



PEA
Pedagogy Ecology and the Arts
2026

praxis

BOOK OF ABSTRACTS

Edited by Sabina Langer & Nazario Zambaldi





PEA Pedagogy Ecology and the Arts conference 'praxis'

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Editorial Team: Sabina Langer, Nazario Zambaldi

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TABLE OF CONTENTS

4	Programme
14	Framing PEA praxis
19	Keynote speeches
28	Thematic Focuses
36	Exhibition and Concert
40	Panel A
47	Panel B
56	Panel C
63	Panel D
70	Panel E
79	Panel F
90	Panel G
101	Panel H
112	Panel I
121	Workshops
130	Reframing Praxis. A Synthesis
132	The Authors



PROGRAMME 'praxis'

THURSDAY, 10 SEPTEMBER 2026

WELCOME DESK 13:30-14:30

Academy of Italian-German Studies, Innerhofer Street 1

Coffee and Registration

GREETINGS & INTRODUCTION 14:30

Institutional Greetings

Sabina Langer & Nazario Zambaldi. *Framing PEA conference*

KEYNOTE SPEAKER 15:00-16:00

Marijana Grandits (Master in Applied Human Rights). *Human Rights and Arts in Praxis: Creative Practices for Dignity, Agency and Social Transformation*



PARALLEL SESSIONS 16:30–18.30

PANEL A (in English)

Academy of Italian-German Studies, Innerhofer Street 1

Chair: Angelika Wiehl

- **Mita Drius** (Free University of Bozen-Bolzano) & **Luana Silveri** (University of Groningen). *From Theory to Praxis: Building Together a Bird-inspired Pedagogy of Sustainability. The Experience of the CREA+BIRD Project*
- **Wilfried Swoboda** (University College of Teacher Education Vienna). *Mapping the In-Between: Ecologies of Participation in Inclusive STEAM Learning*
- **Davide Palma** (University of Siena). *Radicality as a Practice of Situated Learning in Extinction Rebellion Italy: The 7-Day Primavera Democrazia Actions*

PANEL B (in Italian)

Centre for Culture, Cavour Street 1

Chair: Lavinia Bianchi

- **Alessandro D'Antone** (University of Modena & Reggio Emilia). *Pedagogical Supervision as Praxis: Plural Lines for Critical Reflection in Educational Work*
- **Aurora Bulgarelli** (Link Campus University). *Word, Discursive Power, and Marginality: Resistance Through Non-Formal Educational Practices in Roma Communities*
- **Stefano Codeluppi & Luca Censi** (Papa Giovanni XXIII Cooperative, Reggio Emilia). *Pedagogy of Proximity as Epistemic Praxis: Constructing Situated Knowledge on Marginality through Research, Community, and Creative Practices*
- **Donatella Barp, Mauro Bellei, Elisabetta Ferretti & Giovanna Fontana** (ITIS L. da Vinci, Carpi-MO). *Teaching Outside the Box: Erasmus+ KA2, a Case Study for Meaningful Learning*



PANEL C (in Italian)

Centre for Culture, Cavour Street 1

Chair: Sabina Langer

- **Fernando Battista** (Università Link Campus di Roma). *Pedagogy of the Border as Ecological Praxis: Arts, Embodiment and Intercultural Communities*
- **Mattea Caccamo** (Socialis Mantova). *Situated Educational Praxis between logics of care and justice in child welfare*
- **Maria Lorusso** (University of Bari). *Beyond Amplification: Digital Environments, Situated Praxis, and the Intersubjective Production of Knowledge*

GUIDED TOUR OF THE EXHIBITION (in English) 18:30

90 Years Of Silence. Reconstructing, Returning, Reactivating a Sound Archive of the Horn of Africa

Centre for culture, Cavour Street 1

Guided Tour of the Exhibition with Gianpaolo Chiriaco (University of Innsbruck)

LIGHT BUFFET ON THE TERRACE 19:30

Academy of Italian-German Studies, Innerhofer Street 1

CONCERT 20:30

Academy of Italian-German Studies, Innerhofer Street 1

Roberto Paci Dalò (Giardini Pensili, University of San Marino). *1915 The Armenian Files*



FRIDAY, 11 SEPTEMBER 2026

KEYNOTE SPEAKER 9:00–10:00

Academy of Italian-German Studies, Innerhofer Street 1

Thomas Emmenegger (psychiatrist, President of Olinda, Milan). *Today, More Than Ever, We Need Open Institutions!*

Coffee Break

Academy of Italian-German Studies, Innerhofer Street 1

FOCUS “MIND” (in Italian) 10:00–12:00

Academy of Italian-German Studies, Innerhofer Street 1

A space for shared inquiry, dialogue, exchange, and the development of practices across different fields of knowledge and experience

Mental Health as Praxis: Care, Community, Resistance and Transformation

Convener: Nazario Zambaldi

Invited speakers: **Thomas Emmenegger** (Olinda Milan); **Antonio Luchetti** (Psychiatric Service, Merano Health District); **Alice Longhino & Raffaele Virgadola** (Order of Psychologists of the Province of Bolzano); **Alessandro Penta** (Olinda and Asnada, Milan, Albe, Ravenna); **Luigi Giannuzzi & Mauro Milanaccio** (Società Trentino Altoatesina di Psicoanalisi STAP)



PARALLEL SESSIONS 10:30–12:00

PANEL D (in German)

Centre for Culture, Cavour Street 1

Chair: Karla Louisa Stolle

- **Magdalena Denk & Sonja Wodnek** (Private University College of Teacher Education of Christian Churches Austria, Vienna). *Shared Decision Making as Praxis: Shaping Micro-Interactions in Classroom Talk with Children*
- **Angelika Wiehl** (Alanus University of Arts and Social Sciences – Institute for Waldorf Education, Inclusion and Interculturalism). *Wonder or Phenomenology as a ‘Curious Practice’ in Education*
- **Petra Wlasak** (independent researcher). *Multilingualism and Citizen Science as Praxis: Exploring Resources and Barriers in a New Urban Neighborhood*

PANEL E (in English)

Centre for Culture, Cavour Street 1

Chair: Brigitta Pia Alioto

- **Simone Baumann** (Pädagogische Hochschule Tirol, Innsbruck). *Wise as Serpents, Innocent as Doves: Meta-Reflexive Integral Prudence for Educational Praxis*
- **Andrea Mariuzzo** (University of Modena and Reggio Emilia). *Praxis of Assessment in Italian Democratic Educational Tradition from Guido Calogero to Aldo Visalberghi*
- **Gabriela Pinto** (University of Modena and Reggio Emilia). *An “Ecological Culture of Relationships”: Family-professional Relationships in Reggio Emilia and their Resonance in Portuguese ECEC Services*

KEYNOTE SPEAKER 12:15–13:15

Academy of Italian-German Studies, Innerhofer Street 1

Michele Nicoletti (University of Trento). *Rethinking ‘Praxis’ and Its Philosophical Traditions in the Age of Self-Dispossession*



CONVIVIAL LUNCH & “CHATTING” 13.15

In the garden, Academy of Italian-German Studies, Innerhofer Street 1

FOCUS “ART” (in Italian) 15:00–17:30

A space for shared inquiry, dialogue, exchange, and the development of practices across different fields of knowledge and experience

Academy of Italian-German Studies, Innerhofer Street 1

Artistic Practice as Praxis: From Ideas to Forms, Spaces and Communities

Convener: Nazario Zambaldi

Invited speakers: **Roberto Farneti** (Free University of Bolzano Bozen); **Sandro Sproccati** (Accademia di Belle Arti di Bologna e di Venezia); **Carla Cardinaletti** (artist, Free University of Bolzano Bozen); **Roberto Paci Dalò** (Università di San Marino, Giardini Pensili, Usmaradio); **Hannes Götsch** (Basis Vinschgau Venosta); **Daniele Bordoni** (artist, teacher); **Hannes Egger** (artist, LanaLive, Meran); **Barbara Gamper** (artist, art, ecology and politicised somatics).

PARALLEL SESSIONS 15:00–17:30

PANEL F (in Italian)

Centre for Culture, Cavour Street 1

Chair: Alessandro D’Antone

- **Lavinia Bianchi, Marco Catarci & Veronica Riccardi** (Università Roma Tre) *Education, Consciousness-raising and Decoloniality: Educational Practices for Social Transformation in the Work of Freire and Boal*
- **Davide Romandini** (pedagogue). *Grief Education as Educational Praxis: Between Vulnerability, Transformation, and Meaning-Making*
- **Anna Cozzi** (Roma TorVergata University). *Praxis and Count*
- **Sara Meggiolaro** (museum educator and independent researcher) & **Maria Cristina Fortunati** (teacher). *Transformative Aesthetic Praxis and Systemic Alliances: a Neuroaesthetic Museum Intervention for Adolescent Well-being*
- **Martina Tirelli** (special education teacher). *Food Connects: From Educational Observation to Digital Praxis for Wellbeing and Sustainable Food Practices*



PANEL G (in Italian)

Academy of Italian-German Studies, Innerhofer Street 1

Chair: Antonina Eugenia Ferruzza Marchetta

- **Isabella Pescarmona & Giulia Gozzelino** (University of Turin). *Plural Narratives and New Cartographies of Knowledge: Art as a Process of Speaking Out*
- **Roberta Di Marco** (Telematic University “Leonardo da Vinci”). *Educational Practice and Children’s Literature: Pedagogical Perspectives from Raffaele Laporta*
- **Rosamaria Nicassio & Rosa Gallelli** (Università degli Studi di Bari Aldo Moro). *Phenomenology of Bodies on Stage: The Digital Theatre – Laboratory as a Pedagogical Proposal in the Age of Technics*
- **Susanna Stagnini** (University of Modena and Reggio Emilia and Fondazione Reggio Children-Centro Loris Malaguzzi). *The Epistemology of Taste as Educational Praxis: Embodied Cognition and Aesthetic Experience in Reggio Emilia*
- **Francesca Audino** (Università degli Studi di Roma “Sapienza”). *Poetics of Space. Art, Participation and the Construction of Spaces of Possibility with Unaccompanied Migrant Minors*

PANEL H (in English)

Centre for Culture, Cavour Street 1

Chair: Sonja Wodnek

- **Karla Louisa Stolle** (mdw – University of Music and Performing Arts Vienna). *Tuning for Resonance: The Praxis of Sensitivity and Reflection in Designing a 31-Country Questionnaire Study in Music Education*
- **Maria Livia Alga** (Università di Verona) & **Meghna Bhardwaj** (Casa di Ramia, centro interculturale delle donne del Comune di Verona). *Chaotic Praxis: Practicing the Arts in an Intercultural Women’s Center*
- **Rolf Laven, Elena Revyakina** (University College of Teacher Education Vienna), **Theresa Hauser** (Stadtteilschule 6, STS 6 Wien) & **Gernot Deutschmann** (artist). *ART-ECO: Weaving Ecological Awareness Through Arts-Based Educational Praxis*



- **Elisabetta Biffi** (University of Milano-Bicocca). *The Ephemeral Practice in Education: Artistic Languages for Pedagogical Documentation*
- **Marc Herbst** (Free University of Bozen-Bolzano). *We All Know Something. Embodied Knowledge as a Core Aspect of Performance*

KEYNOTE SPEAKER 18:00-19:00

Centre for Culture, Cavour Street 1

Samah Jabr (psychiatrist, Ministry of Health of Palestine, George Washington University). *Therapy and the Uncontainable Pain of Palestine*

SOCIAL DINNER 20:00

Forsterbräu Meran-o. C.so della Libertà, 90

Free choice from the menu; dinner at participants' own expense.



SATURDAY, 12 SEPTEMBER 2026

FOCUS “AUTHOETNOGRAFY & SUPERVISION” (in Italian) 9:00–11:00

A space for shared inquiry, dialogue, exchange, and the development of practices across different fields of knowledge and experience

Academy of Italian-German Studies, Innerhofer Street 1

The Personal Is Political. Critical Autoethnography and Pedagogical Supervision as Transformative Practices in the Third Sector

Conveners: Lavinia Bianchi & Alessandro D’Antone

PARALLEL SESSIONS

PANEL I (in English) 9:00–11:00

Centre for Culture, Cavour Street 1

Chair: Karla Louisa Stolle

- **Brigitta Pia Alioto & Alessandra Cecilia Jacomuzzi** (Ca’ Foscari University of Venice). *The Museum of Error as Pedagogical-Artistic Praxis: Failure, Feedback and Reflection in University Learning Contexts*
- **Francesco Ciociola** (University of Siegen), **Vincenza Albano** (University of Bari), **Stefania Massaro** (University of Bari) & **Stefanie Roos** (University of Siegen). *From Theory to Praxis: Towards a Model of Translational Pedagogical Design*
- **Valerio Ferrero** (University of Turin). *Equity at School: Organisational Praxis and Social Justice in the Italian Education System.*
- **Maria Antonietta Maggio** (Università di Parma). *Designing the “Piano Educativo Individualizzato”. Building Professional Skills in the Specialization Course for Support Teachers at the University of Parma*

WORKSHOP A (in English/Italian) 9:00–10:00

Centre for Culture, Cavour Street 1

Chair: Adele Zambaldi

Rita Casadei (Università di Bologna). *Well-being as Being Well: Training pathways through TaijiQuan*



WORKSHOP B (in Italian) 9:00–10:00

Centre for Culture, Cavour Street 1

Chair: Sabina Langer

Simonetta Lucchi (teacher). *Artistic Practice as a Tool for Understanding Conflicts and Wars: An Experiential Workshop for Young Generations*

WORKSHOP C (in English) 10:00–11:00

Centre for Culture, Cavour Street 1

Chair: Adele Zambaldi

Miriam Obleitner (Alanus Hochschule für Kunst und Gesellschaft). *From Practice to Praxis: Creative Writing for Educators to facilitate Professional and Personal Development*

WORKSHOP D (in English/Italian) 10:00–11:00

Centre for Culture, Cavour Street 1

Chair: Sabina Langer

Antonina Eugenia Ferruzza Marchetta (University of Palermo). *The Moving Ecosystem: Embodied Praxis and Somatic Dialogue Through Dance Movement Therapy*

COFFE BREAK 10:30–11:30

Academy of Italian-German Studies, Innerhofer Street 1

REFRAMING PRAXIS. A SYNTHESIS 11:30–13:00

Academy of Italian-German Studies, Innerhofer Street 1

CONVIVIAL APERITIF & “LET’S STAY IN TOUCH”



Framing PEA — Pedagogy, Ecology and the Arts. “praxis”

Nazario Zambaldi & Sabina Langer

Now in its fourth edition, the PEA Conference takes another step with *praxis*, in a journey that, over the years, has moved through polis, peace, and power. The question guiding us now is both simple and radical: how does thought become action? And how can action, in turn, become a form of knowledge? In other words, how does thinking become doing?

This question had already emerged, in a different form, in Bolzano several years ago, when Teatro Pratiko — the organisation behind PEA — invited Michelangelo Pistoletto to take part in CRATere “dell’ospitalità”, involving people staying in reception centres for asylum seekers. At the centre of the project was Venere degli stracci, installed in the courtyard of the Faculty of Design and Art of the Free University of Bolzano, together with the idea of *Demopraxia* (Pistoletto, 2017), in which art becomes a source of inspiration for the community by replacing the term *kratos* with *praxis*: practice as a shared form of action.

From this ecological and political perspective, embodied education offers a way of bringing mind, body, and environment back into relation. Rudolf Arnheim had already pointed towards this direction in the introduction to *Visual Thinking* (1969), challenging the traditional separation between perception and thought. Before referring to Plato’s “double mind”, Arnheim draws on Tao and the law of the Whole, describing the experience of those who learn through practice:

“The cartwright, carpenter, butcher, archer, swimmer derive their skill not by accumulating facts concerning their art, nor through strenuous training of either muscles or external senses, but by making use of the fundamental kinship which, beneath the apparent distinctions and diversities, unites their Primary Matter with the Primary Matter of the medium through which they operate.”

For Arnheim, although Greek thought progressively separated perception from reason, refining the tools of abstract thought, direct vision remains both the origin and the fulfilment of knowledge. As Aristotle famously put it, “the soul never thinks without an image”.



Within this ecology of knowledge, pedagogy and the transmission of knowledge are understood above all as participatory experiences. Learning means transforming our relationship with ourselves, with others, and with the world.

The same inspiration was present in the recent project in Rome, *Alexander Langer in Dialogue: 30 Years Later, Present*. The project brought together a series of laboratory days in high schools, dedicated to experiential and participatory practices, and a conference at Roma Tre University. The title of the school programme, *To Say Is to Do*, expressed the idea that learning takes place through action and experience, while the phrase “One learns what one is”, which accompanied the university conference, pointed to the deeper relationship between learning, identity, and lived experience.

It is from this horizon that the new thematic focuses introduced at PEA for the first time this year — Art, Mind, Autoethnography & Supervision — emerge. They are not closed thematic sections, but open fields from which participants can draw connections, questions, methods, and perspectives across different practices and forms of knowledge. Ecology and Digital are proposed alongside these as further transversal fields to be developed in the same direction, expanding the possibilities for dialogue, experimentation, and new forms of encounter.

The theme of praxis emerged from the “Thought Residency” involving last year’s keynote speakers: Peter Mayo, Lorenzo Bernini, Rahel Sereke, and Rachele Borghi. Building on Paulo Freire’s understanding of praxis (Freire, 1970), and extending it through an intersectional perspective, bell hooks (1994) deepens the idea of praxis as the inseparability of reflection and transformative action. Her critical pedagogy challenges the traditional separation between knowledge and lived experience, positioning education as a practice of freedom and the development of critical consciousness. Theory, in this perspective, is not an abstract exercise detached from life: it emerges from experience and can become a resource for transformation. bell hooks’ attention to race, class, and gender also makes visible the ways in which knowledge and education are shaped by structures of power, while insisting on the possibility of creating spaces for critical dialogue, agency, and collective transformation.



This understanding of action also resonates with Hannah Arendt's reflection on *vita activa*. In *The Human Condition*, Arendt (1958) places action at the centre of human plurality: action is what takes place between people, through speech and initiative, and what makes it possible for individuals to appear in the shared world.

The keynote contributions of this edition further explore the meaning of praxis through different yet deeply interconnected perspectives. Together, they seek to move beyond — or at least offer alternatives to — an understanding of practice reduced to dematerialisation and the growing dominance of bureaucratic administration: a process that tends to dehumanise and isolate through digitalisation, the erosion of rights, and restrictions on freedom of movement and freedom of expression.

Marijana Grandits brings an applied approach to the relationship between the arts and human rights. Thomas Emmenegger addresses health and mental health, approaching care as a practice of liberation of bodies and relationships. Michele Nicoletti introduces the concept of self-dispossession from a critical perspective. Samah Jabr, speaking from the heart of the trauma of the ongoing genocide in Palestine, brings the question of praxis into its most urgent and painful dimension.

These contributions, however, are not conceived as the centre of the conference, but as impulses and points of departure. The heart of PEA is the participation of those who bring their own research, practices, experiences, questions, and forms of knowledge into the shared space of the conference.

Alongside the four keynote speeches and the thematic focuses, the conference will therefore bring together oral presentations and workshops proposed by researchers, practitioners, artists, educators, and participants from different fields, in the three languages of PEA — English, German, and Italian. These contributions constitute the living core of the conference: moments in which knowledge is not simply presented, but shared, questioned, tested, and transformed through encounter.

The keynote speeches, thematic focuses, exhibition, and concert are conceived as ways of opening and enriching this shared space. They are intended to offer stimuli, perspectives, and experiences that participants can carry back into their own practices and, more broadly, into their personal and professional trajectories. The conference is therefore not understood simply as a place for presenting finished



research, but as a space in which encounters can generate new questions, new directions, and new possibilities.

In this sense, PEA seeks to create conditions in which the conference can have an impact beyond its duration: in the work of participants, in their relationships and practices, in the ways they look at their own trajectories, and in the possibility of developing new collaborations. The contributions and exchanges that emerge from the conference will also become part of a publication, conceived not simply as a record of the event, but as a further space for reflection and connection: a trace of a collective process and a resource for continuing the conversation.

Conviviality is equally central to this process. Shared meals, informal encounters, and moments of exchange are not conceived as secondary to the programme, but as essential spaces for strengthening the PEA community, fostering relationships, and allowing new ideas and collaborations to emerge. Eating, speaking, listening, walking, making, disagreeing, and sharing time are themselves forms of knowledge and ways of producing relationships.

In this sense, the conference itself becomes an enactment of *praxis*: a space where thinking, doing, creating, and being together are continuously intertwined.

Praxis is an attempt to bring together what modern thought has too often separated: mind and body, theory and practice, individual and community, reflection and action, knowledge and experience. It is also a step from the conference towards something more continuous: a community of practice in which people can continue to think, act, experiment, and learn together; where research remains connected to experience, institutions can be questioned and reinvented, and action can generate new thought beyond self-referentiality.

PEA *praxis* is not the end of the journey. It is the practice of keeping the journey open.

The destination is the path.



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- Arnheim, R. (1969). *Visual Thinking*. University of California Press.
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- hooks, b. (1994). *Teaching to Transgress: Education as the Practice of Freedom*. Routledge.
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KEYNOTE SPEECHES

Thursday, 10 September, 15:00-16:00

Academy of Italian-German Studies, Innerhofer Street 1

Marijana Grandits (Master in Applied Human Rights). *Human Rights and Arts in Praxis: Creative Practices for Dignity, Agency and Social Transformation*

Friday, 11 September, 9:00-11:00

Academy of Italian-German Studies, Innerhofer Street 1

Thomas Emmenegger (psychiatrist, President of Olinda, Milan). *Today, More Than Ever, We Need Open Institutions!*

Friday, 11 September, 12:15-13:15

Academy of Italian-German Studies, Innerhofer Street 1

Michele Nicoletti (University of Trento). *Rethinking 'Praxis' and Its Philosophical Traditions in the Age of Self-Dispossession*

Friday, 11 September, 18:00-19:00

Centre for Culture, Cavour Street 1

Samah Jabr (psychiatrist, Ministry of Health of Palestine, George Washington University). *Therapy and the Uncontainable Pain of Palestine*



Human Rights and Arts in Praxis: Creative Practices for Dignity, Agency and Social Transformation

Marijana Grandits, Master in Applied Human Rights

Keywords: Human Rights; Participation; Social Justice; Artistic Freedom; Social Transformation

The relationship between human rights and the arts has become increasingly important within cultural studies, human rights practice, community development, education, and social justice movements. While human rights are commonly understood through legal, political, and institutional frameworks, artistic practices provide alternative ways of expressing experiences of dignity, discrimination, violence, displacement, inequality, identity, and resistance. This article examines the role of arts in human rights praxis, understood as the reciprocal relationship between critical reflection and transformative action. It argues that the arts should not be understood merely as instruments for communicating pre-existing human rights messages. Rather, artistic practices can themselves constitute spaces in which rights are experienced, negotiated, contested, and reimagined.

Drawing on human rights theory, cultural rights scholarship, critical pedagogy, documentary studies, performance studies, participatory arts research, and examples from community theatre, film, performance art, visual arts, photography, music, and digital storytelling, the article explores how arts-based practices can contribute to agency, participation, recognition, solidarity, and social transformation. Particular attention is given to participatory approaches in which people affected by human rights violations become active producers of knowledge and culture rather than passive subjects of representation. The article also examines ethical and political challenges, including instrumentalization, unequal power relations, cultural appropriation, representation, informed consent, artistic freedom,



censorship, digital exposure, artist precarity, and difficulties in measuring artistic impact. It concludes by proposing principles for responsible arts-based human rights practice, including meaningful participation, informed consent, artistic autonomy, contextual sensitivity, equitable resource distribution, long-term partnership, and community accountability.

References

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Today, More Than Ever, We Need Open Institutions!

Thomas Emmenegger (psychiatrist, President of Olinda, Milan)

Keywords: Deinstitutionalization; Mental Health; Freedom; Social Inclusion; Community.

This keynote address on open institutions in mental health policies reflects on the transformative potential of deinstitutionalisation, drawing on the legacy of Franco Basaglia and on the experience of the former Paolo Pini Psychiatric Hospital in Milan, where the work of the social enterprise Olinda has sought to turn the closure of the asylum into an ongoing process of social and cultural transformation.

Today, Olinda is a place marked by numerous contradictions:

- between market rules and our desire—and need—to welcome people regardless of their background;
- between weak public policies and our utopian vision of a collective project;
- between the technical imperatives of having to select and exclude, and our strategy of striving to be a non-judgemental and welcoming place.

Amidst these contradictions, we are constantly searching for a hidden third way that opens up to practices of freedom linked to a physical space, so as to transform it into a place of people and relationships. For us, freedom is a daily exercise. Sartre says that freedom exists only in the act. Foucault would say: ‘il n’y a que de pratiques’.

But amongst these countless contradictions, there is one that stands out above all others – the one that guided us, first in our work to close the mental hospital in Milan and later in the creation of open and welcoming public spaces.

It is not the contradiction between the market and labour, between capital and the working class. The main contradiction is between closed institutions and open



institutions. This is Basaglia's legacy, which marked the history of the dismantling of mental asylums – institutions that were nothing more than an attempt to confine complex problems within a small, closed, oversimplifying box. And for this very reason, a violent one.

Today we are witnessing the resurgence of closed institutions to tackle social problems; one need only look at schools with security measures, detention centres for repatriation, the mental health services with closed doors, and the treatment of psychiatric crises as a matter of public order. This is precisely why the discussion on how to invent and create open institutions is of such great importance.

References

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Rethinking 'Praxis' and its Philosophical Traditions in the Age of Self-dispossession

Michele Nicoletti, Università di Trento

Keywords: Praxis; Liberation; Self-dispossession; Self-belonging

The concept of 'praxis' has a rich philosophical history in Western culture, and its various traditions continue to offer important food for thought today.

In my talk, I will use Plato's famous 'Allegory of the Cave' as a starting point to illustrate an interesting proposal for a praxis of liberation for oneself and others, as well as the difficulties involved. Three important strategies for rethinking praxis emerge from the difficulties and shortcomings of this model: those of Aristotle, Marx (and Gramsci), and Hannah Arendt. Each of these addresses the shortcomings of the Platonic model by highlighting different elements of 'praxis' that I believe are essential today: the relationship between 'praxis' and 'phronēsis', the transformative power of collective 'praxis', and 'praxis' and the 'second birth'.

Building on these three ideas, I will attempt to outline a contemporary praxis that addresses the issue of self-dispossession common to modern societies. In this context, I argue that a significant part of the solution lies in vigorously re-proposing the principle of 'self-belonging', which encompasses the aspiration for dignity to be respected and the recognition of the Self's inherent value and inviolability. This principle could form the basis of an existential perspective on the liberty and relationality of the individual and a vision of society based on respect for basic universal rights, extending from the local to the global level.



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Therapy and the Uncontainable Pain of Palestine

Samah Jabr (psychiatrist, Ministry of Health of Palestine, George Washington University).

Keywords: Palestine; collective trauma; psychotherapy; political violence; therapeutic ethics

I will reflect on the challenges and limits of psychological and therapeutic practice in the face of the ongoing violence and collective suffering experienced by Palestinians. Drawing on my work as a psychiatrist and on my experience of sharing the same social and political reality as my patients, I will examine how conditions of occupation, displacement, loss, insecurity, and the destruction of everyday life challenge conventional assumptions about therapeutic neutrality, professional distance, and the possibility of containing trauma within the clinical encounter.

In contexts of prolonged and systematic violence, psychological suffering cannot be understood separately from its historical, social, and political causes. I will explore the particular position of mental health professionals who are themselves exposed to the same threats and uncertainties as those for whom they care, and question the adequacy of therapeutic models centred primarily on individual symptoms and adaptation. When violence continues to shape everyday life, pain may exceed the frameworks through which trauma is usually named, contained, and treated.

Rather than offering an illusory promise of adjustment to intolerable circumstances, therapeutic practice must engage with the collective dimensions of suffering and acknowledge the realities that continuously



reproduce it. I will therefore we consider the role of listening, recognition, solidarity, and shared humanity in sustaining psychological life under conditions of extreme adversity. Therapy cannot eliminate political violence, but it can create spaces in which suffering is witnessed and named, emotional and moral connections are preserved, and the capacity to think and to imagine alternatives remains possible. In this sense, caring for mental health becomes inseparable from confronting the social and political conditions that shape psychic life and from defending dignity as an essential dimension of psychological survival.



THEMATIC FOCUSES

11 September 2026, 10:00–12:00

MIND (in Italian)

Academy of Italian-German Studies, Innerhofer Street 1

Convenor: Nazario Zambaldi

11 September 2026, 15:00–17:00

ART (in Italian)

Academy of Italian-German Studies, Innerhofer Street 1

Convenor: Nazario Zambaldi

12 September 2026, 9:00–11:00

Autoethnography and Supervision (in Italian)

Academy of Italian-German Studies, Innerhofer Street 1

Convenors: Lavina Bianchi & Alessandro D'Antone



PEA FOCUS

Thematic Focus in Italian

Starting with this edition, and in response to the theme of **PRAXIS**, PEA opens a series of thematic Focus that further develop the vocation that has characterized **PEA – Pedagogy, Ecology and the Arts** since its beginning.

From the editions devoted to **POLIS**, **PEACE**, and **POWER**, PEA has progressively sought to become not only a conference, but a **community of practice**: a space for shared inquiry, dialogue, exchange, and the development of practices across different fields of knowledge and experience.

The Focuses introduced this year – **ART, MIND, AUTOETHNOGRAPHY & SUPERVISION** – extend this vocation by creating spaces in which different disciplines, professional practices, artistic approaches, and forms of situated knowledge can meet and interact. This transversal opening will continue through the Focuses **DIGITAL** and **ECOLOGY**, further expanding the range of perspectives and practices that PEA brings into dialogue.

In this sense, PEA is conceived as an **annual space for reflection, dialogue, confrontation, and poietic development**: a place where knowledge is not only discussed and shared, but also produced through encounters, practices, experiments, and collective processes of making.

The Focuses are therefore not parallel sections simply added to the conference programme. They are spaces of activation within the PEA community, where different forms of knowledge and practice can encounter one another, generate questions, and open possibilities for further research and collaboration.



FOCUS “MIND”

Mental Health as Praxis: Care, Community, Resistance and Transformation

Thematic Focus Convener: Nazario Zambaldi

Invited speakers: **Thomas Emmenegger** (Olinda Milan); **Antonio Luchetti** (Psychiatric Service, Merano Health District); **Alice Longhino & Raffaele Virgadola** (Order of Psychologists of the Province of Bolzano); **Alessandro Penta** (Olinda and Asnada, Milan, Albe, Ravenna); **Luigi Giannuzzi & Mauro Milanaccio** (Società Trentino Altoatesina di Psicoanalisi STAP)

What does it mean to understand mental health as *praxis*? How can practices of care move beyond individual and clinical approaches to engage with the social, political, cultural, and territorial conditions in which suffering and well-being take shape?

The Focus “MIND” brings together psychiatrists, psychologists, psychoanalysts, researchers, and practitioners to explore mental health as a field of care, relationship, community, and social transformation. Starting from the experience of Thomas Emmenegger and Olinda in the transformation of the former Paolo Pini psychiatric hospital in Milan into an open space of social, cultural, and working opportunities, and from Samah Jabr’s work in Palestine, where mental health is inseparable from questions of violence, freedom, justice, and collective resistance, the Focus explores practices that challenge conventional boundaries between treatment, institution, community, and emancipation.

The discussion will also engage with *Che cos’è la salute mentale?*, edited by Mario Colucci, a collective volume bringing together different perspectives and voices. The book revisits the legacy of Basaglia while questioning medicalization, diagnostic inflation, institutional forms of control, stigma, and the reduction of care to protocols and organizational efficiency. Its plurality of perspectives opens a



discussion on how mental health can instead be approached through new practices of care, participation, and social emancipation.

Taken together, these perspectives invite us to consider mental health not simply as a condition to be diagnosed and treated, but as a collective and situated practice: **a praxis of care, participation, resistance, and transformation**. The Focus will connect these reflections with experiences emerging from the territory and with the second edition of **OUT RAUS FUORI**, an event bringing together cultural and social organizations, initiatives, and communities from the local area. Taking place on 10 October, World Mental Health Day, OUT RAUS FUORI will provide a space for encounters, exchange, and shared reflection on mental health, including the presentation of *Che cos'è la salute mentale?*

The “focus” is developed in collaboration with the Psychiatric Service of the Merano Health District, within the South Tyrol Health Authority, with the patronage of the Order of Psychologists of South Tyrol and in collaboration with STAP – Società Trentino-Altoatesina di Psicoanalisi. Following the short presentations by the invited speakers, the FOCUS will develop through a collective discussion. The questions and perspectives emerging from the discussion will then be brought into the concluding plenary session on Saturday, as a stimulus for dialogue with the other thematic areas of the conference and for possible further development in the FrancoAngeli series *Ecologie della formazione* and as a collective article.



FOCUS “ART”

Artistic Practice as Praxis: From Ideas to Forms, Spaces and Communities

Thematic Focus Convener: Nazario Zambaldi

Invited speakers: **Roberto Farneti** (Free University of Bolzano Bozen); **Sandro Sproccati** (Accademia di Belle Arti di Bologna e di Venezia); **Carla Cardinaletti** (artist, Free University of Bolzano Bozen); **Roberto Paci Dalò** (Università di San Marino, Giardini Pensili, Usmaradio); **Hannes Götsch** (Basis Vinschgau Venosta); **Daniele Bordoni** (artist, teacher); **Hannes Egger** (artist, LanaLive, Meran); **Barbara Gamper** (artist, art, ecology and politicised somatics).

What does it mean to understand artistic practice as *praxis*? How does art produce knowledge not only through reflection, but through making, experimenting, staging, and transforming situations? And what happens when an idea crosses the threshold between theory and practice and becomes a concrete artistic act?

The Focus “ART” brings together artists, scholars, researchers, and practitioners to explore artistic practice as a situated and transformative form of knowledge. The discussion starts from the premise that art is not simply an object of interpretation or an illustration of theoretical concepts, but a mode of inquiry and action in which knowledge emerges through practice itself.

The contributions approach this question from different and complementary perspectives, exploring art as a form of knowledge and democratic inquiry, as a space of resistance and imagination, and as a practice capable of creating encounters, temporary communities, and new forms of collective experience. Particular attention will be given to the relationship between thought and action, and to the passage from an idea or concept to its material, spatial, relational, and experiential realization.



Taken together, these perspectives invite us to consider artistic praxis as a movement between thought and action, theory and materialization, individual expression and collective experience. Art becomes a field in which concepts are tested, embodied, transformed, and sometimes challenged through practice. It can produce forms of knowledge, create spaces for encounter, question dominant imaginaries, and open possibilities that are not yet fully articulated at the level of theory.

The Focus will therefore not seek to define a single meaning of artistic praxis, but to explore the tensions and passages through which praxis takes form: **from concept to project, from object to situation, from representation to experience, and from individual practice to collective space.**

Following the short presentations, the Focus will develop through a collective discussion. The main questions and insights emerging from the discussion will then be brought into the concluding plenary session on Saturday, as a stimulus for dialogue with the other thematic areas of the conference. The discussion may also provide a basis for further development within the FrancoAngeli series *Ecologie della formazione* and/or as a collective article.



FOCUS “AUTOETNOGRAPHY” and “SUPERVISION”

The Personal Is Political: Critical Autoethnography and Pedagogical Supervision as Transformative Practices in the Third Sector

Thematic Focus Conveners: *Lavinia Bianchi* (Roma Tre University) & *Alessandro D’Antone* (University of Modena and Reggio Emilia)

This thematic focus explores educational and social work in the third sector as an inherently practical field: not merely a site for applying knowledge, methods, or protocols, but a living space where experience, institutions, bodies, languages, professional cultures, and power relations intersect in the everyday production of educational practice. Starting from the principle that *the personal is political*, the session considers biographical and professional trajectories as privileged entry points for understanding the historical, cultural, organisational, and symbolic conditions in which social work takes shape.

The first focus is critical autoethnography, understood as a pedagogical practice of situated knowledge. Through the interconnected dimensions of *autós*, *étnos*, and *graphḗ*, it links the professional self, cultural worlds, and forms of writing through which experience becomes thinkable, communicable, and open to transformation. Narrating one’s work is therefore not a retreat into personal experience, but a way of making visible and analysable the institutional mandates, service cultures, inequalities, normative expectations, and tensions between care, control, emancipation, and social reproduction that shape professional practice.

The second focus is pedagogical supervision, conceived as an active, cooperative, and group-based second-order practice capable of suspending the immediacy of action and creating a critical space for collective reflection. Cases, diaries, memos,



narratives, documentation, and critical incidents can thus be reconsidered not only in relational or procedural terms, but also as indicators of broader contradictions affecting educational and social services.

The session will adopt a dialogical and workshop-oriented approach, welcoming theoretical reflections, research, professional experiences, methodological tools, writing practices, and supervision processes developed in cooperatives, associations, educational services, community projects, and contexts involving inclusion, mediation, protection, marginality, and social participation.

Particular attention will be given to critical theories of society as tools for questioning privilege, positioning, epistemic hierarchies, and professional responsibility. The aim is to understand *praxis* as reflective, situated, and transformative: a space in which personal narratives open onto shared responsibility, reflexivity becomes structural analysis, and pedagogical supervision supports the collective imagination of more just, conscious, and viable forms of educational and social action.

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10 September

GUIDED TOUR OF THE EXHIBITION 18:30
(in English)

Centre for culture, Cavour Street 1

**90 Years Of Silence. Reconstructing, Returning, Reactivating a Sound
Archive of the Horn of Africa**

With Gianpaolo Chiriak (University of Innsbruck)

CONCERT 20:30

Academy of Italian-German Studies, Innerhofer Street 1

Roberto Paci Dalò (Giardini Pensili, University of San Marino). 1915 *The
Armenian Files*



90 YEARS OF SILENCE. Reconstructing, Returning, and Reactivating a Sound Archive of the Horn of Africa

Gianpaolo Chiriaco, University of Innsbruck

Valentina Fusari, University of Turin

Keywords: Restored Archives; Music; Colonialism; Restitution; Dignity

“Ninety Years of Silence” tells the story of a dispersed collection—of a sound heritage recomposed through collective research, curation, and digitization—transforming fragmented memories into a shared experience.

During the Italian occupation of Ethiopia (1936–1941), on the eve of World War II, more than three hundred recordings of traditional music were made in Addis Ababa, capturing a remarkable range of musical forms and instrumentation. This was an ambitious undertaking for its time, produced under military supervision.

The recordings were intended for commercial release, but the project was halted by the outbreak of war. A handful of promotional copies survived in mixed circumstances: some entered private collections, others resurfaced in antique shops, and many were abandoned in dusty rooms. No institution preserved the collection as a whole; only scattered materials—recently identified—remained.

Through collective research and recovery, approximately 80% of the original repertoire has been reconstructed. The pieces have been traced, digitized, and cataloged, then returned as a digital collection to the Ethiopian Archive and Library Service, Ethiopia’s national archive. This shared, multi-stage process fills a historical gap. It also included transcription and translation of texts and, for selected items, sound restoration.

Returning the collection to the archive does not conclude the journey of these recordings; it renews it. On one hand, it reactivates them by recirculating a cultural heritage of extraordinary breadth and complexity. On the other, it raises new



questions about the biographies of the musicians whose voices and sounds were captured, and about the conditions of recording under an imperial regime imposed less than a century ago.

The project developed therefore a collective discussion on how the system of violence in which the recordings took place can be described without replicating it, on how the cultural heritage that they preserved can be properly preserved, and on practices of re-activation that properly restore the dignity of the musicians whose voices and artistic expressions are at the very center of the collection.



CONCERT

1915 The Armenian Files

Roberto Paci Dalò, Giardini Pensili, University of San Marino

1915 The Armenian Files is a multidisciplinary work by Roberto Paci Dalò inspired by the memory of the Armenian Genocide. Developed across music, film, radio, visual art and live performance, the project brings together historical memory and contemporary sound.

At its core are the writings of Armenian poet Daniel Varoujan, who was killed in 1915, whose words enter into dialogue with electronic music, acoustic instruments, Armenian traditional rhythms, archival materials and human voices. The narration is provided by Boghos Levon Zekiyan, whose voice becomes an essential element of the work's sonic landscape.

For Paci Dalò, sound is not simply a vehicle for historical narration but a space in which memory can be experienced, questioned and kept alive. The live concert reactivates these materials in the present, creating an immersive sound environment where fragments of history, poetry and music intersect.

1915 The Armenian Files is therefore both a work of remembrance and an invitation to listen: to voices from the past, to the traces left by violence, and to the responsibility of keeping memory active in the present.



10 September 2026, 16:30–18.30

PANEL A (in English)

Academy of Italian-German Studies, Innerhofer Street 1

Chair: Angelika Wiehl

- **Mita Drius** (Free University of Bozen-Bolzano) & **Luana Silveri** (University of Groningen). *From Theory to Praxis: building together a bird-inspired pedagogy of sustainability. The experience of the CREA+BIRD Project*
- **Wilfried Swoboda** (University College of Teacher Education Vienna). Mapping the In-Between: Ecologies of Participation in Inclusive STEAM Learning
- **Davide Palma** (University of Siena). *Radicality as a Practice of Situated Learning in Extinction Rebellion Italy: The 7-Day Primavera Democrazia Actions*



From Theory to Praxis: building together a bird-inspired pedagogy of sustainability - The experience of the CREA+BIRD Project

Mita Drius, Free University of Bozen-Bolzano, mita.drius@unibz.it

Luana Silveri, University of Groningen, l.silveri@rug.nl

Keynote: Green Comps; Ecology Education; Sustainability Education; Creative Learning Approaches; Bird Ecology

Ecological degradation and climate change are not only environmental problems but manifestations of political, economic, and epistemic systems. When approached critically, environmental and science education can support learners in naming these crises and imagining transformative, justice-oriented responses (Davies, 2004, Evans, 2019).

Praxis is central to this endeavour. Freire's assertion that learning is never neutral and hooks' framing of education as a practice of freedom grounded in care, community, and resistance to domination underscore that educational transformation must be enacted, not merely theorized. Ecopedagogy (Misiaszek, 2020) extends these commitments by situating learning within planetary interdependence and challenging the colonial and capitalist logics shaping mainstream environmental discourse. Moving beyond banking-style instruction requires treating schools as relational ecosystems in which knowledge emerges through dialogue, embodiment, and shared responsibility (Wahl, 2016). In this view, praxis becomes the ongoing negotiation between reflection and action through which learners collectively reshape their ecological and social realities.



CREA+BIRD (Creative Methodologies for Sustainability Education Inspired by Birds) operationalizes this understanding of praxis. Rather than transmitting sustainability content, teachers and students co-create pedagogical tools that weave bird ecology, cultural narratives, and creative expression into collective inquiry. Through art, storytelling, and games, ecological relationships become lived experiences rather than abstract concepts. Working within the GreenComp framework (Bianchi et al., 2022), the project places scientific knowledge alongside cultural reflection, transforming individual overwhelm into shared competence and community-rooted action. Grounded in participatory action-research with approximately 500 participants, CREA+BIRD treats social justice and ecological concern as inseparable struggles. Its three modules, rooted in play, embodiment, and hands-on learning, invite learners to question whose knowledge is missing, grasp ecosystem dynamics, and practice more collective ways of knowing. Their intentionally unfinished structure exemplifies praxis as relational, creative, and situated engagement with the more-than-human world.

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Mapping the In-Between: Ecologies of Participation in Inclusive STEAM Learning

*Wilfried Swoboda, University College of Teacher Education Vienna.
wilfried.swoboda@phwien.ac.at*

Keywords: Action Research, Participation, Inclusive STE(A)M, Education Spatial Mapping, Immersion Theory

How can inclusive STEAM learning environments become spaces in which technological experimentation, artistic transformation, and diverse forms of participation are brought into dialogue?

This contribution emerges from two ongoing action research projects in Austria that explore the co-creative development of maker workshops together with teachers, researchers, and learners. Rather than treating inclusion, technology, and creativity as separate dimensions, the projects understand learning as an ecological and relational process in which participation unfolds through encounters among students, environment, tasks and tools (SETT).

Inspired by ecological and phenomenological perspectives, the paper focuses on the “in-between”: the often fragile and unpredictable moments in which digital technologies, artistic practices, and individual ways of engaging become intertwined. Particular attention is given to how learners with different experiences and abilities contribute to and reshape shared making processes.

Methodologically, the research combines action research, participant observation, spatial mapping, and dialogical reflection. Mapping is understood not only as a means of documentation, but as a reflective and collaborative practice through which relationships, possibilities, and emerging forms of participation become visible.



The contribution argues that inclusive maker education can be understood as a form of educational praxis in which knowledge is generated through doing together. In this sense, participation is not regarded as a predefined outcome, but as something that is continuously negotiated and co-created.

By tracing these ecologies of participation, the paper seeks to contribute to current discussions on artistic and transformative praxis and to explore how inclusive STEAM learning may foster more sustainable forms of collaboration, responsibility, and shared agency.

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Radicality as a Practice of Situated Learning in Extinction Rebellion Italy: The 7-Day Primavera Democrazia Actions

Davide Palma, University of Siena, david.palma@student.unisi.it

Keyword: Climate Activism; Situated Learning Theory; Radicalization; Community of Practice; Extinction Rebellion.

In recent years, environmental movements have expanded significantly across both the Global North and the Global South. Since Greta Thunberg's 2019 "Global Strike For Climate", new forms of climate activism and resistance have emerged worldwide, contributing to the growth of movements such as Extinction Rebellion (XR) and related initiatives. These movements maintain a strong connection between global systemic issues and local realities. In Italy, for example, XR has developed a network of 19 local groups distributed across northern, central, and southern regions, as well as the islands.

Situated Learning Theory (Lave & Wenger, 1991) could be useful for understanding the complexity of these movements. From this perspective, individuals who share ecological concerns and engage in collective struggles within a largely unsustainable society come together in Communities of Practice (CoPs), where learning is embedded in participation and shared action (Fabbri, 2007). Building on this framework, the present contribution tries to offer reflections derived from a naturalistic participatory observation approach (Trinchero, 2002, p. 228) on the experience of participating in such CoP during PrimaVera Democrazia (First Real Democracy Spring), a seven-day action organized by XR Italy in Rome between May 29 and June 3, 2026.

The action constituted a temporary yet highly visible learning environment in which nonviolent civil disobedience, were enacted in radical action (Fabbri & Melacarne,



2024). By examining these dynamics, this contribution argues that climate activism can be understood as an educative learning site through which ecological knowledge, democratic competencies, and collective identities are co-constructed. In this sense, praxis emerges as a form of learning grounded in participation, while action assumes a central role in fostering social transformation (Arendt, 1989). Through collective engagement, activists simultaneously prefigure alternative futures and learn in the present, while maintaining the movement's radical and conflictual relationship with dominant social and political structures.

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10 September 2026, 16:30–18.30

PANEL B (in Italian)

Centre for Culture, Cavour Street 1

Chair: Lavinia Bianchi

- **Alessandro D’Antone** (University of Modena & Reggio Emilia). *Pedagogical Supervision as Praxis: Plural Lines for Critical Reflection in Educational Work*
- **Aurora Bulgarelli** (Link Campus University). *Word, Discursive Power, and Marginality: Resistance Through Non-Formal Educational Practices in Roma Communities*
- **Stefano Codeluppi & Luca Censi** (Papa Giovanni XXIII Cooperative, Reggio Emilia). *Pedagogy of Proximity as Epistemic Praxis: Constructing Situated Knowledge on Marginality through Research, Community, and Creative Practices*
- **Donatella Barp, Mauro Bellei, Elisabetta Ferretti & Giovanna Fontana** (ITIS L. da Vinci, Carpi-MO). *Teaching Outside the Box: Erasmus+ KA2, a Case Study for Meaningful Learning*



Pedagogical Supervision as Praxis: Plural Lines for Critical Reflection in Educational Work

*Alessandro D'Antone, University of Modena & Reggio Emilia,
adantone@unimore.it*

Keywords: Pedagogical Supervision; Praxis; Critical Pedagogy; Educational Setting; Plural Lines.

This paper examines pedagogical supervision as a form of praxis: not as the external application of theory to professional work, nor as a merely reflective supplement to action, but as a second-level pedagogical dispositif through which educational practice can be interrogated in its material, symbolic, and institutional conditions. From a materialist and critical-pedagogical standpoint, educational work cannot be read as a transparent datum of experience. Its conflicts, impasses and possibilities emerge from an internal gap within reality itself - i.e. the articulation of spaces, temporalities, rules, institutional mandates, service cultures, bodies, affects, power relations, and ideological effects.

The paper is conceived in explicit continuity with the Symposium on critical autoethnography and pedagogical supervision in educational, social and third-sector work. While the Focus/Symposium foregrounds collective experimentation, situated professional writing and the analysis of educational experience as a politically and institutionally mediated field, this individual paper develops the theoretical and methodological foundations of pedagogical supervision as a practical-critical setting. It thus elaborates supervision as a second-level pedagogical dispositif through which cases, diaries, memos and professional narratives can be read as traces of wider contradictions crossing educational services, institutional arrangements and social relations.



Supervision is thus understood as a practice of mediation: it suspends the immediacy of professional action in order to make visible the conditions that organize, constrain and potentially transform it. The procedural core of the paper is the “Plural Lines” device, a graphic-narrative method through which practitioners map subjects, institutions, temporal rhythms, conflicts and decision points in a situated educational episode. Its function is not simply descriptive. Rather, it gives a poietic and visual form to praxis by enabling professionals to read educational situations through contradiction, non-contemporaneity and the critique of ideology. In this sense, pedagogical supervision becomes a materialist and practical-critical practice: it connects personal experience, institutional organization, and social contradictions without reconciling them prematurely. Its transformative value lies precisely in sustaining such tensions as objects of inquiry, collective elaboration, and possible reconfiguration.

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Word, Discursive Power, and Marginality: Resistance Through Non-Formal Educational Practices in Roma Communities

Aurora Bulgarelli, Link Campus University, a.bulgarelli@unilink.it

Keywords: Discursive Power, Othering, Word, Roma Communities, Counter-Hegemonic Practices

A crucial social issue concerns the concept of Word, which represents a dimension through which subjects establish relationships, name the world, and construct meaning. From this perspective, a close connection emerges between education, language, and power, particularly regarding the reproduction of social orders (Foucault, 1972; Freire, 1968; hooks, 1994). These dynamics are grounded in processes of Othering (Bhabha, 1994; Spivak, 1988), through which certain groups are constructed as “others” and relegated to the margins, including through the denial of opportunities to speak and be heard.

Within educational contexts, language assumes a dual role. On the one hand, it can function as a tool for emancipation, participation, and social transformation; on the other, it may operate as a mechanism for reproducing hierarchies and systems of oppression that continue to shape contemporary societies, including racism, sexism, patriarchy, coloniality, and classism.

Practices of resistance view the reappropriation of voice – understood as the capacity for self-narration and the possibility of occupying legitimate “lugares de fala” (Ribeiro, 2020) – as a strategy for challenging hegemonic representations and processes of marginalization. Such dialogical, narrative, and counter-hegemonic processes take shape through collective and community-based practices (hooks, 1994), as exemplified by two associations operating in Rome: Rampa Prenestina and New Romalen. Both organizations challenge stereotypes concerning Roma and



Sinti communities through theatre-based educational activities and social activism involving children, adolescents, and young adults. These initiatives are developed and carried out by educators and trainers from Roma communities themselves, fostering processes of self-representation and community empowerment.

Drawing on qualitative semi-structured interviews, this paper explores the inclusive and exclusionary functions of language and voice by examining narratives and practices developed by organizations engaged in combating antigypsyism and fostering processes of individual and collective identity (re)construction within Roma communities.

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Pedagogy of Proximity as Epistemic Praxis: Constructing Situated Knowledge on Marginality through Research, Community, and Creative Practices

Stefano Codeluppi, Papa Giovanni XXIII Cooperative, Reggio Emilia, s.codeluppi@libera-mente.org

Luca Censi, Papa Giovanni XXIII Cooperative in Reggio Emilia, l.censi@libera-mente.org

Keywords: Pedagogy of Proximity; Homelessness; Participatory Design; Early Childhood Education; Citizenship

Contemporary cities possess only a partial and fragmented understanding of their own forms of marginality. Information on homelessness, problematic substance use, sex work, and irregular migration is produced through administrative categories, uneven healthcare data, and media narratives that tend to privilege emergency and deviance (Bourgois & Schonberg, 2009). Such representations not only shape what communities are able to see, but also call for a critical reflection on the processes through which knowledge about marginality is produced, stabilised, and translated into social and institutional practices.

This paper draws on the experience of the Papa Giovanni XXIII Cooperative in Reggio Emilia, engaged in street outreach and highly accessible housing services for people experiencing severe social exclusion. Where integrated research systems linking healthcare, urban planning, and the social sciences remain weak, practices of proximity also perform an epistemic function. Through relationships, observation, and intervention, they generate situated knowledge emerging from the continuous interplay between lived experience, reflexivity, and social positioning (Haraway, 1988; Zinberg, 1984).

Building on this experience, the paper proposes the concept of pedagogy of proximity as epistemic praxis: reflective, and transformative educational practice in



which action and knowledge production are inseparable (Freire, 1970; D'Antone & Bianchi, 2024). Rather than applying predefined educational models, this praxis continuously reshapes intervention, research, and critical reflection, generating new ways of understanding and engaging with marginality.

This praxis is enacted through heterogeneous and interconnected dispositifs: street outreach, housing services, data production and interpretation, processes of self-organisation among people experiencing marginality, and educational and creative practices developed in preschools, universities, and local communities. Rather than transmitting simplified narratives, these dispositifs create opportunities to suspend, question, and collectively renegotiate dominant categories through participatory and creative practices (Clark, 2017).

Pedagogy of proximity thus emerges as an educational and epistemic praxis reconnecting research, social intervention, and community participation. By transforming not only practices but also the languages, representations, and relationships through which marginality is known and governed, it fosters more inclusive forms of citizenship, care, and social coexistence (Mantegazza, 2003).

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Teaching Outside the Box: Erasmus+ KA2, a Case Study for Meaningful Learning

Donatella Barp, ITIS L. da Vinci, Carpi (MO), barpdo@gmail.com

Mauro Bellei, ITIS L. da Vinci, Carpi (MO), mbcortile55@gmail.com

Elisabetta Ferretti, ITIS L. da Vinci, Carpi (MO), e.ferretti@itisvinci.com

Giovanna Fontana, ITIS L. da Vinci, Carpi (MO), g.fontana@itisvinci.com

Keywords: Best Practices, Language for Research, Cooperative Learning, Learning by Doing, Critical Thinking

In contemporary education, the need to move beyond traditional transmissive models has placed pedagogical praxis at the center of scientific debate as the foundation of meaningful learning (Ausubel, 1968). Following Dewey's (1938) and Kolb's (1984) perspectives, praxis is conceived as the continuous interaction between experience, reflection and action, enabling meaningful learning and personal development. This paper explores the pedagogical foundations of innovative methodologies in which reflection and field experience become the driving forces of learning. Within this framework, learners become active participants, developing the metacognition of "learning to learn" alongside the ability to design and solve complex problems in authentic contexts, in line with the European framework of key competences for lifelong learning (Council of the European Union, 2018).

The integration of theory and practice is achieved through the acquisition and critical interpretation of knowledge and the ability to establish connections across different fields. Praxis also functions as a social process that promotes communication, collaboration and the shared construction of meaning. It



encourages learners to act autonomously and responsibly while strengthening awareness of their own abilities through multicultural interaction.

This contribution examines the effectiveness of this theoretical framework through a case study of an Erasmus+ KA2 project involving six countries: Italy, Spain, Romania, the Netherlands, Norway and England. Italy was represented by the Leonardo da Vinci Industrial Institute in Carpi. The international mobility was conceived not as a cultural visit but as an authentic laboratory of pedagogical praxis, consistent with the educational objectives of the Erasmus+ Programme (European Commission, 2015). Students were engaged in collaborative and problem-based activities requiring the integration of theoretical knowledge with practical experience.

In Italy, the “One Day as a Researcher” activity at the ENEA Brasimone Research Center enabled students and researchers to analyze data collected by all partner countries on the long-term effects of the Chernobyl radioactive cloud across Europe. Throughout the project, participants strengthened their problem-solving, collaborative and intercultural skills, demonstrating increased personal and professional awareness.

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10 September 2026, 16:30-18

PANEL C (in Italian)

Centre for Culture, Cavour Street 1

Chair: Sabina Langer

- **Fernando Battista** (Università Link Campus di Roma). *Pedagogy of the Border as Ecological Praxis: Arts, Embodiment and Intercultural Communities*
- **Mattea Caccamo** (Socialis Mantova). *Situated Educational Praxis between logics of care and justice in child welfare*
- **Maria Lorusso** (University of Bari). *Beyond Amplification: Digital Environments, Situated Praxis, and the Intersubjective Production of Knowledge*



Pedagogy of the Border as Ecological Praxis: Arts, Embodiment and Intercultural Communities

Fernando Battista, Università Link Campus di Roma, f.battista@unilink.it

Keywords: Ecological Praxis, Dancemovementtherapy, Arts-Based Research, Embodied Knowledge, Intercultural Education.

In a time marked by increasing social, cultural, and environmental complexity, education is called upon to move beyond transmissive models and embrace forms of praxis capable of connecting reflection and action, knowledge and experience, the individual and the community. From this perspective, educational processes emerge as ecological and relational practices through which people collectively negotiate meanings, identities, and ways of living together. Drawing on Bateson's ecological epistemology (1972) and Morin's paradigm of complexity (2000), education can be understood as a dynamic ecosystem in which bodies, cultures, emotions, and environments are interconnected and mutually transformative.

This paper presents selected findings from the research project *Pedagogia del confine* (Battista, 2024), developed within multicultural educational settings in the city of Rome. The original study, *Pedagogia del confine*, recounts a journey that adopts an ecological approach to bring theory and practice into dialogue, identifying the epistemological, anthropological, and pedagogical foundations of performing arts and embodiment, while integrating them with reflections on migration, adolescence, Dance Movement Therapy, and the use of performing arts in educational contexts. In doing so, it transforms the border from a device of separation into a space for the co-creation of knowledge, relationships, and social justice. Within the project, upper secondary school students meet migrants hosted in different reception centres across the city through shared artistic experiences.



Dance and movement, visual and graphic arts, storytelling, and theatre become mediating languages capable of fostering encounters beyond linguistic, cultural, and social barriers.

Grounded in the principles of Arts-Based Research (Barone & Eisner, 2011), the study considers the body and artistic languages as forms of situated and embodied knowledge. The findings suggest that artistic praxis contributes to the development of relational and intercultural capabilities (Sen, 1999; Nussbaum, 2011), supporting inclusive educational environments and strengthening communities grounded in reciprocity and shared responsibility.

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Situated Educational Praxis between logics of care and justice in child welfare

Mattea Caccamo, Socialis Mantova, mattea.caccamo@aziendasocialis.it

Keywords: Educational Praxis; Care and Justice, Threshold Ecology, Situated Knowledge, Conflict and Power

This contribution examines situated educational praxis within the complex context of child welfare, focusing on the tension between two fundamental moral logics: care and justice. Educational praxis is not conceived as merely resolving this conflict but as the capacity to dynamically and reflectively inhabit this threshold, sustaining both dimensions without negating either, thus fostering an integrated pedagogy oriented towards social transformation.

From an ecological perspective, praxis unfolds within a relational system involving families, social services, and judicial institutions, requiring a synchronized and integrated network to support educational intervention. This network not only facilitates information sharing and strategic alignment, but must also navigate institutional tensions and conflicts, promoting effective collaboration and cohesion among diverse actors. Reflective writing emerges as an essential epistemological tool that makes praxis visible and transparent as it occurs, embodying a form of situated knowledge. The ability to adapt and respond promptly to changing individual and contextual needs is a crucial challenge to ensuring quality and continuity in child welfare.

Finally, the contribution proposes the conceptual device of the distinction between performance and process, developed through child welfare practice, as an operational tool transferable to other educational fields. This approach highlights the complexity, multidimensionality, and ecological nature of contemporary praxis,



providing tools to innovatively address welfare challenges and encouraging critical reflection to inform future educational policies and practices.

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Beyond Amplification: Digital Environments, Situated Praxis, and the Intersubjective Production of Knowledge

Maria Lorusso, University of Bari, lorussomary80@gmail.com

Keywords: Digital Praxis, Embodied Learning, Post-qualitative Inquiry, Participatory Knowledge, Educational Justice

That digital environments merely amplify existing educational practices is an assumption demanding not refutation but radical interrogation. Digital spaces do not extend praxis; they restructure its conditions—redistributing agency, embedding asymmetries of power, reconfiguring participation as something at once technical and political. Where Aristotelian *technē* designates production oriented toward an external result, praxis in its ethical dimension implies *phronēsis*: judgement and responsibility toward the other (Aristotle, ca. 350 B.C.E./2014, Book VI). Contemporary digital ecosystems risk obliterating this distinction, collapsing educational action into procedural optimisation.

The stakes are not technical. Freire (1970) read technology as a field of power, where conscientisation may surface or be suppressed; Biesta (2010) showed how learnification empties education of its normative dimension; Selwyn (2019) recast digital education as a political field rather than a zone of efficiency; Bayne (2015) pressed further—digitality is an ontology, producing new forms of presence, subjectivity, and knowing. The body is not erased online but re-situated within new configurations of presence and power.

Three classes of object anchor the argument: digital learning platforms treated as constitutive environments rather than neutral conduits; embodied, participatory educational practices; and the artistic artefacts generated through arts-based inquiry. The paper's contribution is not the reconstruction of this literature but a set



of operational conceptual instruments for a pedagogy of digital praxis—tools that hold the technological open as a site of justice and embodiment.

Arts-based inquiry (Barone & Eisner, 2012) is not one option among many. Within a post-qualitative frame (St. Pierre, 2021) it becomes epistemically necessary rather than merely available: aesthetic form alone renders perceptible the relational and embodied dimensions of digital environments—the felt textures of presence and exclusion—that propositional and metric analysis flattens into variables. Art does not illustrate intersubjectivity; it makes it available to knowledge. Praxis, digitally reconfigured, remains what it always was—irreducibly relational, irreducibly political.

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11 September 2026, 9:30–11:30

PANEL D (in German)

Centre for Culture, Cavour Street 1

Chair: Karla Louisa Stolle

- **Magdalena Denk & Sonja Wodnek** (Private University College of Teacher Education of Christian Churches Austria, Vienna). Shared Decision Making as Praxis: Shaping Micro-Interactions in Classroom Talk with Children
- **Angelika Wiehl** (Alanus University of Arts and Social Sciences - Institute for Waldorf Education, Inclusion and Interculturalism). Wonder or Phenomenology as a ‘curious practice’ in education
- **Petra Wlasak** (independent researcher). Multilingualism and Citizen Science as Praxis: exploring resources and barriers in a new urban neighborhood



Shared Decision Making as Praxis: Shaping Micro-Interactions in Classroom Talk with Children

Magdalena Denk, Private University College of Teacher Education of Christian Churches Austria, magdalena.denk@kphvie.ac.at

Sonja Wodnek, Private University College of Teacher Education of Christian Churches Austria; University of Vienna, sonja.wodnek@kphvie.ac.at

Keywords: Shared Decision Making; Sustained Shared Thinking; Classroom Dialogue; Micro-interactions; Child Voice

This paper conceptualizes joint decision-making (SDM) as a pedagogical practice by specifying how children's participation affects the everyday language of instruction. SDM has its origins in health care and is translated into school education as a relational process in which options, values and next steps are negotiated with the children. Building on Sustained Shared Thinking (SST), as mentioned in Australia's Early Years Learning Framework, Version 2.0 (Australian Government Department of Education, 2022), we develop micro-indicators of dialogic co-construction that make the implementation analytically visible.

According to Schulze-Relau and Rothland's (2025) presentation of research transfer as translation, SDM and SST are treated as practice-relevant frameworks that need to be redefined in situ instead of being imported one-to-one. Using conversational analytical perspectives on micro-interactions (Deppermann, 2008), we investigate small verbal and nonverbal movements – revoicing, calibrated waiting times, preference questions, explicit option framing, and summarization – as observable places where participation becomes crucial for shared decision-making.



A central claim is that SDM only arises when practitioners are willing to deviate from planned conversation sequences in order to be able to tune in to the child: pause, reformulate questions and resequence activities so that listening becomes visible and the child's contributions can influence subsequent actions. Child-centered guidance (Delfos, 2015) provides developmentally appropriate suggestions and frameworks that support understanding and agency. To support implementation under real-world constraints (e.g., 10–15-minute sections, curriculum pacing), we present two lightweight tools: (a) a concise reflection guide that links SST to shared decision-making, and (b) a clear, visually supported adaptation of the 9-item SDM-Q-9 for shared self-assessment with children and adults (Kriston et al., 2010). Applied to classroom conversations and time-limited KEL talks, the paper specifies actionable movements and observation lenses that move the practice from “having a voice” to “exerting influence” and thus align with PEA's “Praxis in Education” track.

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Wonder or Phenomenology as a ‘curious practice’ in education

Angelika Wiehl, Alanus University of Arts and Social Sciences – Institute for Waldorf Education, Inclusion and Interculturalism, angelika.wiehl@alanus.edu

Keywords: Wonder, Curiosity, Phenomenology, Dynamic Thinking, Complexity of Life

I owe the concept of “curiosity in practice” to Donna Haraway (2018, p. 176), who, in her memorable book *Staying with the Trouble* (2018), challenges us to think and act in new ways. As soon as we curiously set out to explore a surprising or alienating phenomenon, complex networks of relationships emerge that urgently call for a “planetary consciousness” (Mbembe, 2025, p. 177) and a transformative sense of responsibility.

How do we make these challenging situations personally accessible to ourselves – beyond conventional (school-based) or digital education?

“Curiosity in practice” leads to broadening our horizons of thought, authentic encounters, and new forms of knowledge. Curiosity arises from experiences of wonder and “an attitude open to all interpretations of meaning” (Depraz, 2012, p. 16). This ability is lost when digital search engines continuously fill our knowledge gaps (Naughton, 2024).

In educational practice, wonder serves as a gateway to the phenomenological exploration of the world and its significance for our existence (Rumpf, 2000, p. 15). Two methodologies are presented: perceptual vignettes and memory images (Barth & Wiehl, 2026; Wiehl, 2026). They demonstrate how experiences transform “into curiosity, impulses, lessons, and warnings about the future” (Wiehl, 2026, p. 11)



and invite us “to stay with trouble.” “Curiosity is a powerful tool that can help us better understand the complexity of life” (Naughton, 2024, p. 26).

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This paper expands on the phenomenological-reflexive methodology presented by Ulrike Barth and Angelika Wiehl at the PEA conferences.



Multilingualism and Citizen Science as Praxis: exploring resources and barriers in a new urban neighborhood

Petra Wlasak, independent researcher, commissioned by the European Centre for Modern Languages in Austria (ECML), petra.wlasak@icloud.com

Keywords: Citizen Science; Multilingualism; Migration; Linguistic Hierarchies; Urban Diversity

This paper presents a Citizen Science project on multilingualism conducted in the newly developing urban neighborhood of Reininghaus in Graz, Austria. Shaped by recent migration from within Austria and from abroad, the neighborhood provides a context to study how multilingualism is practiced and experienced in everyday life.

The project engaged residents and people working in the district as citizen scientists, integrating data collection into participatory workshops. These workshops served as spaces for collective reflection, while at the same time preparing participants for their role in the research process. Building on this, participants conducted questionnaires through interviews with other inhabitants in the neighborhood.

By choosing this approach, the paper can focus on praxis on two interconnected levels: on the one hand, it examines multilingualism as an everyday social practice; on the other, it analyzes Citizen Science as a research practice that enables participants to actively engage in learning processes and knowledge production.

The analysis of the collected data conceptualizes multilingualism as praxis, shows that engaging with multilingualism constitutes a necessary everyday practice. Nevertheless, these practices are shaped by language hierarchies, which position multilingualism ambivalently: while it is experienced by participants as a



practically and culturally valuable resource, it can also become a barrier, producing experiences of exclusion and discrimination for people with a first language other than German.

Focusing on Citizen Science, the analysis shows that it not only serves as a methodological approach to researching these practices, but also constitutes a form of praxis in its own. By providing access to situated perspectives and diverse life realities, and by creating spaces for reflection and learning, it contributes to processes of perspective expansion among participants. The outcomes of this process were also made visible through a public poster series presenting the perspectives emerging from participants' discussions.

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11 September 2026, 9:30–11:30

PANEL E (in English)

Centre for Culture, Cavour Street 1

Chair: Brigitta Pia Alioto

- **Simone Baumann** (Pädagogische Hochschule Tirol, Innsbruck). *Wise as Serpents, Innocent as Doves: Meta-Reflexive Integral Prudence for Educational Praxis*
- **Andrea Mariuzzo** (University of Modena and Reggio Emilia). *Praxis of Assessment in Italian Democratic Educational Tradition from Guido Calogero to Aldo Visalberghi*
- **Gabriela Pinto** (University of Modena and Reggio Emilia). *An “Ecological Culture of Relationships”: Family-professional Relationships in Reggio Emilia and their Resonance in Portuguese ECEC Services*
- **Pietro Caresana** (independent researcher). *Supporting the subject’s inventions: a psychoanalytic review on praxis in educational work*



Wise as Serpents, Innocent as Doves: Meta-Reflexive Integral Prudence for Educational Praxis

Simone Baumann, Pädagogische Hochschule Tirol, Innsbruck
simone.baumann@ph-tirol.ac.at

Keywords: Educational praxis; meta-reflexivity; integral prudence; professionalization; professional judgement

Educational praxis is not merely a field in which theory is applied. It unfolds within social, organizational, and normative orders in which roles, recognition, trust, authority, critique, belonging, and epistemic legitimacy are continuously negotiated. From a multi-level perspective on educational systems, conflicts in schools, higher education, and teacher education emerge through interactions among classroom dynamics, organizational structures, institutional expectations, and system-level demands. They should therefore be understood not simply as communicative disturbances or interpersonal tensions, but as intensified situations that reveal constitutive tensions of educational praxis: between knowledge and uncertainty, autonomy and institutional order, recognition and assessment, and individual responsibility and organizational expectations.

This conceptual paper develops integral prudence as a social-epistemological and professional-ethical extension of meta-reflexive professionalization. Building on prior work concerning the operationalization of reflection and reflexivity in professional pedagogical attitude formation (Baumann, 2025a, 2025b), it asks how educational actors can engage with conflict while preserving moral integrity, epistemic awareness, relational responsibility, and responsible agency. The biblical-philosophical figure “wise as serpents and innocent as doves” (Matt. 10:16) is interpreted not confessionally, but as a normative figure of professional praxis:



prudence without manipulation and integrity without naïve disregard of power, conflict, and institutional dynamics.

The paper connects meta-reflexivity in teacher professionalization (Cramer et al., 2019), multi-level perspectives, Bateson's concept of schismogenesis (Bateson, 1972), social epistemology and transformative criticism (Longino, 2002), and Aristotelian phronesis (Kristjánsson, 2024). It proposes four dimensions of praxis-oriented professional judgement: hermeneutic prudence as situational sensitivity; meta-reflexive judgement as epistemic awareness and relational responsibility; moral integrity as integrity-bound self-commitment; and responsible agency as conflict-sensitive, institutionally aware action.

Addressing the conference theme of praxis, the model provides a theoretically grounded framework for interpreting, reflecting on, and cultivating professional judgement in conflictual educational settings. Its practical relevance for professional educational practice is illustrated through a praxis vignette.

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Praxis of Assessment in Italian Democratic Educational Tradition from Guido Calogero to Aldo Visalberghi

*Andrea Mariuzzo, University of Modena & Reggio Emilia,
andrea.mariuzzo@unimore.it*

Keywords: Guido Calogero, Aldo Visalberghi, Tullio De Mauro, Educational assessment, Democratic education

In recent years, the renewed interest in educational assessment in the Italian educational and historical debate (Corsini, 2023; Morandi, 2025) has been accompanied by the consolidation of studies on the figure of Aldo Visalberghi, identified as the protagonist of the beginning of scientific studies on the topic in the Italian research landscape, and more generally as a pioneer of pedagogical experimentalism in the country (Corsini, 2018).

From this starting point, further examination of Visalberghi's ideas on educational assessment, examined through the simultaneous use of tools from the history of pedagogical ideas and more general intellectual history, allows us to offer more specific and original insights into the cultural context of the author's contributions to the educational debate of the last forty years of the twentieth century. Visalberghi's interest in the translation into practice of Dewey's "Theory of Valuation" (Dewey, 1960) stemmed from his engagement with his most important philosophical mentor, Guido Calogero, and the proposals for cultural reform of the Italian school system that Calogero developed in his writings between the 1940s and 1950s (Mariuzzo, 2026).

This communication aims, first and foremost, to reconstruct the two authors' collaboration on the topic of the practice of educational evaluation and the need to rethink and reform it in terms of its objectives and tools to build a truly democratic



school system in Italy. Within this conceptual framework, we will better understand the instrumental significance of Visalberghi's introduction and experimentation in Italy of the evaluation methods developed in the United States through progressive education. Finally, through the relationships cultivated by Calogero and Visalberghi with other intellectuals engaged in the field of education, such as Tullio De Mauro (De Mauro, 2010), the communication will identify in what terms and to what extent their thinking influenced the broader movements for the democratization of educational institutions in Republican Italy.

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An “Ecological Culture of Relationships”: Family-professional Relationships in Reggio Emilia and their Resonance in Portuguese ECEC Services

Gabriela Filipa Fonseca Pinto, University of Modena and Reggio Emilia, gabriela.pinto@unimore.it

Keywords: Family-professional Partnerships in ECEC; Reggio Emilia Approach; Democratic Participation; Co-construction; Professional Development

In line with Bronfenbrenner’s (1979) ecological systems theory and key frameworks for high-quality pedagogical practices (European Commission, 2014), the Reggio Emilia approach has advanced the notion of participation in early childhood education and care (ECEC), framing childhood as a co-responsibility of families, professionals, citizens and governance bodies (Rinaldi, 2021). Reggio’s understanding of democratic participation frames co-creation as the active involvement of all stakeholders in decision-making and collective action (Moss, 2007). Despite extensive recognition of the benefits of family-professional partnerships, a significant gap remains between theory and practice, with limited access to professional development (PD) aligned with professionals’ realities (FCD, 2020). This study addresses this gap by grounding PD in participants’ experiences and fostering collective reflection on organizational and ecological praxis, exploring how collaboration can support inclusive ECEC systems.

The present study aims to explore how family-professional collaborations are experienced, co-constructed and operationalized within ECEC systems, from Reggio’s insights to their resonance in Portugal. Hence, it focuses on characterising both systems in terms of partnership dynamics; identifying Reggio’s critical ingredients for partnerships; and outlining locally sensitive outputs to support partnerships in Portugal.



Positioning research as a process of co-constructing meaningful outputs through constant dialogue between reflection and action, this study proposes a participatory mixed method design. Collecting families and professionals' perspectives will provide insights into how relational accountability and co-responsibility are contextually negotiated (Janssen & Vandenbroeck, 2018), informing discussions on praxis, social justice and power relations. Participants will be families of children aged 0-6, ECEC professionals, specialists in family-professionals' collaborations, and local government professionals, in Reggio Emilia and Portugal. Qualitative procedures will consist of focus groups/semi-structured interviews, observation of children's events, and forums to bring participants together. Quantitative procedures will include sociodemographic questionnaires and partnership scales. Expected results include a preliminary framework for PD, practice-oriented manuals, and policy-briefs to promote collaborations.

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Supporting the subject's inventions: a psychoanalytic review on praxis in educational work

Pietro Caresana, independent researcher, p.caresana@campus.unimib.it

Keywords: Praxis, Pedagogy, Psychoanalysis, Marxism,

The concept of praxis profoundly challenges educational practice, first and foremost by framing it as an action that is an end in itself and thus outside the productivist framework into which it is increasingly pushed in the contemporary world. While the Aristotelian notion highlights this aspect (Pickford, 2017), the Marxist (Marx, 2018) and Gramscian reinterpretation allows for its politicization, whereby pedagogical work is situated within a dialectical and historical framework oriented toward the emancipation of human beings (Santolalla, 2025), beginning with their actions in the world (actions that, today, cannot but be viewed through an ecological lens as well).

Where does psychoanalysis fit into these perspectives?

Going well beyond the structuralist conception, Lacan's later teachings point toward a therapeutic approach that supports the subject's speech and actions as they invent themselves (Lacan, 2005). It would then be a matter of framing the analytic act not as an action with effects of well-being or standardization, but rather as something that interrogates the other in their becoming-subject, understanding subjectivation as something akin to an unconscious practice.

To support this perspective, I will discuss a context of individual production: the prison. In this setting, I will present a vignette, inspired by an educational experience which was about supporting prisoners' university path, in which an invention allows a subject and the *équipe* supporting him to transform his actions



into something which can be intended as a praxis, outside the logic of institutional social reproduction.

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11 September 2026, 15:00–17:30

PANEL F (in Italian)

Centre for Culture, Cavour Street 1

Chair: Alessandro D'Antone

- **Lavinia Bianchi, Marco Catarci & Veronica Riccardi** (Universtità Rima Tre) *Education, consciousness-raising and decoloniality: Educational practices for social transformation in the work of Freire and Boal*
- **Davide Romandini** (pedagogue). *Grief Education as Educational Praxis: Between Vulnerability, Transformation, and Meaning-Making*
- **Anna Cozzi** (Roma TorVergata University). *Praxis and Count*
- **Sara Meggiolaro** (museum educator and independent researcher) & **Maria Cristina Fortunati** (teacher). *Transformative Aesthetic Praxis and Systemic Alliances: a Neuroaesthetic Museum Intervention for Adolescent Well-being*
- **Martina Tirelli** (special education teacher). *Food Connects: From Educational Observation to Digital Praxis for Wellbeing and Sustainable Food Practices*



Education, consciousness-raising and decoloniality: Educational practices for social transformation in the work of Freire and Boal

Lavinia Bianchi, Università Roma Tre, lavinia.bianchi@uniroma3.it;

Marco Catarci, Università Roma Tre, marco.catarci@uniroma3.it

Veronica Riccardi, Università Roma Tre, veronica.riccardi@uniroma3.it

Keywords: Praxis, Dialogue, Decolonial Education, Conscientization, Emancipatory Praxis

This paper offers a critical and decolonial interpretation of the educational work of Paulo Freire (1973; 2002) and Augusto Boal (1977; 1994), emphasising the dialogical and participatory aspects of their approaches. The aim is to highlight the role of knowledge as a means of achieving emancipation.

In a contemporary context characterised by ongoing oppression, inequality and knowledge systems still imbued with coloniality, the analysis interrogates the transformative potential of education and art as political practices. This begins with an exploration of the pedagogical and theatrical approaches of the oppressed. Within Freire's theoretical framework, the pedagogy of the oppressed emerges as an ethical and political project that aims to deconstruct power asymmetries and restore the centrality of marginalised subjectivities. The process of conscientisation is understood as a collective exercise in interpreting the world through dialogue and reclaiming language as a means of action and transformation. Building on this idea, Augusto Boal developed Theatre of the Oppressed as an aesthetic-political practice that can reveal and transform the oppressive dynamics embedded in bodies and social relations. The shift from spectator to spect-actor disrupts passivity and



activates collective processes of political imagination, transforming theatre into a space for experimenting with alternatives and reclaiming agency. The dialogue between Freire and Boal gives rise to a transformative pedagogy that rejects the idea of educational neutrality, viewing education as a practice of freedom, conflict and responsibility.

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Grief Education as Educational Praxis: Between Vulnerability, Transformation, and Meaning-Making

Davide Romandini, pedagogist, davide.romandini25@gmail.com

Keywords: Grief, Education, Death, Transformation, Educational relationship

In contemporary Western culture, death and experiences of grief are often marked by removal and educational silence. Already in the second half of the twentieth century, Geoffrey Gorer (1955) described death as the last taboo of Western society. Despite the constant media exposure to death—frequently through violent and sensationalized images—grief continues to be relegated to the margins of public and educational discourse (Sozzi, 2009). This paper aims to offer a critical reading of grief and to reflect on its pedagogical potential.

By “grief”, we refer not only to experiences associated with death, but more broadly to experiences of loss, separation, change, and finitude that permeate human existence. Such experiences activate processes of transformation, identity redefinition, and meaning-making, thus becoming significant opportunities for learning and personal growth (Testoni, 2021).

From this perspective, grief education can be understood as an educational praxis; insofar as it is oriented toward both individual and collective transformation (Baldacci, 2016). To approach pain, absence, and finitude pedagogically means recognizing them not merely as obstacles, but as generative experiences from which awareness, meaning, and new ways of relating to oneself and others may emerge. Such educational praxis enables experiences of grief to be named, shared, and worked through, transforming vulnerability into an educational resource for both individuals and communities.



Grief education also calls attention to the affective dimension that permeates every educational relationship. Indeed, every educational experience involves processes of closeness and separation, encounter and detachment, beginnings and endings (Mantegazza, 2024). The conclusion of an educational relationship can itself be understood as an experience of loss, challenging both educators and learners to confront change and renegotiate relational bonds. In this sense, engaging with grief and finitude becomes an integral part of educational praxis and of the affective responsibility that characterizes it (Mottana, 1993).

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Praxis and Count

Anna Cozzi, Roma TorVergata University, anna.cozzi@alumni.uniroma2.eu

Keywords: Praxis; Critical Pedagogy; Marginality; Informal Education; Social Justice

This contribution explores the educational praxis developed by Don Roberto Sardelli within the context of the Acquedotto Felice settlement in Rome during the late 1960s. His experience, known as the school of the Acquedotto Felice (Scuola 725), represents a radical form of counter-schooling grounded in conditions of social marginality, where education emerges as a situated, relational, and transformative practice.

Drawing on the theoretical framework of praxis as a synthesis of reflection and action, the paper interprets Sardelli's work as an embodied form of critical pedagogy. Education is not conceived as institutional transmission but as a collective process of emancipation rooted in the lived experiences of marginalized communities.

The analysis focuses on three main dimensions: the reconfiguration of pedagogical space beyond formal institutions; the role of writing, particularly the Lettera al Sindaco, as both a political and educational act; and the construction of a community-based learning environment capable of challenging structural inequalities. In this perspective, Sardelli's experience is understood as a form of resistance to educational exclusion and as a model of socially engaged pedagogy in which spatial, social, and relational elements are deeply interconnected.

By situating this historical case within contemporary debates on praxis, the paper argues that Sardelli's work offers a critical lens for rethinking the relationship between education, power, and social justice. It also raises questions about the



possibility of translating such transformative practices into present-day contexts marked by new forms of marginalization.

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Transformative Aesthetic Praxis and Systemic Alliances: a Neuroaesthetic Museum Intervention for Adolescent Well-being

Sara Meggiolaro, museum educator and independent researcher, sara.meggiolaro@gmail.com

Maria Cristina Fortunati, art historian, teacher and bioenergetic psychotherapist

Keywords: Educational praxis; Neuroaesthetics; Museum education; Adolescent well-being; Systemic alliances.

What kind of educational praxis can emerge from an encounter with art? How can museums, as democratic institutions, become spaces where adolescents cultivate self-awareness, dialogue, and lifelong learning?

This co-authored paper explores the intersection of art, neuroscience, and education, investigating aesthetic experience as a tool for pedagogical transformation, emotional well-being, and soft-skills development.

The paper presents a case study conducted at the National Gallery of Modern and Contemporary Art in Rome with secondary school students, as part of a research project in Neuroaesthetics. The intervention explored slow looking, mindfulness, embodied perception, and dialogical observation, approaching art as a relational process through which students reflected on themselves and their place within a shared community (Freedberg & Gallese, 2007; Gallese, 2017; Darda & Chatterjee, 2023). A mixed-method design combining quantitative and qualitative questionnaires with participant observation revealed no statistically significant changes in anxiety levels, while qualitative findings indicated improvements in attentional focus, emotional awareness, active listening, empathy, and personal expression. These findings suggest that aesthetic experience can foster reflective habits, embodied learning, and socio-emotional development (Kolb, 1984).



Reframing museum visits as moments of educational praxis may therefore support competencies extending beyond the museum and throughout students' lives.

The second part shifts the analysis from the intervention's efficacy to the systemic conditions required for its sustainability. Despite psychopedagogical evidence, high schools struggle to integrate these practices, held back by programmatic rigidity and traditional evaluation methods. To overcome these resistances, a shift in perspective is proposed to address the context before the students, triggering essential systemic alliances: teacher training, the School Board's validation to promote a new awareness of the crucial role of embodiment and well-being at school, and stable synergies among schools, families, and cultural institutions. In this light, introducing mindfulness and aesthetic praxis responds to a pressing social urgency against digital overstimulation and anxiety disorders, providing adolescents with self-regulation and mental health tools whose value extends far beyond the school perimeter.

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Food Connects: From Educational Observation to Digital Praxis for Wellbeing and Sustainable Food Practices

Martina Tirelli, special education teacher, martina.tirelli@scuola.alto-adige.it

Keywords: Digital Praxis; Food Education; Wellbeing; Participation; Sustainability

Food is much more than a biological necessity. As a universal human need, it is an everyday social practice through which people develop habits, values, relationships and forms of participation that influence both individual wellbeing and community life. Because it is shared by everyone while being experienced differently across families and cultures, food offers a valuable lens through which to understand how everyday practices shape educational experiences.

This contribution originates from educational observations developed within school contexts and from the recognition that challenges related to wellbeing, food management and sustainability extend beyond the classroom into everyday life. Difficulties in meal planning, food waste and limited awareness of nutritional choices are not merely practical concerns but educational issues affecting health, responsibility, relationships and quality of life.

Drawing on Freire's concept of praxis as the reciprocal relationship between critical reflection and transformative action (Freire, 1970), this paper proposes understanding food as everyday praxis. In this perspective, everyday food practices become opportunities to critically interpret lived experience and transform it into more conscious educational action. Building on Kemmis' conception of educational praxis as socially situated professional practice (Kemmis, 2012), praxis is understood as the dynamic process through which reflection informs action and action generates further reflection. Bronfenbrenner's ecological perspective



(Bronfenbrenner, 1979) further supports this view by showing how food practices emerge through interactions among individuals, families, schools and communities. Within this framework, NutriFamily is presented as a pedagogical framework currently in its conceptual and design phase. The project is guided by the following pedagogical question: *How can digital environments support more conscious, sustainable and participatory food practices?* Rather than treating technology as the source of educational innovation, NutriFamily explores how digital tools and artificial intelligence can facilitate reflection, planning and responsible decision-making while strengthening collaboration among schools, families, professionals and local communities. In line with Selwyn's critical perspective on educational technology (Selwyn, 2016), digital technologies are understood as educational tools whose value depends on the pedagogical purposes they serve. The paper argues that meaningful technological innovation should emerge from lived experience and authentic educational needs. In this perspective, digital praxis connects reflection and action, linking everyday food practices with wellbeing, sustainability and community participation. Rather than proposing a definitive educational model, the paper invites educators and researchers to recognise the pedagogical potential of everyday food practices as a starting point for future educational research and innovation.

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11 September 2026, 15:00–17:30

PANEL G (in Italian)

Academy of Italian-German Studies, Innerhofer Street 1

Chair: Antonina Eugenia Ferruzza Marchetta

- **Isabella Pescarmona & Giulia Gozzelino** (University of Turin). *Plural Narratives and New Cartographies of Knowledge: Art as a Process of Speaking Out*
- **Roberta Di Marco** (Telematic University “Leonardo da Vinci”). *Educational Practice and Children’s Literature: Pedagogical Perspectives from Raffaele Laporta*
- **Rosamaria Nicassio & Rosa Gallelli** (Università degli Studi di Bari Aldo Moro). *Phenomenology of Bodies on Stage: The Digital Theatre- Laboratory as a Pedagogical Proposal in the Age of Technics*
- **Susanna Stagnini** (University of Modena and Reggio Emilia and Fondazione Reggio Children-Centro Loris Malaguzzi). *The Epistemology of Taste as Educational Praxis: Embodied Cognition and Aesthetic Experience in Reggio Emilia*
- **Francesca Audino** (Università degli Studi di Roma “Sapienza”). *Poetics of Space. Art, Participation and the Construction of Spaces of Possibility with Unaccompanied Migrant Minors*



Plural Narratives and New Cartographies of Knowledge: Art as a Process of Speaking Out

Isabella Pescarmona, University of Turin, isabella.pescarmona@unito.it

Giulia Gozzelino, University of Turin; g.gozzelino@unito.it

Keywords: Right To Knowledge, Decoloniality, Women With A Migration Background, Situated Knowledge; Collage.

In the framework of decolonial and intersectional feminist studies (e.g. Verges, 2019; Borghi, 2020; hooks, 2020), this contribution discusses how critical theory translates into transformative praxis. It engages with the debate on the credibility of contemporary knowledge, challenging traditional epistemic hierarchies to explore how power relations are reconfigured through concrete, alternative educational practices (Xanthaki, 2024). The Global Citizenship Education research and educational project “Plural voices”, which has been developed in co-advocacy between University of Turin and some local organisations working in marginalised neighbourhoods, embodies this shift, moving beyond mere theoretical discourse to enact an educational and artistic pathway where the construction of knowledge is reclaimed as a collective right. Through participatory and arts-based methodologies (Butler-Kisber, 2008), the research investigates how situated and embodied knowledge (Haraway, 1988) is generated, supporting the co-construction of creative practices alongside Arab and Afro-descendant women, queer individuals, local artists, and activists. By addressing issues of gender, race, and citizenship through a non-linear, non-Eurocentric lens, the project serves as an example of artistic and education praxis. It values divergent narrative threads to multiply local voices, actively demonstrating how community-based practices can counter inequality, exclusion, and marginalization to promote social justice. Ultimately, this



contribution reflects on the format of knowledge production itself, showing how the intersection of reflection and action can challenge dominant institutional narratives and collectively re-imagine shared futures (Unesco, 2023).

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Educational Practice and Children's Literature: Pedagogical Perspectives from Raffaele Laporta

*Roberta Di Marco, Telematic University "Leonardo da Vinci",
roberta.dimarco@unidav.it*

Keywords: Children's Literature; Educational Praxis; Raffaele Laporta; Knowledge Construction

The contribution investigates the role of children's literature - understood as a privileged space for the development of ethical and civic awareness - in outlining an educational proposal capable of critically and transformatively addressing contemporary socio-cultural challenges. Drawing on the perspective of educational praxis, the study aims to analyse how reading, storytelling, and dialogue around texts may be configured not merely as didactic tools, but as experiences capable of generating knowledge, participation, and critical awareness. The research examines some central aspects of the thought of Raffaele Laporta, a significant and relatively underexplored figure in contemporary pedagogical studies, with particular reference to his conception of education as a process of inquiry, experience, and autonomous knowledge construction. Within this framework, children's literature assumes the value of a cultural practice that fosters the exploration of reality and the formation of individuals capable of critically interrogating dominant representations. Reading is thus conceived as an active and reflective experience, in which meaning emerges from the interaction between text, reader, and educational context. Laporta's pedagogical proposal, oriented towards the formation of autonomous and responsible citizens, provides theoretical tools for understanding how literature can contribute to counteracting processes of cultural exclusion and educational inequality. Through dialogical and participatory



practices, children's texts may become opportunities to recognize differences, enhance the plurality of perspectives, and promote forms of democratic participation. In conclusion, the study offers a theoretical reconstruction of Raffaele Laporta's thought in light of current educational challenges, highlighting how children's literature may constitute a generative praxis of knowledge, emancipation, and critical citizenship, thereby contributing to the construction of inclusive, reflective, and democratic educational contexts.

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Phenomenology of Bodies on Stage: The Digital Theatre-Laboratory as a Pedagogical Proposal in the Age of Technics

Rosamaria Nicassio, Università degli Studi di Bari Aldo Moro, r.nicassio4@phd.uniba.it

Rosa Gallelli, Università degli Studi di Bari Aldo Moro, rosa.gallelli@uniba.it

Keyword: Digital theatre-laboratory; Phenomenology; Pedagogy; Posthuman; Corporeity

Posthumanist thought has rendered unavoidable a question that lies at the heart of contemporary pedagogy: how can we form subjects capable of consciously inhabiting the age of technics (Cambi & Pinto Minerva, 2023)?

In its digital form, the Theatre-Laboratory emerges as a privileged epistemic-formative device: a space in which the anthropological transformation currently underway is not merely dramatised, but enacted and tested within lived experience. This digital artistic praxis, whose theoretical framework is rooted in the phenomenology of Husserl (1952) and Merleau-Ponty (1964), rediscovers in the body-in-relation its original constitutive dimension. The body is already, by its very nature, a “centre of virtual action” that projects itself into computational circuits without ever relinquishing its embodied facticity: the digital stage, in which human and machine co-inhabit and generate new forms of intersubjectivity, becomes a laboratory for the “giving of the self” (Grotowski, 1968).

In every hybrid formative environment (co-inhabited by biological and digital entities), the alterity the subject encounters is at once human and algorithmic; within this encounter, the body of each educational actor is redefined, discovering itself capable of dwelling on the thresholds between the physical and the virtual, between



presence and projection (Monteverdi, 2011), and recognising in the “flesh of the world” (Merleau-Ponty, 1964), a fabric of ontological belonging. If, then, the Self reveals itself through intersubjective relation, to what extent does the encounter between the human and the non-human become inclusive and educate the subject to consciously inhabit hybridisation through an extended, articulated corporeality capable of recognising in technology the possibility of extending its own presence in the world?

Within this contribution, digital art, pedagogy and phenomenology co-found an ecological and creative praxis through which each subject-in-becoming experiences, in and through the body, its own “multidimensionality”, with the aim of achieving an authentically transformative formation in the era of the technium.

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The Epistemology of Taste as Educational Praxis: Embodied Cognition and Aesthetic Experience in Reggio Emilia

Susanna Stagnini, University of Modena and Reggio Emilia and Fondazione Reggio Children-Centro Loris Malaguzzi, stagninisusanna@gmail.com

Keywords: Embodied Cognition; Taste Education; Situated Knowledge; Aesthetic Praxis; Reggio Emilia Approach.

In the contemporary era, characterized by digital transition and the risk of reality being reduced to mere information (Byung-chul Han, 2022), the sense of taste offers a vital “carnal” resistance. This paper explores the epistemology of taste not merely as a biological function or marginalized nutritional paradigm (Korsmeyer, 2015; Perullo, 2021), but as a situated, transformative educational praxis (Leer and Wistoft, 2018). Rooted in Embodied Cognition (Varela, Thompson and Rosch, 2024) and Cognitive Metaphor Theory (Lakoff and Johnson, 1980), this research posits that taste acts as a powerful epistemic tool, transforming multisensory data into knowledge (Bolognesi, 2025). Through an empirical qualitative study combining Constructivist Grounded Theory (Charmaz, 2006) and Research-Training (Asquini, 2018), this contribution analyzes pedagogical practices within the “Widespread School” project in Reggio Emilia.

The study involved 42 students experiencing the “Atelier del Gusto,” a space where the act of tasting becomes a shared praxis of inquiry and self-expression. By utilizing “polyvalent images” and a “palette of tastes” the educational setting facilitated a deliberate transcodification between flavor, word, and image. Findings reveal taste as a profound hermeneutic lens and a non-competitive, egalitarian space



that challenges traditional learning. Taste serves as a mnemonic anchor and an emotional regulator, allowing students to map complex abstract concepts through semantic migration. Ultimately, this research argues for the revaluation of gustatory experience as an active, poietic praxis within schools.

By embedding taste in everyday curricula—from STEM to humanities—we reclaim the right to learn through the body and intersubjectivity, affirming that the synthesis of flavor and knowledge is essential for a meaningful educational praxis.

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Poetics of Space. Art, Participation and the Construction of Spaces of Possibility with Unaccompanied Migrant Minors

*Francesca Audino, Università degli Studi di Roma "Sapienza",
francesca.audino@uniroma1.it*

Keywords: Poiesis; Participatory Art; Spaces of Possibility; Unaccompanied Migrant Minors; Imagination.

This paper reflects on the role that participatory artistic practices can play in the transformation of educational spaces and in opening up spaces of possibility for unaccompanied migrant minors. Starting from an understanding of space as a relational and symbolic reality continuously shaped by those who inhabit it (Lefebvre, 1991), the contribution examines two experiences carried out in Rome: a street art project developed in a Caritas reception centre for unaccompanied minors (Audino, 2020) and a participatory process of spatial design and reconfiguration implemented at the Civico Zero day centre (Audino, 2025).

In both cases, art is not considered merely an expressive activity, but a way of giving form to experience, reworking complex life stories and fostering new relationships with oneself, with others and with places. The wall initially used by the young people to leave traces of their thoughts and emotions and later transformed into an artwork centred on the theme of the journey, together with the spaces of Civico Zero progressively redefined through shared practices and meanings, show how creative processes can contribute to the construction of educational environments that promote recognition, participation and the capacity to imagine possible futures.

The discussion draws on Dewey's (1934) conception of art as experience, reflections on the transformative function of imagination, Freire's critical pedagogy



(Freire, 1970) and Biesta's (2017) work on processes of subjectification. From this perspective, artistic praxis can be interpreted as a poietic practice through which participants become authors of new narratives about themselves and the places they inhabit.

Finally, the experiences analysed suggest that participatory artistic practices may contribute not only to the reworking of individual experiences but also to the creation of educational and urban contexts that are more open to encounter, participation and mutual recognition.

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11 September 2026, 15:00–17:30

PANEL H (in English)

Academy of Italian-German Studies, Innerhofer Street 1

Chair: Sonja Wodnek

- **Karla Louisa Stolle** (mdw – University of Music and Performing Arts Vienna). *Tuning for Resonance: The Praxis of Sensitivity and Reflection in Designing a 31-Country Questionnaire Study in Music Education*
- **Maria Livia Alga** (Università di Verona) & **Meghna Bhardwaj** (Casa di Ramia, centro interculturale delle donne del Comune di Verona). *Chaotic praxis: Practicing the Arts in an Intercultural Women's Center*
- **Rolf Laven, Elena Revyakina** (University College of Teacher Education Vienna), **Theresa Hauser** (Stadtteilschule 6, STS 6 Wien) & **Gernot Deutschmann**. *ART-ECO: Weaving Ecological Awareness Through Arts-Based Educational Praxis*
- **Elisabetta Biffi** (University of Milano-Bicocca). *The Ephemeral Practice in Education: Artistic Languages for Pedagogical Documentation*
- **Marc Herbst** (Free University of Bozen-Bolzano). *We All Know Something-Embodied Knowledge as a Core Aspect of Performance*



Tuning for Resonance: The Praxis of Sensitivity and Reflection in Designing a 31-Country Questionnaire Study in Music Education

Karla Louisa Stolle, mdw – University of Music and Performing Arts Vienna, stolle@mdw.ac.at

Keywords: TEAM Project; Mapping Study; Research Praxis; English as a Lingua Franca (ELF); Questionnaire study; Music Education.

While the mapping of music education landscapes typically focuses on final outcomes, the complex “workshop” of its creation yields significant insights that merit critical reflection (Sanders et al., 2021). Drawing on the PEA 2026 understanding of praxis as situated, reflective and transformative practice, this contribution analyses the development and implementation of a qualitative questionnaire within Work Package (WP8) of the Erasmus+ funded Teacher Academy TEAM – The Teacher Academy for Music. Future-Making, Mobility and Networking in Europe. The development of the questionnaire became a collaborative process of continuous learning, reflection and negotiation. Its praxis unfolded through methodological, pedagogical and conceptual reflection. First, the reconstruction of a “lost” framework: as the original instrument from the predecessor project meNet could not be retrieved (Rodríguez-Quiles y García & Dogani, 2011) the WP8 core team had to reconstruct a research structure from existing publications while adapting it for 21st-century priorities such as inclusion, sustainability and current challenges. Second, the structural tension: a semi-standardized qualitative questionnaire was developed to balance the need for comparable data with detailed, expert-based descriptions of national realities.



Third, the paper reflects on the linguistic and conceptual mediation within a massive international network and also within the research team in WP8 itself. Using English as a lingua franca (ELF) (Seidlhofer 2011; Jenkins, 2015), the team had to account for the lack of direct cross-national equivalence for special terms. A practical example is the terminological use of Early Childhood Education as an overarching category for “kindergarten” or “pre-school”. This enabled the study to unite diverse national terms such as the Hungarian bölcsőde (for children under age 3) and óvoda (compulsory from age 3), the Estonian alusharidus (pre-school education for ages 1.5 to 7) and the Belgian kleuteronderwijs (nursery school for ages 2.5 to 6) under a single framework.

By examining the questionnaire not as a finished product but as a site of negotiated compromises, this contribution offers critical insights into the ethical necessity of sensitivity when generating situated knowledge through a large-scale questionnaire study in an European context (Krosnick & Presser, 2010; Lehmann, 2017).

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Chaotic praxis: Practicing the Arts in an Intercultural Women's Center

Maria Livia Alga, Università di Verona, marialivia.alga@univr.it

Meghna Bhardwaj, Casa di Ramia, centro interculturale delle donne del Comune di Verona, megnabhardwaj@gmail.com

Keywords: Collective World-Making; Praxis/Poiesis; Decolonial Thought; Transcultural Feminism.

This paper explores artistic practice as a form of collective world-making emerging within Casa di Ramia, an intercultural women's center in Verona. Drawing on Arendt's (1958) distinction between praxis and poiesis, it examines how artistic activities challenge the separation between action and production. While poiesis refers to the making of artefacts, praxis refers to action that unfolds in the space of appearance, where the "who" of individuals is disclosed through words and deeds. The practices we share at Casa di Ramia suggest that making and acting often co-emerge through processes of relation.

Based on an ongoing qualitative study, the paper focuses on artistic and everyday practices developed by women with diverse cultural, linguistic, religious sensibilities. Through storytelling, textile work, performance participants create objects, narratives, and occasions for encounter. These processes also involve moments of tension, misunderstanding, and conflict, which are treated as constitutive elements of collective practice, through which negotiation, translation, and reconfiguration of relations become possible (Bernasconi et alii 2025). Yet the significance of these practices lies less in their outcomes than in their capacity to sustain relations across differences.



To conceptualize this dynamic, the paper brings Arendt into dialogue with Glissant's (2000) notion of Chaos-Monde. Rather than understanding chaos as disorder or organizational failure, Glissant invites us to see it as a generative condition of difference. What may appear as disorder from a bureaucratic perspective can instead be understood as a relational space where heterogeneous trajectories meet without being reduced to a common identity. In this sense, chaos becomes an aesthetic and political virtue: a representation of decolonial thought effectively countering a western bureaucratic mindset.

The paper further suggests an affinity between these practices and Tagore's (1917) notion of *samaj*: a space where people come together despite their differences and without predetermined ends. Communities such as Casa di Ramia reveal the political significance of what we call chaotic praxis: forms of collective action that sustain knowledge production not through consensus, common identity, or predetermined goals, but through ongoing processes of relation, conflict, improvisation, and creative encounter.

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ART-ECO: Weaving Ecological Awareness Through Arts-Based Educational Praxis

Rolf Laven, University College of Teacher Education Vienna (PH Wien), Austria, rolf.laven@phwien.ac.at

Elena Revyakina, University College of Teacher Education Vienna (PH Wien), Austria, elena.revyakina@phwien.ac.at

Theresa Hauser, Stadtteilschule 6, STS 6 Wien, Austria, theresa.hauser@schule.wien.gv.at

Gernot Deutschmann, Künstler, AnSichtsWeisen

Keywords: arts-based education; sustainability; world-centred education; ecological pedagogy; participatory learning

How can arts education contribute to ecological awareness without reducing sustainability to a set of predefined learning outcomes? How can educational practice foster meaningful relationships between children, materials, environments, and communities?

This paper presents ART-ECO (Art, Research and Teaching: Enabling Co-living in a Common World), an Erasmus+ cooperation project that explores the role of arts-based educational praxis in addressing ecological challenges. ART-ECO is grounded in a world-centred educational perspective and seeks to move beyond anthropocentric models of learning by emphasizing relationality, participation, and material engagement.

The project brings together schools, universities, artists, and cultural institutions from several European countries to develop and test twelve didactic packages that integrate sustainability, artistic inquiry, and ecological responsibility. Through



practices of sourcing, weaving, and enacting, participants engage with local environments, recycled materials, community knowledge, and creative experimentation. Learning is understood not as the acquisition of information about the world but as a process of becoming responsive to and responsible for the world. Drawing on theoretical perspectives from Karen Barad's (2007) concept of entanglement, Donna Haraway's notion of becoming-with, and arts-based educational research, the paper discusses how artistic processes can create spaces for ecological imagination, collective meaning-making, and transformative learning. Particular attention is given to workshops conducted in collaboration with the ReMida Centre in Trondheim, where children explored climate-related questions through the creation of large-scale sculptures and installations using reclaimed materials. The paper will present and discuss the qualitative insights into how children develop ecological awareness through embodied, collaborative, and material encounters, generated in the workshops, conducted in collaboration with the ReMida Centre in Trondheim, where children explored climate-related questions through the creation of large-scale sculptures and installations using reclaimed materials.

The contribution argues that ecological education requires forms of praxis that connect aesthetic experience, material agency, and ethical responsibility. ART-ECO offers one possible framework for such an approach, demonstrating how the arts can function as a catalyst for sustainable and participatory educational futures.

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The Ephemeral Practice in Education: Artistic Languages for Pedagogical Documentation

Elisabetta Biffi, University of Milano-Bicocca, elisabetta.biffi@unimib.it

Keywords: Art, Ephemeral Art, Education, Pedagogical Documentation

Education is largely a practical endeavour, both in its manifestations and in the theoretical reflection underpinning it; yet the notion of practice denotes not a spontaneous or improvised act, but rather the manifestation of action within the Deweyan concept of experience.

Dewey (1938) characterised education as experience and, in the same vein, regarded artistic practice as the most complete form of human experience (Dewey, 1934). Crucially, artistic experience does not coincide with its product — the artwork — but with the uninterrupted process of creation and appreciation. Like performance art, ephemeral art exemplifies this continuity: understood as art whose existence is inherently short-lived (Tate, n.d.), such works are made from materials that cannot endure and are destined to disappear (ice sculptures, sand drawings), leaving documentation as their only trace. At the same time, audience engagement transforms performance art into *praxis* — understood not merely as action, but as situated, reflective, and transformative engagement with experience. Educational practice displays an analogous structure: it generates no lasting artefacts, unfolding instead through everyday actions that dissipate as they occur, so that documentation alone preserves their value (Biffi, 2014).

Taking this theoretical framework as its point of departure, the contribution offers a theoretical reflection on artistic languages as mediators capable of translating lived educational experience into knowledge about educational practice, with particular attention to its ephemeral character. By reconsidering the function of *performance* and *documentation* within artistic practice, it argues that this same



function can support the reflective transformation of educational practice into *praxis*, thereby conferring strength and meaning upon educational practice itself.

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We All Know Something. Embodied Knowledge as a Core Aspect of Performance

Marc Herbst, Free University of Bozen-Bolzano, maherbst@unibz.it

Keywords: Critical Pedagogy; Ecology; Entanglement; Artistic Practice; Knowledge

Performance art describes an incredibly open field for doing, where most ways for conducting an interaction are considered art. Rather than centering some abstract artistic concept in the already abstract field of art, as a professor in the Free University of Bozen-Bolzano's performance studio, I center the knowing body/mind of each student in relation to their performance work. I embrace the opportunity to teach through a method that develops individual student's embodied sense of self in an entangled and relational world. I do so because I know that by developing my young student's capacities to self-determine what kind of impactful encounter they want to structure with the audience's attention, they will make impactful work. I understand that centering their knowing, relational bodies is key aspects of eco-feminist praxis, affirming living in relationship to our social and natural environments. The classroom structurally highlights so many ways of doing and knowing: activating social knowledges, critical knowledges, body-based practices, cultural knowledges, so that the students may employ the same methods and objects in their work. Yet the praxis is in the fact that the work is not theoretical, it is developed through activating all forms of performance by actively stepping into these modes.

In this talk, I will critically discuss my classroom methods and their epistemic ramifications



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12 September 2026, 9:00–11:00

PANEL I (in English)

Academy of Italian-German Studies, Innerhofer Street 1

Chair: Karla Louisa Stolle

- **Brigitta Pia Alioto & Alessandra Cecilia Jacomuzzi** (Ca' Foscari University of Venice). *The Museum of Error as Pedagogical-Artistic Praxis: Failure, Feedback and Reflection in University Learning Contexts*
- **Francesco Ciociola** (University of Siegen), **Vincenza Albano** (University of Bari), **Stefania Massaro** (University of Bari) & **Stefanie Roos** (University of Siegen). *From Theory to Praxis: Towards a Model of Translational Pedagogical Design*
- **Valerio Ferrero** (University of Turin). *Equity at School: Organisational Praxis and Social Justice in the Italian Education System.*
- **Maria Antonietta Maggio** (Università di Parma). *Designing the “Piano Educativo Individualizzato”: Building Professional Skills in the Specialization Course for Support Teachers at the University of Parma*



The Museum of Error as Pedagogical-Artistic Praxis: Failure, Feedback and Reflection in University Learning Contexts

Brigitta Pia Alioto, Ca' Foscari University of Venice, brigittapia.alioto@unive.it
Alessandra Cecilia Jacomuzzi, Ca' Foscari University of Venice, alessandra.jacomuzzi@unive.it

Keywords: Error; Reflection; Transformative Learning; Artistic Practices.

Error occupies an ambivalent position in educational contexts. Although widely recognised as an inevitable component of learning, it is still often experienced as a sign of lack or individual failure. Research on growth mindset shows that learners' beliefs about the malleability of their abilities shape how they face challenges, setbacks, and failure. From a pedagogical perspective, however, error cannot be reduced to correction; on the contrary, it becomes educationally meaningful when accompanied by formative feedback, reflection, and relational contexts that support awareness, agency, and transformation.

The Museum of Error is a pedagogical-artistic practice developed into a university context to transform error from a private and often stigmatised experience into a public object of reflection, narration, and collective re-elaboration. The museum acts as both a formative and poietic device. Students and Professors are invited to narrate and give form to a meaningful error, not to celebrate failure itself, but to reconstruct the process that generated it, including emotions, feedback, and learning. The practice combines reflective writing, autobiographical narration, symbolic display, and dialogic sharing. In this way, error is removed from a purely evaluative logic and becomes a pedagogical "exhibit": a trace to be observed, questioned and reinterpreted.



The aim is to investigate how an educational-artistic practice can transform students and professors' relationship with failure, make implicit learning processes visible, and open spaces for critical awareness. Error is exhibited but not judged; shared but not reduced to performance; re-elaborated but not erased. In this sense, the Museum of Error interprets praxis as a dynamic unity of action and reflection, in continuity with Freire's critical pedagogy and with learning as transformation of the meanings attributed to experience.

The experience highlights the potential of this device to deconstruct the fear of error, recognise educational vulnerability, and construct shared meanings, rethinking failure as information, feedback as mediation, and reflection as a possibility for change.

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From Theory to Praxis: Towards a Model of Translational Pedagogical Design

Francesco Ciociola, University of Siegen (DE), francesco.ciociola@uni-siegen.de

Vincenza Albano, University of Bari (IT), vincenza.albano@uniba.it

Stefania Massaro, University of Bari (IT), stefania.massaro@uniba.it

Stefanie Roos, University of Siegen (DE), stefanie.roos@uni-siegen.de

Keywords: Cultural Context; Educational Design; Praxis; Translational Pedagogical Design.

Background. The transfer of research findings into educational practice is often understood as the direct implementation of evidence-based findings. Translational education research shows that educational practice emerges through interpreting and contextualising scientific knowledge (Manches et al., 2025; Norman & Lotrecchiano, 2021). This leads to the research question: How can pedagogical design be conceptualised as a translational process between scientific theory and educational practice across different cultural contexts?

Theory. Studies in educational design research regard design principles as a link between production of scientific knowledge and practice-relevant educational innovations (Euler, 2022). Recent work shows that design principles are continuously refined and adapted to the respective educational context (Hanghøj et al., 2022). Building on this, this contribution conceptualises pedagogical design as the mediating process where scientific findings are translated into context-sensitive educational practice.

Method. Building on a theoretical integration of current work in translational education research and educational design research, a theoretical model of translational pedagogical design is developed (Jaakkola, 2020). The PowerBase research project is presented as an example of the process of translating scientific findings into pedagogical design. The empirical findings of the German-Italian



research project MYNEEDZ (Ciociola, 2026) on the satisfaction of basic psychological needs in different life areas provide a basis for the intercultural further development of the model within the German-Italian context.

Expected outcomes. The aim is to develop a theoretical framework for translational pedagogical design that provides a systematic approach to the transition between academic theory and educational practice. The model conceptualises the role of pedagogical design in the translation process, supports context-sensitive design decisions, and provides a framework for evidence-based educational innovation. It also highlights how cultural contexts shape translational design processes.

Discussion. The discussion focuses on how a culturally reflective translation of academic findings can contribute to the development of context-sensitive educational innovations that are transferable across different cultural contexts.

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Equity at School: Organisational Praxis and Social Justice in the Italian Education System

Valerio Ferrero, University of Turin, valerio.ferrero@unito.it

Keywords: Equity; Social Justice; School Autonomy; Transformation; Italy

This paper examines equity at school as a form of organisational praxis within the Italian education system. Moving beyond an understanding of equity as an abstract principle or as a set of compensatory measures (Harris et al., 2017; Unterhalter, 2009), the paper argues that social justice in education is produced, constrained, or transformed through everyday organisational choices, i.e., the allocation of time and resources, the composition of classes, access to curricular opportunities, leadership practices, relations with families and territories, and the implicit cultures that shape school life.

The paper situates this reflection within the Italian framework of school autonomy (), reading it not only as an administrative device, but as a pedagogical and political space in which inequalities may either be reproduced or critically reconfigured. From this perspective, schools are approached as ecological systems (Hawkins & James, 2018; Lemke & Sabelli, 2008), where institutional structures, professional practices, student biographies, local contexts, and broader social asymmetries are interconnected.

Drawing on critical pedagogy, theories of social justice, and educational research on organisational processes (Giroux, 2020; McLaren, 2015), the paper proposes the notion of organisational praxis as a lens for understanding how equity becomes concrete. Praxis is understood here as situated, reflective, and transformative action: a collective process through which schools interrogate their own routines, make



visible the mechanisms that distribute opportunities unequally, and develop more democratic forms of participation and responsibility.

The Italian case is particularly relevant because it combines a strong constitutional commitment to equality with persistent territorial, socio-economic, cultural, and institutional disparities. Therefore, the paper wants to answer this question: under what conditions can school organisation become a site of educational justice? It concludes that equity requires not only inclusive teaching practices, but also organisational imagination, i.e., the skill to redesign school structures in ways that make justice more practicable.

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Designing the “Piano Educativo Individualizzato”: Building Professional Skills in the Specialization Course for Support Teachers at the University of Parma

*Maria Antonietta Maggio, Università di Parma,
mariaantonietta.maggio@unipr.it*

Keywords: Teachers Training; Support Teachers; Life Project; School to Work Training Program; Piano Educativo Individualizzato

The Piano Educativo Individualizzato (or PEI) is a fundamental planning tool developed by schools, families, and healthcare specialists for students with disabilities. It requires specific teachers' professional skills to ensure its Quality (Amatori et al., 2021).

It is crucial to enhance these skills during initial teacher training, a significant moment where *praxis* is a way to integrate theoretic knowledge and offer new perspectives for professional development (Cardarello & Antonietti, 2019).

This is one of the aims of the Guidelines of Specialization Course for Support Teachers at the University of Parma according to the Ministerial Decree 30/09/2011.

An exploratory study during the “Orientation, Life Project, and School-Work Alternation” workshop (9th cycle) proposed a simulation activity to facilitate reflection on professional skills and the guided construction of new knowledge for professional development

In fact, 99 of 139 teachers in training, attended the theoretical module “Planning of PEI–Life Project and models of Quality of life”, but they never experienced a practice activity for planning it.



So, the workshop offered an important experience to improve planning skills based on theoretical knowledge, to support reflection on the need to not separate theory from practice planning PEI in connection with the Life Project for a student with disabilities (Pasqualotto & Lascioli, 2025).

Using a quantitative-qualitative questionnaire, we identified trainees' awareness of their skills in planning PEI:

- according to the ICF's bio-psycho-social perspective,
- identifying needs and desires of people with disabilities,
- defining meaningful and concrete objectives,
- building pathways for the Life Plan.

Thematic analysis (Braun & Clarke, 2019) highlighted a need for further training regarding the connection between PEI and the Life Project. This is identified not as a bureaucratic requirement, but as a concrete project aimed at adulthood (Guerini, 2025). These findings encourage teacher training programs that combine theory, practice, and reflection to generate new knowledge.

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12 September 2026, WORKSHOPS

WORKSHOP A (in English/Italian) 9:00–10:00

Centre for Culture, Cavour Street 1

Chair: Adele Zambaldi

Rita Casadei (Università di Bologna). *Well-being as Being Well: Training pathways through TaijiQuan*

WORKSHOP B (in Italian) 9:00–10:00

Centre for Culture, Cavour Street 1

Chair: Sabina Langer

Simonetta Lucchi (teacher). *Artistic Practice as a Tool for Understanding Conflicts and Wars: An Experiential Workshop for Young Generations*

WORKSHOP C (in English) 10:00–11:00

Centre for Culture, Cavour Street 1

Chair: Adele Zambaldi

Miriam Obleitner (Alanus Hochschule für Kunst und Gesellschaft). *From Practice to Praxis: Creative Writing for Educators to facilitate Professional and Personal Development*

WORKSHOP D (in Italian/English) 10:00–11:00

Centre for Culture, Cavour Street 1

Chair: Sabina Langer

Antonina Eugenia Ferruzza Marchetta (University of Palermo). *The Moving Ecosystem: Embodied Praxis and Somatic Dialogue Through Dance Movement Therapy*



Well-being as Being Well: Training pathways through TaijiQuan

Rita Casadei, Università di Bologna, rita.casadei@unibo.it

Keywords: Embodiment; Ecological Self; Expressiveness

According to the holistic perspective the aim is to focus on strategies for promoting individual, social and ecosystemic well-being. The reference is to the scientific paradigm of Embodiment and to Far Eastern body-meditation disciplines, specifically TaijiQuan: a discipline based on intentionality and introspection. TaijiQuan is an internal martial art that embodies the integration of mind, body and emotional experience. It helps focus awareness, expand the mind, attuning to the unfolding of the movement: inner vital force linked to external environment. Slow, continuous movement represent the power of rhythm affecting the breath, which reflects the quality of a psycho-physical state: when guided consciously it becomes primary tool for accessing self-regulatory resources. Epistemological implications will be also explored, starting with a consideration of the concept of *praxis* as form 形: an aspiration towards psychological and physical transformation, the ability to discipline oneself through a method, the freedom of refined self-expression. Considering body-mind as a whole, the form represents a crucial core that reveals the intelligence of a codified movement, vehicle for principles that enable an understanding of the physical body and the movement of the mind, in harmony with philosophical and cosmological principles. Form makes the theoretical vision intelligible through an exercise that encompasses but goes beyond the purely intellectual approach, towards an understanding that involves intuition, experience, feeling. Here, *praxis* is linked to a gesture that is never haphazard, but rather expression of a mind that has direction, evolving towards openness, depth and connection.



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Artistic Practice as a Tool for Understanding Conflicts and Wars: An Experiential Workshop for Young Generations

Simonetta Lucchi, teacher, Liceo Artistico "Cademia" Ortisei St. Ulrich

Keywords: Conflict; Artistic Practice; Experiential Learning; Memory; Resilience

How can we help young generations understand the conflicts and wars of the past if not through an immersive and participatory experience? This workshop proposes an artistic and experiential approach to history education, encouraging students to explore conflicts not only as historical events but also as human experiences connected to memory, identity, and contemporary challenges.

Based on the concept of *praxis*, the methodology considers practical activity as a fundamental means of knowledge acquisition. Rather than focusing exclusively on the transmission of historical facts, the workshop engages participants with authentic materials, personal testimonies, historical documents, images, and artistic works related to periods of conflict.

The first phase involves the collection and exploration of sources such as letters, diaries, family memories, and firsthand accounts. These materials are then analyzed and contextualized through individual reflection and group discussion, allowing participants to compare perspectives and develop a deeper understanding of the experiences of those involved in historical conflicts.



The final phase focuses on artistic re-elaboration. Through creative practices inspired by historical avant-garde techniques, participants transform their reflections into visual works using methods such as collage, frottage, tempera, drawing, and watercolor. The resulting artworks, accompanied by written texts, can be presented in an artistic-literary exhibition, creating a space for dialogue and shared interpretation.

The workshop aims to foster empathy, resilience, critical thinking, and collaboration by connecting historical knowledge with personal experience. By transforming traumatic events into opportunities for reflection and creative expression, artistic practice becomes a tool for understanding conflicts and developing awareness of both past and present forms of violence.

Designed for students aged 14 and above, the workshop can be adapted to different educational contexts, with a primary focus on the World Wars and their impact on collective memory.

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From Practice to Praxis: Creative Writing for Educators to facilitate Professional and Personal Development

*Miriam Obleitner, Alanus Hochschule für Kunst und Gesellschaft,
miriam.obleitner@alanus.edu*

Keywords: Creative Writing, Professional Development, Second Language Teaching, Practice versus Praxis

Educators of all levels assume responsibility to prepare diverse learners in a sustainable way which ideally leads to action that transforms and finds creative solutions to multiple challenges in society. This complex charge demands a commitment that goes beyond practice in the classroom. How do teachers move from merely applying a teaching method to a profound and creative praxis that inspires educational action and reflection?

Exploring one's own creativity through creative writing provides opportunity for a more informed and mediated praxis in the classroom. Therefore, this workshop focuses on exercises that activate creative abilities, and at the same time it opens a space to reflect on new perspectives and insights in teaching to empower second language learners.

A foundation to the human experience, creative writing acts as a way to process emotions, boosts self-awareness, promotes psychological well-being and stimulates cognitive development. Encouraging creative expression and imagination within a group of individuals fosters empathy, conquers boundaries, inspires innovation and preserves culture across generations. In a safe space, we can disclose our creativity and art without having to agree about it and discover what we have in common and how we differ.



Recent studies observe that creativity and creative expression can bring new perspectives to teachers' thinking about pedagogy and teachers' actions (Martin et al., p. 481).

According to Paulo Freire (1977, 1985), teaching should be an artistic event, involving emotions and creativity (Grainger et al., p. 156). But where do teachers get the training to become artists themselves, so they can instruct accordingly? Most second language teacher training programs focus on training knowledge of the target language, students, pedagogy, educational system and more, but knowledge and skills alone are not sufficient to prepare teachers for the complex task of teaching (Maley & Kiss, 2018, p. 140-141). In order to become imaginative teachers, educators need to get more creative themselves. If teachers want their students to be creative, they need to demonstrate their own creativity in daily life. (Maley & Kiss, 2018, p. 161).

Finding a creative outlet through writing that informs praxis could just be the beginning of a transformation for teachers and students that may at the very least demonstrate a fresh perspective on second language teaching.

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The Moving Ecosystem: Embodied Praxis and Somatic Dialogue Through Dance Movement Therapy

*Antonina Eugenia Ferruzza Marchetta, University of Palermo,
antoninaeugenia.ferruzza@unipa.it*

Keywords: Embodied Praxis; Somatic Dialogue; Relational Ecology; Dance Movement Therapy.

This experiential workshop explores Dance Movement Therapy (DMT) as a form of embodied praxis, positioning it at the intersection of critical pedagogy, ecological thinking, and arts-based inquiry. Grounded in the epistemological framework of embodied cognition, the human body is not approached as a mere biomechanical instrument, but as an open, relational ecosystem (Bateson, 1972) through which we perceive and transform reality. Within this view, shared movement becomes a pedagogical and political act – a tangible manifestation of praxis where theoretical reflection and transformative action merge (Freire, 1970). Furthermore, this somatic methodology aligns with Schott-Billmann's (2015) perspective on dance as a primary vehicle for social bonding, and pays close attention to the relational nuances of the therapeutic movement relationship (Chaiklin & Wengrower, 2016). The session guides participants through a structured, three-phase somatic journey to translate ecological responsibility and inclusion into a lived practice of bodily citizenship. First, Somatic Resonance utilizes deep listening to map the systemic connection between the micro-body and the macro-environment. Second, Emergence of Praxis employs guided improvisation and empathetic mirroring to transform individual differences into a coral, dialogic choreographic action. Third, Aesthetic Reflection facilitates the transition from movement to metaphorical verbalization, grounding the lived experience into critical awareness. Ultimately,



this workshop demonstrates how DMT operationalizes what Sheets-Johnstone (2011) defines as the primacy of movement in human understanding. By shifting the pedagogical paradigm from abstract discourse to kinesthetic engagement, the session offers educators, artists, and researchers a transferable methodology, cultivating community care and fostering an interconnected relationship with the more-than-human world.

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12 September, 11-13

REFRAMING PRAXIS. A SYNTHESIS

Plenary Synthesis and Discussion: From Praxis to a Community of Practice



REFRAMING PRAXIS. A SYNTHESIS

Plenary Synthesis and Discussion: From Praxis to a Community of Practice

The closing plenary is conceived as a moment of inspiration and exchange for the speakers and contributors who have brought their research, practices, and experiences to PEA. Rather than providing a definitive conclusion, it offers a space to gather and rework the ideas, questions, and connections that have emerged throughout the three days, placing their contributions at the centre.

The plenary will bring together insights from the four focus areas — Art, Mind, Autobiography & Supervision — while also opening towards Digital and Ecology, two emerging focuses intended, like the others, to stimulate and inspire multiple contributions and possible directions for the future development of PEA. These focuses are understood not as fixed thematic areas, but as open fields for research, experimentation, dialogue, and exchange.

The session will also invite reflection on the possible development of a "praxis" publication, including scholarly articles emerging from the conference and proposed for the scientific series *Ecologie della Formazione* (FrancoAngeli).

Finally, the discussion will look towards the future of PEA. Following the previous editions "polis", "peace", and "power", "praxis" marks a further step towards developing PEA as a community of practice: a space where research, experience, dialogue, shared experimentation, and conviviality can continue to generate new questions, encounters, and collaborations beyond the conference itself.



The Authors

Vincenza Albano, PhD in Human Relations Sciences. Organizing Tutor for the Primary Education degree programme at the University of Bari “Aldo Moro”. Adjunct Lecturer in Specialization Programmes for Learning Support Teachers.

Maria Livia Alga is a social pedagogy researcher at the University of Verona and coordinator of the Situated Knowledges Lab (<https://www.laboratoriosaperisituati.com/>). Her work explores embodied education, professional identity, learning ecologies, and the plurality of expressive languages, including art-based practices, through qualitative and transformative research in higher education and community contexts.

Brigitta Pia Alioto is a PhD in Education Sciences at Ca’ Foscari University of Venice. Her research interests focus on adult learning and training, technology-enhanced learning, growth mindset, and the impact of digital media on cognition from a neuroscientific perspective.

Francesca Audino is a lecturer in General and Social Pedagogy at Sapienza University of Rome and a primary school teacher. Bridging academic research and educational practice, her work focuses on intercultural pedagogy, arts-based education, unaccompanied migrant minors, migration, urban welfare, educational communities and solidarity networks.

Simone Baumann is Professor of Developmental Educational Research at Pädagogische Hochschule Tirol and heads the Office for Research and Development. Her work focuses on design-based research, language-



sensitive teaching, cognitive activation, reflection, meta-reflexivity and teacher professionalization.

Donatella Barp, a retired secondary-school teacher with 36 years of experience, holds a BA in Foreign Languages and Literatures and an MEd in Online Teaching. From 1999 to 2017, she was responsible for European Projects, including “Comenius”, “Erasmus+ K2” and “Leonardo da Vinci Transfer of Innovation” Projects.

Fernando Battista is Associate Professor of General and Social Pedagogy at Link Campus University of Rome and lecturer in Art Therapy Master’s programmes at Roma Tre University and the Catholic University of Milan. His research focuses on education, interculturality, relational and psychocorporeal practices. He is the author of *Pedagogy of the Border* (SIPED Award 2025), a work exploring intercultural dialogue through artistic and embodied languages.

Mauro Bellei, a retired educator and engineer, completed his thesis at CNEN (now ENEA). Specialized in Physics, his career focused on engaging students in prestigious initiatives sponsored by the Italian Ministry of Education (Projects Ambra and Deuterio), as well as prominent research institutions including ENEA, CNR and CERN.

Meghna Bhardwaj (India\Italy) is a choreographer\academic. She earned her Doctorate at School of Arts and Aesthetics, JNU, India, and has thereafter taught at many national and international performance departments. Currently she is developing her work at Oriente Occidente, Rovereto, and will be presenting at MART museum in October.

Lavinia Bianchi is an associate professor at Roma Tre University, where she teaches Intercultural, Gender and Communication Pedagogy. She is interested in critical, intercultural and gender pedagogy, as well as decolonial and intersectional perspectives. This reflects her commitment



to diverse educational approaches and social justice within the pedagogical framework.

Elisabetta Biffi, PhD, is a Professor of General and Social Pedagogy at the Department of Human Sciences for Education, University of Milan-Bicocca. She is in charge of national and European projects on topics relating to: participatory processes, children's rights and childhood protection, pedagogical documentation and arts-based methods for research in education.

Aurora Bulgarelli is a Researcher in General and Social Pedagogy (Paed-01/A) at Link Campus University. Her research focuses on general, intercultural and social pedagogy, with particular attention to intersectional and decolonial approaches. She is the author of *Lingua Seconda e inclusione sociale* (2024) and *Voci Plurali. Educare alla parola* (2025).

Mattea Caccamo is a professional educator in child protection services (Socialis Mantova, Italy), and a university tutor at the University of Brescia. She is a qualified parenting coordinator, author of *Abitare la tutela* (Armando Editore, 2026) and designs interdisciplinary training programmes for the socio-educational field.

Pietro Caresana is an independent researcher collaborating with the pedagogical department of Università degli studi di Milano-Bicocca. After a master degree in philosophy, he now works as a psychologist and studies lacanian psychoanalysis in Turin, trying to better understand and develop the links between these two subjects and pedagogy.

Rita Casadei. Bachelor's degree in Philosophy with honour and PhD in Pedagogy, from the University of Bologna. Her research and teaching focus on integral education, personal, community and ecosystemic wellbeing, the holistic perspective and embodied education. Her academic formation is complemented by study, practice and teaching of body-based



meditative disciplines (from the Far Eastern tradition) as paths to self-exploration and comprehensive learning.

Marco Catarci is a full professor of General and Social Pedagogy at Roma Tre University. He serves as Vice-Rector, overseeing educational and volunteer relations, and directs a Master's programme for asylum seekers and refugees. His research interests include intercultural pedagogy, migrant inclusion and social mediation processes.

Gianpaolo Chiriaco is senior scientist at the Archive for Popular Music Studies, University of Innsbruck. Chiriaco has conducted extensive research into the intersections of music and blackness, as well as on the history of popular music within Italian colonial enterprise. He is principal investigator of the research projects SONIETHIO and "Research as Vocality. Tracing the African Presence in Naples". Multimedia material about his work is available at www.afrovocality.com

Francesco Ciociola, Dr. phil., M. Ed. in Vocational Teacher Education, is a postdoctoral researcher at the Chair of Educational Science with a focus on Special Education ("Learning") at the University of Siegen. His research focuses on basic psychological needs, Pedagogy for Children with Illness, international inclusive school development and the intersection of TVET and inclusion.

Stefano Codeluppi Coordinates homelessness and housing services at the Papa Giovanni XXIII Cooperative in Reggio Emilia. His work and research focus on social inclusion, harm reduction, critical pedagogy, social impact evaluation, migration, and theatre in schools. Author of publications in *QTimes* (Ex Officine Reggiane study), FrancoAngeli (*Street Outreach and Harm Reduction*), and school-based theatre.

Anna Cozzi is a PhD candidate in Cultural Heritage, Education and Territory at the University of Rome Tor Vergata. Her research examines the educational thought of Roberto Sardelli, focusing on urban marginalisation,



educational poverty, critical pedagogy, and non-formal education. She also works as an educational practitioner in Rome.

Alessandro D'Antone is a Tenure-Track Researcher in General and Social Pedagogy at the University of Modena and Reggio Emilia (Italy). His research focuses on critical pedagogy, educational theory, pedagogical supervision, family pedagogy, educational work, and the relationship between education, democracy, and social transformation.

Magdalena Denk, BEd MEd, teaches at the Private University College of Teacher Education. Her professional interests focus on learner-centred and inclusive teaching, particularly open learning settings designed to foster children's autonomy, participation, and individual learning pathways.

Gernot Deutschmann is an artist, educator, and educational consultant in Austria and a partner in the Erasmus+ project ART-ECO. His work combines visual arts, media education, perception, and participatory learning. As street worker he develops innovative artistic approaches linking digital media, ecological thinking, collaborative creativity, and educational innovation.

Roberta Di Marco is a PhD candidate (39th cycle) in Sustainable Blue Economy and One Health at the "Leonardo da Vinci" Online University, Torrevicchia Teatina, Chieti. Her research activity focuses primarily on the fields of general and social pedagogy, children's literature, environmental education, and sustainability.

Mita Drius is an ecologist working in education, serving the Faculty of Education at the Free University of Bozen-Bolzano. She is committed to teaching ecology concepts to future preschool and primary school teachers and to creating educational materials tailored to their needs.



Thomas Emmenegger is a Swiss psychiatrist and social entrepreneur based in Milan. Since the 1990s, he has worked at the intersection of mental health, social inclusion, culture, and urban regeneration. He is president of La Fabbrica di Olinda and has contributed to transforming the former Paolo Pini psychiatric hospital into a space for community, culture, and social change.

Valerio Ferrero holds a PhD in Education from the University of Turin. From October 2026, he will be Research Fellow in Education at the University of Milano-Bicocca. He works on intercultural education, equity and inequality, Philosophy for Children, and readings of Italo Calvino grounded in educational theory.

Elisabetta Ferretti, a secondary-school teacher with 35 years of experience, holds a BA in Foreign Languages and Literatures. From 2007 to 2017 she took part in European Projects, including “Shell Eco-marathon” and “Erasmus+ K2”.

Antonina Eugenia Ferruzza Marchetta is a PhD student at the University of Palermo, specializing in Technologies and Methods for University Formation. Her scholarly work focuses on embodied learning, neuroaesthetics, art therapies, and the expressive potential.

Giovanna Fontana, Biologist and PhD, brings over 20 years of high school science teaching experience. Since 2024 she has been a coordinating tutor at the Multidisciplinary Center for Teacher Education at the University of Modena and Reggio Emilia, supporting the next generation of science teachers.

Maria Cristina Fortunati, art historian, teacher, and bioenergetic psychotherapist, specialized in Neuroaesthetics at the University of Rome Tor Vergata, collaborating with this university for twenty years in teacher training. Author of specialized publications and ANISA Board member, she



designs workshops and research on mindfulness, embodiment, and school well-being.

Valentina Fusari teaches African History at the University of Turin. Her research focuses on the social, labour and demographic history of the Horn of Africa between the 19th and 20th centuries, with a particular focus on women, children, mobility and mixedness in the Red Sea region. She is the principal investigator of the ERC Consolidator Grant REDMIX.

Rosa Gallelli is a full professor of Education and Special Needs Pedagogy at the University of Bari Aldo Moro. Her research brings together embodiment, gender difference, posthumanism, and digital technologies in educational processes. She directs the specialization course for special-needs teaching support (TFA Sostegno) and the master's programme in Pedagogical Sciences.

Giulia Gozzelino is a RTDA researcher in General and Social Pedagogy at the University of Turin. Her research interests include critical, decolonial, and anti-racist pedagogy; gender studies from an intersectional and transfeminist perspective; education in complex, plural, marginalised, and Global South contexts; as well as deviance, nonconformism, dissent, and resistance.

Marijana Grandits Studies of Slavic, especially Russian Language and History in Vienna, Russia and Zagreb, International relations at the Johns Hopkins University Bologna, Former MP in Austria, Co-founder of Verona Forum, Director For HR and Democratization at the Stability Pact for South Eastern Europe. Co-founder of the Applied Master in Human Rights and Arts, Human Rights Expert, consultant and teacher for Human Rights and North-South relations, in Vienna and at the Global Campus for HR in Venice.

Marc Herbst is an artist, theorist and editor. He's a research professor in art at the Free University of Bozen, after studying art and theory at Cal Arts and Goldsmiths, following his anthropology degree and conducting research



for NY City's District Attorney's Office, the US National Park Service and the Los Angeles School District. He is a co-editor of the 20+ year old Journal of Aesthetics & Protest. <https://marcherbst.wordpress.com>; <https://joaap.org/>

Theresa Hauser is a special education school teacher at STS Mariahilf in Vienna and partner in the Erasmus+ project ART-ECO. Her work is driven by service-learning as a pathway to social inclusion, connecting students with their communities through long-term, art-based projects such as SPA_LOW_SKY while fostering creativity, participation, and ecological awareness.

Samah Jabr is a Palestinian psychiatrist, psychotherapist, writer, and mental health advocate practicing in East Jerusalem and the West Bank. Formerly Head of the Mental Health Unit at the Palestinian Ministry of Health, she is also an Associate Clinical Professor at George Washington University. Her work addresses trauma, occupation, human rights, and collective healing.

Alessandra Cecilia Jacomuzzi is a researcher in General Psychology at the Department of Philosophy and Cultural Heritage, Ca' Foscari University of Venice. Her work sits at the intersection of cognitive psychology, neuroscience and human-technology interaction, with a focus on cognitive biases, nudging and novel food acceptance. She is the author of *Introduzione alle scienze cognitive* (il Mulino, 2023).

Sabina Langer, PhD in Pedagogy from the Free University of Bolzano/Bozen; curator of PEA. Social worker in marginalized contexts, pedagogist in school settings, and trainer with a particular focus on participatory teaching and nonviolent, dialogic education. Her research interests include civic and political education, peace and nonviolence, creative conflict resolution, and dialogue in schools.

Rolf Laven is Professor of Art and Design Education at the University College of Teacher Education Vienna and partner in Erasmus+ ART-ECO and community-based SPA_LOW_SKY projects. His research focuses on arts-



based education, sustainability, participatory practices, and international collaboration. He serves as BÖKWE Federal Chair of and InSEA European Councillor.

Maria Lorusso is Tutor Supervisor Coordinator for the Primary Teacher Education Programme at the University of Bari. She is an expert in Public Law and School Legislation (IUS/09), a PhD candidate in an international cotutelle programme, and Coordinator of Early Childhood Education (0–6). Her research focuses on pedagogy, educational governance, and school legislation.

Maria Antonietta Maggio is a support teacher and a PhD candidate in Philological-Literary, Historical-Philosophical, and Artistic Sciences at the University of Parma. Her research focuses on the role of teachers with Instrumental Functions for inclusion in Italian schools. She has taught Special Pedagogy for university initial teacher training programs.

Andrea Mariuzzo is Associate Professor of History of Education at the University of Modena and Reggio Emilia. He has conducted research primarily on school and university reforms in Italy and Europe and on the transatlantic circulation of educational ideas. His most recent works include the book *Guido Calogero educatore. La costruzione della scuola democratica (1939-1968)* (Brescia, 2026).

Stefania Massaro, Prof. Dr., is Associate Professor of Didactics and Special Pedagogy at the University of Bari. She teaches Special Pedagogy and School-Based Play Methodology and is a founding member of the University Research Centre in Telemedicine. Her research focuses on e-health, wellbeing, active ageing, social robotics, and innovative educational approaches.

Sara Meggiolaro is a museum educator and independent researcher specializing in innovative cultural heritage education. With background in philosophy, art history and neuroaesthetics, her work focuses on



developing transformative aesthetic practices for students to foster awareness of the power of the arts on both individual and community growth, as well as on life skills development.

Rosamaria Nicassio is a PhD candidate in Leadership, Empowerment and Digital Innovation at the University of Bari. Pedagogist, trainer, and performing artist, she investigates digitally mediated theatre as an educational device for subject formation within phenomenological and posthumanist frameworks.

Michele Nicoletti is Professor of Political Philosophy (Università di Trento, Italy) and does research on the intertwining between religion, ethics, anthropology, and political theory. He is the Coordinator of the Open Council of Europe Academic Network (Strasbourg): a project for the coordination of major universities and academic institutions in the field of human rights, democracy and the rule of law.

Miriam Obleitner, M.A., M.F.A., M.A., English Literature, Creative Writing, Waldorf Pedagogy; is a teacher educator (English as a Second Language) at Alanus University/Mannheim; taught as class and ESL teacher at Freie Waldorfschule Chiemgau; worked as an education and environmental journalist in Michigan and as an International Programs Specialist at Northern Michigan University.

Roberto Paci Dalò is an Italian composer, artist, theatre and film director, performer, curator, and radiomaker. Active internationally since the 1980s, his multidisciplinary practice explores sound, drawing, voice, memory, space, and place. He founded Giardini Pensili and Usmaradio – Centre for Radio Research at the University of the Republic of San Marino, and has presented his work at major international festivals, museums, theatres, and biennials.

Davide Palma is PhD Candidate in Learning and Innovation in Social and Work Context at University of Siena. He is interested in radicalization processes



in everyday life, formative practice within social groups and the situativity of learning, exploring how people construct knowledge and meanings in different life experiences.

Isabella Pescarmona, Ph.D., is Associate Professor of General and Social Pedagogy at the University of Turin. Her research focuses on intercultural and critical pedagogy, feminist studies, teacher and educator professional development, and dialogic learning in multicultural contexts, explored through ethnographic and participatory approaches within a social justice framework.

Gabriela Pinto is a psychologist and PhD fellow in Reggio Childhood Studies at University of Modena and Reggio Emilia. Her research explores collaborations in ECEC systems through a Reggio Emilia lens. She has experience in early childhood intervention, family-centered approaches and multidisciplinary practices, having worked in research and community settings.

Elena Revyakina is a researcher and lecturer at the University College of Teacher Education Vienna (PH Wien) and partner in the Erasmus+ project ART-ECO. Her research focuses on digital education, technology-enhanced learning, innovative digital learning environments, teacher education, exploring how digital transformation can foster creativity, participation, and sustainable educational practices.

Veronica Riccardi is an associate professor at Roma Tre University, focusing on general, intercultural and social pedagogy. She specialises in integrating migrant students into the Italian education system, particularly in primary schools, early childhood services and lifelong education. She also promotes peace and global citizenship through educational initiatives.

Davide Romandini is a pedagogue with expertise in facilitating psychodynamically informed experiential groups. His research focuses on grief, death and thanatology within educational contexts. He has published



academic articles, in addition to designing and conducting workshops and experiential learning laboratories on these topics.

Stefanie Roos, Prof. Dr., heads the Chair of Educational Science with a focus on Special Education (“Learning”) at the University of Siegen. Her research focuses on school inclusion, special educational support, and professional practice. A particular emphasis lies on practice-oriented inclusive research projects and the intersection of learning and social-emotional development.

Luana Silveri, educational researcher at University of Groningen’s Centre for Learning and Teaching. She designs creative, participatory methodologies for sustainability education, game-based, collaborative, built with teachers rather than for them, aimed at growing ecological literacy and everyday civic agency.

Susanna Stagnini is a PhD candidate in Reggio Childhood Studies researching the Pedagogy of Taste, and a pedagogist at Reggio Children. With ten years as a preschool teacher and a background in maieutic counseling, she bridges research and practice to connect ethics, aesthetics, and complexity in education.

Karla Louisa Stolle is a university assistant and project coordinator of the Erasmus+ project Teacher Education Academy for Music (TEAM) at the mdw – University of Music and Performing Arts Vienna. She previously worked as an academic staff member at the University of Potsdam. She is currently pursuing a PhD on a qualitative case study of music education and curricula in different European countries.

Wilfried Swoboda, MEd, MBA is a researcher and lecturer at the University College of Teacher Education Vienna (PH Wien) and a special education teacher. His work explores inclusive STE(A)M learning, arts-based education, action research, and the ecological relationships between participation, creativity, technology, and learning environments.



Martina Tirelli is an Italian special education teacher with a Master's degree in Human Nutrition and specialist training in inclusive education (TFA). Her research focuses on inclusive education, food education, digital pedagogy and educational innovation. She is currently developing the conceptual framework of NutriFamily, an educational project that explores wellbeing, sustainability and digital praxis.

Angelika Wiehl, PhD, MA German and Romance philology and art history; co-founded the Wolfsburg Waldorf School, class and upper school teacher for 21 years; from 1992 lecturer in Waldorf teacher education; coaching and mediation for teachers; currently senior research fellow and lecturer in education studies and Waldorf Education at the Institute for Waldorf Education, Inclusion and Intercultural Studies of Alanus University, Mannheim.

Petra Wlasak is a political scientist with a Master's degree in Gender Studies and a PhD in Education for Sustainable Development. Her work focuses on migration, diversity, and citizen science. She is interested in addressing societal challenges through education and values inter- and transdisciplinary collaboration that connects research and society

Sonja Wodnek, PhD, Research Fellow at the University of Vienna, Faculty of Philosophy and Education; she teaches at the Private University College of Teacher Education. Her research focuses on educational processes from various perspectives, particularly children's perspectives, child-parent-teacher interaction, participation, and educational equity.

Nazario Zambaldi is an artist, teacher, theatre director, curator, and pedagogy researcher. Holding degrees in Literature, Philosophy, Fine Arts, and a PhD in Pedagogy, his interdisciplinary work explores visual arts, theatre, education, participation, inclusion, embodiment, and learning. He directs numerous projects and is curator of the PEA — Pedagogy, Ecology and the Arts conference.