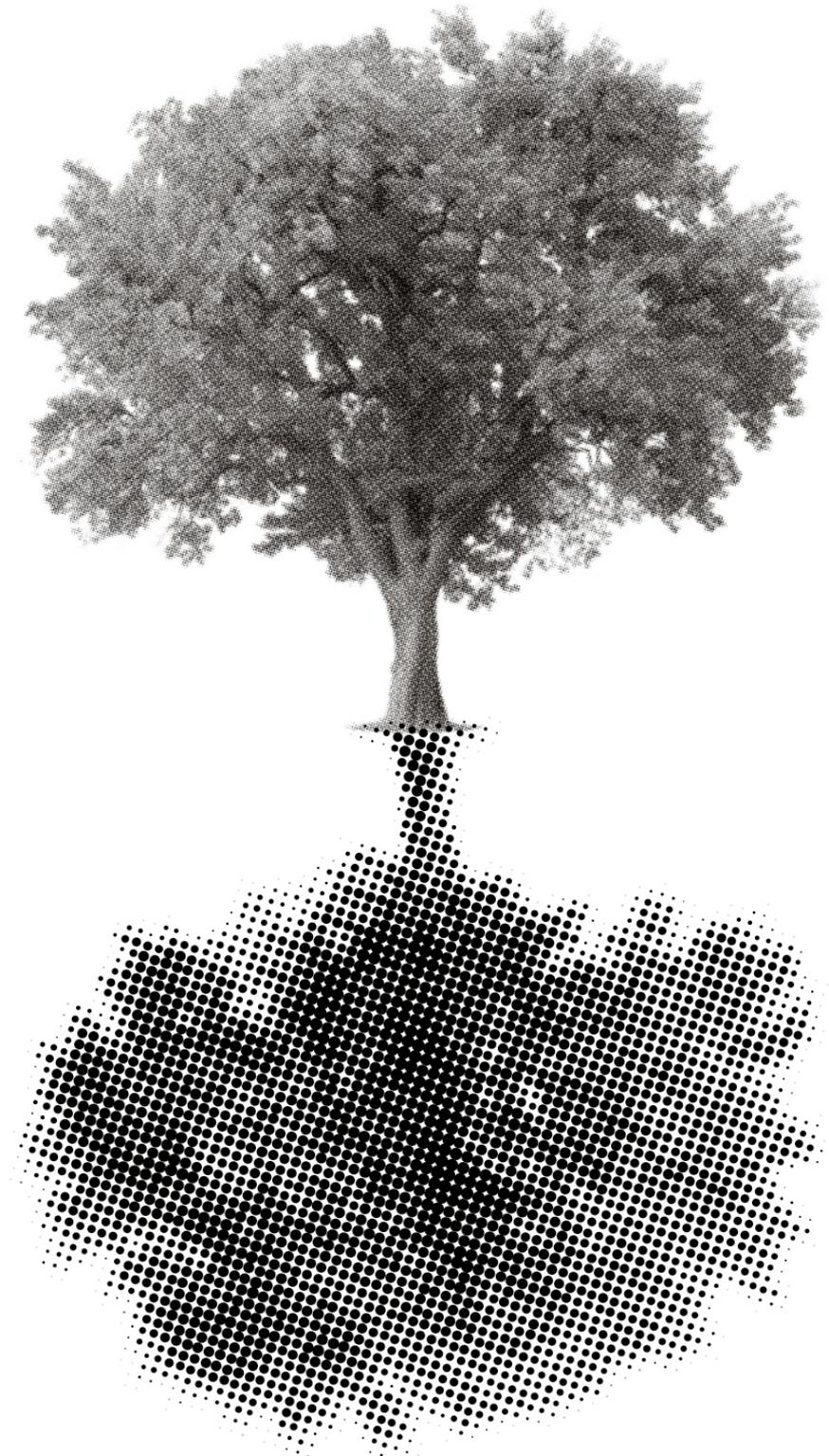


Sandi Hilal & Alessandro Petti (DAAR)

in conversation with WHW

Tree Schools

The Tree School is a gathering place for groups and individuals interested in learning from each other and in sharing common urgencies based on lived experiences. Developed by Sandi Hilal and Alessandro Petti, who work under the name DAAR—Decolonizing Architecture Art Research, the Tree School can last for days, months, or years, depending on the participants' interests. It is a space for conviviality and the joy of learning together. Learning under the shade of a tree is a common practice found in many cultures around the world. The tree is a living being with its own particular story and mythologies. Its connection with other plants offers a physical and metaphorical space for sharing knowledge.



WHAT, HOW & FOR WHOM / WHW: Before we get to the Tree School—the idea behind it, its development, and its iterations—tell us about DAAR and how it started.

DAAR: DAAR is an art collective, and the name has a twofold meaning. On the one hand, it stands for “decolonizing architecture, art, and research.” Our artistic practice is situated at the intersection of these fields, and we experiment by trying to inhabit these different worlds and bring them together. In doing so, we strive to create learning environments through our practice.

But the name DAAR also derives from the Arabic word for “home” (دار, *dār*), since our practice originated in our own domestic space. We are partners in both life and work, and through our practice—as a family and with extended family—we look into everyday practices of life, to try to better comprehend and understand them, in order to improve life itself. So we thought that perhaps there was no better place to start a discourse not yet present in public than the domestic space. It is indeed the crux of our approach: to operate in the domestic and influence the public realm, rather than the other way around.

Another important aspect of our practice is that it is always done in collaboration, and usually built around a series of relations. These relations form between people, places, and research and exist between architecture, politics, and the arts.

Before you came to Sweden—where you have lived and worked for four years now—you were in Palestine. How did that segment of your life shape your practice?

When we arrived to Palestine in 2002—which was a return for Sandi, since she lived in Beit Sahour until she was seventeen—we realized not much discussion was happening around decolonization in general, let alone decolonizing knowledge and architecture. So we began looking into the Israeli colonization and Israeli architecture in order to find strategies to subvert these predetermined spatial relations. But moving to Palestine was crucial for us to



Campus in Camps,
Dheisheh refugee
camp, Bethlehem,
Palestine, 2013
PHOTO: DAAR archive

consider how to build a self-organized learning environment in a place where not too many formal educational institutions exist. It is this desire and interest in the process of learning that brought us to different places and different experiences. We went to refugee camps and started to think about how to decolonize knowledge, how to understand these loaded concepts such as “the right of return,” “migration,” and “refugees.” Being a refugee carries a certain political subjectivity—being in need of aid, being confined, being without a home. But what we also saw is that refugee camps have so many things to teach us: the way refugees self-organize and build their lives beyond the state. They have managed to create different concepts of what a “neighbor” is and what “being together” means and to build collectivity beyond the state.

Were your life in Palestine, your interactions in the communities, and your observations of refugee camps the origins of the Tree School?

In a way. Palestinian refugee camps were established in 1948 as a consequence of the Nakba (Arabic for “the catastrophe”). They were established to provide shelter for the hundreds of thousands of Palestinians who were exiled and had to flee their homes, located in what today is Israel. Over the past seventy-plus years, these camps have developed into dense, semiautonomous, urban environments that are no longer simply recipients of humanitarian aid but rather active political spaces.¹ In 2012, DAAR established an experimental educational program, called *Campus in Camps*, in Dheisheh Refugee Camp in the West Bank that engaged young participants in new forms of visual and cultural representation of Palestinian refugee camps. After three years of spatial interventions² and the creation of a common vocabulary,³ we felt the need to expand the conversation to people and sites that share similar urgencies.



The Tree School at the São Paulo Biennial, Brazil, 2014
PHOTO: DAAR archive

We started thinking about what kinds of tools, platforms, or devices would be necessary to engage in discussions in different locations without losing the political commitment or neglecting the sites themselves. We reflected on the minimal elements necessary to create a learning environment. That is where the Tree School, as both a metaphorical and a material environment, emerged: to build a school, it's enough to gather under the shade of a tree!

The first Tree School was established in Bahia, in southwest Brazil, in 2014, on the occasion of the São Paulo Biennial. In collaboration with the São Paulo-based art collective Grupo Contrafilé, and in dialogue with T.C. Silva, a musician from the Brazilian *quilombos*, and members of the Landless Workers Movement, we established a series of gatherings that revolved around analogies and differences between two exceptional spaces: Palestinian refugee camps and Brazilian *quilombos*. Similar to Palestinian refugee camps, *quilombos* were communities established by the displaced—enslaved Africans and their descendants who fled their oppressors as an active form of resistance. Later, these communities became spaces of refuge for many other groups in Brazil as well. Our shared interest in these spaces and communities provided a key for reflecting on and understanding the relationships between community, territory, and politics beyond the idea of the nation-state.

It was important for us to try to establish these conversations among places that usually do not have the chance to communicate with each other. Global channels of communications are usually established for economic reasons—often through Europe or “the West”—and so we tried to bring into conversation sites that usually do not have much contact despite the fact that they have a lot in common.

Beyond taking place beneath a leafy green canopy, what makes something into a Tree School?

A tree is a living being that reminds us of our modernist disruptions—our ruptures with nature. Especially people living in urban areas seem to have lost their sense of relation to and knowledge of nature.



The Tree School at the São Paulo Biennial, Brazil, 2014
PHOTO: DAAR archive

While at a Tree School, our life becomes an important source of knowledge. It's not about books or quoting philosophers. The Tree School is the opposite of what we learned to do in traditional schools. Instead, we look at who we are, who our parents and grandparents were, how we go about our daily lives. The trees and other nature that surround us remind us that being together as human beings and exchanging and sharing knowledge—thinking together—is already enough to have a school. To build a school, we need nothing more than the shade of a tree and people willing to be together and learn together. This creates one of the best learning environments, because everyone is there because they want to be there and to learn from each other. Because we understand that the lives of the other people around us are an important source of knowledge. At a Tree School, people value each other and exchange ideas.

The Tree School departs with almost no program, because it's about a spontaneous, organic way of being together, of letting each other explore, of not have expectations beforehand, not having to prepare. Rather, it's about letting things go and letting them grow slowly, by being with one another in this mutual learning process.

For the Tree School in Bahia, you chose to site it under a baobab tree. In a region with such vast biodiversity, why did you choose that particular species of tree?

Yes, the baobab became a gathering space for *quilombo* residents, schoolchildren, students, and visitors to the São Paulo Biennial. The baobab tree is at the center of many stories and myths. During the Tree School in Bahia, we heard one narrated by the activist Eugênio Lima.



From Campus in Camps and Grupo Contrafilé, *The Tree School* (2014), published on the occasion of the 31st Bienal de São Paulo

the baobab creation

Many are the myths about the baobab. Originally from Africa, it is one of the world's oldest trees. The adult baobab is the tree with the thickest trunk, sometimes reaching up to twenty meters in diameter. Baobabs are living witnesses of history, guardians of the memories of the world. They may live up to six thousand years and grow up to thirty meters tall. In their gigantic stalk, they can store up to one hundred and twenty thousand liters of water. This is why they are also known as the "bottle tree". In many parts of Africa, they are sacred.

The elders say there are no young baobabs; they are all born old. The baobab I know is a young-old-kid, and while I sat against its trunk, it confirmed the story I had heard about the upside-down tree:

At the dawn of life, the Creator made everything in the world. First he created a baobab and only then did he continue making everything else. Next to the baobab there was a pool of still water. Sometimes its surface was as flat as a mirror. The baobab stared at itself in that water mirror. It stared at itself and complained: "Well, maybe my hair could have more flowers, maybe I could have bigger leaves." So the baobab decided to complain to the Creator, who listened carefully.

Whenever the baobab took a breath and interrupted its complaining, the Creator commented: "You are a beautiful tree. I love you, but let me go, for I must finish my work. You were the first being to be created and therefore you possess the best features among all creatures."

Still the baobab begged him: "Please, make me better here, make me better there ..."

But the Creator, who had to make people and all the other creatures of Africa, left him alone. So the baobab followed him everywhere he went, wandering to and fro (and this is why the tree exists all over Africa).

The baobab looked at everything that had been created and continued begging for improvements: "Creator, make that tree over there a little better! Creator, that river is too dry, can't you put more water in it? Creator, is that mountain high enough?"

Of all beings, the only one that was never satisfied was precisely the one the Creator thought was so wonderful, the one that didn't resemble any other, the first to be created! One day the Creator became very, very angry, for he didn't have time to do anything else. He was furious. So he turned to the baobab and said: "Stop bothering me! Stop complaining and stay quiet!"

But the baobab didn't stay quiet.

So the Creator grabbed it, pulled it out of the ground and planted it again. But, this time, upside down, with its head in the ground, so it would remain silent. This explains why today the baobab looks so strange, as if its roots were on its head ... The baobab is just an upside-down tree!

And still today it is said that its skyward-pointing branches resemble arms that continue complaining and begging the Creator for improvements to the planet.

They also say that those who sit under the baobab may listen to its stories.

Eugênio Lima

At the end of the biennial, a baobab tree-planting ceremony was held at the Tainã Cultural House, a political space for cultural and educational production in Campinas, which is part of Rede Mocambos (the Mocambos Network), a workshop based around connecting rural communities.

“One of the largest *quilombos* in Brazil, Quilombo dos Palmares, dated back to 1630. It lasted almost a hundred years before it was destroyed. There were almost 30,000 people living there, and it came to be known as the first democratic republic in the Americas. The *quilombo* is born out of the phenomenon of people becoming refugees and autonomously finding and choosing a place of their own. Nowadays in Brazil, there are at least three thousand communities remaining from the original *quilombos*. Most of them are located in rural areas. These are huge territories and they hold possibilities for sustainable living, because there is only collective land and no private property.”

—T. C. Silva, musician and co-founder of Tainã Cultural House

In the winter of 2015, the Tree School traveled to Serralves Museum in Porto, Portugal, where we hosted gatherings around art and participatory education with activists, educators, and cultural producers.

Can you describe more how you “detached” the Tree School from one place? What aspects did you consider when moving it from its original location, in Palestine, to Brazil—and then to Portugal and beyond?

We realized the Tree School is not a model that can be replicated exactly the same way in different contexts. In fact, this was something we resisted. It is important to consider the Tree School as a sort





Serralves Museum, Porto, Portugal, 2015–16
 Courtesy Sandi Hilal, Alessandro Petti, and Grupo Contrafile

of entry point, as a way to set up the context. The Tree School works only if there is exchange, and so it requires being open to the essential ways in which each context it appears in informs it.

After the Tree School in Bahia, we asked ourselves if it would be possible to bring the Tree School with us wherever we went. In the summer of 2015, at the invitation of Akademie der Künste der Welt (Academy of the Arts of the World) in Cologne, Germany, we organized a series of gatherings at Hiroshima-Nagasaki-Park in that city.



“What struck me most, sitting under the Tree School at Hiroshima-Nagasaki-Park, was that many different things were happening simultaneously throughout the public park: people were chatting, playing music, playing football, reading, enjoying the sun. This gave the place its own specific tone and a sense of belonging for all the different people. The Tree School attracted the curiosity of many, and some even came to our circle to listen to our discussion. This welcoming atmosphere led me to consider the importance of public spaces and to further imagine how to cultivate these multiplicities of activities in our common spaces in the camp.”

—Isshaq Al-Barbary, Campus in Camps participant

In January 2015, DAAR was invited to bring the Tree School to Tepoztlán, near Cuernavaca, Mexico, just south of Mexico City, by Estudio SITAC and Alumnos⁴⁷. Here, the Tree School offered educators from different parts of Mexico the space to reflect on their pedagogical practices in a workshop inspired by the teachings of the theologian and philosopher Ivan Illich, who in 1965 established the Centro Intercultural de Documentación (Intercultural Documentation Center), an informal university in Cuernavaca that attracted a diverse group of intellectuals and knowledge-seekers from around the world. The Tree School lasted for a few days, during which a close group of participants took the space and time to critically reflect on their practices; to take distance from their respective sites of intervention; and to reflect collectively upon the role of radical pedagogies in the transformation of society.

You often transgress these figures of “host” and “guest” that are prevalent in educational settings. Teachers act as hosts—perhaps even as curators—in that they choose the topics and materials and organize the learning process. Students are then invited to take part in this experience as guests, as visitors; they aren’t offered much involvement in the creation process. With the Tree School, though, you try to overcome this dichotomy.

Each Tree School invites the participants to decide for themselves what is most relevant in terms of discussion content, as well as how these conversations should happen, in what format. This is also how the Tree School differs from formal educational models, which have the tendency to establish themselves in repeatable, and thus static, formats. We are all probably familiar with the stress the educational system imposes on us as learners—with the frustrations that stay with us and



The Tree School at
Hiroshima-Nagasaki-
Park in Cologne,
Germany, 2015
PHOTO: DAAR archive

impact our lives for many years. If the learning system boils down to being graded and grading others, and when learning outcomes are related merely to grades, this only perpetuates hierarchies in the educational system.



Shu'fat Basic Girls' School, Shu'fat Refugee Camp, Jerusalem, Palestine, 2012-14
PHOTO: DAAR archive

The origin of the word “school” is the Greek word *scholē*, which means “leisure” or “play.” So, then, in any moment when you are at school and you are not playing, you are not really at school anymore. Thus it is a sort of “serious playfulness” that is crucial for transgressing hierarchies between teacher and students, host and guests.

In standard educational settings, knowledge rarely has anything to do with your everyday life. With the Tree School, we believe that the learning needs to adapt to the situations and needs of the learners—to actually be very close to the knowledge grounded in people’s experiences. The Tree School stems from the belief that each participant is a source of knowledge. Each one of us went through experiences, which formed knowledges that we are interested in. This is what we hope to explore with each iteration of the Tree School: to share our experiences with one another, and, through that, to create collectivity. Thinking together is very important. Whereas educational systems tend to individualize and segregate by age, the learning at the Tree School is transgenerational and fosters conversations through which ideas can freely emerge.



A lot of your work as DAAR has taken place in refugee camps, not just with the Tree School but also with projects such as Campus in Camps (2012–15), Shu’fat School for Girls (2012–14), and the Concrete Tent (2014–15). You overturn the image often associated with camps as something temporary, soon to be dismantled, and mainly linked to suffering, by pointing out that these exceptional places are sources of valuable knowledges.

Refugee camps harbor knowledges and social structures that are often not recognized, not even by the communities themselves. But we feel there is a lot to learn from how people in refugee camps organize their lives beyond the idea of the nation-state, despite all the suffering they have experienced and the fact they have been forced into that situation—into a place where the notions of “private” and “public” are absolutely irrelevant.



Shu'fat Refugee Camp, Jerusalem, Palestine, 2012-14
PHOTO: DAAR archive

School in Exile

[download the pdf]



Notes on Participation

[download the pdf]



In the spring of 2015, we had the rare occasion to design a school in a refugee camp in Jerusalem based on the Tree School principles. Since 2002, Shu'fat Camp has been enclosed by walls and fences built by the Israeli government, trapped in a legal void neither inside nor outside Jerusalem's borders. We asked ourselves whether any intervention at all was possible in such a distorted and unstable political environment.

Recognizing that Shu'fat Camp is a spatial expression of a particular relation to another place—the place of origin—the school, instead of dismissing this relation, inhabited this tension and contradiction by mirroring the indoor classroom in an outdoor green classroom. The outdoor classroom recalls a particular type of open green space that was once common in Palestine, called *bayyaraat* (from the Arabic for “wells”), which resembled agricultural land comprising citrus plantations, gardens, and a small number of buildings. The outdoor school at Shu'fat transformed and reactivated a space where students could cultivate different trees and reshape their learning environment.

Each iteration of the Tree School is so specific to site and place. What other Tree Schools have you run around the world, and how did they respond to place and community?

In the fall of 2019, we were invited to Hong Kong by Asia Art Archive, a non-profit organization with a library and archive on contemporary Asian art. Over the course of two weeks, we met with artists, educators, community organizers, and students of different ages to speak about care, community, and the role of artists in shaping education outside of institutional settings. We transformed a house in Shek O, a fishing community on Hong Kong Island, into an informal gathering space for groups and individuals to discuss the formation of learning environments. The rooftop school offered the group a reminder of the historical rooftop schools that have emerged in Hong Kong when people have taken refuge there during times of political unrest. Unfortunately, due to the combined effect of the protests and government restrictions under the COVID-19 pandemic, we were unable to activate our intended series of Tree School experiments across the city of Hong Kong, in collaboration with teachers and students from local schools.

Then, in March 2021, within the framework of “Tree Story,” an exhibition at Monash University Museum of Art in Caulfield, Australia, which brought together creative practices from around the world to create a “forest of ideas” relating to critical environmental and sustainability issues, the Tree School took the form of yarning circles and discussions. Due to the ongoing COVID-19 pandemic restrictions, we could not travel to Australia. This limitation pushed us to think about how the Tree School could be activated without our physical presence. In dialogue with the curators of “Tree Story” and artist and educator Moorina Bonini, we decided the solution was to involve Monash University faculty members and students in a program of both planned and unplanned activities. In this case, the Tree School—emerging as an informal educational space within the formal educational structure of the university—offered professors and students the possibility to experiment with different forms of collective learning.

Continuing as part of that March 2021 iteration, the Tree School also took place—like in Bahia—under an actual tree of great significance. In dialogue with N’arweet Dr. Carolyn Briggs AM and Dr. Brian Martin of the Wominjeka Djeembana Indigenous Research Lab at Monash University, the Tree School was established under a Boon Wurrung tree, which with its very presence alludes to the foundation, strength, and resilience of the Boon Wurrung people and culture. The conversations and yarning circles that took place around this tree were informed by it, foregrounding ideas of caring for the country and learning from trees and storytelling.



The Tree School at MADA Gallery, as part of the “Tree Story” exhibition at Monash University Museum of Art (MUMA), Melbourne, Australia, 2021
PHOTO: MUMA

The Boon Wurrung Tree
(video)





The Boon Wurrung Tree at MADA Gallery, Melbourne, Australia, 2021
PHOTO: MUMA

For WHW Akademija, an independent study program we've run since 2018, we wanted to organize a Tree School with you in Zagreb in 2020—but then the pandemic happened. After many months of intense online work, we were finally able to gather together in person during the subsequent edition of WHW Akademija, with the Zagreb Tree School finally taking place in July 2021. The strange necessity produced by the pandemic—for togetherness, but also for seclusion, for getting away—made us appreciate all the more the fact that the Tree School provided us with a temporary distance from our everyday routines.

The Tree School with WHW Akademija students and invited guests took place in the forest of Sljeme, close to Zagreb, between July 12 and 16, 2021. After more than a year of isolation due to COVID-19 restrictions, the Tree School indeed provided a welcome opportunity for collective gathering. The students had the opportunity to share their work in informal conversations among themselves and with invited guests. The forest inspired the sharing of stories linked to political resistance and ancestral legends. Moreover, due to the nature of WHW Akademija and the project *Education from Below*, which the 2021 Tree School was part of, the group reflected on how independent and informal learning environments might influence formal educational institutions. In this iteration, we also started thinking about how to include pedagogy within art practices.

For these conversations, we invited the large group of participants to displace themselves from their usual environments. This is a strategy we have learned through practicing the Tree School: when we visit the outdoor school site with the group, we are taking them out of their normal context. This is why some said they would prefer meeting in a café—meeting in the forest was an unusual situation for them. But this displacement puts everyone on par: everyone is a guest in this new situation.

We used this opportunity to think together about the urgency of decolonizing

The Tree School at
WHW Akademija,
Sljeme, Croatia,
2021
PHOTO: Damir Žižić



knowledge, of thinking and rethinking our practices and their role within creating a pedagogical platform. What transpired is a collective realization that building alliances by learning from each other, connecting with each other, and understanding each other as part of a larger movement is absolutely necessary. This strengthened our commitment to working and collaborating with others in our practice.

Let's discuss methodology for a moment. You have been experimenting with different formats for the Tree School. Some have lasted for months, and others just a few weeks or even a few days. And, every time, it is different—a different learning experience, a different set of knowledges. But what is it that all iterations have in common? Is there such a thing as a “Tree School methodology”?

In all these different Tree School experiences, we have been asked many times to extract a methodology. But—fearing that the Tree School will then transform itself into an educational model to be repeated everywhere in the same way, and in order to preserve its informal, joyful, communal, and spontaneous spirit—we prefer to instead share what we call the “Tree School ingredients” rather than attempting to convey a methodology. “Ingredient” comes from a Latin word meaning “entering into” (*ingredi*, from in-, “into,” and *gradi*, “walk”), and an ingredient is of course a component part of any combination, recipe, or mixture. Therefore, Tree School ingredients acquire different meanings, tastes, and intensity according to how the participants put them in relation to each other and according to how they “enter into” relation with a specific location.

Tree School Ingredients

● Unpredictability

The Tree School is a temporary space that emerges out of trusting the knowledge of each participant, leading to unpredictable and unknown conversations. Being unpredictable does not mean being disorganized or careless; it is a way of learning to be open to the unknown and being exposed and honest. ▶

● Unlearning

There is no preset curriculum, program, or readings. What is at stake with the Tree School is the possibility of unlearning and relearning. What constitutes knowledge? How do we unlearn modernist and colonial conceptions? How can we regain the right to learn from experiences and not only from books? ▶

● Conversations
At the Tree School, we understand conversation as the primary source of knowledge production and interaction. Conversations are ways to formulate thoughts and elaborate them collectively. ▶

● Cooking
Cooking and eating together is one of the most immediate exchanges of knowledge. Sometimes we might find it challenging to be open to other cultures—but we open up immediately for each other's different ways of cooking and eating. Together, these two practices constitute the foundation of the Tree School. ▶

● Ritrovo

In Italian, *ritrovo* means getting together with the joy of being with one another as friends. By gathering under the tree together, participants of the Tree School share individual memories that form the foundation of the school as a joyful space for learning. ▶

● Dislocation

The act of dislocation is fundamental to the Tree School. It can alter who is the local and who is the outsider, who is the host and who is the guest. Dislocating is an act that enables the Tree School's participants to quickly build common foundations for learning from each other that are not located in one place but rather have different locations that interact with each other. ▶

● Rituals

Instead of prepackaged activities, the Tree School is organized around rituals that create a safe place for sharing emotions, feelings, and spirituality. The unpredictability and unplanning requires setting group rituals so that participants can join the unplanned collective in thinking and connecting to each other. ▶

● Al-Atabeh

The *al-atabeh*, in Arabic, is the space that connects the entrance of the house with its immediate surroundings. It is in that space where a person feels they belong to both the house and the outside, the unknown. It also describes a space of transformation and movement from one place to another. The Tree School aims to create that space of both safely belonging and navigating the unknown. It offers a space to be safely critical toward our own knowledge in connection with others who feel the need to do the same. Seeking knowledge at the *al-atabeh* and being critical does not mean that we are leaving behind the house and our local knowledge, and yet we also do not want to be confined within the walls of our own knowledge. Being at the *al-atabeh* is being in a safe place that allows you to transform your life experiences and be critical without leaving home behind. ▶

What are the overlaps between the Tree School and your artistic practice? What avenues will the Tree School explore in the future?

After being invited to activate the Tree School in different contexts—Hong Kong, Dubai, South America, Europe—now seems to be the time to try to bring all these different groups together. This semi-post-pandemic situation, in late 2021, is also a peculiar moment: artistic practices, curators and artists, are starting to reflect on the crisis, on the increased isolation due to the pandemic. The shuttering of exhibition spaces—sometimes reducing artistic practice only to object-based experiences—reinforced the idea that creating learning environments can itself become an artistic practice. A way of inhabiting a world that has become so difficult to inhabit.

What is both interesting and necessary is that artists show up on the frontlines—that they're working to reopen the spaces of education and to invite big institutions to rethink their role. For our part, DAAR must try to bring together all these experiences from different parts of the world, in order to build strong alliances based precisely on those differences and also the analogies that these remote places share. Exploring how people gather beyond state-run institutions is an urgent issue, and the Tree School can be a vehicle for creating learning environments beyond formal educational and state institutions. ●

This interview was initially conducted by WHW Akademija team members Martina Kontošić and Ana Kovačić during Tree School for WHW Akademija in Zagreb and continued digitally with the book's editorial team.

NOTES

- 1 See, for instance, Refugee Heritage: <https://refugeeheritage.org/>.
- 2 See www.campusincamps.ps/skill/initiatives.
- 3 See www.campusincamps.ps/skill/collective-dictionary.



Participants, mentors, and the organizational team of the third edition of WHW Akademija gathered on Sljeme mountain near Zagreb between July 12 and 16, 2021, as a part of the Tree School organized by Sandi Hilal and Alessandro Petti (DAAR). In a simple yet invaluable act of being together over three full days, the process of sharing experiences and knowledge created an atmosphere of collectivity.

Tree School Attendees

WHW Akademija participants: Luna Acosta • Eva Đurovec • Teuta Gatolin • Lama El Khatib • Yulia Krivich • Ghita Skali • Raluca Țurcanașu

Professorial team: Marwa Arsanios • Alex Baczyński-Jenkins and Kasia Wlaszczyk (Kem) • Vlatka Horvat • Pablo Martínez • Aude Christel Mgba • Dan Perjovschi

Guests: Charles Esche • Emily Pethick

Organizers: Sandi Hilal and Alessandro Petti (DAAR) • WHW collective and team members





The Tree School at
WHW Akademija,
Sljeme, Croatia,
2021
PHOTOS: Damir Žižić