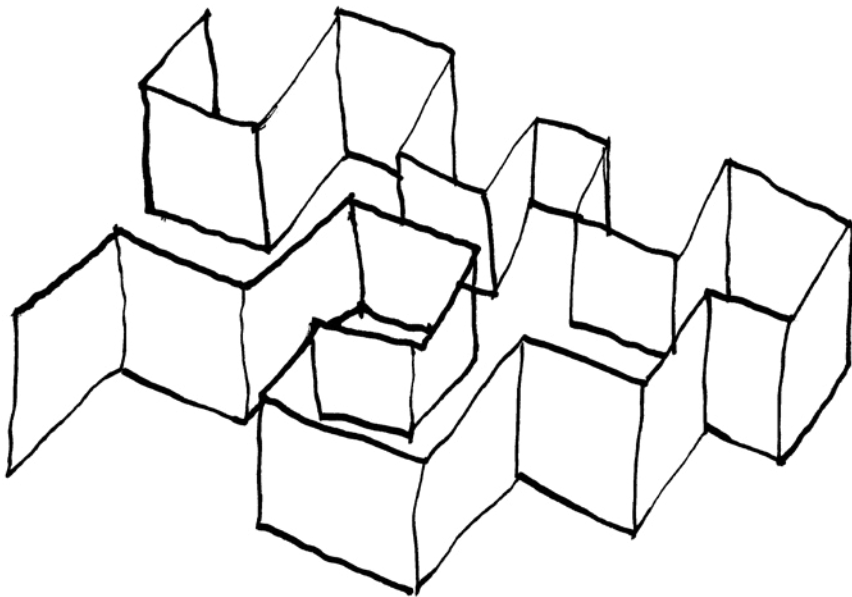
1. Benjamin, Walter, *Das Kunstwerk im Zeit alter seiner technischen Reproduzierbarkeit*, Suhrkaamp Verlag, 1966. p.60
2. McLuhan, Marshall, *The Medium is the Massage*, Bantam Books, 1967. p.50

# COUNTER- ACTING

# MARKET LOGIC

HATTIE WADE  
MA Non-Linear Narrative

Coming from the Master's *Non-Linear Narrative*, we are physically quite removed from the other master's departments, most of the time meeting only *Graphic Design* students, and therefore inadvertently receiving the most influence from them also. The friends I had made on the other Master's programmes I had met on the first induction day, but that is where the intermingling had ended. It is these spaces and events that are held that don't necessarily propel the main goals or outcomes of the institution, but are moments that can create meaningful and lasting interactions. When Jack suggested the idea of *Group Therapy* as a cross master's exchange, I was excited at the idea of creating a place and time for this interaction and feel it deserves presence from the academy, for reasons I will explain below.



The research I do, and therefore the work I aim to create, borders in-between different defined areas of research, therefore it would follow to gain insight into how an organised cross-disciplinary group could benefit those involved. I spent the last year at KABK researching and trying to understand corporate legislation and thinking. Here, I would like to contemplate how this intercepts with the institution, and how *Group Therapy* can counteract this structure as a form of decompartmentalisation.

The corporate ideology is that of capitalism, and logic that of the 'market', meaning mathematical and numerical. The institution adopts this logic in that it understands what it can quantify, for the educational institution this emerges as points and marking criteria. The institution quantifies things because it needs to fit into the capitalist market; as students we are quantified in our skills that become demonstrable for market use. Within this binary, there is little room for doubt nor uncertified opinions. Not only physically are we defined a space which affects our respective experiences – and perceived possibilities – we are also categorically removed from one another, linguistically and bureaucratically as we are contained in different courses in this way.

**With the institution inevitably comes bureaucracy, that is unavoidable, and with bureaucracy, begins the binary acknowledgment of form filling; tick or no tick.**

When this binary structure underpins the institution, it cannot help but feed out into the running of it, and occasionally it is possible that creative risks are less likely to be taken.

I think *Group Therapy* fits perfectly into the current format of the institution without threatening to break apart its values. Taking the positives from this, when we accept the overriding presence and power the institution holds, whilst not rejecting the helpfulness of structure, there is the ability (financially, physically, temporally) to create space in which the structures of the institution can be paused to allow creativity to flourish. By using the institution's power not only to create – but to maintain – these areas of osmosis and positive corruption, we can start it as a journey towards the conditions from which something new can emerge as well as creating a continual space. This creates an equalising place for those who are curious, yet more shy, to have the ability to find one another and experience different perspectives.

## CONCLUSION

As I write this closing paragraph Europe seems to be about to go into a second lockdown. I had hopes that by now the ability to meet physically in the school building again would be commonplace and that this project could go on as it started, inviting new graduating students to meet every two weeks with food and discuss each other's projects. However it seems that the only certainty is uncertainty and that it should continue being flexible in its form.

I do believe that as we enter another academic year of constantly changing parameters, support groups of this nature within educational spaces begin to show their true value. When numbers are limited or worse schools are closed completely, chance encounters that are so important in cross-discipline and peer-to-peer exchange are drastically reduced if not eliminated. In my eyes nothing can replace these physical encounters but what the transition to a digital format showed us and I think what the articles from the participants reflect is the need for a sense of togetherness – the idea that others are going through the same as you both on a personal and educational level.

## CONCLUSION

Moving forward I can see the project continuing to develop in this manner. Beginning with invitations to the students now in their graduation year along with this booklet and begin to form this generation's *Group Therapy*. In this way this booklet acts as an archive of the project's progress, so that it can be built on again. Whatever the current restrictions on social gatherings are will dictate how many can meet and perhaps how we meet. I would suggest that we meet physically when possible and if not online but in the spirit of *Group Therapy* this would be developed with the new participants.

## COLOPHON

### GROUP OF 2020

Michael Barchnini (MA Interior Architecture)  
Alexander Cabeza Trigg (MA Photography and Society)  
Alessandro Celli (MA Industrial Design)  
Biba Cole (MA Artistic Research)  
Walter Costa (MA Photography and Society)  
Mary Farwy (MA Interior Architecture)  
Elena Genesio (MA Industrial Design)  
Guglielmo Giomi (MA Photography and Society)  
Céline Hurka (MA Type Media)  
Marica Kolcheva (MA Photography and Society)  
Sebastian Koukkides (MA Interior Architecture)  
Hattie Wade (MA Non-Linear Narrative)  
Annemarie Wadlow (MA Artistic Research)  
Daan Westerheid (MA Art Science)

### INITIATED BY

Jack Bardwell

### ARTICLES WRITTEN BY

Mary Farwy  
Guglielmo Giomi  
Céline Hurka  
Hattie Wade  
Annemarie Wadlow

### GRAPHIC DESIGN

Kirsten Spruit

### PRINTING

Printerpro Rotterdam

### TYPEFACE

Lora

### SUPPORTED BY

Royal Academy of Art The Hague

*Group Therapy* is an inter-master's project support group that began to form at the *Royal Academy of Art*, The Hague in November 2019.

It is an attempt to create a space to experiment with learning methods and form connections between the students from the different master's courses at the academy. Ultimately it aims to be a format that can establish itself amongst the current courses and be passed down from one generation to the next.