



# Masteropleiding 2017–2018

Theoretische  
Seminaries

Theoretical  
Seminars

Beste Masterstudent,

Hartelijk welkom bij de theoretische masterseminaries, een unieke kans om op een actieve manier iets bij te leren over zeer aparte onderwerpen.

Ben je **student drama, jazz/pop, klassieke muziek, compositie, muziektheorie/schriftuur, muziekproductie, audiovisuele of beeldende kunsten**? Dan moet je tijdens je (eerste) masterjaar drie theoretische seminars volgen (=12 studiepunten).

In het 1ste masterjaar **instrumentenbouw** of **muziekeducatie** (in jazz/pop/muziekproductie) moet je twee theoretische seminars volgen (= 8 studiepunten).

In het 2de masterjaar **instrumentenbouw** moet je één theoretisch seminarie volgen (= 4 studiepunten).

In deze brochure vind je alle informatie over de theoretische masterseminaries waaruit je dit academiejaar kan kiezen:

- Studiefiche.
- Alfabetisch overzicht van de titels aangeboden gedurende het academiejaar 2017-2018.
- Abstracts van alle 39 seminars aangeboden in 2017-2018: 21 in het eerste en 18 in het tweede semester.

Het **uurrooster** van de masterseminaries 2017-2018 wordt weldra beschikbaar via de website [www.schoolofartsgent.be](http://www.schoolofartsgent.be). In het eerste semester starten de seminars vanaf maandag 2 oktober. In het tweede semester starten de seminars vanaf maandag 22 januari 2018.

**Inschrijven kan uiterlijk vanaf zaterdag 23 september 2017 om 10:00 en kan enkel online.** Lees vooraf deze brochure aandachtig door. Maak een goed doordachte keuze en hou rekening met je persoonlijke lesrooster. Want een seminarie volgen betekent dat je aanwezigheid en actieve deelname noodzakelijk is. Seminars die in het Engels doorgaan zijn uiteraard ook voor Nederlandstaligen toegankelijk. Het **maximum** aantal deelnemers per seminarie is **20**. Wees dus nauwkeurig bij je keuze. Indien nodig doen wij beroep op de reservekeuzes die verplicht moet aanduiden. Vul vanaf 23 september je inschrijvingsformulier volledig en correct in via de link onderaan deze bladzijde. Indien de site blokkeert omdat hij overbelast is, blijf dan vooral rustig en probeer een uurtje later opnieuw.

Kijk vanaf 1 oktober op **chamilo** voor welke theoretische masterseminaries je inschrijving werd aanvaard<sup>1</sup>.

Veel succes !

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Inschrijven kan enkel via onderstaande link [goo.gl/5xbRbJ](http://goo.gl/5xbRbJ)

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Dear master student,

Welcome to the theoretical master seminars, a unique chance to learn more about very particular subjects in an active way.

Are you a student in **drama, jazz/pop, classical music, composition, music theory/writing, production, audio-visual or visual arts**? Then, you have to do three seminars during your (first) master year (= 12 study points).

In the 1st master year **instrument making** or **music education** (in jazz/pop/production) you have to do two theoretical seminars (= 8 study points).

In the 2nd master year in **instrument making** you have to do one theoretical seminar (= 4 study points).

This catalogue will enable your choice and informs you on the seminars of the present academic year:

- English summary of the study file.
- Alphabetical survey of the seminar titles offered during the academic year 2017-2018.
- Catalogue of abstracts on the 39 seminars offered in 2017-2018: 21 in the first term and 18 in the second term.

The **schedule** of the master seminars 2017-2018 will soon be available on our website [www.schoolofartsgent.be](http://www.schoolofartsgent.be). The first term seminars start from Monday 2 October onwards. The second term seminars start from Monday 22 January 2018 onwards.

**Subscription will be accepted from Saturday 23 September 2017 at 10 a.m. on and is only possible online.** First be sure to go through the catalogue carefully. Especially pay attention to the seminars that are given in English during the term you're staying in Ghent. Then make a well-considered choice and mind your personal schedule. Because doing a seminar means that your presence and active participation in class is absolutely required. The **maximum** number of participants for each seminar is **20**. So please, be accurate when you complete the form. If necessary we'll make an appeal on the alternative choices you have to indicate. Complete the application form entirely and correctly by using the link below on this page. If you don't get through immediately, please stay calm and try again after an hour.

Please, do consult our e-learning platform **chamilo** from 1 October onwards to know at which theoretical master seminars you actually can attend to<sup>2</sup>.

Good luck !

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Subscriptions can only be accepted by this link [goo.gl/5xbRbJ](http://goo.gl/5xbRbJ)

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<sup>1</sup> Log in op CHAMILO – bij het overzicht van je CURSUSSEN vind je een cursus MASTERSEMINARIES – bij DOCUMENTEN vind je vanaf 1 oktober de deelnemerslijsten.

<sup>2</sup> Login on CHAMILO – in your COURSES map, you'll find the subject MASTER SEMINARS – in the DOCUMENTS map the "participants list" will appear from 1 October onwards.

# Studiefiche Theoretische masterseminaries

## Trefwoorden

- h000-menswetenschappen
- h00x-kunst

## Doelstellingen

Afhankelijk van de opleiding neemt elke student een tot drie theoretische masterseminaries op. Deze seminars worden gekozen, afhankelijk van de theoretische behoeftes die hij/zij ondervindt tijdens zijn studietraject, vanuit zijn artistieke praktijk en zijn/haar theoretische interesses. De theoretische seminars zijn opgenomen in het masterprogramma als specifieke leervorm waarbij theoretische inhouden binnen een flexibele en open werkvorm worden overgedragen, met ruimte voor interventie van studenten en dialoog. Theoretische seminars worden gedragen vanuit het artistieke en het theoretische onderzoek lopend aan KASK en Conservatorium van School of Arts, zodat de student te maken krijgt met probleemgerichte en thematisch opgezette seminars.

## Leerinhoud

Elk seminarie vormt binnen dit opleidingsonderdeel een leereenheid. Een seminarie is probleem- en onderzoekgericht. Het is thematisch van opzet en niet overzichtsggericht. Inhoudelijk staan de theoretische seminars in de master open voor allerhande onderwerpen en thema's gelinkt aan de studiegebieden van de beeldende en audiovisuele kunsten, drama, muziek en instrumentenbouw. De specifieke focus van een seminarie vertrekt vanuit het onderzoek van de docent. Grenzen van artistieke disciplines kunnen daarbij overschreden worden.

## Begincompetenties

Het is zéér wenselijk dat de student de competenties van de bacheloropleiding heeft verworven.

## Eindcompetenties

- De student kan op een gefundeerde wijze mee denken en reflecteren ten aanzien van een wetenschappelijk en/of artistiek onderzoek.
- De student toont het vermogen tot originaliteit en creativiteit in het uitbreiden van zijn kennis en in het komen tot inzichten.
- De student geeft aan wat de meerwaarde kan zijn van een samenwerking die artistieke disciplines overschrijdt en kan die meerwaarde tevens mee realiseren in een multidisciplinaire omgeving.
- De student bezit een gevorderd begrip van en inzicht in wetenschappelijke en/of artistieke kennis eigen aan een bepaald domein binnen de beeldende of audiovisuele kunsten, drama, muziek of instrumentenbouw. De student heeft inzicht in de nieuwste kennis van een specifiek gebied hierbij en kan onderzoek hierin volgen en interpreteren.

## Leermaterialen

Leermaterialen zijn afhankelijk van het gekozen seminarie.

## Studiekosten/prijs

Syllabus wordt ter beschikking gesteld vanuit de ateliërgelden. De student zorgt zelf voor aanschaf van eventuele handboeken.

## Studiebegeleiding

Er is steeds de mogelijkheid tot een individuele afspraak met de betrokken docent.

## Onderwijsvormen

Theoretische uiteenzettingen, groepsdiscussies. Naar gelang de aanwezigheid van een gastdocent kan een seminarie ook in een andere taal verlopen.

## Evaluatievormen

Voor elke leereenheid geldt: mondeling examen, eventueel voorbereid door middel van een paper (productevaluatie

voor 50% van de punten). Tweede zittijd mogelijk. Permanente evaluatie op basis van actieve deelname van de studenten aan de onderwijsactiviteiten (procesevaluatie voor 50% van de punten). Verplichte deelname van de studenten aan de onderwijsactiviteiten.

## Op-leden

(zie overzicht p. 4).

## Study file Theoretical master seminars

At the start of the academic year, students register for three seminars. Each seminar is focused on specific problems and investigations. They are thematically in nature and not intended as overviews. In terms of content, the theoretical seminars in the master's programmes are open to all kinds of subjects and themes linked to the study of visual and audiovisual arts, drama, music and instrument making. The specific focus of each seminar generally evolves from the instructors' research area. Each September, a complete overview of the seminars to be held in the upcoming academic year can be found on our website ([www.schoolofartsgent.be](http://www.schoolofartsgent.be)) and can also be requested from the programme counsellor.

# Overzicht van de seminars

## Survey of the seminars

N°	Titel seminarie Seminar title	Naam docent Name professor	Taal Language	Sem. Term	Pag. Page
1	Actuele Middeleeuwen	Liesbet Kusters	Nederlands	1	5
2	Alternatieve Mainstream	Gert Keunen	Nederlands	2	5
3	Arbeid in beeld: kunst en industrie	Patrick Viaene	Nederlands	2	6
4	Archisculpture	Angelique Campens	English	1	7
5	Art, science and technology interactions	María Boto Ordóñez	English	2	7
6	A Series of Reflections on Projectiles	Lars Kwakkenbos	English	2	7
7	Becoming Animal	Glenn Deliège	English	2	8
8	Carbon fiber instruments, exploring and making composites.	Tim Duerinck	English	2	8
9	Common Practice? De artistieke praktijk als immaterieel gemeengoed	Clara Vankerschaver	Nederlands	1	9
10	Deep listening	Daan Vandewalle	English	2	9
11	Design as a prohibition on transformation. Towards singularity?	Luc Derycke	English	1	9
12	Documentaire fotografie	Carl De Keyzer	Nederlands	1	10
13	Douze 12	René Van Gysegem	English	1	10
14	Dramaturgie als maakproces	Kristof Van Gestel	Nederlands	2	11
15	Figures of Dissent: Politics & Cinema	Stoffel Debuysere	English	2	11
16	Frank Zappa Sccccccrrrrrrrutinized.	Yves Senden	Nederlands	2	11
17	Graphic design for contemporary art	Sara De Bondt	English	1	12
18	Het wilde ding. Onderzoek naar subjectieve kwaliteiten in het alledaagse	Hilde Bouchez	Nederlands	2	12
19	Maybe the sky is really green, and we're just colorblind	Johan Grimonprez	English	1	12
20	Moderne teksten over kunst	Frank Vande Veire	Nederlands	1	13
21	Out of sync. Performing temporal disorders in time based arts	Frederik Le Roy	English	2	14
22	Performance today	Tom Engels	English	1	14
23	Performing the Invisible	Chokri ben Chikha	Nederlands	2	14
24	Perspectives in belle époque music practice	Jeroen Billiet	English	1	15
25	Photosculptures	Ives Maes	English	1	16
26	Slapstick Attitudes: Popular entertainment, avant-garde arts and dirty comedy	Hilde D'haeyere	English	1	16
27	Strategies in documentary photography: defining a visual language	Max Pinckers	English	1	17
28	Survey of the most important Performance Practice and Art Treatises	Sergei Istomin	English	1	17
29	The Desire to Re-Connect / Over textiel, kunst en het sociale weefsel	Isabelle De Baets	Nederlands	1	18
30	"The documentary turn in the arts": in manifesten en hedendaagse kunst	An Van Dienderen	Nederlands	1	18
31	The migrant image: power relations and the poetics of cinema	Hannes Verhoustraete	English	2	19
32	There is No There There. Documentalism vs the Apparatus	Thomas Bellinck	English	1	19
33	The Religion of Technology	Joost Rekveld	English	2	20
34	The Sublime Now and Then	David Weber-Krebs	English	2	20
35	Understanding artists' writings	Helena De Preester	English	1	21
36	Unfolding Amnesia: Beyond the political articulation of a traumatic past	Jelena Juresa	English	2	21
37	VHS Viewing History Seminar – revisiting the home video era	Edwin Carels	English	1	21
38	Violin technique in the first decades of the 19th century in the German-speaking areas	Ann Cnop	English	2	22
39	We need more words! On speaking terms with images...	Sébastien Conard	English	1	22
40	Things we don't understand	Mekhitar Garabedian	English	2	23

# Abstracts

## 1. *Actuele Middeleeuwen*

Liesbet Kusters

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— 1ste semester

### Inhoud

Men heeft lange tijd de reflex gehad om kunst te bestuderen binnen één periode. Middeleeuwse kunst en cultuur zijn echter verrassend actueel. Zo wordt de middeleeuwse kunst bijvoorbeeld gekenmerkt door een specifieke fixatie op het tactiele, lichamelijke, de plaats van het eigen lichaam en verhoudingen tussen man en vrouw. Stuk voor stuk thema's die ook in de actuele kunst een centrale rol spelen. Dit seminarie wil de blik op middeleeuwse kunst verruimen, haar onttrekken uit haar louter historisch jargon en haar relevantie, tot op de dag van vandaag, duiden.

Dit zal gebeuren aan de hand van twee denkpijlers:

- A. In een eerste pijler worden de iconografische inzichten uit 'Kunstgeschiedenis 2.1. Overzicht van de kunst van de Middeleeuwen' iconologisch verdiept. De iconologische methode gaat op zoek naar de mechanismen achter het beeld, naar de factoren die haar hebben gebakerd en haar specificiteit bepaald. Binnen dit luik wordt dus gewoeld binnen diverse culturele uitingen – beeldtheoretische debatten, literatuurgeschiedenis, culturele antropologie, genderstudies, mystiek en volksgeloof – teneinde de wortels van het beeld te doorgronden.
- B. Uit deze voorgaande stap zal al snel blijken dat middeleeuwse kunst meer is dan een "stoffige, onbegrijpelijke kunst uit lang vervlogen tijden" en "totaal irrelevant voor de dag van vandaag", maar integendeel uitdrukking geeft aan menselijke bekommernissen en antwoorden formuleert op vragen die ook ons nog steeds bezig houden. Middeleeuwse kunst geeft uitdrukking aan diepere en interculturele archetypes die nog steeds brandend actueel zijn: het tactiele, lichamelijke, de problematiek en het taboe van de aanraking, intermenselijke relaties en gevoelens, schoonheid, angst, schuld en verlangen. Het seminarie spitst zich toe op de vraag hoe hedendaagse kunstenaars deze archetypes opnieuw bevragen en maatschappelijk actualiseren, en waarin deze bevraging verschilt van die van 1000 jaar geleden. Of net niet?

Verscherping en verfijning van het kunsthistorisch inzicht verruimen de visie van de kunstenaar op de eigen creativiteit. Dit seminarie beoogt dan ook in de eerste plaats een oefening en stimulans te zijn voor jonge kunstenaars om hun eigen oeuvre creatief te 'herdenken'.

### Werkmethode

Tijdens elke sessie wordt een middeleeuws beeld aangebracht, volgens de iconologische methode onderzoek gevoerd naar de dieperliggende archetypes, alsook haar relevantie voor de actuele kunst geduid. Van alle deelnemers wordt gevraagd tegen de volgende sessie een selectie van één of meer beelden uit de actuele kunst te maken die aan dit archetype gerelateerd kunnen worden. Het eerste uur van de sessie zal in de vorm van een geleid reflectie- en discussiemoment deze beelden behandelen. Het tweede uur brengt een nieuw thema naar voor.

### Kosten/Studiemateriaal

- Reader
- Bezoek tentoonstellingen

### Evaluatiemethode

De studenten worden in de eerste plaats geëvalueerd op basis van een paper (min. 2000 woorden) die zij over een onderwerp gerelateerd aan het seminarie, dienen te schrijven. Over deze paper geven zij ook een korte presentatie. Creativiteit en originaliteit in de omgang met het aangeboden lesmateriaal worden hierbij bijzonder gewaardeerd. Daarnaast wordt tevens betrokkenheid bij de gesprekken en discussies positief in rekenschap gebracht.

## 2. *Alternatieve Mainstream*

– *Over keuzes maken in het muziekcircuit*

Gert Keunen

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— 2de semester

### Inhoud

Dit seminarie geeft je een inzicht hoe er achter de schermen van het muziekbedrijf keuzes worden gemaakt en hoe die artiestcarrières bepalen. Je leert de motieven waarom sleutelfiguren in de industrie en de media bepaalde artiesten wel en andere niet selecteren. Vooreerst wordt een overzicht gegeven van de belangrijkste spelers in en de werking van de muziekindustrie: de platenmaatschappijen, concertorganisatoren, boekers, artiestenmanagers, publishers, journalisten en radiomakers, etc. Uitgangspunt is hier de popmuziekwereld, maar de vergelijkingen met de jazz- en klassieke wereld worden ook telkens gemaakt. Daarnaast gaat de aandacht naar de cultuursociologische context van die industrie: waarom is sommige muziek underground en andere mainstream? Waarom is dat een ideologisch en cultureel bepaald onderscheid, hoe groeit sommige muziek uit tot de canon en waarom kun je dat dan de 'alternatieve mainstream' noemen. Vervolgens kijken we naar de verschillende logica's die in werking treden wanneer professionals in de muziekindustrie (de gatekeepers) moeten kiezen of ze deze of gene artiest al dan niet aandacht schenken. Het zal blijken dat de individuele logica (persoonlijke smaak) centraal staat, maar dat die tegelijk onder druk komt te staan door een organisatorische logica (economische criteria) en een positionele logica (sociale factoren). In de marge daarvan wordt ook stilgestaan bij de impact van globalisering en digitalisering en komen thema's als interactienetwerken, actor-netwerktheorie en postfordisme voorbij. Maar telkens wordt de link gelegd met de artiestenpraktijk en artistieke carrières: welke factoren bepalen uiteindelijk welke rol een artiest in een scene of netwerk kan spelen? Aan de basis van dit seminarie ligt de doctoraatsstudie van Gert Keunen (over selectiemechanismen in het popmuziekcircuit), maar ook 20 jaar ervaring in de professionele muziekindustrie.

### Praktisch

- Lesmethode: centraal staan colleges, maar telkens met voldoende ruimte voor discussie en groeps gesprekken.
- Vereisten: een specifieke voorkennis is niet nodig, maar een interesse in artiestencarrières en de flankerende actoren (gatekeepers) in een kunstwereld is noodzakelijk. Ook al gaan de colleges en is het uitgangspunt van de docent de (pop)muziekwereld, net de vergelijking en het opentrekken naar andere muziek- en kunstwerelden wordt beoogd.
- Cursusmateriaal: het boek *Alternatieve Mainstream* (Gert Keunen, LannooCampus, 2013), aangevuld met de studentencursus *Business As Usual* (Gert Keunen, 2013), en eventueel wat hand-outs over cultuursociologie.

- Aan dit seminarie is een opdracht verbonden, die op het einde van de reeks in groep gepresenteerd wordt. Onderwerp van die paper is een persoonlijke vertaalslag naar de eigen artistieke praktijk van de onderwerpen die in de bijeenkomsten besproken worden.
- Manier van evalueren: een quotering op basis van permanente evaluatie (aanwezigheid verplicht), paper en presentatie.

### 3. Arbeid in beeld: kunst en industrie

Patrick Viaene

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— 2de semester / 2nd term

• *This seminar is optionally in English (depending on the participation of foreign students)*

#### 1. Kader

##### A Kernideeën

- I Het industrieel gebeuren <in het bijzonder de arbeidende mens en zijn werkomgeving, mensen die werktuigen en machines gebruiken om producten te maken (...)> werd in toenemende mate, in het bijzonder van omstreeks 1750 tot 1950 (maar ook nog daarna) door kunstenaars in beeld gebracht en geïnterpreteerd.

Eerste vaststelling hierbij : industrie vormde / vormt dus een belangrijke inspiratiebron voor de kunstproductie tijdens, zeg maar, de moderne en hedendaagse tijden.

Tweede vaststelling : veel van deze kunstwerken vormen vandaag kostbare getuigen, documenten, “bronnen” om verdwenen of nagenoeg verdwenen industriële productiewijzen te documenteren.

Het gaat hierbij niet enkel over schilderijen, maar ook over beeldhouwwerken, grafische voorstellingen, foto's, films, enzovoort. Dat is een eerste invalshoek.

- II Kunstenaars hebben de industrie zelden of nooit “op objectieve wijze” weergegeven: zij leveren ‘commentaar’ op het industrieel gebeuren, zowel in de keuze van WAT ze voorstellen (de vermoeide lichamen van mijnwerkers, staalarbeiders die op dwergen lijken tegen de achtergrond van gigantische fabriekshallen, stakende arbeiders aan een fabriekspoort, enz) als in de wijze HOE ze die onderwerpen in beeld brengen.

De kunstwerken van DeFrance, Bonhommé, Meunier, Heyenbroeck, Pabst, Bay, Vercheval, Bernd en Hilla Becker, Henk Van Rensbergen (...) vormen even zovele uitingen van houdingen en attitudes van de kunstenaars tegenover de uitgebeelde thematiek. Dat is een tweede niveau.

- III Fabrieksgebouwen (maar ook havenloodsen, goederenstations, steengroeven, enz.) in de ruime betekenis, dus “industriële gebouwen en installaties” hebben kunstenaars altijd aangetrokken en geïnspireerd.

Veel kunstenaars (vb. Maurice Béjart als danser, Roy Lichtenstein als schilder, Einstürzende Neubauten als muziekgroep...) kozen bewust om te gaan creëren in leegstaande industriële gebouwen, en dit niet alleen omwille van een gunstige huurprijs !

Ook tal van theaters (alleen al in Gent : Victoria, Arca, ...), kunstencentra (Hallén van Schaarbeek, Plan K, Zuiderpershuis Wereldculturencentrum, De Centrale...)

en musea (MIAT, La Fonderie, VLATAM, Nationaal Jenevermuseum, Nationaal Speelkaartenmuseum, MAC's,...) vonden in de loop van de laatste dertig jaar een onderkomen in industriële gebouwen er genieten –voor een groot deel precies daarom - van een sterke aantrekkingskracht !

De verhouding tussen de wereld van de artistieke creatie (en presentatie) versus de lokalisering ervan... een boeiend thema. Dat is een derde niveau.

- IV Industriële archeologie (I.A.) is een jonge wetenschap. Zij bestudeert levens- en (vooral) arbeidsomstandigheden, gerelateerd aan het fysische kader van de industriële milieu en het werkkader. I.A. onderzoekt, maar gaat verder dan bestuderen : I.A. wil ook het industrieel erfgoed valoriseren, door een pleidooi voor een (selectief) behoud ervan en door het voorstellen van zinvolle herbestemmingen voor dit erfgoed. Bij deze herbestemmingen gaat het niet alleen over kantoren, over dure en cleane lofts, over handel en diensten. Ook cultuur komt hier sterk om de hoek kijken. Hoe gebeurt dit ? En waarom lukt op de ene plaats wat mislukt op een andere plek ? Dat is een aanzet dat leidt naar een vierde niveau.

#### B Inhoudsomschrijving van het Seminarie

Vanuit de ontelbare maar weinig onderzochte relaties tussen kunst en industrie (kunst geïnspireerd door het thema industrie, de verdwenen industrieën verklaard door middel van kunstwerken, de veranderende en verschillende houdingen van kunstenaars tegenover het thema industrieel gebeuren en industrieel arbeid –in het bijzonder vanaf 1750- , de fabriek als inspiratie en arbeidskader voor kunstenaars, enz.) ontstond de idee om hierover een Seminarie te geven. De thematiek kan verbreed worden tot kunst beïnvloed door techniek, technologische mogelijkheden (en beperkingen), ook de term industrie is een rekbaar begrip en daarom een boeiende, weinig bekende materie, waarmee elke student vanuit zijn werkveld en specialisatie verbanden kan leggen. Zowel architectuur (industriële bouwen en bouwen beïnvloed door industriële processen), plastische kunsten (inclusief grafische kunsten) als fotografie en film komen aan bod.

#### 2. Vanuit welke expertise?

Sedert meer dan 30 jaar is Patrick VIAENE als kunsthistoricus begeistert door het spanningsveld tussen kunst en industrie. In zijn vrije tijd en (voor een deel) ook professioneel is hij bezig met “industriële en wetenschappelijk erfgoed”. Zijn interesse voor dit veld situeert zich op verschillende niveaus (als lesgever industrieel archeologische erfgoed in één der Vlaamse Hogescholen –ARTESIS-, als voorzitter van SIWE of Steunpunt voor Industrieel en Wetenschappelijk Erfgoed Vlaanderen-Brussel, als Board-member van het Wereldverband TICCIH) en tal van andere activiteiten, waarop hier niet in detail kan worden ingegaan. Deze ervaringen hebben bij aangezet tot het uitwerken van een KASK – Seminarie “KUNST & INDUSTRIE”.

#### 3. Hoe?

Het SEMINARIE start met een aantal inleidingen in de vorm van hoorcolleges, waarbij het wel de bedoeling is dat de studenten actief tussenkomen door vragen stellen en kritische reflectie. Zij kunnen zelf deelonderwerpen aanbrengen of toegewezen krijgen die zij tijdens de contactmomenten voor de medestudenten presenteren.

Deze inleidingen en thematische pedagogische momenten worden steeds voorzien van concreet illustratiemateriaal, zowel via powerpoints als via filmprojectie en zelfs auditieve elementen.

Deze “indoor”momenten van het seminarie kunnen afgewisseld worden met uitstappen omtrent industrieel erfgoed, met bezoeken momenten aan tijdelijke tentoonstellingen vaste opstellingen in verband met het onderwerp, uiteraard rekening houdend met de beschikbare tijd en mogelijkheden. In 2009-2010 werden bij de eerste presentatie van dit

seminarie studiebezoeken gebracht in Antwerpen en Brussel. Er werden ook tips gegeven voor zelfstudie en zelf bezoeken af te leggen. In 2010 was dit ook het geval...

#### 4. Kwotering / Taken / Examen

Er wordt een taak gegeven, nl. de samenstelling van een persoonlijke paper over één kunstenaar of kunstwerk die/dat een bijzondere relatie heeft tot het behandelde onderwerp. Er wordt zeer op prijs gesteld dat het onderwerp een link heeft met het Masterproject van de student of dat de student vanuit zijn project het paper - onderwerp kiest. De "paper in wording" wordt tijdens één der bijeenkomsten door elke student voorgesteld aan medestudenten en de titularis. Tijdens de mondelinge eindproef wordt de afgewerkte paper aan de titularis toegelicht en besproken. De quoteringshoudt rekening met de aanwezigheid en actieve participatie van elke student gedurende heel het verloop van het seminarie.

#### 5. Pedagogisch materiaal / Cursus

Er is geen klassieke cursus maar er worden wel diverse documenten uitgedeeld als ondersteuning van de inleidingen, één ervan vindt men in bijlage. Het Seminarie wordt gegeven in het Nederlands, anderstaligen met eerder zwakke kennis van het Nederlands, maar die sterk gemotiveerd zijn, worden geholpen tijdens en buiten de lessen en contactmomenten.

#### 6. Studielast

De studielast is deze van de gebruikelijke Seminarie – studielast. De voorbereidingstijd van de "lessen" en "contactmomenten" is gering. Voor de taak / examen: zie punt 4.

## 4 . Archisculpture

### Angelique Campens

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— 1st term

• *This seminar is in English*

The course will explore the relationship between art and architecture, and how sculpture has functioned between both disciplines, during the 20th century and with a focus on post-war art.

Special attention will be given to contemporary crossovers/ intersections between visual arts, architecture and design. More and more artists are now collaborating with architects or designers, and vice versa. Starting from key examples and cases from the past like from Fernand Léger, László Moholy Nagy, Charles and Ray Eames, Frederick Kiesler, Oscar Niemeyer, Burle Marx, le Corbusier, Situationist International, to Helio Oiticica, Luis Barragan, Mathias Goeritz, Donald Judd, Robert Morris, Richard Serra to more recent cases like James Turrell, Richard Artschwager, Martin Boyce, Jorge Pardo and Andrea Zittel, just to name a few.

The studio /seminar intends to look afresh at the contemporary state of these practices and ask what can be added today to further our understanding. With the hope of encouraging discussion — perhaps more important here than handing out specific answers — we will ask how the architects, artists, designers and theoreticians of today see these issues about the interrelation of art, architecture and design. We will reflect on what we can learn by seeing things from their perspective.

On the basis of some essential readings like from Adolf Loos, László Moholy Nagy, Martin Heidegger, Vilém Flusser, Reynier Banham, Tafuri, Donald Judd, Rosalind Krauss.

Some field trips planned for example to Robert Morris' Observatorium, (1971-1977) by Lelystad, Richard Serra, Sea level, Zeewolde, 1996, Daniel Libeskind, Polderland garden of love and fire (1992-1997), and other exhibitions that deal with issues depending of what is on.

## 5. Art, science and technology interactions

### María Boto Ordóñez

in collaboration with  
Bram Crevits

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— 2de semester

• *This seminar is in English*

In the past few decades there is a growing number of art, science and/or technology collaborations. This seminar offers the possibility to explore the interactions between these fields and places this contemporary phenomenon within a larger cultural, historical and political context. KASK's recently installed experimental bio-lab for art and design 'Laboratorium' will function as the concrete starting point for the seminar, led by Bram Crevits (Media Art) and María Boto (Science).

Not only the emerging biotechnology has provided tools, materials and methodologies to artistic creations but also this intersection generates questions and discussions that traditionally have been limited to the scientific community. On the other hand, new approaches to a certain topic could bring unexpected solutions or research lines that rarely would be obtained in traditional academic contexts. Collaborations between art and science engage explicitly in the fields of change of our socio-technical world. Both from a cultural or artistic approach and from a scientific or technology approach, it is a context requiring openness, challenging and expanding both the notion of art and of science.

The aim of this seminar is to give a general overview of art-science collaborations by presenting several examples, developing a critical approach to them, and exploring hands-on possibilities and challenges of the dialogue between science and artistic research.

Guests related to art-science collaborations during this seminar will be communicated later on.

## 6. A Series of Reflections on

### Projectiles: Bullets, Rockets, Ski-Jumping Boys and Girls, Human Canon-Balls, Nasty Dreams and Ideologies Without a Requiem, Suppositories, Infected Corpses and Excrements Used in Early Forms of Biological Warfare, Insane Guinness World Records, Cars Flying in Alaska on the Fourth of July, Dr. Strangelove... and Love Itself

### Lars Kwakkenbos

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— 2nd term

• *This seminar is in English*

What is a projectile? This seminar consists of eight sessions in which the following relations to a projectile are uncovered:

- 1 throwing / shooting
- 2 watching / hearing
- 3 catching
- 4 waiting
- 5 imitate / mimic
- 6 becoming
- 7 burying
- 8 changing

We will discuss several projectiles in history, literature, films, music... Some of them have existed in the past, while others might help us to define our future. Some are fiction, while others have deeply influenced the course of human history. Finally we will also speculate on possible alternatives – *post-projectiles*?

All participants will propose a small project in which a projectile plays a crucial role and contextualize it. The project can be an object, a mechanic device, a poem, a piece of music or any other cultural artifact.

We will read and listen to texts and speeches written and performed by Jeanne d'Arc, Theresa of Avila, Baruch Spinoza, René Descartes, Friedrich Nietzsche, Henri Bergson, Georges Sorel, F.T. Marinetti, Robert Musil, Gilles Deleuze, Muhammed Ali, Malcolm X, The Last Poets, Peter Sloterdijk, Donna Haraway, Patricia Reed, Elie Ayache, Donald Trump and others. Apart from joining the sessions of the seminar, its participants are also invited to look at a short selection of movies, including Darren Aronofsky's *Requiem for a Dream*, Bruno Dumont's *Jeannette: l'enfance de Jeanne d'Arc* and Lars von Trier's *Melancholia*.

## 7. *Becoming Animal*

Glenn Delière

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— 2nd term

• *This seminar is in English*

When I look out of my window on a warm summer's evening, I see bats fluttering in the orange glow of the lamppost across the street. Those bats don't see me behind my computer. In fact, they don't see much at all: being practically blind, their primary perceptual mode is auditory, forever scanning the environment with their fine-tuned sonars. Although they inhabit the same space, their world differs considerably from mine. Could I get to know that world? Could I get a glimpse of what it is like to be a bat?

Thomas Nagel famously argued we cannot answer that question. We simply lack bat anatomy and can't even start to imagine what transformation our perception would undergo if we were to be gradually transformed into a bat. Many have found this answer deeply unsatisfying. According to John Berger, it is precisely the tension between likeness and difference that attracts us to them. Charles Foster claims that the animal is often perceived as the bearer of an insight into and wisdom about the world which from the very beginning humans have sought to gain access to. Indeed, some of the oldest human artistic and religious expressions are theriantropic: shapeshifting between human and animal forms. The shamanistic practice of becoming a specific animal is still a vibrant part of many cultures, but is such a shamanistic experience still accessible to modern urbanites? Is it still relevant?

The interest in the lived animal experience has recently been rekindled in both literature and philosophy, making use of different strategies to bridge what for Nagel is unbridgeable: the divide between a human and an animal perspective. Some, such as John Alec Baker, have sought to recover the shamanistic experience through poetic means. Others, like Charles Foster, have tried to purge it by using science and elaborate 'zoological method acting'. For both approaches, becoming an animal is however about trying to transcend the human.

In his *Becoming Animal* (2010) David Abram takes a different approach: by becoming animal, we precisely become more fully human. Indeed, to be human is to be incarnate and we share this carnal root with the rest of the 'breathing planet'. It is only through an exploration of our 'animal self', our deep sensorial permeability to the world, that this aspect of our human condition can be rediscovered. Historically humans have tended to escape their 'animal bodies' because the sensuous body not only reconnects us, it also makes us vulnerable. The body can be capriciously beyond control, opening us up to death and decay. By severing our sensuous ties with the world, we however deny ourselves access to a central aspect of what it means to be fully human: to be alive and attuned to a world that is replete with all but forgotten forms of embodied meaning. Moreover, it is Abram's contention that our present day 'perceptual oblivion' lies at the hearth of our environmental crisis. *Becoming Animal* is therefore about accepting our animal vulnerability and 'recovering our perceptual attunement without abandoning intellectual rigor'.

In this seminar, we will follow Abrams philosophical exploration of our deeply animal humanity.

### Method

After an introductory lecture, each seminar-session will be structured around a chapter from *Becoming Animal*. Each week participants read the relevant chapter in advance; sessions are reserved for discussion of the text. Each week a participant will be asked to prepare a short summary of a chapter in order to kick start discussion. The discussion is primarily aimed at understanding the text, but there is of course also room for critical assessment.

### Evaluation

Participants will be asked to write a 3000 word paper on the themes and topics discussed during the seminar.

## 8. *Carbon fiber instruments, exploring and making composites*

Tim Duerinck

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— 2nd term

• *This seminar is in English*

This master seminar is open to all students, but a basic understanding of how music instruments work is required. We will explore composites, and more specifically fiber-reinforced plastics and their application in music instruments.

The lessons will start with theoretical seminars that give us the required basic understanding of the topic. Through small assignments performed alone or in small groups during class hours, we will explore the topic further and students are able to explore specific fields of interest. By the end of the seminar, we will evolve to a practical introduction into making composites by making the parts of a carbon fiber violin.

Through the lessons the following topics will be discussed:  
– General introduction in fiber-reinforced plastics



- Exploring different composite materials and their applications
- Carbon and flax fiber instruments
- Existing research papers and patents on composite instruments
- Making techniques of composites: mould making, hand lay-up, resin infusion and prepreps

This seminar aims to provide a theoretical background and understanding of composites as well as to serve as a first step-by-step introduction into working with these materials in your own practice.

Participants should be present in all seminars to work in group projects, if a participant can give a valid reason for not being able to attend a seminar he or she will be given an assignment instead.

Evaluation will be on attendance and participation as well as a personal assignment at the end of the seminar, which can be presented in written form as a paper, a website, or presented as a PowerPoint presentation.

## 9. Common Practice?

### *De artistieke praktijk als immaterieel gemeengoed*

Clara Vankerschaver

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— 1ste semester

In open design, the cult of the connoisseur has given way to the cult of the amateur - those who know themselves what is best for them. (Atkinson, 2011)

Wat Paul Atkinson betoogt over open design kenmerkt een huidige beweging die zich steeds breder vertakt. De digitaal vernetwerkte samenleving en de democratisering van de (productie)technologie geven vorm aan een actuele context waarin de behoefte aan openheid almaar explicieter op de voorgrond treedt. Deze behoefte en de daaruit voortvloeiende attitude stuurt de hedendaagse ontwerppraktijk in steeds grotere mate. Mede daardoor vervaagt het onderscheid tussen amateur en professioneel en kan ontwerpen in vele gevallen beschouwd worden als een participatief proces waarin consument en ontwerper gelijkwaardige rollen krijgen. Onder bepaalde omstandigheden kan er een ont koppeling van de kapitalistisch aangedreven markt plaatsvinden en opereren deze ontwerpprocessen binnen the common.

Voorbij product en proces kijken we in dit seminarie naar procedures als strategieën om immaterieel gemeengoed, bijvoorbeeld kennis, te delen met de bedoeling the common te verkennen als politiek-economisch alternatief. We erkennen dat de ontwerper/kunstenaar altijd functioneert in een omgeving die de artistieke praktijk onvermijdelijk mee vormgeeft. We onderzoeken de concrete aanleidingen en consequenties van dergelijk perspectief aan de hand van uiteenlopende voorbeelden en teksten zoals:

- Victor Papanek, *Design for the Real World*, 1971
- Stephen Wright, *Toward a Lexicon of Usership*, 2013
- Valerio Borghonovo, Silvia Franceschini, *Global Tools*, 2015
- Timothy Ingold, *The Perception of the Environment*, 2000
- Elinor Ostrom, *Governing the Commons*, 1990
- Tine De Moor, *The Dilemma of the Commoners*, 2015
- Richard Sennett, *Samen. Een pleidooi voor samenwerken en solidariteit*, 2015 (2008)
- Kate Fletcher, *Craft of Use*, 2016
- ...

Het is daarenboven de bedoeling dat de studenten ook zelf materiaal aanbrengen, refererend aan de (eigen) praktijk. Van de studenten wordt naast actieve deelname tijdens de bijeenkomsten verwacht dat zij een paper schrijven waarin nagedacht wordt over de eigen praktijk in relatie tot de inhoud van het seminarie.

## 10. Deep Listening

Daan Vandewalle

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— 2nd term

• *This seminar is in English*

This seminar is dedicated to a very simple but infinitely human act: how to listen to music. Although ultimately the focus will be on music which is very likely to be unknown to most participants of the seminar, and although most of the musical examples will be coming from a very particular musical tradition, namely the western art music of the 20th and 21st century, an introductory lesson will be given on how one tends to misinterpret music of the past, posing essential questions about the content and intended communication by a composer and the possible unintended interpretations that later generations impose on a particular musical work.

The deep listening seminar will evidently also focus on an attempt to deepen the understanding of musical works by analysis of the compositional "Umwelt": an essay to interpret music not only in relationship with itself, but also with its genesis within a composer's output and its referential content within the society from which it was generated.

The music examples will be linked to various texts and art works that were conceived at the same time, in order to broaden the understanding of the musical work.

The exact content of musical works will be communicated later, however it is necessary to point out at this time that all participants will be required to read John Cage's book "Silence" as a point of departure to reflect upon the act of listening to sound.

Participants will be asked to engage in various group discussions about music, the function of music in our society, and the relationship of music and politics in the broad sense of the word.

Ultimately the goal of the seminar is to engage the participants in an adventurous way of listening by pointing out that the act of listening itself is an act which can evolve from a passive consumerist attitude towards an active engaged act. In other words: an intended transformation of the listening act itself as an act of interpretation within the context of a multiform and complex society.

The deep listening seminar will therefore be a hybrid and often contradictory seminar in which sound and no sound, silence, noise, consonance, dissonance, and many other fundamental possible juxtapositions in music will be analyzed, heard, heard again, discussed in order to reshape the listening act itself.

## 11. Design as a Prohibition (of Transformation).

### *Towards Singularity?*

Luc Derycke

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— 1st term

• *This seminar is in English*

"It seems as though early man was made uneasy by the increasing fluidity of his nature, and that was what made him seek for some fixed and immovable barriers. There were so many sensations which he experienced as something alien operating within his body — we remember the tappings of the Bushmen —, that he felt as though he

had been given over to it and *forced* to become it. Without transformation he could not have obtained his food, but it was also something imposed on him, and which continued to be imposed even after he had satisfied his hunger. He felt as though there was nothing but movement everywhere and that his own being was in a state of continual flux; and this inevitably aroused in him a desire for solidity and permanence only to be satisfied through prohibitions of transformations.” — Elias Canetti

This seminar investigates the logics within designs involving imagery and text (graphic design) and the interactions which (may) occur between referents & referees, and the public. Point of departure is the idea that all picturing and language have been developed from prohibitions (of transformations). Graphic design is an important but often neglected filter in how images and text come to us. The experience of the strange but utter fear and tension that often accompanies the ‘un-fixing’ and ‘re-fixing’ of images and text in graphic media has led me to the belief that design is rooted in taboos and rituals prohibiting transformation. The ready acceptance of-, and dependence on the graphic nature of images and texts hints in the same direction.

Images and texts are active agents in the construction of Social Reality. Any manipulation here cannot be innocent, graphic design actually does take a position —even when it tries not to— in what we conceive as our culture. Therefore it must at all times understand what it is designing since it is in turn, and foremostly, designed by what it endeavours to design. In other words, prohibitions active within the field of images and text will also be active within any related practise.

The seminar will help, by analysing the impact that images and texts have on the institutional facts that govern our lives (pe. Money, but also Art), to reveal the context and meaning of the practise of graphic design. Aim is to enable the reading of graphic choice and to reveal the constructions — from both the points of view of the designer and that of the matter designed — that are driving the appearance of graphic ‘facts.’

Practical experience as an editor, designer and publisher of art and artists’ books since the late eighties — from which I have distilled many rules of thumb — on the one hand, and a selection of texts on the other hand, should provide a framework with which to orientate oneself in the world of graphic design, whether in books or other media.

The seminar is given as an extensive lecture with reading of- & commenting on related texts (book excerpts and essays). A synopsis will be made available. Language will be english.

To close the seminar students are expected to deliver a case-study, either as a paper, or as a re-design proposal for an existing book accompanied by a short paper analysing the case chosen and motivating, from a theoretical point of view, the decisions taken within the new design.

## 12. Documentaire fotografie

Carl De Keyzer

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— 1ste semester

*Voldoende technische voorkennis van en praktische ervaring met fotografie is een absolute voorwaarde om aan dit seminarie te kunnen deelnemen.*

Carl De Keyzer houdt een seminarie over documentaire fotografie bestaande uit 3 sessies van 8 uur. Het gaat om:

- een overzicht van de hedendaagse documentaire fotografie door middel van projecties, video documentaires en besprekingen.
- een voorstelling van eigen werk en opbouw, voorbereiding verschillende boekprojecten
- de geschiedenis van het agentschap Magnum, werking, projecten van collega’s leden

- de wereld van foto agentschappen, festivals, beurzen, prijzen, hoe begin ik een groot project en wie betaalt wat.
- een reportage fotografie vs documentaire fotografie, links met perswereld en kunstwereld, verleden en toekomst
- digitale archivering, print en computer technieken
- kritische evaluatie projects ‘Moments before the flood’ (mijn onderzoeksproject, zie [www.momentsbeforetheflood.com](http://www.momentsbeforetheflood.com)) en projecten van masters
- keuze van drager : boek, tentoonstelling, website, multimediaal
- discussie over beeldtaal
- bezoek aan het agentschap Magnum in Parijs op dag 3. De studenten worden verwacht voor eigen vervoer te zorgen.

## 13. “Douze 12”

*About the spoken and written word, about all possible subjects content, music, image,...*

René Van Gysegem

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— 1st term

• *This seminar is in English*

“Word battle” in 12 rounds of 2 hours each; about debating, wild talking, oracles, writing... Writing is drawing is... cheating, mixing... in speech and song. The subjects are in spite of their different contents and forms somewhere acquainted or have common grounds.

The serendipity of this program is a strange mix of colours on an even stranger pallet. Found footage, dizziness and coincidence. We possibly pass by Aunt Ida, Paul Van Ostayen, Staeck, Gert Dooreman, a graphologist, birds, the cutting of a knife in a tree...

Some doorbell titles:

- 1st round “How we learn to read and write” Referring to the investigation of RUG explorer Ann Bessemans (to be confirmed).  
Typography and your handwriting.
- 2nd round “Watching tv”  
What, who, when, why? Via a didactic docu-caleidoscope with examples we will try to bring moving images and language together in one game.
- 3d round “Walking into the public”  
Presence of the body, attitude, moving, gestures,...body language. A trip along English boxing (“See Boxing” by Job Bertram and “The artistic uppercut” by Jan Van Den Berghe).
- 4th round “News, News, read all about it!”  
Bling, vista, the evil stare, the knock out, shake hands, strategies, methods, imago, skills, glossy magazines. A thousand miles deep (L.C.). About fast eyes and sharp tongues.
- 5th round “IMAGES”  
Black and white, the proof of what ever was. Bring your favourite picture (a photo).  
The invitation of 2 guests: Hilde D’haeyere interviewing Herman Selleslaghs about shooting life events.
- 6th round “The wardrobe”  
Attributes, odour or smell, silhouette, activated space. The life of Peter Brook, Julian Beck, James Ensor and Joseph Beuys. Any other ideas?

By now we have a complicated puzzle, Hawaiian flowers on a string, sentences that make stories come alive, a book, a bunch, a paper, Frank Sinatra. So we will write the content of the next rounds together. I have some ideas, but only in case of an early knock out.

This seminar is for masters only and will be in English.

I'd like to have 12 brothers and sisters in the group. Your presence is necessary and required. We will aim to a "Babette's feast"- like finish with a meal, a publication, a performance. Think about this!

## 14. *Dramaturgie als maakproces*

Kristof Van Gestel en

Jeroen Peeters

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— 2de semester

*Dramaturgie hecht zich aan materialen en media, lichamen en de ruimte, markeert een gedeelde grond voor exploratie, samenwerking en betekenisproductie in creatieve processen. Eens een afgelijnde functie, vertaalt dramaturgie zich vandaag in een veelheid aan praktijken en discoursen.*  
— Jeroen Peeters

Kristof Van Gestel en Jeroen Peeters focussen in dit seminarie samen met de deelnemers op het maakproces. Ze openen de ruimte om de betekenisproductie niet louter in een eindproduct te leggen, maar ook in het maakproces. Daarom wordt actief samen een creatieproces opgezet. Daarbij komen we – al doende – tot reflectie over de werkmethode en de bredere resonantie van de gemaakte keuzes.

Voor het maakproces vertrekken we vanuit *End to End* (Performing Objects, 2016). *End to End* is een eenvoudige werkmethode die een collectief proces structureert waarbinnen objecten constant hervormd worden. Voor de reflectie op de methode en de ervaringen die er uit zullen ontstaan, worden – vanuit de praktijk van dramaturg Jeroen Peeters – dramaturgische strategieën aangereikt. Er wordt zowel individueel als in groep gereflecteerd. Zo zullen vanuit *End to End* verschillende betekenissen en concepten verkend worden die te maken hebben met proces/product, denken/doen, collectief/individueel, autonoom/toegepast, toeval/keuze,....

Het seminarie vereist een actieve en participatieve inbreng van de deelnemers. Aanwezigheid is cruciaal en verplicht! Het traject dat samen opgezet wordt vertrekt vanuit het transformeren van objecten (vanuit een eenvoudig protocol – geen artistieke vaardigheden met betrekking tot het transformeren van objecten vereist!). Uiteindelijk ontstaat uit alle gezamenlijke en individuele mappings, ingrepen en gesprekken een reflectief kader bij *End to End* dat Van Gestel verder zal inzetten bij zijn post-doctorale onderzoek als kunstenaar aan KASK/HoGent.

Kristof Van Gestel is kunstenaar/onderzoeker/lesgever aan KASK/HoGent. Jeroen Peeters is essayist, dramaturg en performer actief in het veld van de hedendaagse dans.

- Dag 1
  - *Idiosyncratische Machine* / Workshop door Kristof Van Gestel
  - *Heterogene dramaturgieën* / Lezing door Jeroen Peeters
  - *End to End (Performing Objects)* / Introductie door Kristof Van Gestel
- Dag 2
  - *End to End* / schetsboeken
- Dag 3
  - *End to End* / conceptuele landschappen – gidsbeurten
- Dag 4
  - *End to End* / aanzet voor tekst

Aanwezigheid is verplicht!

Het examen is het indienen van een schets-/notitieboek en een mapping uit het seminarie + een reflectieve tekst waarmee in het seminarie wordt aangevat vanuit een eigen standpunt over het maakproces.

## 15. *Figures of Dissent: Politics & Cinema*

Stoffel Debuysere

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— 2nd term

• *This seminar is in English*

How can one consider the relation between cinema and politics today, in an era that has been branded as one of both "post-politics" and "post-cinema"? Even if we for a moment put aside the apocalyptic discourses of today's cultural and political climates, there is no denying that we experience once again what Hannah Arendt, on the eve of the turbulent 1960's, called "dark times", in which "the public realm has been obscured and the world become so dubious that people have ceased to ask any more of politics than that it show due consideration for their vital interests and personal liberty." No doubt the world we live in is a different place than the one Arendt tried to engage with. Both the geo-political and the socio-economical landscape have been drastically rearranged, and the revolutionary horizons that were once envisaged, are said to have dissolved in a common state of things that carries names such as "neo-liberalism", "hyper-capitalism" or "liberal democracy". All of this has greatly influenced the discursive field for thinking about politics. Cinema has gone through quite a few changes as well. What was once thought of as a particular form of individual and collective experience, a way of inhabiting the world and living with images, has been dispersed over various media and contexts, different ways of approaching the art of the moving image. At the same time the film critical discourse which, at the time of Arendt's reflections, consisted of interrogating works of cinema on what they tend to show and hide, not only of the state of cinema but first and foremost of that of the world, seems to be caught in a haze of mourning and melancholy, just like almost everything else. As Jacques Rancière has written: "unmasking the ghosts has turned to be an affair of ghosts". "Everything flows", Pedro Costa recently said in an interview, and all we can do is peddle, even if we know it doesn't get us anywhere, at least not anywhere else. How then, can we find or reinvent modes and concepts to think and speak about what might be a cinema of politics and a politics of cinema today, without resorting to an endless unmasking of ghosts and speculating of flows?

## 16. *Frank Zappa*

*Sccccccrrrrrrrutinized*

Yves Senden

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— 2de semester

Niet het feit dat hij meer dan 70 cd's heeft volgespeeld. Niet de kaleidoscopische veelheid aan formaties waarmee hij musiceerde. Niet de extreme (al dan niet filosofische) verscheidenheid aan textuele aberraties in zijn songs. Niet de militaire discipline die hij oplegde aan zijn groepsleden... dat alles is niet voldoende om een seminar over Zappa in te richten. Wel het feit dat we hier te maken hebben met een unieke, creatieve musicus, die, onder invloed van Stravinsky en Varèse, besloot componist te worden, en daarbij niet anders kon dan de meest uiteenlopende paden bewandelen om dat ideaal waar te maken.

## 17. *Graphic Design for Contemporary Art*

Sara De Bondt

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— 1st term

### • *This seminar is in English*

This seminar looks at current and past examples of graphic design made in the realm of contemporary art: for exhibitions, artworks and institutions.

Together we compile case studies; visit archives; listen to graphic designers, curators, publishers and artists, analyze exhibition graphics and museum branding, and digest an essential reading list.

We will ask questions such as: When was the exhibition catalogue invented? Which artists use typography in their work and how is it applied? What is the role of a caption? We will dissect examples such as Marcel Broodthaers' Musée d'art moderne (1968–71); conceptual art exhibition catalogues of the 1960s and 1970s; the work of Lawrence Weiner; the Documenta X catalogue designed by Ed Ruscha; as well as contemporary graphic design for art institutions such as Whitney Museum of American Art designed by Experimental Jetset (2013); Stedelijk Museum Amsterdam by Willem Sandberg (1945–63) and Mevis & Van Deursen (2012); Whitechapel Art Gallery by Richard Hollis (1970–89); ICC by Paul Ibou (1972–80).

The seminar is open to all levels and prior knowledge is not necessary. However, it is important to attend all sessions and you will be required to contribute to the discussions. Attendance and participation will be marked.

Possible guest lecturers (tbc): Johan Pas, Stuart Bailey, Richard Hollis, Annie Gentils, Antony Hudek, Ruth Blacksell, Armand Mevis.

Possible site visits (tbc): Ghent: Raoul De Keyser archive and Peter Downsboroughs exhibition at SMAK; Brussels: Archives of Contemporary Art in Belgium and WIELS; Antwerp: Robert Filliou exhibition at MuHKA, Frans Masereel Centrum, Middelheim Documentatiecentrum, Patrick Goossens collection and Paul Ibou.

## 18. *Het wilde ding. Onderzoek naar subjectieve kwaliteiten in het alledaagse*

Hilde Bouchez

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— 2de semester

Dit seminarie baseert zich op het boek: Bouchez, H., *Het Wilde Ding, Over nabijheid, liefde en dingen*, APE, 2017. Er zal gevraagd worden om op voorhand hoofdstukken van het boek te lezen, die dan in de les besproken zullen worden.

In het seminarie gaan we op zoek naar subjectieve kwaliteiten in vormgeving en in alledaagse gebruiksvoorwerpen. Vragen zoals wat is schoonheid, wat is intentie, wat is verantwoordelijkheid binnen het designdiscours zullen aan bod komen. Deze vragen worden beantwoord via de antropologie, de filosofie en ook getoetst aan de designgeschiedenis. Bovendien worden constant voorbeelden aangehaald van actueel design.

De rode draad van het boek en het seminarie is een zoeken naar een duurzaamheid en zingeving binnen onze materiële cultuur, die verder gaat dan het ecologische aspect van materiaal gebruik.

De studenten worden geacht een paper te schrijven omtrent deze thematiek. Ze worden hierin tijdens de lessen in begeleid.

Indien er anderstalige studenten aan dit seminarie deelnemen, dan gaat het gedeeltelijk door in het ENGELS.

## 19. *Maybe the sky is really green, and we're just color-blind. Info-dystopias, media jamming, close encounters, and radical ecology.*

Johan Grimonprez

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— 1st term

While Walter Benjamin and Sergei Eisenstein defined montage as a revolutionary tool for social analysis, MTV and CNN have totally surpassed this. The commercial break and the remote control installed zapping and channel surfing as a new way to relate to the world in the 80s. But today with YouTube and Google we don't zap anymore, we now skip and navigate a reality zone defined in 'buffering-time' and where images of global warming, Abu Ghraib, 9-11, Afghanistan and the swine flu have become the new contemporary sublime. This illusion of abundance hides the ugly face of an info-dystopia where political debate has shrunken into mere fear management, keeping viewers permanently subdued. No longer happy innocent consumers of a bygone TV-era, we are now avid consumers of fear. Paranoia suddenly seems the normal state of being. It's easier to ponder the end of the world, then to imagine political alternatives. Not without a pun to interpret our world Bart Simpson's Guide to Reality once coined the following: 'MAYBE THE SKY IS REALLY GREEN, AND WE'RE JUST COLORBLIND.'

With Podcasts, online TV, mobile phones, video Ipods, blogs and YouTube, the digital age allows an infinite number of images and sounds to travel the world in no time. It is the era of home made productions, which expresses the chaotic nature of the human condition today as well as the cynicism of power. "MAYBE THE SKY IS GREEN," a media-jamming tool at the hand of an extensive collection of clips, that can be envisioned both as the joyful affirmation of a global disengagement and the catalyst of effervescent criticism, best described as a platform for temporary disobedience.

The course is twofold: first of all it is rooted in my own practice as filmmaker, curator and visual artist, positioned both inside the film and museum world. The seminar would build from this practice into a more theoretical framework and dialogue. In this first part we choose for a discussion around current events in the media and the art world at the end of each session, initiated by screening examples from a recent WeTube-O-Theque I've compiled as curator. Focusing on contemporary media jammer strategists that go against the grain and question our contemporary media landscape, this visual library includes work from The Yes Men, Harun Farocki, Miranda July, Chris Marker, Pierre Huyghe, Digital Zapatismo, Rea Tajiri, Alexander Sokurov, David Shrigley, Ulrike Meinhof, Mathias Muller, RtMark, The Residents, The Gorillaz, Bjork & Michel Gondry, but furthermore also mainstream and not so mainstream examples literally plucked from all sorts of venues, including commercial breaks, quirky home movies, YouTube stuff, MTV and CNN, Al Jazeera, Democracy Now & Russian TV.

A second part of this course is group discussions where participants bring the dialogue into the sphere of their

own practice. Here we can choose to either to it in a group session or if participants prefer as one on ones. This can be decided in the first session and we can divide the days accordingly.

**BIO JOHAN GRIMONPREZ:** Johan Grimonprez is an internationally acclaimed artist and filmmaker. His films include dial H-I-S-T-O-R-Y (1997), and Double Take (2009). Acquired by NBC UNIVERSAL, ARTE TV (Germany/France), and CHANNEL 4 (UK), his productions travelled the main festival circuit from SUNDANCE to BERLIN. They garnered several Best Director Awards, a ZKM International Media Award, a Spirit Award and the recent 2009 Black Pearl Award (Abu Dhabi). His curatorial projects were host at museums worldwide, such as the HAMMER MUSEUM (LA) and the PINAKOTHEK DER MODERNE (München). His work resides at major museum collections, including CENTRE GEORGES POMPIDOU (Paris) and TATE MODERN (London). He is published with Hatje/Cantz (Germany), and in distribution with Soda Pictures and Kino International. He spends his time between Brussels and New York, where he lectures at the SCHOOL OF THE VISUAL ARTS. 2014 his film The Shadow World in co-production with Sundance was released.

## 20. Moderne teksten over kunst

Frank Vande Veire

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— 1ste semester

### Inhoud

In dit seminarie worden teksten besproken die grosso modo tussen het einde van de achttiende eeuw en vandaag geschreven zijn. Alle teksten stellen op een indringende manier de positie van de kunst en/of de kunstenaar/schrijver in de moderne samenleving aan de orde. Ze zijn meestal van de hand van schrijvers of kunstenaars. Ze kunnen essayistisch, literair, poëtisch, poëticaal, manifest-achtig of filosofisch zijn. Ze zijn gerangschikt onder een achttal met elkaar verweven thema's die de spanning tussen de kunst en de samenleving kenmerken: de nieuwe mens, het helse inzicht, de passie voor het reële, melancholie, vervreemding, gespletenheid, transgressie, Unheimliche. De bedoeling is dat de student de uit deze teksten opgediepte problematiek op de kunstactualiteit en het eigen werk kan betrekken.

### Onderwijsvormen

- hoorcolleges
- een verkennend individueel gesprek over het onderwerp van de paper

### Wat wordt er van de student verwacht?

- Uiteraard wordt zijn aanwezigheid op alle bijeenkomsten verwacht.
- Het is noodzakelijk dat hij op voorhand de betreffende tekst gelezen heeft. Anders is er nauwelijks participatie mogelijk.
- De student moet een paper schrijven (min. 2000 woorden). Hierin gaat hij dieper in op een auteur of enkele auteurs, een boek of enkele artikels, een kunstenaar of enkele kunstenaars, een kunstwerk of enkele kunstwerken of in het algemeen een thema dat gerelateerd is aan één van de teksten uit de bundel, besproken of niet besproken. Deze paper moet een persoonlijke verwerking zijn van lectuur. Het is hierbij noodzakelijk dat de gebruikte tekstbronnen (boeken, artikels, websites), of ze nu letterlijk geciteerd worden of gewoon inspirerend waren, in voetnoten worden vermeld.

Het onderwerp van de paper wordt op voorhand met Frank Vande Veire besproken. De paper wordt afgegeven op het schriftelijk examen.

– een 'klassiek', schriftelijk examen over de tijdens de lessen becommentarieerde teksten.

Het schriftelijk examen staat op 12 punten, de paper op 8.

### Lijst van 50 teksten (jaarlijks wordt hiervan 1/5 behandeld)

- De nieuwe mens
  - Rainer Maria Rilke, *Zie je...* (1904)
  - Kasimir Malevitsj, *Zorg ervoor dat je jezelf nooit herhaalt...*
  - Paul Van Ostayen, *Ik kan geen postzegels verzamelen...* (1921)
  - Schelling, Hegel, Hölderlin, *Systeemprogramma van het Duitse idealisme* (1797)
  - Friedrich Nietzsche, *De dolle mens* (1882)
  - Adolf Loos, *Ornament en misdaad* (1908)
  - Rainer Maria Rilke, *De jonge dichter* (1913)
  - Tristan Tzara, *Twee dada-manifesten* (1918)
  - Peter Sloterdijk, *Dadaïstische chaotologie* (1983)
  - Walter Benjamin, *Ervaring en armoede* (1935)
  - Octavio Paz, *De traditie van de breuk* (1972)
  - Alain Badiou, *Avantgardes* (2000)
- Het helse inzicht
  - William Blake, *Het huwelijk van hemel en hel* (1793)
  - F. J. Dostojevski, *Aantekeningen uit het ondergrondse* (1864)
  - Arthur Rimbaud, *Twee zienersbrieven* (1871)
  - Friedrich Nietzsche, *Wij kunstenaars, Onze uiteindelijke dankbaarheid jegens de kunst* (1882)
  - Georges Bataille, *De zonne-anus* (1927)
  - Antonin Artaud, *Van Gogh, de zelfmoordenaar van de maatschappij* (1947)
- De passie voor het reële (de crisis van de voorstelling)
  - Honoré de Balzac, *Het onbekende meesterwerk* (1852)
  - Edgar Allan Poe, *Het ovale portret* (1850)
  - Georges Bataille, *Het ongevormde* (1929)
  - Jean-Paul Sartre, *De walging* (1938)
  - Maurice Blanchot, *De blik van Orpheus* (1955)
- Melancholie van de moderniteit
  - Charles Baudelaire, *Het spleen van Parijs* (1862)
  - Friedrich Nietzsche, *Wat is romantiek?* (1882)
  - Hugo von Hofmansthal, *Brief van Lord Chandos* (1901)
  - Rainer Maria Rilke, *De dingen van de toekomst* (1903)
  - Rainer Maria Rilke, *Brief aan Hulewicz + De 9e elegie van Duino* (1925)
  - Theodor W. Adorno, *Toverfluit* (1951)
- Vervreemding van de kunst, kunst van de vervreemding
  - Friedrich Nietzsche, *De overschietende mensen* (1882)
  - J.-K. Huysmans, *Tegen de keer* (1884)
  - Hugo von Hofmansthal, *Brieven van de man die terugkeerde* (1901)
  - Thomas Mann, *Tonio Kröger* (1903)
  - Viktor Sjklowskij, *Kunst als techniek* (1917)
  - Franz Kafka, *Josefine de zangeres, of het muizenvolk* (1924)
  - Francis Ponge, *De augiasstallen + Retorica + Voetje-van-de-vloer + Over de redenen om te schrijven* (1929)
- De gespletenheid van de kunstenaar
  - Nietzsche, *In hoeverre het er in Europa steeds 'artistieker' aan toe zal gaan* (1882)
  - Nietzsche, *De hansworsten van God* (1885)
  - Friedrich Nietzsche, *Ach, mijn gedachten!* (1885)
  - Antonin Artaud, *Alle geschrijf is zwijnerij* (1927)
  - Fernando Pessoa, *Niet mijn, niet mijn is mijn gedicht + Autopsychografie*
  - Jorge Luigi Borges, *Borges en ik + Everything and nothing* (1960)
  - Hans Magnus Enzenberger, *Verdere redenen waarom dichter liegen* (1978)
- Kunst als transgressie
  - Charles Baudelaire, *Ode aan de schoonheid* (1861)
  - Franz Kafka, *Een hongerkunstenaar* (1924)
  - Georges Bataille, *Sacrale verminking en het oor van Van Gogh* (1930)
  - Antonin Artaud, *Het theater van de wreedheid* (1938)

Witold Gombrowicz, *Voorwoord tot 'Filibert met kind bekleed'* (1937)

- Het Unheimliche  
Heinrich von Kleist, *Het marionettentheater* (1810)
- Franz Kafka, *De zorgen van een huisvader* (1917)
- Sigmund Freud, *Het Unheimliche* (1919)
- Walter Benjamin, *Het bochelmannetje* (1938)
- Maurice Blanchot, *De twee versies van het imaginaire* (1955)

## 21. *Out of sync. Performing temporal disorders in time based arts*

Frederik Le Roy

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— 2nd term

• *This seminar is in English*

In this seminar, we will look at different modern and contemporary forms of what Elissa Marder called 'temporal disorders', i.e. forms of temporality that question the modern notion of time as a linear progression of past, present and future and as a measurable clock time. We will explore their relationship to and potential for the arts. We will investigate time-based arts as media for experimenting with, reflecting on and proposing alternative experiences of temporality.

The background of this seminar is the current interest in re-thinking temporality (socially, philosophically and artistically) in the wake of transformations in the way time is experienced in an increasingly digital, screen-based and performative culture. To name but a few examples of phenomena that have contributed to this: the gradual extinction of 'dead time' in the neo-liberal digital age (leisure time, sleep, boredom, all these states are increasingly turned into productive time); phenomena like high-frequency trading on the financial markets or live-streaming create a sense of a global immediacy and proximity; the emergence of a way of looking at history that favors the affective experience of the past in heritage spectacles and historical re-enactments over its objective study; the centrality of 'contemporaneity' as a measure in the arts. It is probably no coincidence that both the practice and theory of art seem far removed today from what Pamela M. Lee diagnosed as the "chronophobia" of the 1960s modern art.

Examples from different media will be addressed but we will pay special (but certainly not exclusive) attention to performance and the performing arts, as they are particularly apt at experimenting with temporality. The artistic moment of performance, not only produces a distinct sense of presentness, it can also become a porous event that registers other times. The performing arts cite and reenact history, produce a sense of 'again-ness', appropriate old-fashioned forms, or extend the life/live of what has supposedly passed. Moreover, they can stretch or suspend time, and make the experience of time their central focus. In many ways, they therefore offer a productive framework to address the time-based arts more generally.

The seminar will be structured around different clusters, each exploring different phenomena and experiences of temporality that will be unpacked with historical and contemporary examples from the arts and beyond.

We will work around three clusters (clusters and subjects are liable to change):

- 1 Times entangled (on non-chronological time): anachronism / re-enactment / contemporaneity
- 2 Time extended (on the long now): duration / boredom
- 3 Time suspended (on productive unproductive time and activist deactivation): laziness / standstill / strike / sleep

Possible texts and works by (liable to change): Walter Benjamin, Siegfried Kracauer, Bojana Kunst, Mladin Stilnovic, William Kentridge, Rebecca Schneider, George Didi-Huberman, Jonathan Crary, Peter Watkins, Andros Zins-Browne, Jeremy Deller, Fabian Barba, Claire Bishop, Peter Osborne, Elissa Marder, Charles Baudelaire, Jacques Rancière, Harun Farocki, Kris Verdonck, Mårten Spångberg, Forced Entertainment, Svetlana Boym, Mark Leckey, ...

### Methods

There are eight sessions of three hours. The working method will be a combination of lectures, group discussions, student presentations, viewing sessions and practical exercises. Participant will be required to read and discuss a number of texts. Participants will be required to write a paper. There will be an oral exam. The seminar will be held in Dutch or English depending on the participation of foreign students.

## 22. *Performance today*

Tom Engels

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— 1st term

• *This seminar is in English*

The days when performance was considered "the runt of the litter of contemporary art" (Peggy Phelan) are over. It seems that in the museum, the safeguarding house of objects, bodies start to matter. For some years now, one can see a steady increase of the museums' interest to include performance, dance and choreography in their programs, a phenomenon, which lately got coined as 'the new performance turn' or 'the choreographic turn'. This institutional shift, i.e. leaving the theatre and exploring the museum and the gallery as a new apparatus for the presentation of dance, performance and choreography, asks for a careful unpacking of the bodily representations, expositions and complexities that are at stake and the forms of spectatorship and interaction that takes place in relation to them. Furthermore one could argue that the increasing institutional interest in performance is symptomatic of the omnipresence of performance as a constitutive structural principle of contemporary social and political interaction. The research seminar will examine and trace back the origins of performance and its different understandings and executions in various disciplines (i.e. theatre, dance, performance art, live art, video art), institutions (the theatre, the museum) and socio-political practices (i.e. socialisation processes, social and public conduct, the collapse of private and public sphere, the obsession with the self, a.o.). The seminar will include an excursion to Playground Festival (STUK, Leuven) November 16-19. The agenda of the excursion will be communicated once the festival program is published.

## 23. *Performing the Invisible.*

*Wat is het activerend potentieel van het injecteren van fictie in de hedendaagse maatschappelijke werkelijkheid?*

Chokri Ben Chikha

“Door de komst van Trump is de serie ‘House of cards’ overbodig geworden”, concludeert Amerikawatcher Björn Soenens (VRT). “Ik ga de reeks uitkijken, maar het hoeft niet meer per se.” Volgens Soenens is de realiteit momenteel gewoon boeiender dan de fictie. “Het zijn dezelfde soort intriges. We hebben de serie niet meer nodig, want het zit elke dag in het nieuws: de mediamanipulatie, de kiesfraude, het verdeelde Amerika, de hacking, de terreurdreiging...”  
Hebben we fictie niet meer nodig? Wordt kunst overbodig? Wat is de rol van kunstenaars in het post-truth tijdperk? Kunnen we nog in de realiteit inbreken met onze artistieke waarheid?

*Die Wahrheit ist konkret*, stond er te lezen boven het bureau van Duits dichter, schrijver en theaterregisseur Bertold Brecht tijdens zijn Deense ballingschap in de jaren dertig. Om de waarheid kan je niet heen. Het blijft een intrigerende uitspraak in tijden waarin onze ervaring van de werkelijkheid in stijgende lijn afhankelijk is geworden van hoe deze in de media wordt voorgesteld. De ongebreidelde voortgang van internet en multimedia maakt dat de mens vandaag onderhevig is aan een stortvloed van informatie waar amper nog een overzicht op te krijgen valt. En de expansie van het geglobaliseerde kapitalisme zorgt voor meer tegenbewegingen en interculturele conflicthaarden dan ooit, zowel in binnen- als buitenland. En hoewel we veel waarde hechten aan een objectieve berichtgeving is de gemedieerde beeldvorming steeds sterk ideologisch gekleurd door de politieke, economische of institutionele macht die ze communiceert. Filosoof Noam Chomsky zag, al jaren geleden, in dit overaanbod van informatie een simulacrum ontstaan dat ons van de werkelijkheid vervreemdt met een vergaande passiviteit tot gevolg: “*It appears that we’re living in the golden age of information, but is this the ‘real’ information? Propaganda, which is spread in mediated information deforms, obscures and tampers reality in order to create obedience, passivity and apathy.*” In de postmoderne gemediatiseerde opiniecultuur lijkt de waarheid samen te vallen met de waan van de dag. En die waan wordt al te vaak zorgvuldig geënceneerd door het machtsblok dat er de centen voor kan leggen.

Hoe ontmasker je de heersende beeldvorming, hoe leg je blinde vlekken bloot in deze specifieke hedendaagse situatie? Is hier voor kunst en activisme een rol weggelegd, als bewustwordingsmachine tegenover de passiviteit en apathie? Of hebben de kunsten zich vandaag teruggetrokken in de burchten van hun autonomie, waar ze worden opgewacht door een slinkend publiek? En maken ze door een gebrek aan zelfreflectie deel uit van het systeem dat ze beweren bloot te leggen? Daartegenover ontwikkelen zich in het recente verleden ver buiten het reguliere kunstcircuit (van podiumkunsten tot tentoonstellingen allerhande), acties van groepen zoals Femen, de indignados, Pussy Riot en Occupy – als ‘format’ van protestvoering in de publieke ruimte of via het internet die veel onmiddellijker en maatschappelijk ingebed zijn dan regulier kunst: ze trekken een dieper spoor, met een groter publieksbereik. Maar tegelijk is hun uitwerking vaak eenduidig, moraliserend of polariserend, waardoor ze soms snel gerecupereerd worden in de opiniecultuur. Denk aan de actie van de Egyptische kunstenaar Magda Elmahdy die in een video de vlag van IS besmeurt met menstruatiebloed en uitwerpselen. Is dit politieke performancekunst? Of eerder een opwelling die de polariserend slechts bestendigt?

Als de beeldvorming van onze werkelijkheid vandaag al zo overgemediatiseerd is, op zichzelf al een schouwtoneel van beeld(ver)vorming is, dient een verschuiving van de reguliere kunstcircuits zich dan niet aan? Kan kunst net door de werkelijkheid te infiltreren de encenering ervan blootleggen?

Inspirerend waren de interventies van The Yes Men, een Amerikaanse groep activistische kunstenaars.

Zij ontwerpt en onderhouden nepwebsites, die lijken op de websites die ze wilden parodiëren. Zij infiltrerden als ‘deskundigen’ op wetenschappelijke conferenties, symposia en televisieprogramma's door zich voor te doen als invloedrijke personen en woordvoerders van belangrijke organisaties of bedrijven zoals de Wereldhandelsorganisatie, McDonald's, Dow Chemical, ExxonMobil en het Amerikaanse ministerie van Volkshuisvesting.

In ‘Performing the Invisible’ onderzoeken we in enkele masterseminaries enerzijds de ‘zoo humain’, een performatieve tentoonstellingsmodus die balanceert tussen fictie en realiteit. Het fenomeen van de ‘zoo humain’ is er één van waarbij ‘exotische mensen’, in de koloniale periode, werden tentoongesteld op wereldtentoonstellingen, jaarmarkten en kermissen.

Anderzijds gaan we op zoek naar vernieuwende hedendaagse artistieke strategieën (waarbij fictie wordt geïnjecteerd in de realiteit) die in staat zijn om de hedendaagse machtsverhoudingen tussen cultuur, politiek, media en economie bloot te leggen en tegelijk het publiek – al dan niet bewust – daarin een rol te verschaffen.

‘Performing the Invisible’ onderzoekt wat het activerend potentieel is van het injecteren van fictie in de hedendaagse maatschappelijke werkelijkheid. Welke formats kunnen zich in dat spanningsveld ontwikkelen en wat is hun reflectieve kracht? En in hoeverre kan kunst direct ingrijpen in de werkelijkheid zonder daarbij haar poëtisch potentieel te verliezen?

## 24. *Perspectives in belle époque Music Practice*

Jeroen Billiet

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— 1st term

• *This seminar is in English*

Basic Knowledge of French is recommended for his course.

### 1. Abstract

Belgian cultural life flourished between 1870 and 1914, an era often referred to as the *belle époque* period. It was a time of major upheaval: social progression, economic expansion and a booming artistic scene.

One of the side-effects of this evolution was an important rise in popularity of wind music and bands. Through the 19th and early 20th centuries design of woodwind and brass instruments had encountered impressive changes due to a constant interaction between players, composers and instrument manufacturers. This had resulted in new musical concepts, and in the turnout of an extensive and worthwhile repertoire that remains greatly unexplored today.

Exploring the loop between musicians, their instruments, cultural incentives and musical turnout proves to be of great interest to modern-day artists. This seminar intends to provide both a multifocal and case-based insight into the musical practice of the *belle époque*, with a specific focus on brass and woodwind instruments.

### 2. Practical

The seminar takes eight sessions of three hours. Every session will be based on a specific research-oriented question. In eight sessions we will develop a theoretical framework that will guide the participants towards a better understanding and development of their own personal artistic perspectives. Audio and visual examples will illustrate specific cases, and group discussions are highly encouraged.

Topics of the seminar are:

– an overview of developments that led to the cultural setting of the *belle époque*

- resources in playing style and steps towards an historical informed practice
- everyday musical life in the belle époque
- 19th century music teaching in Belgium
- wind instrument design, technique, sound and experiments, and their impact on repertoire
- art and architecture in relation with the new musical needs
- integration of "forgotten" music/artwork from this era into personal repertoire: do's and don'ts
- ...

For each session a handout containing an overview of the main keynotes will be provided by the lecturer.

It is advised to take personal notes.

### 3. Exam

The students will be asked to write a personal case-study on a subject related to their main artistic field of interest. Besides this, evaluation will conclude on an exam checking the practical insight into general knowledge of the treated subjects.

## 25. Photosculptures

Ives Maes

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— 1st term

• *This seminar is in English*

### 1. Content

This seminar focuses on the sculptural aspects of photography.

The invention of photography is marked by joining the projected image and its physical support. The first photograph was captured by Nicéphore Niépce on a support made by bitumen asphalt, natural oils and copper. That marked the beginning of a research into photosensitive materials and supports. Charles Thurston Thompson adapted architecture to hold enormous solar enlargers and direct positive images grew to extraordinarily sizes. The concept 'photosculptures' was introduced very early on, in a multitude of meanings. In 1859 the term was used to describe a photo-based method of producing sculptures in large series. August Rodin closely cooperated with photographer Eugène Druet, while on the other hand the chronophotography of Etienne-Jules Marey influenced the sculptures of Marcel Duchamp and Umberto Boccioni. In this seminar we will review groundbreaking photographic displays such as the Soviet pavilion by El Lissitzky at "Pressa, the International Press Exhibition of the Deutscher Werkbund" in 1928 in Cologne, the Agricultural Pavilion by Charlotte Perriand presented at the "International Exhibition of Arts and Techniques in Modern Life" in Paris in 1937 or the "Unfinished Business Pavilion" at Expo '58 in Brussels. The 1970 MoMa exhibition "Photography into Sculpture" presented artists that exclusively used the photographic medium to create objects. Since that moment, photography returned to a painterly status with artists such as Thomas Ruff and Jeff Wall. These large sized prints however held very specific details in their production. With the widespread of digital media the photograph seems to become virtual and superficial. The ephemeral image of the camera obscura seems to reoccur in the virtual nature of the digital photograph. Today, this bodiless image is provoking many young artists to experiment with old photographic procedures in a search for a new physical presence of the photograph.

### 2. Method

The seminar is organized in twelve sessions of two hours and a visit to an exemplifying exhibition. Lessons include power point lectures, reading seminars, documentaries, discussions and an outdoor exhibition visit.

### 3. Study materials

Articles will be handed out in class.

### 4. Grading

Students are expected to deliver a short paper and power point presentation of one remarkable 'photosculpture' in history. This can be related to the personal practice of the student.

### 5. Preliminary bibliography

- BOGOMIR, ECKER, "*Lens-based Sculpture*", Verlag Walther König, 2014
- BUCHLOH, BENJAMIN, "*From Faktura to Factography*", Public Photographic Spaces, MACBA, 2008
- SANDEEN, ERIC, "*Picturing an exhibition*", University of New Mexico Press, 1995

## 26. Slapstick Attitudes: Popular entertainment, avant-garde arts and dirty comedy

Hilde D'haeyere

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— 1st term

• *This seminar is in English*

This seminar takes a look at slapstick comedy, the very popular form of American screen comedy of which the films of Charles Chaplin, Harold Lloyd, Buster Keaton and Mack Sennett's Keystone comedies are the most famous examples. From its inception in the 1900s to its heydays in the 1920s and beyond, slapstick comedy was not only admired by mass audiences, but also appropriated by European avant-garde movements. By citing elements of its typical film style with stunt performances, gag routines and speedy editing, slapstick comedy was re-contextualized as a significant marker of modernity that ridiculed icons of bourgeois society. Other texts situate slapstick comedy in a surrealist world in which free-floating streams of impossible actions reference the logic of a nightmare to address subconscious anxieties. Looking at slapstick comedy through the lens of avant-garde interpretations enables us to explore the dynamics between comedy, physicality, visual arts, theoretical discourse, and actuality. This leads us to artistic positions – the "slapstick attitudes" of the title – that are useful in today's art practice.

The seminar consists of six two-hour sessions in which components of slapstick comedy are related to aspects of the avant-gardes. The presentations are lavishly illustrated with film fragments and visual analyses that underpin the study of artist's writings and manifestos. The participants are expected to read and discuss a minimum of five given texts. Subsequently, in two four-hour sessions, the participants work on their own contributions that are presented on a one-day symposium.

Session 1: "Slapstick Comedy: a mile a minute"

Session 2: "Shock and Flow: the rhythm of modernity"

Session 3: "Slapstick Architecture"

Session 4: "Freudian Slapstick"

Session 5: "Slapstick in Avant-Garde Cinema"

Session 6: "Slapstick Video"

Session 7-8: Workshops

Session 9: Symposium: presentation of research results

### Short Bio

Hilde D'haeyere is a photographer and film historian working as a post-doctoral researcher at KASK School of Arts. Her work focuses on photographic aspects of silent



film, especially the links between film style, movie technology and the mechanisms of comedy. She publishes articles and performs papers that result from hands-on and embodied research methods to reactivate film history.

## 27. *Strategies in Documentary Photography: defining a visual language*

Max Pinckers

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— 1st term

### • *This seminar is in English*

This seminar focusses on the realisation of healthy self-criticism in relation to the production of an artistic body of work within the context of documentary photography. The aim is to motivate the development of a personal vision and approach. Based on a series of discussion topics, participants will be encouraged to question notions of truth, authenticity, objectivity and the underlying belief systems that drive our hyper-visual culture today.

Looking at various documentary modes and visual strategies that form the language of contemporary photography, group discussions will be held with critical attitude towards the medium, based on diverse examples and works that define the boundaries and definitions of (documentary) photography today. The manipulative role of photographic images and their power to define history and current events is the main leading point. The sessions will be structured in different discussion topics per class, beginning with a brief historical introduction to photography and how the documentary inherently formed a crucial aspect of the medium, which will be

followed by more specific topics such as the role of aesthetics and conventions in documentary photography, the influence of fictional aspects in documentary, ethical and moral implications of certain choices, the politics of documentary photography and the relation between the intention of the photographer and the subject matter, how documentary photography functions in the context of contemporary art, or how photobooks have shaped the reading of documentary works.

### **Method**

There will be six sessions, each lasting four hours. In each session the students will be invited to present an issue or topic related to the subject matter and his or her own work, which will form a group discussion. Each session will focus on a different aspect of photographic strategies and the documentary medium. The intention is to explore and broaden the students' own practice through the studied material and discussions. This seminar will be held in Dutch or English depending on the number of English speaking participants.

### **Documentation**

Texts, films and visual material will be available during the sessions.

### **Evaluation**

Each participant will present a topic of his or her work to the group, which will be part of a permanent evaluation and a final oral exam.

## 28. *Survey of the most important Performance Practice and Art Treatises published in the 19th to the Mid-20th Centuries*

Sergei Istomin

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— 1st term

### • *This seminar is in English*

“Contemporary composers conduct works by Beethoven, Mozart and others not according to the instructions of the composer, but the way they, in their view, would have been indicated, and that is why they are considered to be brilliant conductors. It is a bizarre universal approach to art! Why jurisprudence is not extended to the questions of art? The views which are expressed above I would pursue as a criminal offence”

“The phonograph can eternalize musical performance. Artists, beware!”

— Anton Rubinstein (1829-1894)

Idea, interpretation, taste, style and technique are essential paradigms that reveal our personal intelligence. True understanding of these indispensable patterns of the working process could help us to enhance the actual artistic performance. Truthful perception of the original composer's idea is a necessary framework for the intelligent delivery. Does any process of interpretation consist of a precise translation that leads to a precise delivery of the original composer's idea? What do we actually hear and perceive? While performing, whom do we actually represent? Ourselves? Composer? Both? How can we apply these processes to the visual arts?

What is HIP (Historically Informed Performance)? Should every category of today's artists be aware of the HIP movement? Should one wish to become aware of this movement? Instead, would it be more practical for the mainstream or “modern” performers to apply a general use definition such as “Stylistically Informed Performance”?

Together, we will choose a selection of materials – method books, manuscripts, articles that were available for musicians and artists of the previous epochs that will help you to figure out topics of your final presentations. We will pay special attention to expression and performance techniques. For instance, after analyzing written materials and listening to some specific early recordings together with similar modern recordings we will try to distinguish if instructions and advices of the previous times were carried on in practice. It is important to understand the means by which musicians and artists provide the historical atmosphere if it desired do so. We will focus our attention on performance practice in general and on the historically informed performance practice of the western art, the way it has been carried on.

We will work gradually on the following topics:

- Overview of the 19th, beginning to mid-20th century theoretical works and method books for the, as well as some interesting critical works on music aesthetics, art and style.
- 20th century “modern”, “academic”, “romantic”, “classical” or “mechanical” approaches to the baroque and classical styles of performance.
- Symphonic works – for example, comparison of the early recordings of the Beethoven Symphonies with today's HIP and “modern” recordings; the emphasis on Rhythmical and Dynamic flexibility.
- Chamber Music – for example, comparison of the early recordings of the Beethoven String Quartets with the “modern” recordings.

- Solo performance – recordings of the leading modern performers compared with existing and rediscovered recordings of the early 20th to the mid-20th century.

### Method

I propose a series of discussion - seminar activities in which everyone present is invited to participate actively. Debates – dialogs, commentaries, ideas, research of additional materials, individual and group presentations are welcomed. A list of related texts will be selected and attached to each theme and, if necessary, added spontaneously during the seminars.

Students must be present throughout each session in order to get a precise idea of discussed topics.

At the end, a written concise paper related to a chosen theme as well as a 30 minutes presentation will be expected from each participant (20 min presentation, 10 min – discussion: questions and answers).

Season (2017 – 2018) concerts and lecture-concerts in Gent, Brugge and Brussels will be advised (Anima Eterna Orchestra Brugge and other groups). Student discount tickets will be provided (free admission if possible).

## 29. *The Desire to Re-Connect / Over textiel, kunst en het sociale weefsel*

Isabelle De Baets

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— 1ste semester

Draad en weefsel zijn al heel lang verweven in alle aspecten van ons dagelijks leven. In ‘Textiles. The Whole Story’(2011) behandelt Beverly Gordon de vele functies die textiel kan vervullen en toont ze hoe het ingebed zit in het sociale weefsel van diverse bevolkingsgroepen wereldwijd.

Dit masterseminarie vertrekt vanuit het brede cultuurhistorische en antropologische perspectief van Gordon om vervolgens te focussen op het gebruik van textiel in de beeldende kunst, theater, design en architectuur vanaf eind 19de eeuw tot op vandaag. De beweegredenen van kunstenaars en designers om textiel in te zetten in hun werk kunnen sterk verschillen. Sommigen grijpen naar textiel omwille van zijn aantrekkelijke fysieke of verbindende kwaliteiten of omwille van zijn vermogen om dynamische processen en open-ended structuren te genereren.

Vanaf de jaren ‘60 en ‘70 valt op hoeveel avant-garde kunstenaars textiel aanwenden om complexe betekenislagen over te brengen of om relationele of participatieve aspecten in hun werk te belichten. De voorbije tien jaar wordt het medium ook veelvuldig toegepast in nieuwe vormen van collaboratieve en collectieve kunst en in co-creatieprocessen.

Dit seminarie beoogt niet alleen je blik te verruimen op het medium textiel, maar leert je ook een standpunt in te nemen tegenover mogelijke kunstenaars-en designattitudes en creatieprocessen in onze snel evoluerende wereld.

### Lesvorm

8 lessen van telkens 3 uur.

### Methode

Een combinatie van een hoorcollege, bespreking van leesopdrachten, groepsdiscussie en een presentatie van studenten.

### Werkcollege

Teksten uit de reader worden telkens voor het college gelezen en besproken tijdens het college. Plus werkbezoeken.

### Studielast

Lezen van teksten, een presentatie met papier en een visietekst.

### Studiemateriaal

Reader met teksten in het Nederlands en in het Engels + gebruik handboek van Beverly Gordon ‘textiles the whole story’.

### Beoordeling

Actieve participatie in de les, een presentatie met papier en een visietekst.

## 30. *“The documentary turn in the arts”: in manifesten en hedendaagse kunst*

An Van Dienderen

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— 1ste semester

De laatste jaren verschenen enkele toonaangevende publicaties waarin manifesten over documentaire film werden herbekeken in het licht van de zogenaamde “documentary turn in contemporary arts”. Zo verscheen ‘*Documentary across disciplines*’ samengesteld door Erika Balsom en Hila Peleg naar aanleiding van de geslaagde edities van het Berlin Documentary Forum (2010-2014) uitgegeven door het gezaghebbende Haus der Kulturen in Berlijn in 2016; ‘*The Documentary Film Reader. History, Theory, Criticism*’ samengesteld door Jonathan Kahana en uitgegeven door Oxford University Press in 2015 en ‘*Documentary*’ in de reeks van “Documents of Contemporary Art” van de Whitechapel Gallery in 2015.

Alhoewel documentaire film historisch gezien vaak verkeerdelijk wordt geassocieerd met objectiviteit en waarheid, volgen we in dit seminarie de overtuiging dat de documentaire traditie er altijd één geweest is van onzekerheid, contestatie, en contaminatie (ook met betrekking tot de positie van de maker) vertrekkende vanuit een houding ten aanzien van de meervoudige en veranderende realiteiten in onze wereld. De interesse voor dit documentaire gebaar in verschillende kunstdisciplines loopt parallel aan de opkomst van kritiek ten aanzien van Eurocentrisme en de bijhorende postkoloniale methodes om de ‘wereld’ terug in oogschouw te nemen. Er ontstaan hybride documentaire vormen, en er worden essayistische, etnografische, archivalische en observerende strategieën gehanteerd die de tradities van de documentaire film in een nieuwe context plaatsen, ook vaak in de ruimtelijke omgeving van musea en galerijen.

In dit seminarie vertrekken we van deze documentaire manifesten (John Grierson, Dziga Vertov, Jean Painlevé, Joris Ivens) en zoeken verbanden en contrasten met hedendaagse (feministische) teksten (Hito Steyerl, Judith Butler, Linda Williams, Trinh Minh-ha, Genevieve Yue) en artistiek werk dat huidige sociale, geopolitieke en technologische condities onderzoekt (Kutlug Ataman, Sarah Vanagt, John Smith, Lucien Castaing-Taylor, e.a.). Dit onderzoek dient als inspiratie voor het realiseren van een paper, een lecture performance of een artistiek werk.

### Methode

8 lessen van telkens 3 uur. Lectuur teksten op basis van een samengestelde syllabus. Studiobezoek en/ of bezoek expositie. Analyse van internationale kunstenaars en creatie van eigen werk.

### Evaluatie

Actieve en geëngageerde participatie in discussies, aanbrengen relevante discussiepunten. Schrijven van een paper OF het realiseren van een artistiek werk OF een lecture performance.

## 31. *The migrant image: power relations and the poetics of cinema*

Hannes Verhoustraete

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— 2nd term

### • *This seminar is in English*

(...) *the dominant media by no mean drown us in a torrent of images testifying to massacres, massive population transfers and the other horrors that go to make up our planet's present. Quite the reverse, they reduce their number, taking good care to select and order them. They eliminate from them anything that might exceed the simple superfluous illustration of their meaning.*

— Jacques Rancière, *The Emancipated Spectator*

This seminar focusses on the way migrants are and have been depicted by western media, and how another 'migrant image' might be constructed through the poetics of cinema. Exceptions to the binary opposition of swarms, armies or hordes of invaders on the one hand, and helpless victims on the other, are few. Both these 'ways' of representing the migrant rarely venture beyond the pornographic, beyond the affect. But this schizophrenic pornography of the displaced is more than a messy conglomerate of images through which the complexity of the situation supposedly doesn't find its way to the public. Just as the migration 'crisis' is not an isolated problem, the iconography and terminology surrounding it are not random products of an ever expanding audio-visual productivity. They are instead constitutive elements of a complex structure of power relations, of which no one entity is pulling the strings (as would have some of the many imaginative conspiracy theorists out there), but which is nevertheless constructed, maintained and manipulated by human strategy. What is said and shown, and more importantly, by whom, is made sure to be in tune with the functioning of the system. This hegemony is man-made and its main power seems to reside in its capability to dictate the horizon of possibilities. This 'mise-en-scène' can however be dismantled and reconfigured to serve – to say it with a recent campaign slogan – the many, not the few.

This seminar aims to oppose the 'content' of the breaking news cycles to the 'image' of the cinema. Whereas 'the news' presents its items as isolated fragments of daily reality, cinema could be seen as a poetics that exists in 'between'. Between the images, sounds and texts that make up a film; between the spectator, the maker, and the one that is being filmed; between the past and the future. In short, the news cycle is a closed loop, cinema is an art of associations, of complex open systems.

Through this prism, we will try to make a modest yet radical beginning at 'thinking' this 'situation'. Together we will assemble a body of (moving and still) images and texts thought to be representative of the 'migrant image'. What are the forces that have been shaping this iconography and terminology? Have there been significant evolutions over time? Or can we easily discern the themes that have been endlessly varied? Having assembled these documents we will then try to identify the historical power relations at play in people's 'decision' to migrate. In doing so, we will not only focus on the many wars that are raging throughout the world, as economic migration has as violent a breeding ground as the horrors in Syria, Iraq, Afghanistan, Yemen, DR Congo and many other places.

Having succinctly situated these power relations historically and ideologically, we will move towards imagining a new,

'radical' migrant image. This 'quest' is a group effort in which the poetics of cinema is but a guide - insofar as it directs our attention to the potential of this 'in between' - and so students will be invited to mobilize their own disciplines and practices in this exercise of imagination.

Although 8 sessions of 3 hours of reading texts, discussing, collecting or making images and watching films, will surely be insufficient to produce any conclusive material, the seminar will hopefully end up being some sort of boot camp for a radical imagining of 'new horizons of the possible', as well as an open-ended collection of material for the study of the 'migrant image'.

## 32. *There is No There There. Documentalism vs the Apparatus*

Thomas Bellinck

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— 1st term

### • *This seminar is in English*

"As if"-art, embedded art, forensic architecture, performative essays, paradocumentaries and post-documentaries, speculative nonfiction, reenactments, ... the past few decades have seen a boom in new manifestations of documentary art, obsessing with and interrogating what is real, true and authentic, bursting through the porous, yet persistent boundaries between different media, between fiction and nonfiction, between art and life. In this seminar we will explore some of the documentarist strategies invented or appropriated by contemporary artists who try to tackle the complex processes and the formless, groundless networks that seek to govern our lives, all those apparatuses which we incessantly create and in which we are incessantly captured - whether they be rogue capitalism, industrial agriculture, civil war, smartphones or contemporary documentary art itself. Starting from Giorgio Agamben's essay "What is an Apparatus", we will collectively read, watch and discuss works by such artists and thinkers as Claire Bishop, Harun Farocki, Thomas Hirschhorn, Carol Martin, Rabih Mroué, Christoph Schlingensiefel, Rebecca Schneider, Allison Smith, Jonas Staal, Hito Steyerl et al.

#### Method & evaluation

The seminar will consist of 2 sessions of 3 hours and 3 sessions of 2x3hours. Attendance is obligatory. Students are expected to give a 10-minute presentation, as well as write a paper, relating their own artistic practice or an artwork of their choice to the material explored in the seminar.

#### Short bio

Thomas Bellinck is an artist and theatre maker. His futuristic-historical museum *Domo de Europa Historio en Ekzilo* (2013), detailing life in the former European Union, has traveled from Brussels to Rotterdam, Vienna, Athens and Wiesbaden. Thomas is now working on *Simple as ABC*, a series of performances and installations scrutinizing the Western Migration Apparatus. The second instalment, *Simple as ABC #2: Keep Calm & Validate*, a musical on the digitization of migration management, was a.o. presented at the *Kunstenfestivaldesarts 2017* and is currently touring Europe.

## 33. *The Religion of Technology*

Joost Rekveld

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— 2nd term

- *This seminar is in English*

Under a title taken from a book by David Noble, this seminar will focus on the ideas, fears and fantasies that humans have articulated about the phenomenon of technology.

Reasonable-sounding voices will tell us that technology is just a neutral means to an end, and that any technology is based on universal laws of physics and mathematics that are of themselves value-free. Values are embodied by humans, not technologies, and any technology can be used as a cure or as a weapon, depending on the human hands that guide it.

Many thinkers and artists, however, seem to think otherwise, and a very wide spectrum of views on the inherent value of technology has been formulated over the last century. Many of these views start from the idea that all technologies share some fundamental characteristics that determine the way in which their development will influence the future of mankind. On the gloomy end of this spectrum thinkers can be found that explain to us that technology by definition subordinates and replaces the natural world, and that in the end humans will have no choice but to collaborate and to be enslaved by the forces they have themselves unleashed. Voices on the more euphoric extreme of the spectrum will celebrate technology as the means by which humanity will be able to finally liberate itself from the constraints of the material world and enter a world of unimaginable freedom and leisure. These two extremes are surprisingly present in our culture, and of course many positions other than these have been formulated too.

We will look at views between the two 'enslaving' and 'liberating' extremes sketched above, but we will also look at another important dimension in thinking about technology; is technology autonomous? Is the development of technology something we humans can determine? Who is responsible? What does it even mean if we think of technology as something outside of ourselves?

In this seminar we will look at a range of views on technology that is as wide as possible and we will investigate how such views are manifested and articulated in art works and art practice. We will look at how they manifest themselves in consumerism, in 'the Californian ideology', in politics and in ideas of post-colonialism of all kinds. We will look at how artists relate to the technology they use (or choose not to use) in making and developing their work.

### Approach

The backbone of the seminar will be the reading and discussion of a range of text fragments by authors such as Michael Adas, Karen Barad, Nick Bostrom, Jacques Ellul, Fereidoun Esfandiary, Donna Haraway, Katherine Hayles, Lewis Mumford, Mary Shelley, Gilbert Simondon, Bernard Stiegler, Langdon Winner and the Unabomber. These text fragments will be made available via Chamilo at the beginning of the seminar, and in the course of the seminar, students will be asked to prepare a short presentation about one of these texts.

The seminar is also a research tool, and one of the aims is to use the variety of approaches and expertise within in the group to help find interesting examples of how artists in different disciplines reflect on technology. The aim is also to help each other in articulating our own views on technology in relation to art.

It is the first time this seminar is being offered, and the subject matter might be adapted to the group of participants and to insights that emerge along the way.

### Evaluation

The students are expected to be present at all sessions and contribute to discussions. Each participant will prepare one

presentation in relation to one of the texts made available. After the seminar, each participant is asked to write a paper relating one or more of the texts discussed to a work of art. The evaluation will be based on these four elements: presence, discussion, presentation and paper.

## 34. *The Sublime Now and Then*

David Weber-Krebs

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— 2nd term

- *This seminar is in English*

This seminary wants to focus on the history, impact and possible future of a most spoken of category of aesthetics: the Sublime.

The birth of the idea of the Sublime is to be traced back to the first century before Christ with a treatise on rhetoric ascribed to the Greek Longinus. For Longinus the sublime is an adjective that describes great and elevated thought of language that inspires awe and fascination.

Later on in the XVIII century thinkers like Kant and Burke define the sublime by referring to the violence and grandeur of nature: storms, earthquakes, volcanoes erupting, shipwrecks in the middle of broken ice-sheets, but also the majesty of the high mountains, spectacular sunsets, dark misty landscapes. The Sublime is based on a clear definition of the relation between humans and nature. The modern project of humans is to separate from nature and be masters and possessors of it. But nature fundamentally transcends the humans. It is presented as limitless, eternal and exerting an authority on them. Transposed within the safe environment of the museum or the theatre the viewer makes a similar experience as the one he would make in nature. Let's say of being caught in a storm or an earthquake. Consequently, the artwork exerts an authority on the viewer who cannot respond but with fascination and fear, with attraction and repulsion.

In the XX century for the French philosopher Jean-François Lyotard the sublime expresses the edge of our conceptual powers and reveals the multiplicity and instability of the postmodern world.

And in the XXI century the sublime again is fundamentally questioned with two main directions: firstly the technological sublime replacing the reference to nature of Kant and Burke with the immersion into technological apparatuses and secondly the idea that, in the Anthropocene, the era where humans have become the principal agents for the transformation of our planetary systems, humans become directly responsible of any sort of sublime awe and fear.

### Method

Those but a few philosophical positions we will discuss and analyse during the seminar. There will be eight classes, each one lasting 3 hours. We will read the fundamental literature about the topic and we will use examples from film, music, theatre, performance, visual arts and architecture. We will extensively watch and listen to different audio and video material during the classes. We will try to think about artworks that relevantly actualise the sublime in the artistic and political world of today.

### Evaluation

Attendance is obligatory. Students prepare the seminar by reading one chapter-a-week. An active participation in the classes is asked. At the end a paper or art work will be presented to the class.

### Study material

Reader (English).

## 35. *Understanding artists' writings*

Helena De Preester

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— 1st term

### • *This seminar is in English*

*Students are expected to have advanced English-language proficiency. (reading, speaking, writing).*

In this seminar we do a close reading of a sample of artists' writings and discuss their context and possible interpretations. The focus is on writings by visual artists (including performance art) from the 1960s on until today. More in particular, we look at writings that are a challenge to read or interpret because they do not resemble more familiar forms of writing from neighbouring disciplines such as philosophy, art history or art criticism.

A growing number of collected writings by many major 20th- and 21st-century artists is now being published in carefully edited publications. What is less present, however, is a reflection on what artists' writings are, how they function, what role they can (or cannot) have within the broader context, and, finally, how we can (or should) read them.

This seminar offers more insight into the contexts and motivations of artists for writing, and into the wide variety of forms and formats of artists' writings. The aim is not only to make students sensitive to an understanding of artists' writings as a practice that has a tradition of its own, but also to contribute to an appreciation and understanding of this tradition in the context of theoretical reflection within higher art institutes. The recognition of the artistic perspective as a perspective of its own, also in writing, and not as a combination of perspectives from other (research) disciplines, is central in this endeavor.

## 36. *Unfolding Amnesia: Beyond the political articulation of a traumatic past*

Jelena Juresa

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— 2nd term

### • *This seminar is in English*

All societies have experienced traumatic events in their past. Various groups in the respective society usually compete for their own narratives to become hegemonic. Collective memory tend to provide fabrication and elaboration of key details about the past, omitting the accuracy and authenticity of past events, giving solid form, power and authority to the state identity joined with political goals. If we look at the history of Europe through the anatomy of the politics of oblivion, we could trace it through the history of racism — European colonialism and imperialism are often regarded as distant, both historically and culturally, as if invisible, or laid down in shadow.

During the eight meetings, we will look into historically and geographically distant exemplars of state identity building, based on the silence regarding past crimes, in order to see how the mechanisms by which this is achieved work in practice. We will discuss literature and art projects that aim

at uncovering the many truths about past wrongdoings by a government on the one hand and that examine the politics of oblivion at work in the construction of a homogeneous national identity on the other.

#### 1. **Rhizome and Europe**

Connecting the fractured stories — highlighting the blind spots, the interval and the gun — Phantom pain in the works of: Kader Attia, *Reflecting Memory* (2016); William Kentridge, *More Sweetly Play the Dance* (2015), Alfredo Jaar *The Rwanda Project* (1994-2000) — Göran Olsson, *Concerning Violence*, 2014, documentary film

#### 2. **Regarding the Pain of Others**

How much meaning can one attach to a name? — Susan Sontag, *Regarding the Pain of Others*, (2003), chapter 5 — Photojournalism — Ron Haviv's Bijeljina photograph and the Belgrade Techno Party — Semezdin Mehmedinovic, *Sarajevo Blues* (first published in 1992) — Jean Luc Godard: *Je Vous Salue, Sarajevo* (1993)

#### 3. **Ongoing politics of forgetting**

Populism and revisionism — Igor Grubic, *East Side Story*, 2009 — Achille Mbembe, *Necropolitics* (2003) — Marina Grzinic, *Necropolitics, racialization, and global capitalism: historicization of biopolitics and forensics of politics, art, and life* — ITN Photographs, Omarska Camp — A memorial in exile and the Four Faces of Omarska Group

#### 4. **Death is a Job**

Hannah Arendt, *Eichman in Jerusalem* — Eyal Silvan's *THE SPECIALIST, portrait of a modern criminal* (1999) — Slavenka Drakulic and The Hague Tribunal — Aleksandar Hemon, *The Book of My Lives, chapter The Book of my Life* (2013) — Paul Pawlikowski *The Serbian Epic* (1992), documentary

#### 5. **The Anatomy Lesson**

Rembrandt and Aris Kindt — WG. Sebald, *The Rings of Saturn* (1995) — *The Man Without Qualities*, Kurt Waldheim, the United Nations — Carl Sagan's *Golden Record* — Ruth Beckermann *East of War* (1996) feature documentary film and diary entries

#### 6. **Teddy Bear Patriarchy and the Royal Museum for Central Africa in Tervuren as a 'contact zone'**

Donna Haraway, *Teddy bear patriarchy: Taxidermy in the Garden of Eden, New York City, 1908-1936* — The legacy of hunters — shooting photographs (Rudolf Poech, Franz Ferdinand) — Colonial aphasia and Royal Museum of Central Africa

#### 7. **Self-victimization and the production of the 'Heimat' narrative**

Austria and the Sissy Trilogy — Peter Kubelka's *Unsere Afrikareise* (1961) — Michael Haneke's *The White Ribbon* (2009)

#### 8. **Yugoslavia and the Uncanny**

Mladen Dolar, *Freud in Yugoslavia* — Maria Todorova's *Imagining the Balkans* — Robert Musil's *Kakania* — *Surfing the Black: Yugoslav Black Wave Cinema* (Gal Kirn, Dubravka Sekulic and Ziga Testen)

## 37. *VHS "Viewing History Seminar – revisiting the home video era"*

Edwin Carels

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— 1st term

## • *This seminar is in English*

This seminar wants to address the legacy of the VHS video.

Beyond a critical history of the practices and consequences that came with this particular storage medium, the focus is as much on the persisting relevance this format has for contemporary media-art aesthetics, as well as art theory. The main focus thus will not be on the technological aspects, but rather on the cultural implications of this technology.

Using media archaeology as a methodological framework, this seminar investigates concepts such as the home movie, found footage, time shifting, archive fever, the society of control, cultural canons, user generated content, and the blurred distinction between the public and private domain. A personal history of viewing experiences is increasingly being replaced by automated, digitally generated lists of viewing options.

The core of the seminar is a specific, private collection of VHS videotapes, comprising more than 10.000 titles that are inventoried. These will provide the source material for case studies. Each student will be presenting a personal selection.

### Method

There will be eight sessions, each one lasting 3 hours.

Each session combines a seminar with discussions and presentations by the students.

### Evaluation

Attendance is obligatory, as well as a weekly study of one chapter of the reader. Each participant will do a presentation based on the VHS-collection, and will document research and results in a paper. Each participant will visit one or more exhibitions and/or live events. At the end, there is an oral exam.

### Study material

Reader (English)

### Some references

- Sean Cubitt (Time Shift)
- Laura Rascolli & Gwenda Young (Amateur Filmmaking – the home movie, the archive, the web)
- Paula Amad (Counter Archive)
- Eivind Rossaak (The Archive in Motion)
- Jean-Luc Godard (Histoire(s) du cinema)

## 38. *Violin technique in the First decades of the 19th century in the German-speaking areas*

Ann Cnop

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— 2nd term

## • *This seminar is in English*

• (Dutch text below)

This master's seminar will focus on the historical performance of the violin repertoire during the first 30 years after 1800 in Germany – Austria.

The theoretical part of this seminar will cover the general style elements, which are typical for the period mentioned above and will also discuss the specific violin techniques. The different violin methods of that time will be analysed and the violin repertoire studied from a whole new angle, namely from the fingerings and bow strokes provided by the former violinist himself in original first editions of the music.

As the semester progresses, the lessons will focus more on

practice. The students will be given the chance to put the new insights on the repertoire (solo and chamber music) into practice.

This seminar is open to all music students, but one must take into account that the lessons will focus on string techniques. A syllabus will be distributed. This seminar can be given in English.

Questions can be asked via [info@anncnop.be](mailto:info@anncnop.be)

## Nederlands: de viooltechniek in de eerste decennia van de 19de eeuw in de Duitstalige gebieden.

Tijdens dit master-seminarie wordt de historische uitvoeringspraktijk van het vioolrepertoire in de eerste 30 jaren na 1800 in Duitsland-Oostenrijk besproken.

In het theoretische gedeelte komen algemene stijlelementen typisch voor de periode alsook specifieke viooltechnieken aan bod. De verschillende vioolmethodes zullen worden besproken en het repertoire zal vanuit een geheel nieuwe invalshoek bestudeerd worden, nl. vanuit de door de toenmalige violist zelf voorziene vingerzettingen en boogstreken in originele eerste uitgaven.

Naarmate het semester vordert worden de lessen meer op de praktijk gericht. De studenten zullen de kans gegeven worden om het besproken repertoire (solo en kamermuziek) aan de praktijk te toetsen.

Dit seminarie is toegankelijk voor alle studenten muziek, maar er moet wel rekening gehouden worden dat de lessen zullen toegespitst worden op strijkerstechnieken.

Er zal een syllabus uitgedeeld worden. Dit seminarie kan ook in het Engels gegeven worden.

Vragen kunnen gesteld worden via [info@anncnop.be](mailto:info@anncnop.be).

## 39. *We need more words! On speaking terms with images...*

Sébastien Conard

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— 1st term

## • *This seminar is in English*

One of today's more striking commonplaces is that we live in a 'visual culture', though the level of alphabetization is the highest ever and we have never been writing as much as today, whether by texting or other forms of messaging. So, as the amount of 'images' - let us say 'pictures' - has considerably risen in the last decades, so did words, written ones and spoken ones. Words and pictures, of course, are not necessarily made to 'fit' one another, let alone they would be more mutually 'matching' these days... What we are going to try *collectively* in this seminar, is to find more or less fitting words, or at least 'adequate' ones, for certain pictures we will choose. Any picture will do, basically, but we will try to browse through different types nonetheless: artistic and vernacular, 'high' and 'low', material and mental etc. Not any word will do, though. We'll start from a number of authors who raised the question of word and image, or *ekphrasis* in a loose sense. Each time, I'll briefly introduce you to a text or audio fragment by thinkers and scholars such as Roland Barthes (*Rhetoric of Image*), Gilles Deleuze (on Francis Bacon), Michel Foucault (on René Magritte), Georges Didi-Huberman (*Aporia of Detail*, on Vermeer and Brueghel), John Berger (*Ways of Seeing, Confabulations*), Bart Verschaffel and so on. We will not read the whole text but from the introductions on we will debate on what the author has implied and we'll try to develop our discussion in confrontation with chosen images. Of course, students are free to bring in and comment other, valuable verbal contributions (articles, books etc.) Toward the end of the seminar, you will be invited to pick at least one text and to prepare a short paper that you will also be able to comment during an oral (and rather informal)

examination. It goes without saying that this seminar counts on active participation of interested students who speak up for themselves and their 'images' but also agree to write the whole story down...

- \* The seminar will be English speaking from at least 5 non-Dutch speaking students on. (The teacher is not a native speaker.)

## 40. *Things we don't understand* Mekhitar Garabedian

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— 2nd term

### • This seminar is in English

This seminar explores why we are constituted by the foreigners in ourselves, and the significance of not understanding a work of art.

During this seminar we will investigate the idea that identity is always *already plural*, that the self is a multiplicity. Through examining different literary, philosophical, psychological and scientific approaches regarding the self and consciousness, and specifically the view of a fluid mind, of a divided self, which is one of the fundamental principles of Modernism. 'The shattered cogito' could be the emblematic title of a tradition whose passion culminates with Nietzsche. Our proper or personal identity and our subjective experience are frequently, perhaps always, ambiguous.

Language and the other both fundamentally constitute and define us as human beings. Becoming ourselves and understanding ourselves always take place in relation to the other(s). Truth and meaning are only possible through the other and through unexpected and unwilled encounters, which reveal how much we are personally ignorant about ourselves. We are constituted by these unexpected encounters and by shattering epiphanies in which memories return and appear like apparitions, exposing the fact that we are strangers to ourselves.

Furthermore, we will explore the potentialities of embracing an openness towards *unknowing*, without reducing its destabilizing force or effects, and how works of art open up spaces of non-knowledge. Finding is a matter of getting lost; it is a matter of being attentive and open to accidental encounters and arriving at truth quite unexpectedly, as a gift from the unknown; of recognizing the use of embracing the experience of getting lost, wandering, uncertainty, and the unknown; of insisting on *becoming* and on the multiplicity and irreducibility of the self and of experience.

'Irritation is part of the experience of contemporary art. Baffling situations, disturbing people, and bewildering things that incite a lack of understanding disrupt the course of our daily lives and our established worldviews. And at the same time, no one wants to accept the notion that the world consists of nothing other than convention. Art has the social function of representing this Other to society. A bourgeois understanding of art conceives of this as the freedom of art, while art as a critical practice sees it as a possible tool for rendering visible the excluded, repressed, or unthinkable. In fact, neither the site of art, nor its contents or practices in and of themselves are free or critical. The meaning of art always depends on the specific situation in which artistic practices and audiences meet.' (From the introduction to the exhibition *Things we don't understand*, curated by Ruth Noack and Roger M. Buerger, Generali Foundation, Vienna, 2000).

- 6 x 4 hours
- material (such as readers, films, images, etc.) will be available during the sessions. Reading material: *To a Stranger From a Stranger* (Garabedian, 2015)
- permanent evaluation, presentation, paper