



Masteropleiding  
2021–2022

Theoretische  
Masterseminaries

Theoretical  
Master Seminars

# Welkom

## Wat mag je verwachten van een masterseminarie?

Een seminarie is een werkcollege waarbinnen je met een groep een bepaalde thematiek of probleemstelling onderzoekt. Het is een moment om de diepte in te duiken. Dit gebeurt in een kleine groep, zodat er actief gediscussieerd kan worden. Let op! De helft van je quotering behaal je door actief deel te nemen. Dus aanwezigheid is vereist. Kies geen masterseminarie waar je niet aanwezig kan zijn.

## Hoeveel seminaries kies je?

Elke student van de domeinmaster volgt 3 theoretische masterseminaries in master 1. Elke student van de educatieve master volgt 2 theoretische masterseminaries in master 1. Elk seminarie is goed voor 4 studiepunten.

### *Uitzonderingen*

- 1 Instrumentenbouw master 1  
Elke masterstudent volgt 2 theoretische masterseminaries.
- 2 Instrumentenbouw master 2  
Elke masterstudent volgt 1 theoretisch masterseminarie.
- 3 Educatieve Master  
Elke masterstudent volgt 2 theoretische masterseminaries.

## Uit welke theoretische masterseminaries kan je kiezen?

In deze brochure vind je een overzicht van alle seminaries waartussen je kan kiezen.

## Wanneer worden de seminaries gepland?

In het eerste semester starten de seminaries vanaf maandag 4 oktober 2021.

In het tweede semester starten de seminaries vanaf maandag 24 januari 2022.

Het exacte uurrooster van de masterseminaries wordt gepubliceerd via de website [www.schoolofartsgent.be](http://www.schoolofartsgent.be)

## Hoe schrijf je in?

Inschrijven kan enkel online vanaf zaterdag 25 september 2021 om 10:00.

Stap 1 Lees de brochure aandachtig door.

Stap 2 Maak een goed doordachte keuze. Hou bij je keuze voldoende rekening met jouw uurrooster en vermijd dat jouw seminaries of jouw andere vakken op hetzelfde tijdstip doorgaan. Aanwezigheid is cruciaal. Let op! Als er geen 24 lessen zijn ingepland voor een bepaald seminarie, zal de docent een inhaalsessie afdichten met de studenten in de eerste les.

Stap 3 Kies reserve-seminaries die verschillen van je eerste keuze!

Stap 4 Ga naar [forms.gle/FXNisoK868njuTFQ9](http://forms.gle/FXNisoK868njuTFQ9) en vul het formulier in.

Stap 5 Bekijk op zondag 3 oktober het overzicht van de deelnemers per seminarie op Chamilo. Nadien volgt er regelmatig een update.

## FAQ

- 1 Engelse seminaries zijn uiteraard ook voor Nederlandstaligen toegankelijk.
- 2 Het maximum aantal deelnemers per seminarie is aangegeven, bij de meeste seminaries is dit 20 studenten. We houden bij de inschrijving rekening met een gezonde mix uit verschillende opleidingen.
- 3 Je keuze wijzigen? Probeer dit te vermijden. Toch nodig? Contacteer de seminariecoördinator. Let op! Wijzigen kan uitsluitend naar een seminarie dat nog niet gestart is.

Veel succes!

# Welcome

## What to expect of a master seminar?

A seminar is an interactive lecture where you examine a certain theme or problem. You get the chance to work in small groups. Watch out! You earn half of your grades through active participation. Therefore, your attendance is required.

## How many seminars do you choose?

Each master student chooses 3 theoretical master seminars in master 1. Each educational master student chooses 2 theoretical master seminars in master 1.

### *Exceptions*

- 1 Instrument making 1  
Each master student chooses 2 theoretical master seminars.
- 2 Instrument making 2  
Each master student chooses 1 theoretical master seminar.
- 3 Educational master  
Each master student chooses 2 theoretical master seminars.

## Which theoretical seminars are there?

This catalogue gives you a clear overview of all the seminars in 2021-2022.

## When will the seminars be scheduled?

In the first term seminars start Monday the 4th of October 2021.

In the second term seminars start Monday the 24th of January 2022.

The schedule of the master seminars 2021-2022 will be available on our website [www.schoolofartsgent.be](http://www.schoolofartsgent.be)

## How can I subscribe?

Subscription starts Saturday the 25th of September 2019 at 10 a.m. and is only possible online.

- Step 1 Read the catalogue thoroughly. Especially pay attention to the seminars that are taught in English and planned during the term you're staying in Ghent.
- Step 2 Make a thought-through choice. Look carefully at your schedule, avoid choosing seminars that are scheduled at the same time or overlap with your other courses. Your attendance is required. Caution! If a seminar doesn't count 24 hours in total, the lecturer will arrange an extra session, in dialogue with the students of that seminar.
- Step 3 Also choose three second options, next to your first choice. Choosing the same seminars as your first choice, doesn't give you access to your first choice.
- Step 4 Go to [forms.gle/FXNisoK868njuTFQ9](http://forms.gle/FXNisoK868njuTFQ9) and fill out the form
- Step 5 You get a confirmation of your subscription on the screen.
- Step 6 Do consult our e-learning platform Chamilo for your final subscription on Sunday the 3th of October. The list will be updated regularly.

## FAQ

- 1 The maximum number of participants for each seminar is 20. We try to ensure a healthy mix of students from different programs.
- 2 Do you want to alter your choices? Please avoid changing. Necessary? Please contact the seminar coordinators. Watch out! This is only possible if the seminar has not started yet.

Good luck!

# 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 in functie van de theoretische behoeftes binnen het eigen studietraject, of vanuit de eigen artistieke praktijk en theoretische interesses. De theoretische seminars zijn opgenomen in het masterprogramma als specifieke leervorm waarbij theoretische inhoud 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 overzichtgericht. Inhoudelijk staan de theoretische seminars in de master open voor allerlei onderwerpen en thema's gelinkt aan de studiegebieden van de beeldende en audiovisuele kunsten, vormgeving, drama, muziek en instrumentbouw. 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 de verworven 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, vormgeving drama, muziek of instrumentbouw.
- De student heeft inzicht in de nieuwste kennis van een specifiek gebied hierbij en kan onderzoek hierin volgen en interpreteren.

## Onderwijsorganisatie

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

## Begeleiding

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

# Study file Theoretical master seminars

## Evaluatie

PRODUCTEVALUATIE  
= 50% VAN DE PUNTEN

Dit kan in de vorm van een mondeling examen, presentatie tijdens de lessessies of als examen, eventueel voorbereid door middel van een paper.  
Tweede zittijd mogelijk.

PERMANENTE EVALUATIE  
= 50% VAN DE PUNTEN

Op basis van actieve deelname van de studenten aan de onderwijsactiviteiten. Daardoor is er verplichte deelname van de studenten aan de onderwijsactiviteiten.  
Tweede zittijd is onmogelijk.

Dit opleidingsonderdeel wordt gequoteerd op 20 (tot op een geheel getal)  
Delibereerbaarheid: Voor dit opleidingsonderdeel moet je slagen (wordt nooit gedelibereerd).

## Leermaterialen

Leermaterialen zijn afhankelijk van het gekozen seminarie.

## Studiekosten

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

## Op-leden

zie overzicht van de seminars

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## Short information in English

*Theoretical master seminars.* At the start of the academic year, students register for three seminars. Each seminar is focused on specific problems and research. They are thematical in nature and not intended as overviews. In terms of content, the theoretical seminars in the master program are open to all kinds of subjects and themes linked to the study of visual and audiovisual arts, design, drama, music and instrument making. The specific focus of each seminar generally depends on 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 obtained from the program counsellor.

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# Overzicht van de seminaries

# Survey of the seminars

N°	TITEL SEMINARIE SEMINAR TITLE	NAAM DOCENT NAME PROFESSOR	TAAL LANG.	SEM. TERM	PAG. PAGE
<b>1E &amp; 2E SEMESTER * TERM</b>					
1	Expanding mind: Design	Heleen Sintobin	EN	J	6
<b>1E SEMESTER * TERM</b>					
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5	What it is like to be a bat	Deliège Glenn	EN	1	11
6	Slapstick Attitudes	D'haeyere Hilde	EN	1	12
7	Things we don't understand	Garabedian Mekhitar	EN	1	13
8	Maybe the sky is really green, and we're just colorblind the unmaking of art: from an info-dystopia to a multispecies salon	Grimonprez Johan	EN	1	14
9	Kind of brew	Gyselinck Lander	NL	1	15
10	Verschuivingen in de Vlaamse podiumkunsten Een gezamenlijk onderzoek naar veranderende poëtica's	Hillaert Wouter	NL	1	16
11	Unfolding Amnesia: Beyond the Political Articulation of a Traumatic Past	Juresa Jelena	EN	1	17
12	It's Been Seven Hours and Fifteen Days. Some Reflections on Disappearing Acts	Kwakkenbos Lars	EN	1	18
13	Out of Sync / Training other Times	Frederik Le Roy	EN	1	19
14	Dwalen als discipline. "Het logboek als 'Art writing' en labo voor artistiek onderzoek."	Luyten Anna	NL	1	20
15	Living colors	Maria Boto Ordoñez	EN	1	21
16	Gekwelde kunstenaars: kwetsbare kunst? Een seminarie op de smalle grens tussen kunst en kwetsbaarheid.	Vandamme Sofie	NL	1	22
17	Moderne teksten over kunst	Vande Veire Frank	NL	1	23
18	Documentaire in hedendaagse kunst The School of Speculative Documentary	Van Dienderen An	NL	1	25
19	Zone Plunderphone	Van der Aa Liesa	EN	1	26
20	Film units and collectives / The unpredictable futures of archives	Yaqubi Mohanad	EN	2	27
<b>2E SEMESTER * TERM</b>					
21	Visual essay as critical instrument: towards critical sensibilities, mentalities and disciplinary imaginaries for, and from, graphic design	Bailey Paul	EN	2	29
22	Performing The Invisible. Injecteren van fictie in de maatschappelijke realiteit in tijden van Trumpisme	Ben Chikha Chokri	NL	2	30
23	Cold cases / andere manieren om kunstgeschiedenis te schrijven	Brams Koen	NL	2	31
24	Comics, zines en vrouwelijkheid: een ander schrijven met beelden?	Conard Sébastien	NL	2	32
25	Figures of Dissent / Cinema of Politics, Politics of Cinema	Debuysere Stoffel	EN	2	33
26	A zoo turning an antelope into an 'antelope' / the-documents.org	De Cleene Michiel	EN	2	34
27	Liefde voor het landschap / Landschap van de liefde	De Temmerman Wim	NL	2	35
28	Carbon fiber instruments. Exploring and making fiber-reinforced composites	Duerinck Tim	EN	2	36
29	The phenomenology of collective improvisation as a form of composition	Gebruers Seppe	EN	2	37
30	A Power Stronger Than Itself	Grootaers Elias	EN	2	38
31	Alternatieve Mainstream	Keunen Gert	NL	2	39
32	Wandering as a discipline. The logbook as 'Art writing' and lab for artistic research.	Luyten Anna	EN	2	40
33	Queer Feelings / Feeling Queer	Nemer Benny	EN	2	41
34	Hold Me In Your Hands Like a Bunch of Flowers	Nemer Benny	EN	2	42
35	Mapping (De)Colonial Belgium	Nsengiyumva Laura	EN	2	43
36	Technology as our skin	Rekveld Joost	EN	2	44
37	Johann Sebastian Bach: geen beek maar een zee	Senden Yves	NL	2	45
38	A work of art has no sex	Vandamme Sofie	NL	2	46
39	Deep Listening	Vandewalle Daan	EN	2	47
40	Tuning Class	Vermeulen Nils	EN	2	48
41	Concepts and Narrations for New Performative Strategies	Weber-Krebs David	EN	1	49
42	Open Server Ethics + Aesthetics	Westenberg Peter	EN	2	50
43	PEOPLE, PLANET & FEET	Willems Catherine	EN	2	51

1E & 2E  
SEMESTER  
TERM

# Expanding mind: Design

## Heleen Sintobin

## EN

**THEME** Expand your knowledge and get insights into the rapidly moving world of design.

### Content

We are living in a constantly moving complex society in which Covid19 hopefully introduced us to a powerful new normal in which 'collaboration will be the new competing'. In the master seminar Expanding mind: DESIGN you will get an introduction in design practices which operate via interdisciplinary design research. No chairs, vases and luxury items but refreshing critical attitudes of designers that anticipate contemporary challenges, often in collaboration with scientists, artists, anthropologists, architects, robots & technology...

The seminar focusses on a series of 5 design lectures in collaboration with the Design Museum of Ghent. The content consists of 5 broader themes and their relation to design. (DESIGN + Color/Anthropology/Domesticity/...) Two designers will talk about their practice in relation to the topic and the evening concludes with a moderated discussion. Speakers of the lecture series include: Forensic Architecture, Studio NL, Studio Unfold, Joseph Grima, Catherine Willems, Hilde Bouchez, Annelies Vets, Elly Van Eeghem...

Students of the seminar will be asked to investigate the different design practices and prepare critical questions as well as reflect the content of the lecture onto their own master thesis. Apart from the trajectory of the lectures, the seminar also will introduce students to the principles of design research. This will include a visit to the Color Laboratorium at KASK (introduction by the researchers) + visit to the exhibition Kleureyck at the Design Museum Ghent + lecture by Studio Plastique, a young Brussels based design studio (Focus on work + how to set-up a design studio; reality check).

### Who are we looking for?

Students (from all disciplines) that are curious about design, are nosy, have a research attitude and like deep diving into unexplored topics in arts, design, technology... At the end of the master seminar each student will contribute to a database of art and design references that relates/reflects/influences the master graduation work.

### Evaluation

At the end students will present a reflective (video) presentation on their personal takeaways of the master seminar and insights in design research.

### About Heleen Sintobin

Heleen Sintobin is a designer who holds a deep appreciation for craft practices and the mastering of technique. It's the curiosity inherent to making that means her areas of research have expanded to other disciplines and technologies. So far there have been three stages of craft: pre-digital, digital, and post-digital. What comes after 'post', we can only speculate about. But Heleen's practice has materiality at its core while fully embracing the process of retooling; meaning the CNC and 3D printer sit naturally next to chisels, planes, and pottery wheels.

She obtained a master in Design Products from the Royal College of Art, London (2019) and currently teaches in Autonomous Design and is a part time design researcher at the biolab of KASK. She currently is developing work for Z33 (BE) and was a resident at Makerversity (2018,UK) and digital fabrication lab Grymsdyke Farm (2019, UK). Her work has been shown at MINT gallery London, the Building Centre (UK), Venice Biennale, Dutch Design Week, Salone del Mobile, the Design Museum Ghent, Stockholm Furniture Fair, Talente München and Tokyo.

1E  
SEMESTER  
TERM

# The Learning Artist: linking Arts Education to a sustainable Professional Environment

Billiet Jeroen

EN

THEME arts education, professionalism  
 DISCIPLINE classical music  
 WORKFORM theoretic lecturing / group discussion / paper reading

## Content

In the final decades of the 19th century, François-Auguste Gevaert (1828-1908) established a new model for music education in Belgium. The Brussels Conservatory, initially founded as a place for safekeeping the “Grand Tradition” became a research and knowledge center that went beyond the apprenticeship of technical skills or virtuosity. Similar smaller-scale concepts developed in Ghent and Liège. The location and eclectic architecture of the new conservatoires, at the heart of our redesigned cities symbolize the central position of artistic life during the Belle Epoque.

The Learning Artist departs from this historical context to focus on the link between arts education and life after graduation. The impact of past and present education systems on artistic life will be largely discussed.

From this framework we will actively develop practice-based tools helping the students to establish a sustainable practice as an artist or arts educator through a professional and life-long learning attitude.

Although the case-studies presented in this course will be drawn mainly from the practices of classical music and instrument building, students from other arts disciplines are greatly encouraged to participate with examples from their own fields of interest.

## Evaluation

Participants will be asked to do a short presentation on an article of their choice regarding this subject.

## About Jeroen Billiet

Jeroen Billiet is a horn player specialized in historical performance. He has worked as principal horn with major European HIP ensembles as les Musiciens du Louvre-Grenoble, le Concert d’Astrée, Collegium Vocale and B’Rock, and established a large experience in teaching. His research interests include organology, social status of the artist and repertoire, Jeroen Billiet currently performs a Doctorate in the Arts at Ghent University on the legacy of the Ghentian horn tradition during the Belle Epoque period. [www.corecole.be](http://www.corecole.be)



## Campens Angelique

EN

**THEME** art in public space, history of architecture and history of sculpture  
**WORKFORM** teaching, reflection, analyze of text and discussion

**Content**

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

Special attention will be given to public art projects and 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 such as debates on the synthesis of the arts (1943-1967), Le Corbusier, Charles and Ray Eames, Frederick Kiesler, Oscar Niemeyer, Burle Marx, Situationist International, to Helio Oiticica, Luis Barragan, Mathias Goeritz, Donald Judd, Robert Morris, Richard Serra to more recent cases like Absalon, Dan Graham, Thomas Schütte, 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 expand 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 such as Adolf Loos, László Moholy Nagy, Martin Heidegger, Sigfried Giedion, Vilém Flusser, Reynier Banham, Aldo van Eyck, Manfredo Tafuri, Donald Judd, Dan Graham, Rosalind Krauss. Some field trips planned for example to Middelheim Open Air Sculpture Museum, Juliaan Lampens' Van Wassenhove house, Skulpturenhalle of Thomas Schütte Foundation, and Museumsinsel Hombroich; or Robert Morris' Observatorium, (1971-1977) Lelystad, Richard Serra, Sea level, Zeewolde, 1996, Daniel Libeskind, Polderland garden of love and fire (1992-1997).

@archisculpture

**Evaluation**

Participation in the seminar and assignment

**About Angelique Campens**

Angelique Campens is an independent art historian, writer, educator and curator whose research focuses on sculptural concrete, interactions between sculpture and architecture in the twentieth and twenty-first century, and the integration of sculpture in public space. Born in Belgium, she has worked for international museums and public art spaces including the Whitney Museum, Kulturprojekte Berlin, Fondazione Sandretto, Bozar and Wiels. She has written for various catalogues and magazines including Taschen's Art Now Vol. 4, Abitare, Domus, Sculpture Journal and Aspect. She teaches at KASK Ghent and is a PhD candidate in art history. In 2007-2008, she was a Curatorial Fellow at the International Study Program (ISP) at the Whitney Museum of American Art in New York. In 2010 she published her first monograph about the architecture of the Belgian Modernist Juliaan Lampens. She recently published a monograph on the artist and architect Jacques Moeschal (1913-2004) and curated the accompanying project at Bozar. Angelique Campens holds an M.A. in Art History from Ghent University.

# Reading Graphic Design

De Bondt Sara

EN

THEME Graphic design  
 DISCIPLINE Graphic design  
 WORKFORM Reading, listening, looking and talking

## Content

In *Reading Graphic Design*, we discuss one keyword per week relevant to contemporary graphic design practice. Starting with collective reading, we research and discover terms such as gender, history, publishing, decolonisation, queer, typography, curating, etc. These keywords can be adapted depending on the interests of seminar participants. Together we will expand our knowledge and understanding of current discourse by reading, watching, listening, researching, visiting and discussing.

## Method and evaluation

Participants must actively contribute to the seminar by making presentations to the class, participating in the discussions and suggesting material or topics. The assessment is based on participation (50%) and a written essay of 1500 words (50%).

## About Sara De Bondt

Sara De Bondt is a graphic designer, publisher and teacher. She has been running her own studio since 2002. Recent design clients include Montpellier Contemporain (FR), Wellcome Collection (UK), Book Works (UK), Camden Art Centre (UK), and Det Jyske Kunstakademi (DK). In 2008, she co-founded the non-profit press Occasional Papers with Antony Hudek. Since then, she has co-edited three books: *The Master Builder: Talking with Ken Briggs*; *The Form of the Book Book* and *Graphic Design: History in the Writing (1983–2011)*. Sara has given lectures in design conferences around the world and is a member of Alliance Graphique Internationale. She previously taught at Central Saint Martins and The Royal College and currently teaches at KASK – School of Arts Ghent, where she is undertaking a PhD in the Arts. In 2020 she curated *Off the Grid* at Design Museum Gent (25 October 2019 – 16 February 2020).

[www.saradebondt.com](http://www.saradebondt.com)

[www.occasionalpapers.org](http://www.occasionalpapers.org)

# What it is like to be a bat

Deliège Glenn

EN

THEME Animal philosophy  
 DISCIPLINE Philosophy  
 WORKFORM Close reading and discussions

## Content

In the classic article *What is it like to be a bat* the American philosopher Thomas Nagel claims that we will never be able to know what it is like for a bat to experience bat life. Using echolocation, bats 'see' the landscape with their ears. Although we are able to imagine how it would feel like to glide through the air while intently listening to the echo of our calls in order to find bugs and not crash into stuff – this will only get us to experience how it feels *for us* to be a bat, not how it feels to a bat.

Of course, this also holds with regard to other human minds. We will never be able to *fully* grasp what it is like to be some other person. But humans have language and through language they can give expression to their mental states. Given our physical similarity, it is safe to assume that when someone expresses feeling happy or angry, we will have a good idea of what that is like for them.

In the history of Western thought, the fact that animals lack language to express their inner experiences has often led to the presupposition that animals lack inner lives, or at least have greatly reduced ones. Animal research over the recent decades has however unearthed the rich and inner lives of animals and the often complex communicative systems they use to express them. Some develop unique personalities and use proper names for each other. Some gossip, joke and lie. Some become attached to particular places and develop local cultures, for instance in tool use. Some mourn their dead.

During this seminar, we will first look into the ethical and philosophical implications of these insights through close reading and discussion of a number of philosophical texts. In the second part, assisted by a number of guest-lecturers, we will look at what art might add to the burgeoning cross-species conversation through a more hands-on, workshop-like approach focusing on the lives of a particular bat colony.

## Method and evaluation

During the first six weeks of the seminar, we will be reading and discussing philosophical texts on the topic of the inner lives of animals, methods of getting to know their experience of the world, the manifold ways in which they attach to places and the ethical and political implications of all of this. In this first part, the seminar will consist of 6 weekly sessions of 2 hours. Students will prepare the texts in advance on the basis of a couple of questions, which will form the basis of group discussion during the actual seminar sessions. Students will be scored on handing in the preparations (25%) and be asked to write a short theoretical paper (1000 words, 25%), of which a draft version has to be handed in for feedback at the end of the first six weeks, final version during the January exam period.

The second part of the seminar will consist of 3 sessions of 4 hours and has more of a workshop-like character. While exploring various methodologies and exemplary practices, we will look for ways in which art can help initiate the cross-species conversation. We will do so by zooming in on a real life case of a bat population, probably situated somewhere in the region between Ghent and Aalter. For this part, students will be graded on their participation in the sessions (25%) and on a concept proposal that relates

their practice to the life of bats on the selected site, which is to be presented during the January exam period (25%). Various guest-lecturers will help us during this journey. Weather and other circumstances permitting, we will be organizing one off-campus evening bat-excursion, in a location easily reachable by public transport. The date of this excursion will be planned ad hoc.

## About Glenn Deliège

Glenn Deliège is a philosopher and researcher at KASK and the FTD research center. Currently, he's working on the question of how (wild) animals can be included into the design of urban public spaces and how traditional country estates can be given a new future as multispecies networks. He also teaches landscape philosophy and organizes design-workshops on developing animal friendly spaces.

# Slapstick Attitudes

## D'haeyere Hilde

## EN

THEME Comedy and cinema  
 DISCIPLINE Film  
 WORKFORM watching and discussing films,  
 reading assignments, developing a personal  
 'slapstick attitude'

### About Hilde D'haeyere

Hilde D'haeyere is a photographer and film historian. 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.

### Content

This seminar takes a look at slapstick comedy, that form of lowbrow, physical film comedy that was very popular in the first decades of the 20th century. The films of Charles Chaplin, Harold Lloyd, Buster Keaton, and Mabel Normand are among its most famous exponents. From its inception in the 1900s to its heydays in the 1920s and beyond, slapstick comedies acted as distorted mirrors that reflect the technological changes and societal tensions that needed comedic digestion. Avant-garde art movements admired slapstick comedy and cited it as a significant marker of modernity that ridiculed icons of obsolete bourgeois society. Other visions situated slapstick comedy in a surrealist universe in which free-floating streams of impossible actions referenced the logic of dreams to address subconscious anxieties. Female and feminist comedians used slapstick antics to protest women's suppression in the battle of the suffragette movement. This seminar analyses slapstick comedy in light of such societal issues and artistic concerns to explore the dynamics between physical comedy, visual arts, cinema, and reflective discourse. This enables us to identify notions – the “slapstick attitudes” of the title – that are useful in today's art practices.

### Method

The seminar starts with five three-hour sessions in which components of slapstick comedy are contextualized. The sessions are lavishly illustrated with films and fragments to examine formal aspects such as filming and acting styles, stunts and gags, story subjects, special effects, and editing patterns. The visual analyses are underpinned with manifestos and artist writings. The participants are expected to read and discuss a minimum of five given texts, and to devise slapstick responses to daily events. Subsequently, in a workshop, the participants work on their contributions, research pieces that are eventually presented on a one-day symposium. The participant's active presence in each session is mandatory.

Session 1 “Slapstick Comedy: pie and chase”.  
 Session 2 “Constructivist slapstick: machine-age comedy”  
 Session 3 “Surrealist slapstick and Freudian laughter”  
 Session 4 “Feminist Slapstick: the emancipatory force of funny women”  
 Session 5 “Slapstick attitudes in contemporary art”  
 Session 6 Workshop (group workshop or individual meetings)  
 Sessions 7&8 One-day symposium

### Evaluation

Active participation in the sessions and presentation in the symposium

# Things we don't understand

## Garabedian Mekhitar

EN

THEME	art and identity/self
DISCIPLINE	theory, contemporary art, art theory, literature and psychology
WORK FORM	reading in group, reflection and discussion, presentations

### Content

This seminar explores 'things we don't understand': art and identity (or the self). We will examine the significance of not understanding a work of art. And look at how our identity is constituted by others and by the strangers in ourselves.

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. 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).

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; of recognizing the use of embracing the experience of getting lost, wandering, uncertainty, and the unknown.

Things We Don't Understand:

- (a) Selves I had Not Seen for quite a While
  - (a1) Comment je est un autre
  - (a2) There is No Whole Self
- (b) To Unexpress + 3 Texts by Anthony Huberman, Take Care, How to Behave Better, I (not love) Information

### Material

Texts will be made available during the seminar.

Complementary reading material: To a Stranger From a Stranger (Garabedian, 2015)

### Evaluation

Permanent evaluation, presentation (during the seminar) and paper

Permanent evaluation during seminar through the form of collective reading, reflection and discussion. Presentation during the seminar by each student individually and separate paper. Both on a subject related to one of the themes discussed during the seminar.

### About Mekhitar Garabedian

Deploying a variety of media such as drawing, video, photography and installations, many of Mekhitar Garabedian's works draw from his experience as an immigrant and play on the humour and poetic qualities he finds between languages, cultures and histories. Just as his personal diasporic history is layered, his work echoes with a multiplicity of references to literature, music, philosophy and visual arts.

[www.garabedian77.be](http://www.garabedian77.be)

# Maybe the sky is really green, and we're just colorblind

the unmaking of art: from an info-dystopia to a multispecies salon

Grimonprez Johan

EN

THEME media archeology  
DISCIPLINE film and media  
WORK FORM dialogue

## Content

The society of the spectacle has become the spectacle of society. With Podcasts, online TV, mobile phones, iPods, vlogs & blogs, the digital age allows an infinite number of images & sounds to travel the world in no time. It is the era of home made productions and wearable media tech mirroring a chaotic world infused with the cynicism of power vis-a-vis a multispecies extinction. "MAYBE THE SKY IS GREEN" is a visual media-jamming tool at the hand of an extensive collection of clips and 'subvertisements', 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 in seeking multispecies alliances.

While Walter Benjamin and Sergei Eisenstein defined montage as a revolutionary tool for social analysis, Facebook & Twitter have totally surpassed its premise. The commercial break and the remote control installed zapping and channel surfing as a way to relate to the world at the end of the previous century. 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 climate neurosis, the terrorist spectacle, the financial meltdown and pandemics have become the new contemporary sublime. This illusion of abundance hides the ugly face of an info-dystopia where political debate has shrunk into mere fear management, keeping viewers permanently subdued into digital dementia. No longer happy innocent consumers of a begone TV-era, we are now avid consumers of fear. Paranoia suddenly seems the normal state of being, where it's easier to ponder the end of the world in the anthropocene, or rather the chutulicene as Donna Haraway has redefined it, then to imagine political alternatives. The media don't have to keep up with reality any longer, rather it seems reality now has to keep up with the media. Not without a pun to interpret our world Bart Simpson's Guide to Reality once coined: 'MAYBE THE SKY IS REALLY GREEN, AND WE'RE JUST COLORBLIND.'

This workshop is twofold: first of all it is rooted in my own practice as curator, filmmaker, curator and visual artist, positioned both inside the film and museum world. The seminar would build from this practice towards a theoretical framework and dialogue through an archeology of our present media landscape. Focusing on contemporary media jammers & twisters who go against the grain, screening examples in the class would include a.o.: Donna Haraway, Anna Tsing, the Yes Men, Harun Farocki, Miranda July, Ursula LeGuin, Chris Marker, Lynn Margulis, Pierre Huyghe, Digital Zapatismo, Rea Tajiri, David Shrigley, Mathias Muller, The Residents, The Gorillaz, Chris Cunningham, Bjork & Michel Gondry, but furthermore also mainstream and not so mainstream examples literally plucked from all sorts of venues, such as Game of Thrones, Battlestar Gallactica, quirky ads & home movies, South Park, MTV, CNN & the multispecies salon.

## Evaluation

The seminar course will require active participation in class dialogue and attendance at every class. Students will contribute questions and comments to the class, while reflecting on various themes and specific topics raised by

the readings and clips we will be viewing in class. Grading will be based on the participation in the class. To benefit fully from the class it is advisable to research further by checking the weblinks and the diverse readings given each week.

## About Johan Grimonprez

Grimonprez's curatorial projects have been exhibited at museums worldwide, including the Hammer Museum, Los Angeles; the Pinakothek der Moderne, Munich; and MoMA. His works are in the collections of Centre Georges Pompidou, Paris; the 21st Century Museum of Contemporary Art, Kanazawa; and Tate Modern, London. His feature films include dial H-I-S-T-O-R-Y (1997, in collaboration with novelist Don DeLillo) and Double Take (2009, in collaboration with writer Tom McCarthy) and Shadow World (2016). Traveling the main festival circuit from the Berlinale, Tribeca to Sundance, they garnered several Best Director awards, the 2005 ZKM International Media Award, a Spirit Award and the 2009 Black Pearl Award at the Abu Dhabi Film Festival, and were also acquired by NBC Universal, ARTE, and BBC/FILM 4.

He published several books, including Inflight (2000), Looking for Alfred (2007) and a reader titled It's a Poor Sort of Memory that Only Works Backwards (2011) with contributions by Jodi Dean, Thomas Elsaesser, Tom McCarthy, Hans Ulrich Obrist, and Slavoj Žižek.

He lectured widely, among others at the University de Saint-Denis (Paris 8), Kennedy School of Government at Harvard University's Institute of Politics; Tate Modern; MoMA (New York); Columbia University; Massachusetts Institute of Technology (MIT); the Parliament of Bodies of Documenta 14, and he participated in the Whitney Museum Independent Study Program, and is now on a research grant at HOGENT/KASK, Ghent.

His recent film project (with investigative journalist Andrew Feinstein), Shadow World: Inside the Global Arms Trade, was awarded a production grant from the Sundance Institute, premiered at the 2016 Tribeca IFF (New York). It went on to win the Best Documentary Feature Award at the 2016 Edinburgh International Film Festival, and premiered its US broadcast on Independent Lens on PBS in 2017. His artwork is represented by the Sean Kelly Gallery (New York), and gallerie kamel mennour (Paris).

See [www.johangrimonprez.be](http://www.johangrimonprez.be) for more info.

And also: [www.doubletakefilm.com](http://www.doubletakefilm.com)

## Gyselinck Lander

NL

THEMA reflectie over uiteenlopende muziek(stromingen)  
aan de hand van een uitgebreide luisterpraktijk  
DISCIPLINE muziek  
WERKVORM werkcollege

**Inhoud**

Lander Gyselinck is drummer, muzikant, componist en actief in menige groepen en projecten. Als onderzoeker aan KASK bestudeert hij via zijn praktijk de kruising van enerzijds geïmproviseerde muziek, jazz en vrije impro en anderzijds dance, geproduceerde elektronische muziek, hiphop etc.

Binnen dit seminarie wordt er ingezoomd op bepaalde muziekstromingen die in deze praktijk relevant zijn. Bv. Klassieke Indische muziek, ambient, footwork, IDM, jazz, impro...

Er wordt zeer diverse muziek voorgesteld, gespeeld, beluisterd, in bredere context gebracht en in groep besproken. Bepaalde aspecten, conventies van heel uiteenlopende muziekculturen worden in kaart gebracht maar ook in groepter discussie gesteld. Doorheen dit seminarie krijgen bepaalde bredere thema's een belangrijke focus: Momentum en interplay, culturele eigendom, sampling, relatie tussen dans en beat-georiënteerde muziek. Doorheen het seminarie zal Gyselinck ook enkele internationale gastsprekers uitnodigen om vanuit hun specialisatie te vertellen en ervaring te delen.

Geen muzikale voorkennis of theoretische kennis vereist, wel een gezonde interesse in muziek.

**Evaluatie**

Aanwezigheid verplicht, permanente evaluatie, finale creatieve opdracht op het einde van het seminarie

**Over Gyselinck Lander**

Lander Gyselinck has transformed from an emerging young talent to an established and respected name on the Belgian jazz and improvisation scene in a relatively short space of time. He derives his inspiration, not only behind the drums but also as a composer for his bands BeraadGeslagen, LABtrio and STUFF., from contemporary electronic music. His inventive and exploratory drumming style has accorded him a broad and individual sound palette that is appreciated by a wide range of musical fields. This means he thrives in very diverse artistic environments ranging from jazz, contemporary electronics to experimental improvised music.

# Verschuivingen in de Vlaamse podiumkunsten

Een gezamenlijk onderzoek naar veranderende poëtica's

Hillaert Wouter

NL

THEME recente veldpraktijk van de Vlaamse podiumkunsten  
 DISCIPLINE podiumkunsten  
 WORKFORM discussie en eigen onderzoek

## Over Wouter Hillaert

Wouter Hillaert was 15 jaar lang freelance recensent voor De Standaard en De Morgen, en tussen 2003 en 2019 kernredacteur bij rekto:verso. Nu werkt hij als docent, dramaturg en cultuurjournalist. Daarnaast is hij als vrijwilliger actief bij cultuur-maatschappelijke bewegingen en projecten als State of the Arts, Hart boven Hard, Door to Door, Move Your Money... Aan KASK – School of Arts voert hij het onderzoek '(N)iets nieuws in theater?', dat in directe dialoog met het veld enkele verschuivingen in praktijk en discours in de Vlaamse podiumkunsten tussen 2000 en 2020 in beeld wil brengen en nuanceren.

## Inhoud

Het hedendaagse podiumkunstenveld is even divers als er makers in aan de slag zijn. Maar tekenen zich onder dat veld niet toch enkele diepere verschuivingen af in hoe recensenten naar voorstellingen kijken, welke makers en schrijvers en praktijken als boeiend gelden, wat de debatten zijn, hoe huizen programmeren, wat kunstscholen hun studenten aanbieden... ? Wat is er sinds de eeuwwisseling precies aan het bewegen geweest? Hoe uit zich dat vandaag? En hoe verhoud je je daar zelf tegenover als beginnende maker?

In dit masterseminarie onderzoeken en bespreken we zulke 'poëticale' tendensen en conflicten via lectuur van sleutelteksten en klassikale gesprekken daarover. Er passeren ook een paar getuigen uit het veld waarmee we in dialoog gaan. Tegelijk werk je zelf of in duo aan de analyse van één casus: hoe zijn het programma, de visie en de werking van een specifiek gezelschap, cultuur- of kunstencentrum, kunstschool, kunstkritisch medium, lokaal cultuurbeleid... concreet geëvolueerd tussen 2000 en 2021? En wat vertelt dat mogelijks over globale verschuivingen in het veld? Onder begeleiding kom je via eigen lectuur, onderzoek en 2-3 interviews tot een afsluitende paper of presentatie van die casus/analyse. Zo krijg je in dit interactieve masterseminarie een beter inzicht in de recente historiek van het werkveld waarin je straks als kunstenaar terecht komt, en leer je je eigen poëticale visie en positie beter formuleren. Er is ruimte voor eigen voorstellen.

## Evaluatie

Je wordt voor de helft gequoteerd op actieve deelname aan de sessies, voor de andere helft op je eigen onderzoek naar één casus.



# Unfolding Amnesia: Beyond the Political Articulation of a Traumatic Past

Juresa Jelena

EN

**THEMA** Collective amnesia, collective violence, complicity, artist as the implicated subject  
**DISCIPLINE** Visual arts, photography and film, Philosophy of history and the politics of memory and oblivion  
**WORKFORM** watching, listening, reading, discussing together

— Ron Haviv's Bijeljina photograph and the Belgrade Techno Party — Semezdin Mehmedinovic, *Sarajevo Blues* (first published in 1992) — Exploitation of suffering  
 — Jean-Luc Godard: *Je Vous Salue*, Sarajevo (1993)  
 — Judith Butler, *Frames of War: When is Life Grievable?*  
 — Avi Mograbi, *Z32* (2008)

## Content

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 tends 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— in the European context, European colonialism and imperialism are often regarded as distant, both historically and culturally, as if they were invisible, or laid down in shadow.

Within *Unfolding Amnesia*, in the course of eight meetings, we will look into historically and geographically distant exemplars of state identity building based on the silence regarding past crimes. We will question how the mechanisms by which this is achieved work in practice. We will discuss art projects that aim at uncovering the many truths about past wrongdoings by a state, and that examine the politics of oblivion at work in the construction of a homogeneous national identity.

*UA* is the room where difficult questions are explored, and views are debated. Where, following delineated structure, we get together to look, listen, and speak with each other. You are expected to work towards a presentation in which you will reflect on the questions we discussed. Hopefully, the seminar will help you to critically examine the context within which you create, to recognize and embrace your blind spots as such and to use them as a starting point in creation of new forms of solidarity and connection within (and not solely within) your artistic practice.

## THE STRUCTURE

### A Moving Target—The Figure of the Implicated Subject

Connecting the fractured stories — Highlighting the blind spots — Michael Rothberg: *Multidirectional Memory and the Implicated Subject* — William Kentridge, *More Sweetly Plays the Dance* (2015), Alfredo Jaar *The Rwanda Project* (1994-2000) — Phantom limb and phantom pain in the works of: Rafeef Ziadah: *We Teach Life, Sir; Kader Attia, Reflecting Memory* (2016) — *Can the Subaltern speak?* (Gayatri Spivak) — Göran Olsson, *Concerning Violence* (2014) documentary film

### Exterminate all the Brutes

Art and appropriation — Narcissism — Genealogy of racism — Toni Morrison: *A Bird in your hand* — Dehumanisation, Extermination, Denial — Jane Elliott: *Blue eyes/brown eyes* — James Baldwin: "History is not the past" — Raoul Peck: "The disturbing confidence of ignorance"

### Regarding the Pain of Others

Photojournalism — Maria Todorova, *Imagining the Balkans* — Susan Sontag, *Regarding the Pain of Others*, chapter 5

### "Death is a Job" - A Portrait of a Modern Criminal

Hannah Arendt, *Eichmann in Jerusalem* — Eyal Sivan's *THE SPECIALIST, Portrait of a Modern Criminal* (1999) — Slavenka Drakulić, *They Would Never Hurt a Fly* — Aleksandar Hemon and *The Infernal Irony of a Poet* — Pawel Pawlikowski, *The Serbian Epics* (1992), documentary

### Ongoing Politics of Forgetting - Digging

Populism and revisionism — Forensic architecture — *A memorial in exile* and the Four Faces of Omarska Group

### 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

### "Shame you are" – On Productive Shame

Paul Gilroy, *Postcolonial Melancholia* — Jay Rosenblatt, *The Smell of Burning Ants* — Michael Haneke, *The White Ribbon* (2009)

### The Legacy of Hunters - Teddy Bear Patriarchy and 'Museums as Contact Zones'

Donna Haraway, *Teddy bear patriarchy: Taxidermy in the garden of Eden, New York City, 1908-1936* — Ann L. Stoler, *Colonial Aphasia* — Africa Museum in Tervuren — Suwendrini Perera: *Dead exposures* — Franz Ferdinand and photography — film, photography and eugenics — Peter Kubelka's *Unsere Afrikareise* (1961) — Françoise Vergès, *Capitalocene, Waste, Race and Gender* (2019)

## About Jelena Juresa

Jelena Juresa is a visual artist and filmmaker. She has been extensively working with the questions of cultural identity, gender, collective violence, the politics of memory and oblivion through film, video installation, photography and text. She unceasingly questions historical and political narratives and tries to destabilise our ideas of what is true. Her work has been exhibited internationally. Her latest film project *Aphasia*, which detects a thread of positions of power, racism, injustice, and violence from Belgian colonialism, Austrian anti-Semitism and the atrocities in Bosnia during the Yugoslavian wars, was produced by Argos centre for audiovisual arts, where it was exhibited for the first time in 2019. The film premiered at Cinematek, Brussels as part of *Figures of Dissent: Cinema of Politics, Politics of Cinema*, and has been shown at the Kunstverein Hamburg, the Museum of Contemporary Art in Zagreb, at Fotomuseum in Antwerpen, at De Cinema in Antwerp, and at the 23rd Ji.hlava IDFF where it won the main award. *Aphasia* was shown within the programme of *Contour Biennale* in Mechelen, where a new work commissioned for the biennale, the film installation *Ubuntu*, was exhibited for the first time.

# It's Been Seven Hours and Fifteen Days. Some Reflections on Disappearing Acts

Kwakkenbos Lars

EN

THEMA	Disappearing Acts
DISCIPLINE	Anthropology, Philosophy, Biology, Cultural History, History of Crime, Literature, History of Technology, Cultural Studies, ...
WORKFORM	Reading texts and talking about them, (co-)creating disappearing acts & writing an essay or a short novel (or something in between)

## Content

What makes us disappear, or what makes us want to do so?

A desire for freedom, a fear of death, death itself, a longing to become invisible, love, an attempt to escape justice or an epidemic, misanthropy, climate change... Greta Garbo choosing New York as the place to disappear, Julianne Moore in *The Hours*, Nazis in South America after 1945, Denise Pipitone, Maddie McCann... What are the strategies for disappearing? Magic, mimicry, camouflage, time-travelling, anthropophagy, genocides... And which technologies are involved? Fire, noise cancelling...

Numerous writers and artists have written, staged, filmed, performed or embodied disappearing acts: Bas Jan Ader, Julian Barnes, Octavia Butler, Stanley Brown, Elena Ferrante, Greta Garbo, Primo Levi, Tino Sehgal, Graham Swift, Olga Tokarczuk... Philosophers and historians have reflected on the theme: Jean Baudrillard, Judith Butler, Mark Fisher, Jean-Luc Nancy, Rebecca Solnit, Paul Virilio... And do you know the self-destructive act in which the musical band KLF burned one million British pounds in a Scottish boathouse in 1994?

These (and possibly a wide range of other) disappearing acts and thoughts about them can be discovered during this eight-sessions-seminar. During the first seven sessions each participant gives a presentation about disappearing.

The eighth and final session of the seminar will be set up as a festival, entitled *It's Been Seven Hours and Fifteen Days*. During this festival each participant has to embody or fictionalize a disappearing act.

After 'We All Want to Be Pioneers, but Where Shall the Pioneers Go?' (2016-17), 'More Than This, There is Nothing: A Series of Reflections on a State of Consciousness Called Immersion' (2017-18), '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' (2018-19), 'A Series of Reflections on the Question of Scale' (2019-20) and 'Un devenir tournois: A Series of Speculative Talks, Struggles and Wonder' (2021-22) this seminar is the sixth episode in a series dedicated to an age of political and cultural turmoil.

## Evaluation

50% on giving a presentation and participating during the first seven sessions of the seminar and co-creating the eighth session, being the festival *It's Been Seven Hours and Fifteen Days*, another 50% on writing a paper. Participating students are obliged to attend all sessions and prepare a reading of one of the texts out of the reading list. Each student is allowed to miss a maximum of two out of eight sessions. If so, they have to announce their absence, except when it is due to an unforeseen circumstance, such as illness, and motivate it. Each motivation has to be approved by the teacher.

## Who's teaching?

Lars Kwakkenbos is a historian and art historian. He lives and works in Brussels and Ghent. During the past two decades he has been working as a writer, a dramaturg and a teacher, reflecting on the political and cultural horizons of artistic practices and works of art. Since 2001 he has published articles on visual and performing arts and architecture in newspapers and magazines such as *De Standaard*, *A+*, *A10* and *Etcetera* and worked as a writer and editor for organizations such as Flanders Architecture Institute, Vlaams Bouwmeester, Kaaitheater and Kunst/Werk, and for numerous visual and performing artists. From 2002 to 2007 he worked for Klara, the arts and culture radio channel of the national broadcaster. From 2008 to 2017 he worked for the Kunstenfestivaldesarts in Brussels as dramaturg, and he also collaborated on #nofilter, a socio-cultural project with youngsters involving the Brussels youth organisations Chicago, AJM and TransfoCollect. Since 2008 Lars Kwakkenbos is teaching at KASK & Conservatorium.

# Out of Sync Training other Times

Frederik Le Roy

EN

THEME art and/as politics of time  
DISCIPLINE performing arts, time based arts, critical theory  
WORKFORM group discussion based on close reading

therefore required. Participants will be required to write a paper. There will be an oral exam. The seminar will be held in English.

## Content

Out of Sync takes as the starting point of its research trajectory Giorgio Agamben's assertion that "every culture is first and foremost a particular experience of time, and no new culture is possible without an alteration in this experience." To "change the world," he continues, is "above all (...) to change time." How can artistic practices help us to reflect on or even change a politics of time? The background of this seminar is the current interest in re-thinking temporality (in the social sphere, in the arts, in cultural theory) in response to fundamental changes in our temporal experience brought forth by culture which is increasingly technological, screen-based and performative. Many of the key notions that have become central in critical theory in the last decade, from neoliberalism to memory culture, from 'the contemporary' to the Antroposcene, from post-history to the post-colonial, all imply specific temporal regimes that intertwine and effect each other. The aim is to explore how artistic practices can be (or become) a space to experiment with, reflect on and propose 'alterations in temporal experience'. Especially at stake will be what Elissa Marder called 'temporal disorders', i.e. forms of temporality that question the still dominant modern notion of time as a linear progression of past, present and future and as a measurable clock time.

The seminar will be structured around various clusters of theoretical texts, each exploring different phenomena and experiences of temporality. We will explore art works in different media, with special attention to performance and the performing arts. The performing arts are particularly apt at experimenting with temporality as the artistic moment of performance, not only produces a distinct sense of presentness, but can also become a porous event that registers other times or extend the life/live of what has supposedly passed.

During a preparatory session, the participants will decide together what clusters to work on. The composition of subject is adjusted each year. These are some of the possible clusters (liable to change): Time suspended (e.g. standstill, lockdown, laziness, sleep); Postcolonial perspectives on temporality; Time entangled (re-enactment, anachronism, re-temporalization); The Contemporary; Walking out of sync (Walking, idling, flânerie as temporal training in a historic and contemporary perspective); Time extended, on the long now (duration, boredom); Deep time (Radioactivity, the Antroposcene).

Possible authors on the reading list: Walter Benjamin, Dipesh Chakrabarty, Susan Buck-Morss, Juliane Rebentisch, Siegfried Kracauer, Bojana Kunst, Mladin Stilinovic, Rebecca Schneider, Homi K. Bhabha, George Didi-Huberman, Ugutu Muraya, Jonathan Crary, Fabian Barba, Claire Bishop, Peter Osborne, Elissa Marder, Jacques Rancière, Harun Farocki, Timothy Morton, Svetlana Boym, Mieke Bal, André Lepecki, Sarah Sharma, Frédérique Aït-Touati, Diana Taylor, Garnette Cadogan, ...

## Working methods

The working method will be a combination of lectures, group discussions, student presentations, viewing sessions, practical exercises and an excursion (tbc). Participants will be required to read, present and discuss a number of theoretical texts. A good mastery of English is

## Evaluation method

The evaluation will be based on the following:  
1 active participation during the seminar sessions (50%)  
2 a written paper (25%)  
3 an oral exam (25%)  
Attendance is mandatory.

## Costs / study material

Course reader (via KASK)  
Cost: excursion: ca 25 EURO

## About Fredrik Le Roy

Frederik Le Roy is a lecturer at KASK / School of Arts (BE) where he also coordinates the Master in Drama. In the past, he was postdoctoral research at Visual Poetics (Antwerp University) and at the department of Art History, Musicology and Theatre Studies at Ghent University (BE) where he also obtained his PhD. He works on the intersection of cultural theory, performance theory and performance practice, with research interests in performing arts education, alternative regimes of temporality and historicity (e.g. contemporaneity, anachronism, re-enactment) in the contemporary performing arts, the dialogue between live arts and the visual arts.

# Dwalen als discipline. “Het logboek als ‘Art writing’ en labo voor artistiek onderzoek.”

Luyten Anna

NL

THEMA dwalen  
WERKVORM reflectie en discussie

## Inhoud

“Leave the door open for the unknown. The door into the dark. That’s where the most important things come from, where you yourself come from and where you will go.”  
(Rebecca Solnit. A field guide to getting lost)

Een seminarie over de vele vormen van aandacht en hoe een lenige blik te krijgen. Omdat de weg belangrijker is dan het doel. Omdat dwalen een eerbetoon is aan wat en wie zich verbergt in de schaduw. Omdat dwalen durven falen is. “To be an artist is to fail as no other dare fail”, schreef Samuel Beckett. Omdat dwalen buiten dominante denkkaders treden is, verboden zones durven ingaan.

Dwalen, of ‘Le Dérive’, zoals de Situationisten het noemden.

We maken een hedendaagse versie van Le Dérive.

We lezen fragmenten uit hun ‘neo-polars’. We dwalen in kleine groepjes van de stad naar de periferie. Te voet. Zonder *map*. Met onze lijfelijkheid. Met onze zintuigen.

We houden halt bij het posthumanisme en denken na over het antropoceen. We gaan verder en ieder brengt zijn referentiekaders mee en vergroot zo het perspectief van de ander. We houden een logboek bij.

We onderzoeken het dwalen als kunstpraktijk, zowel theoretisch, praktisch als artistiek. In muziek, tekst, beeld, performance, theater.

We staan stil bij de verschillende methodes om artistieke onderzoeks-houdingen te verdiepen. We zoeken nieuwe vormen van artistiek onderzoek. We vertrekken vanuit observaties en materialiteit. We zijn praktisch, maar ook beschouwelijk. Het denken zit in het doen en het doen in het denken.

We lezen en gaan aan de slag met teksten van filosofen, antropologen, experimentele essayisten, fictie en nonfictieauteurs. Giorgio Agamben, Samuel Beckett, Walter Benjamin, René Ten Bos, Merlin Coverley, Guy Debord, Maria Fusco, Clifford Geertz, Alan Ginsberg, Donna Haraway, Tim Ingold, Jon Mc Gregor, Eileen Myles, Maggie Nelson, Michel Serres, Rebecca Solnit, Henry David Thoreau, Virginia Woolf, Kate Zambreno. We luisteren naar muziek. We begeven ons in vele soorten poëtische ruimtes.

In dit seminarie maken we interdisciplinaire dwaaltochten, zowel fysiek als mentaal. Het examen is een weergave van wat ieder, vertrekkend vanuit zijn of haar registratie van de dwaaltochten, creëerde. Het begint bij een logboek. Het eindigt in een tekst, een experimenteel essay, muziekstuk, een lecture-performance, een tekening, een kortfilm, een fotoboek... al naargelang de wegen die ieder individueel is ingeslagen.

## Over Anna Luyten

Anna Luyten is artistiek onderzoeker en docent aan de School of Arts, KASK Gent. Zij is master in de filosofie, master toegepaste literatuurwetenschappen en master drama- en theaterwetenschappen. Zij schreef en maakte diepgravende portretten en documentaires voor binnen- en buitenlandse tijdschriften. Die resulteerden soms in theaterteksten of literaire non-fictie verhalen. Ze maakte interviews en radio- en televisiedocumentaires voor Canvas, Radio 1 en Klara en converseert met kunstenaars op grote podia. Het artistiek onderzoek, dat ze samen voerde met Heike Langsdorf, draagt de gelijknamige titel van het seminarie: “Dwalen als discipline”.

Maria Boto Ordoñez

EN

THEME colour, biodesign, bioart, science, living  
 DISCIPLINE biodesign  
 WORKFORM hands-on, presentations, workshop

### Content

Color has always been evaluated on its stability. In the past, numerous books explained the secrets to make a good color. Development of synthetic colors solved this problem, disconnecting color from nature and ignoring its living characteristics. This approach is still present today. Approaching color from a holistic perspective from growing, feeding, cleaning and extracting pigments to the intimate process of finding and applying the right color, challenges designers and artists to question their relation with materials existing in nature, promoting an attitude of a craftsman working at the service of the material and showing its full potential.

Moreover, understanding the dynamics of colors opens new possibilities of creation, by considering color not only as a predefined material to apply on a surface but as something alive, fluctuant, variable, organic to create different sensorial experiences. What are the dynamics of color in nature? What are the potential applications of color dynamics in art and design? Can we think about color as a raw natural evolving material? Can we perceive time through living colors? How can we learn from nature by recreating natural structures on a different scale?

During this seminar, theoretical presentations will be accompanied by hands-on experiments with coloring materials and its application in different mediums.

### Workform or method

Theoretical introduction followed by a hands-on approach to different coloring materials in the biolab.

### Evaluation

Elaborate a project applying the materials and working methodology developed during the seminar.

### About Maria Boto Ordoñez

María has a scientific background with a degree in Food Technology from the University of León, and a Ph.D. from the University of Barcelona. After her Ph.D., she joined the Waag Society in Amsterdam as a laboratory technician where she helped artists and designers to develop their projects in the fields of bioart and biodesign. During that period, she had the opportunity to get in contact with the biohacking and DIYbio scene, helping with the organization of the first Biohack Academy. Since 2016, María is a researcher at KASK/School of Arts of University College Ghent, where she is responsible for Laboratorium the experimental lab for art/design and biotechnology. Laboratorium positioned KASK as the first artistic educational institution in Belgium embracing scientific research in its educational program. The main research project developed at Laboratorium is the Color Biolab. The Color biolab research contextualizes color in the contemporary art and design world by questioning related environmental issues.

Four years ago Laboratorium, the experimental biolab for art/design and biotechnology at KASK, School of Arts Ghent was set up.

# Gekwelde kunstenaars: kwetsbare kunst?

Een seminarie op de smalle grens tussen kunst en kwetsbaarheid.

Vandamme Sofie

NL

THEMA	psychiatrie, kunst, outsiderskunst, kwetsbaarheid
VELD VAN HET ONDERZOEK	psychische kwetsbaarheid, vrouwelijk kunstenaarschap, multidisciplinair, literatuur, poëzie en filosofie
WERKVORM	Doceren, Samen Lezen, discussies en presentaties

## Inhoud

Dit seminarie focust op de relatie tussen kunst & psychische kwetsbaarheid. We bekijken de geschiedenis van de waanzin in relatie tot kunst en bevragen het begrip 'psychische kwetsbaarheid' in relatie tot het kunstenaarschap.

We lezen literaire en beschouwende teksten waarin de band tussen waanzin en creativiteit tot uitdrukking wordt gebracht, dit zowel in de beeldende kunsten, de vormgeving, poëzie, theater en literatuur. Enerzijds duiken we in het oeuvre van kunstenaars die zelf expliciet een link leggen tussen hun artistieke creatie en hun geestesgesteldheid. Denk bijvoorbeeld aan Gustave Flaubert, Delphine Lecompte, Louise Bourgeois, Leonora Carrington, Yayoi Kusama, ... Anderzijds gaan we ook na hoe kunst in de psychiatrie in de praktijk kan worden gebracht. We bezoeken een tentoonstelling over 'outsiderkunst' en bediscussieren dit fenomeen. We gaan na hoe kunst in zijn kwetsbaarheid kan ingezet worden in de psychiatrie met een analyse over La Borde : Le moindre des choses van Nicolas Philibert.

Dit is een seminarie waarbij we die smalle grens tussen normaal en pathologisch zo tastbaar mogelijk willen verkennen. Daarom gaan we ook 'buiten de muren van KASK' naar plekken waar die kwetsbaarheid zich laat voelen, zoals bijvoorbeeld in theater, film of in een expo.

Dit seminarie heeft een tweeledig doel : enerzijds wil het studenten tot een beter inzicht doen komen over de (romantische) aannames die worden toegeschreven aan de kwetsbare kunstenaar en outsiderskunst en hoe de maatschappelijke opvattingen over kunst en psychische stoornissen de 'status' van kwetsbare kunstenaars heeft bepaald sinds het begin van de 19e eeuw. Anderzijds wil dit seminarie inzichtelijk maken hoe de grens tussen 'normaal en pathologisch' minder welomlijnd is dan vaak gedacht. We willen dat zo tastbaar mogelijk maken door studenten die kwetsbaarheid te laten ervaren, in kunst, film & literatuur.

## Werkwijze en evaluatie

Het seminarie bestaat uit 8 bijeenkomsten van 3 uur waarbij telkens ruimte is voor discussie, tekst- of filmbespreking. Gezien de gevoeligheid van het onderwerp moet elkeen zich voldoende veilig voelen om het woord te kunnen/willen nemen tijdens het seminarie. De opdrachten die telkens voor het seminarie schriftelijk worden gemaakt ter voorbereiding van het seminarie, worden gequoteerd voor 50% van de punten. Aanwezigheid is verplicht. Het seminarie wordt afgerond met een paper over 1 kunstenaar naar keuze en een openboek examen over de inhoud van het seminarie (voor de andere helft van de punten).

De voertaal van het seminarie is Nederlands, maar sommige teksten en filmfragmenten zijn in het Engels of uitzonderlijk in het Frans.

## Over Sofie Vandamme

Sofie Vandamme studeerde sociale en culturele wetenschappen en doctoreerde aan de Vrije Universiteit in Amsterdam met een proefschrift over literatuur en geneeskunde: Koele minnaars. Medische verwoording en literaire verbeelding van ziekte. Haar expertise bevindt zich dan ook op het kruispunt tussen literatuur, de kunsten en de wetenschappen. Sofie Vandamme geeft met regelmaat workshops, gastcolleges en lezingen over dit onderwerp. Ze is verbonden aan KASK waar ze o.a. scripties begeleidt, het vak Dossier verzorgt en aan onderzoek doet. Sofie Vandamme is eveneens oprichtster van De Letterie, een nieuw letterenhuis in Oostende. De Letterie is een plek voor literatuur en verbeelding, waar ruimte en tijd gemaakt wordt voor reflectie, interactie en verdieping.

## Vande Veire Frank

NL

THEMA Reflectie over kunst  
VELD VAN HET ONDERZOEK  
Literatuur, poëzie en filosofie  
WERKVORM Doceren en gesprek

**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

**Evaluatie**

- aanwezigheid op alle bijeenkomsten verwacht.
- op voorhand de betreffende tekst lezen. Anders is er nauwelijks participatie mogelijk.
- een paper schrijven (min. 2000 woorden). Hierin gaat de student 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 (1933)  
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 (1832)  
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 Sjklovskij, Kunst als techniek (1917)  
Franz Kafka, Josefina de zangeres, of het muizenfolk (1924)  
Francis Ponge, De augiasstallen + Retorica + Voetje-van-devloer + 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 Enzensberger, 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 bochelmanneltje (1938)  
Maurice Blanchot, De twee versies van het imaginaire (1955)

**Over Frank Vande Veire**

Frank Vande Veire (1958) studeerde filosofie en culturele antropologie aan de K.U.L. en behaalde een doctoraat over Slavoj Žižek. Hij doceert filosofie en 'teksten over kunst' aan de School of Arts Gent. Sinds jaar en dag schrijft hij over kunst, literatuur en filosofie. In 1998 ontving hij de Vlaamse prijs voor Kritiek, voornamelijk door zijn bundel De

geploide voorstelling. Essays over kunst. Zijn belangrijkste filosofische werk is *Neem en eet, dit is je lichaam*. Fascinatie en intimidatie in de moderne cultuur. In 2003 veroorzaakte hij wat opschudding met een 'pamflet' over de kunstwereld. In 2008 was hij een jaar lang 'writer in residence' bij Yang. In 2013 verscheen de roman *Bloeiende Agatha* (2013).



# Documentaire in hedendaagse kunst

## The School of Speculative Documentary

### Van Dienderen An NL

THEMA documentaire  
 VELD VAN ONDERZOEK film, video kunst, kunstactualiteit  
 WERKVORM Reflectie en discussie

#### Inhoud

Documentaire in hedendaagse kunst – The School of Speculative Documentary. 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”. In dit seminarie vertrekken we van deze documentaire manifesten (John Grierson, Dziga Vertov, Maya Deren, Jean Painlevé, Joris Ivens, Jean Vigo,..) en zoeken verbanden en contrasten met hedendaagse (feministische) teksten en artistiek werk dat huidige sociale, geopolitieke en technologische condities onderzoekt (Marine Hugonnier, Saddy Choua, Rosine Mbakam, Verena Paravel & Lucien Castaing-Taylor, Hito Steyerl, Trinh T. Minh-ha, Lucy Fisher, Genevieve Yue... e.a.).

Hoewel 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. De interesse voor dit documentaire gebaar in verschillende kunst-disciplines loopt parallel aan de opkomst van kritiek ten aanzien van Eurocentrisme en de bijbehorende dekoloniale methodes om de ‘wereld’ terug in oog-schouw te nemen. We bespreken hybride docufictie vormen, essayistische, etnografische, archivalische en observerende strategieën die de tradities van de documentaire film in een nieuwe context plaatsen, ook vaak in de ruimtelijke omgeving van musea en galerijen.

#### Methode

Elke sessie gebeurt op basis van een pakket (films, artikels) samengesteld door de docent en terug te vinden in de syllabus. Wekelijks wordt één pakket gelezen door heel de groep. Het pakket wordt voorts gepresenteerd door 1 groepje studenten dat eigen klemtonen legt, het thema verder uitwerkt, de voor hen meest relevante aspecten eruit distilleert en het koppelt aan hun eigen praktijk. Deze methode heeft de bedoeling tot interactieve en diepgaande groepsdiscussies te komen.

#### Evaluatie

De studenten worden geëvalueerd op basis van hun presentaties in de les, en de actieve participatie in de discussies. 50% van de punten staan op aanwezigheid en input in de les. 50 % worden gegeven aan de presentatie in de les.

#### Over An van. Dienderen

An van. Dienderen is filmmaker, behaalde een doctoraat in Vergelijkende Cultuurwetenschappen (UGent) en was visiting scholar in UC Berkeley. Ze realiseerde verschillende bekroonde films, die op tal van internationale festivals en in diverse musea getoond werden. Voorts publiceerde ze over de kruisbestuivingen tussen beeldende kunsten, antropologie en documentaire praktijk.

Ze heeft de gedachten die ze ontwikkelde vanuit onderzoek en documentaire praktijk ook reeds op tientallen internationale lezingen en conferenties mogen uitspreken. Ten slotte is ze als docent en artistiek onderzoeker verbonden aan KASK/School of Arts - Gent. Haar werk is getoond op o.m.: Margaret Mead festival (New York), FID Marseille, DocFest Sheffield, Belluard Festival (Fribourg), DMZ Korea International documentary festival, International Short film Festival Oberhausen, International Filmfestival Rotterdam, en wordt vertegenwoordigd door Argos, center for Art and Media.

[www.anvandienderen.net](http://www.anvandienderen.net)

## Van der Aa Liesa

## EN

THEME	Sucker Game (running, hitting a ball), multidisciplinary workshop, music, image, poetry, art and the social subject 'power' and 'position'.
DISCIPLINE	Students from all disciplines are welcome: musicians, performers, actors, fashion designers, directors of film. In the second half of all 6 sessions we all will reconstruct a football game in the garden of Kask & Conservatorium.
WERKVORM	Thinking together, discuss together, play music together, watch together, listen together, sing (or be part of a spoken choir) together, play sucker together.

**Content**

This masterclass discusses , rubs out and reconstructs the boundaries between music, image, poetry and the heart of an art movement: the subject (in this matter we will work on the subject of 'power', 'position' and 'position switch'). Better still, together we will create one single language coming from a multidisciplinary context, and this through the form of a sucker game. Expect discussion sessions that recreate a new tableau vivant in which the balance of power in our divided democracy is laid bare through playing sport.

**Practical**

From an artistic point of view, we will analyse, discuss and reconstruct the systems of a sucker game and mirror it to our connection with the world. We will use 'the game' as a reflection on systems and codes between team-play, self opportunity, freedom and solitude. How to create one "art – language/performance" with following tools as the basic grammar and vocabulary of the re-construction:

- social content (teamplay, solo play, position (switch) – complexity)
- music
- image
- spoken language/texts

In 6 sessions, we will create a language with music, image (body movements) and spoken word to reconstruct a soccer game. In the first half of the seminars, we will talk and organise, in the second half students will run, pass/catch balls, act, play music, speak.

**Evaluation**

No paper or examination at the end, only your presence, input and collaboration during all 6 seminars will be evaluated at the end – full 100 %.

**About Liesa Van der Aa**

Liesa Van der Aa is als multidisciplinaire muzikante/componiste/schrijfster/regisseuse/artieste al meer dan 12 jaar actief in het (inter)nationale kunstenlandschap. Ze werkte samen met oa. FC Bergman, Guy Cassiers, Ictus Ensemble, Solistenensemble Kaleidoskop Berlin (DE), Einsturzende Neubauten (DE), Baloji Tshiani, Hugo Matthysen, Gilles Coulier, Nathalie Teirlinck, Michalis Konstantatos (GR) en werkte meermaals samen met kunsthuizen als Het Toneelhuis, deSingel Internationale Kunstcampus, Kaaithheater, Handelsbeurs Concertzaal, Ancienne Belgique, Trix Antwerpen, STUK Leuven en Kunstencentrum Nona Mechelen. Ze won 3 jaar geleden een Ensor voor beste muzikale soundtrack en werd na haar soloplaat Troops genomineerd voor een MIA award. Haar eerste muziektheatervoorstelling WOTH in 2014 werd als een 'magnum opus' onthaald in Vlaamse en Franse pers en ook haar laatste muziekproject album Easy Alice, dat midden maart 2020 werd uitgebracht (in samenwerking met o.a. Lander Gyselinck, Dries Laheye, Niels Broos, David Williamson en Baloji Tshiani) kreeg net voor de COVID- 19- lockdown de hoogste sterren recensies in België en Frankrijk. De bijbehorende film 'I Can't go Back to Yesterday' won prijzen op de States op het LA Fashion Festival (Innovation award), Global Shorts LA (Merit Award), Fine Arts Festival, Independent Short LA and Phoenix Shortfest (Best Experimental). Na een samenwerking met Handelsbeurs en Podium 19 bevestigde het gerenommeerde Primavera Festival 2022 -Barcelona, een concert van haar laatste plaat. Ze richtte een 3 tal jaar geleden een muzikale onderzoekspraktijk op, genaamd One Trick Pony. In zijn eerste vier levensjaren verwezenlijkte en/of (co-)co-produceerde OTP 4 producties: Autobahn Utopia (voor deSingel Internationale Kunstcampus, Handelsbeurs Gent en Festival Van Vlaanderen), Music for Art's Birthdays (voor M HKA), Loo Tunes (voor Handelsbeurs Concertzaal en De Studio), PLAY en ENTRECÔTE (eerste en tweede deel van de macht trilogie 'Court Of Choice' geïnspireerd door Hobbes' Leviathan) en Angels in America (voor Olympique Dramatique – Het Toneelhuis). PLAY won in maart 2020 een KLARA- award voor meest inventieve muzikale performance van het jaar.

[www.liesavanderaa.be](http://www.liesavanderaa.be)  
[www.onetrickpony.be](http://www.onetrickpony.be)

# Film units and collectives

## The unpredictable futures of archives

Yaqubi Mohanad

EN

THEME Artistic Research  
 DISCIPLINE Film, Design and Political History  
 WORK FORM Discussion, Artistic production with mentoring

or a presentation of an artistic practice engaging with an archival practice (design, print, film, animation, performance, textile...).

### Content

Rewriting histories has always been central to the work and sustenance of any régime, and power structure, totalitarian or not. The Soviet state was very blunt and direct about this claiming *the future is certain, but that it's the past which is unpredictable*. This affirmation of the purpose of archives as a way to control the narratives of history, stands in tension with the desire that drives artistic research practices to revisit the archives in order to unravel the multitude of histories and narratives, perhaps attempting to find patterns which connect and accumulate the universal human experience.

It's no incident that Jacques Derrida looks at the question of power structure and archives through the work of Sigmund Freud, dismantling the time/narrative power structure embedded in the archives, and reconstructing it around the individual, emotional, or as he calls it, the psychic being of the archive. What best way to do so than by looking at how the father of psychoanalysis categorized, labeled, and archived his own body of work. In another position of bluntness, Derrida delivered his *Archive Fever* lecture at the same location of Freud's archive, clearly emphasizing the relationship between the person standing in front of the archive and the Present.

The ability to strip an archive of its aura, is and will be one of the main challenges facing the ever-expanding field of archival practices. This form of practices stands at the crossroad between political struggles and personal desires, and engages with both the material and immaterial, working with the future as much as the past, connecting times with their spaces. Furthermore, to look at archival practices is to look at gestures of solidarity, to read/see histories as an inclusive and continuous experience.

The master seminar gives time and space to look at personal accounts of collective memories, to treat archives as artistic work, in both, its nature and its context, and is acting as a traveling vehicle from Chile to Japan, to observe a number of film collectives that produced work inside emancipatory and liberation struggles. We will be looking at moments of solidarity connecting different film collectives and film units operating during the times of political struggles in the 1960's and 70's.

Vietnam, Nicaragua, Western Sahara, Dhofar, and Palestine, are some of the struggles that the course will be observing closely, not only through their historical and political landscapes, but also study the aesthetic influences and artistic collaborations, that challenged existing economies and mobilized audience.

This seminar will practice active pedagogy, during which the participants are expected to engage with their political and social histories, exploring the notion of the imperfect archive, and how such archive finds its way both into one's basement and out of it. The seminar is comprised of eight, three-hour long workshops. Each workshop includes a reading session, presentations, and screenings, and some of the workshops will host guest practitioners and researchers who will present their research related to the topics of the course.

Evaluation will depend on two factors: the engagement and participation during the workshops, and the final submission of the artistic research project. The final project can either be a reflective essay on seminar topics,

### About Mohanad Yaqubi:

Mohanad Yaqubi is known of his support for Palestinian cinema through Idioms Film, a production house based in Ramallah and Brussels, his production credits include "Infiltrators, 2012", "Suspended Time, 2013", "Ambulance, 2015", "Off Frame aka Revolution until victory, 2016", "Ouroboros, 2017", "Ibrahim: a Fate to Define, 2019" and "Chopped 2020".

Inspired by his research on Cinema of the Palestinian Revolution, Yaqubi is developing the concept of "Imperfect Archives" through his research practices with Subversive Film, a curatorial collective that reflects on the scattered heritage of the solidarity movements, focusing on the politics of aesthetics, production networks, and archival practices. He is currently working on his second feature film "Tokyo Reels aka Politics of Solidarity" within his research at KASK School of the Arts Gent, with the support of the Sharjah Art Foundation.

2E  
SEMESTER  
TERM

# Visual essay as critical instrument: towards critical sensibilities, mentalities and disciplinary imaginaries for, and from, graphic design

Bailey Paul

EN

**THEME** critical practice / graphic design / visual essay  
**DISCIPLINE** graphic design  
**WORK FORM** readings, viewings, presentations, discussions, visits

## Content

This seminar will open a space for each participant to consider what it means to approach graphic design as a critical practice, and what it can mean for us to do so by way of the visual essay.

We have observed the essay form move across modalities and sites throughout time – textual (literary) essay, visual essay, audio-visual essay, film essay, 3D essay, etc – and with each transgression opening up new opportunities ‘to attempt’, to formulate argumentation, to speculate and to wander. The essay as a form does not set out to offer resolute answers. The essay seeks to open enquiry, to problematize and in some cases to make strange, to disrupt the familiar by loosening habitual connections. When we consider these characteristics against the perceived traditional remit and intentions of graphic design – to simplify, to offer a resolved solution to a given problem, to package an idea neatly and succinctly for a given market – it suggests the form of the visual essay is in opposition with the ambitions of the graphic design field. The use of the visual essay in graphic design practice therefore proposes and supports a leaning towards an expanded view of and on the field. For instance, a move towards a critical practice through graphic design, where the visual essay can be instrumental in mobilising critical discourse and devising alternative (new) (visual) worlds. This seminar will depart from this inherent tension between instrument (visual essay) and practice (graphic design), allowing space to investigate possibilities to ‘essais’ critical practices of graphic design.

## PRACTICAL

Throughout the seminar series, we will collectively read, watch, listen, collect and discuss examples of the visual essay and its contributions to existing and emergent critical practices of graphic design. Each participant is expected to actively contribute to the seminar by making presentations to the class, reading/viewing texts and visual essays, and suggesting material.

We will collectively prepare a proposal to invite a guest participant to join us for one session.

We may attend and/or contribute to the international conference, From the Scenic Essay to the Essay-Exhibition. Expanding the Essay Form in the Arts after Literature and Film, 27-29 of April 2022, Ghent (Belgium) hosted by Research centre S:PAM (Studies in Performing Arts & Media), Ghent University.

You will be assessed on your participation in sessions (50%) and your contribution to a ‘An Incomplete Anthology of Attempts’ (50%), which may take the form of a written paper (1000 words) or a visual essay (max: 2 mins, audio-visual / 20 pages, print).

‘An Incomplete Anthology of Attempts’ is a collaboratively compiled repository of investigations concerned with the visual essay as an instrument to incite critical sensibilities, mentalities and disciplinary imaginaries for graphic design.

## About Paul Bailey

Paul Bailey is an Irish graphic designer, educator and researcher based in London, UK.

Paul's practice, originating in the expanded field of visual communication, incorporates commissioned and self-initiated work and is driven by an open, collaborative and divergent working method. The outputs take various forms such as exhibitions, publications, performances, workshops and writings. Most recently, he has been commissioned to design two major international exhibitions, Maps of Defiance, UK Pavillion, Milan Triennale with/for V&A, presenting the work of Forensic Architecture with Yazda and .OBJ, National Design & Craft Museum Ireland.

Paul has conducted residencies and presented research concerned with new behaviours of reading and writing at the Jan van Eyck Academie, the Netherlands; Frans Masereel Centre, Belgium; the National Institute for Design, India; Shanghai Institute for Visual Arts, China; ECAL, Switzerland.

Paul authored and directed the MA Graphic Media Design course at London College of Communication, UAL and has been an invited critic, jury member, external examiner and course validator at range of international institutions, such as Architectural Association, UK, Icelandic Academy of the Arts, Iceland, National College of Art & Design, Ireland, Royal College of Arts, UK.. Throughout 2015-18, Paul held the post of visiting advisor at the Jan van Eyck Academie, the Netherlands.

Paul is currently undertaking a PhD in the Arts at KASK, School of Arts Ghent.

[www.misterpaulbailey.com](http://www.misterpaulbailey.com)

# Performing The Invisible. Injecteren van fictie in de maatschappelijke realiteit in tijden van Trumpisme

## Ben Chikha Chokri

### NL

THEMA injectie van fictie in de realiteit  
DISCIPLINE beeldende kunst, podiumkunsten,  
audiovisuele kunsten  
WERKVORM doceren, presenteren en discussiëren

#### Inhoud

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 Waarheit 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 vervreemde 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 gemedieerde 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 reguliere 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 performancedkunst? Of eerder een opwelling die de polarisering 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 ontwierpen en onderhielden nepwebsites, die lijken op de websites die ze wilden parodiëren. Zij infiltrerden als 'deskundigen' op wetenschappelijke conferenties, symposia en televisie programma'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?

#### Evaluatie

Aanwezigheid en mondeling examen

#### Over Ben Chikha Chokri

Chokri Ben Chikha (°1969, Oostende) is artistiek leider van Action Zoo Humain, post-doc onderzoeker & docent aan KASK/School of Arts/HoGent en auteur van het boek 'Zoo Humain. De Blijde Terugkeer van de Barbaar.' (2017) In 1994 studeert hij af aan Universiteit Gent als licentiaat Geschiedenis. Tijdens en na zijn studies start hij zijn artistieke carrière als danser, choreograaf, acteur, performer en theatermaker.

In 2003 richt hij samen met zijn broer Zouzou het internationaal gezelschap Union Suspecte op en creëerde hij de veelbesproken familietrilogie: De Leeuw van Vlaanderen (2003), Onze Lieve Vrouw van Vlaanderen (2005), Broeders van Liefde (2008).

Vanaf 2008 concentreert Chokri zich op zijn praktijkgericht, artistiek doctoraatsonderzoek in KASK, onder de titel 'Wat is de kritische waarde van het gebruik van stereotypen als theaterteken? De zoo humain als (onder) zoek(s)instrument'. Vanuit die context richt hij in 2009 de internationale performancegroep Action Zoo Humain op. Hij sluit dit onderzoek af met de voorstelling De Waarheidscommissie (2013) in het Oud Justiepaleis in Gent. Deze voorstelling speelt in 2014 in Kaapstad (Zuid-Afrika), in het Oud Justitiepaleis in Antwerpen (2016), in de Raadzaal van Mechelen (2016) en de Belgische Senaat in Brussel (2018). De Waarheidscommissie was het eerste luik van de waarheidstrilogie. Daarna volgden Join the Revolution (2015) en Amnes(t)ie (2017).

# Cold cases

## andere manieren om kunstgeschiedenis te schrijven

### Brams Koen

### NL

THEME	kunstonderzoek
DISCIPLINE	kunstgeschiedenis, kunsttheorie, semiotiek en wetenschapsfilosofie
WERKVORM	tekst en reflectie

#### Inhoud

Het theorie- en werkseminarie Cold cases handelt over klassieke en minder voor de hand liggende methodes om aan kunsthistorisch onderzoek te doen. Cold cases omvat twee luiken: een theoretisch en een praktisch. Tijdens het theoriegedeelte komen teksten aan bod die handelen over de praktijk van de kunsthistoricus. Het praktische luik betreft een door elke student te voeren onderzoek over een cold case. Cold cases zijn personen, gebeurtenissen of artefacten waarover via klassieke methodes – Internet, literatuuronderzoek,... – weinig of helemaal geen informatie kan worden gevonden. Hoe pak je dergelijke onoplosbaar lijkende zaken aan? Het opzet is om studenten essentiële onderzoeksvaardigheden mee te geven en erover te reflecteren. Het seminarie kadert in het onderzoeksproject 1957-1987 – het Gentse speelveld van de beeldende kunst. Alle cold cases (die worden aangereikt) hebben dan ook betrekking op de genoemde periode en locatie.

#### Werkvorm

Alle sessies worden collectief georganiseerd. De teksten worden in groep besproken. De individuele onderzoeken worden tijdens elke sessie overlopen. Het onderzoek dient uit te monden in een paper (minimaal 3.000 woorden), waarin zowel de aangewende methodes worden omschreven als de onderzoeksresultaten worden weergegeven.

#### Wat wordt er van de student verwacht?

- aanwezigheid op alle bijeenkomsten (50% van de punten).
- op voorhand de betreffende tekst(en) lezen.
- het schrijven van een paper (minimaal 3.000 woorden) (50% van de punten), met mogelijkheid tot individuele feedback.

#### Over Koen Brams

Koen Brams (1964) is zelfstandig onderzoeker, curator en publicist. Hij is de voormalige directeur van de Jan van Eyck Academie (2000-2011) en de voormalige hoofdredacteur van De Witte Raaf (1991 tot 2000). Hij is de samensteller van de Encyclopedie van fictieve kunstenaars (Nijgh & Van Ditmar, 2000; Eichborn Verlag, 2003; JRP/Ringier, 2011) en de hoofdredacteur van het semestriële tijdschrift Documenten & Argumenten – Tijdschrift over de geschiedenis van het S.M.A.K. Recente publicaties (samen met Dirk Pültau): The clandestine in the work of Jef Cornelis (Jan van Eyck Academie/De Witte Raaf/Argos/Marcelum Boxtareos, 2010) en Matt Mullican: Im Gespräch/Conversations (DuMont, 2011). Hij droeg tevens teksten bij aan de kunstenaarsboeken Confusion of Tongues van burens [Melissa Mabesoone & Oshin Albrecht] (Posture Editions, 2017) en Écran/Scherm van Charlotte Beaudry (Éditions du caïd, 2017). Recente tentoonstellingen: De doorbraak van de 'conceptuele kunst' in België. Het geval Fernand Spillemaeckers. Deel 1: Naar een 'marxistisch formalisme' (in samenwerking met Dirk Pültau), in Museum M (Leuven, 2013); La morte addosso. De (anonieme) kunstproductie van Alessandro en Schède (1966-1980) (in samenwerking met Ulrike Lindmayr en Dirk Pültau), in LLS 387 (Antwerpen, 2014); Jef Cornelis – TV works, in het kader van de Liverpool Biennial 2014; Jef Cornelis – TV works (1964-1997)/Jef Cornelis – Obras de Televisão (1964-1997), Galeria da Culturgest (Porto, 2015) en 'Geloof in uw tijd' – Karel J. Geirlandt en de Vereniging voor het Museum van Hedendaagse Kunst (1957-1960), S.M.A.K. (Gent, 2019).

# Comics, zines en vrouwelijkheid: een ander schrijven met beelden?

Conard Sébastien

NL

THEMA vrouwelijkheid  
DISCIPLINE comics en zines

## Inhoud

Centraal in dit seminarie staat de kwestie van vrouwelijkheid binnen het uiterst diverse veld van de grafische literatuur. We nemen als vertrekpunt enkele bijzondere grafisch-narratieve praktijken uit het brede gebied van strips, comics, manga, graphic novels en zines. Zo beschouwen we ter inleiding enkele stripmaaksters als Posy Simmonds, Claire Brétecher, Chantal Montellier, Trina Robbins en Aline Kominsky-Crumb. Vervolgens besteden we meer aandacht aan contemporaine graphic novelistes zoals Dominique Goblet (via een tekst van Jan Baetens), Julie Doucet (via Catriona MacLeod), Liv StrömQuist (via Mike C. Frangos), Eva Cardon (Ephameron), Martha Verschaffel, Oriane Lassus, Rutu Modan, Marianne Satrapi of Kiriko Nananan. We breiden ook uit, op basis van jullie voorkeuren, naar (schrijvende) kunstenaressen als Sophie Podolski, Dorothy Iannone, Sophie Calle, Marguerite Duras etc.

Via visuele voorbeelden, videofragmenten (interviews), close readings en commentaar op duidende essays, verkennen we binnen het grafische schrijven vrouwelijkheden: hoe komen die aan bod, onder welke vormen en voorwaarden, rondom welke inhouden etc.? Als toegangspunt beginnen we bij Lacans befaamde (maar vaak misbegrepen) seksueringschema – 'de vrouw bestaat niet' – en evolueren we naar actuele discours inzake vrouwelijkheid. De student/e is aan zet om inzichten te brengen en te delen, alsook eigen interesses aan te boren: schrijvende kunstenaar(ess)en uit voornoemd gebied vormen hier slechts een beginpunt om de link tussen schrijven en vrouwelijkheid – die dus niet enkel bij vrouwen te zoeken valt... – te verkennen: dit kan bijvoorbeeld ook de choreografieën van Anne Teresa De Keersmaeker betreffen, de notities van Madeleine Vionnet, de boeken van Sonia Rykiel, de gedichten van Hadewijch of de composities van Hildegard von Bingen of Lili Boulanger.

Dit seminarie verschijnt in het kader van een kortlopend onderzoek naar Comics, zines en femininity waarbij in nauwe samenwerking met de Kunstenbibliotheek en de COMICS-onderzoeksgroep aan UGent, met diverse leesgroepen wordt gezocht naar nieuwe manieren om vrouwelijkheden te schrijven. Tegelijk zal ook het symposium Comics Picturing Girlhood lopen (22-23 april, Het Pand) waar we wellicht (en in overleg) naartoe zullen gaan. In alle gevallen richt het seminarie zich veeleer op persoonlijke verkenning van en collectieve samenwerking rond creatieve aspecten die te maken hebben met het onderzoeksthema vrouwelijkheid, eerder dan eventuele, striktere theorievorming en debat rond gender-gerelateerde specificiteiten alleen.

**Methode** doceermomenten met voorbeelden en close readings, groepsdialogen, presentaties

**Kosten** geen (behalve eventuele toegang tot het symposium; niet verplicht)

**Voorkennis** kunnen lezen, schrijven, spreken; interesse hebben in een niet nauw definieerbare topic

**Evaluatievorm** korte, informele presentatie als gevolg van werk in een leesgroep (5 à 6 personen) + beknopte individuele paper rond auteur/kunstenaar(es) naar keuze (circa 3 pp.)

## Over Conard Sébastien

Sébastien Conard is an author and graphic artist. Partly through the realization of an artistic PhD on word, image and narrative (2011-2016), he expanded his practice as a comic maker and graphic novelist to a broader activity involving the in-betweens of words and images, and reflection upon these. He originally studied History and Cultural Sciences and relates since then to a broad but very fragmentary field of references including continental philosophy, art history and psychoanalysis. He is a founding member of Imprimitiv and is a teacher at KASK Gent School of Arts.

\* Non-Dutch speaking students are invited to this seminar: please firstly contact the teacher.



# Figures of Dissent

## Cinema of Politics, Politics of Cinema

### Debuysere Stoffel

### EN

THEME cinema and politics  
 DISCIPLINE cinema, meeting up with literature,  
 theatre, photography and other art forms  
 WORK FORM screening and conversations

#### About Stoffel Debuysere

Stoffel Debuysere (BE, 1975) is a researcher and curator active in the fields of cinema and audiovisual arts. Based in Brussels, he has organized numerous film programs in collaboration with a variety of organizations and institutions. He is head programmer for the Courtisane collective and a lecturer in Film critical studies at KASK School of Arts in Ghent where he has recently obtained a PhD with the project "Figures of Dissent (Cinema of Politics, Politics of Cinema)".

#### Content

How to think about cinema and politics today? How does the art of cinema, in all its ambiguity and multiplicity, inscribe itself in the material and discursive arena that encompasses the art of dissent? How to think about the relation between, on the one hand, politics as emancipatory response to situated injustice and inequality, and on the other, the politics intrinsic to cinematic practices? How do these operations and inventions negotiate and navigate between the different finalities and potentialities that are ascribed to art?

Now that we are witnessing a re-emergence of local and global resistance movements in response to growing inequalities and shrinking space for civil society, cinema is once again called upon to take a stand in the political arena. How has cinema responded to a transformed political landscape and what impact do these transformations have on the possibilities and responsibilities that are ascribed to art and cinema in particular? What remains of the dreams that have been bestowed upon what was once the popular art par excellence and how can we rethink cinema in its potential to reconfigure our sensible world and invigorate a new sense of the possible?

This seminar aims to map out the landscape where cinema and politics have crossed paths. A diverse amalgam of historical and contemporary practices and theories is woven together into a geography of traveling thought that hopes to open up fresh perspectives on the passages between the world of moving shadows and the scenes of emancipatory struggle, as main stages for the battle over imagination. The seminar will consist of screenings and conversations, culminating in a moment of collective discussion where input is requested.

# A zoo turning an antelope into an 'antelope'

## the-documents.org

De Cleene Michiel

EN

THEME the-documents.org and the potential of cross-referentiality among documents and in documentary.  
 DISCIPLINE interdisciplinair.  
 WORK FORM conversation

### Content

What constitutes a 'document' and how does it function?  
 Halfway March my dad started finding empty clam shells on the banks of the Zuidlede along the pasture where he used to herd sheep. He had never seen this type of clam before. There were easily seventy of them along a hundred metre stretch of riverbank.

He brought two specimens to someone he knows in the neighbouring provincial domain. She would look into it, she said, and probably pass it on to someone at the educational department.

Yesterday he (my dad) received a printout of the Dutch wikipedia-page on the Brakwaterstrandschelp (*Rangia Cuneata*). On the page, Paul (who sends his regards) traced around the scallops with a blue ballpoint pen.

My dad added in capitals – also with a blue ballpoint pen – that the *Rangia Cuneata* is an invasive species, native to the Gulf of Mexico. The first time it was observed in Europe was in Antwerp in August 2005. Most probably they reached Europe in the ballast water tanks of large ships.

It is hard to pinpoint what a document is, as it disperses into and is acted upon by other fields: it is intrinsically tied to the history of media and to important currents in literature, photography and art; it is linked to epistemic and power structures. However ubiquitous it is, and however stable we consider it to be, a document's nature is – in essence – volatile. In *Paper Knowledge*, Lisa Gittelman paraphrases 'documentalist' Suzanne Briet, stating that 'an antelope running wild would not be a document, but an antelope taken into a zoo would be one, presumably because it would then be framed – or reframed – as an example, specimen, or instance'.

Every session in this seminar will take its cue from a single document (a receipt, a text, an object, a recording, a clam, a memory, a song, a swamp, etc.) that we'll connect to other documents, places and times, that we'll embed within varying fields of theory, practice, science, history and popular culture. It is unclear where the documents and cross-references we gather within this seminar will lead us, but most likely the works and observations of Balsom & Peleg, Daston, Farocki, Franke, Haraway, Kluge, Pogue Harrison, Sekula and Solnit will come up along the way.

The seminar is based on the-documents.org, a platform, collecting, describing, presenting, generating and cross-referencing documents of all sorts. It documents documents. The things we gather during and within this seminar, however diverse in nature, are all documents – if they aren't already, they will be then. That is what the-documents.org, irreversibly, does. It is a zoo turning an antelope into an 'antelope'.

### Method

This seminar consists of 12 2-hour sessions. Attendance is obligatory. Students will be evaluated on the basis of their active participation during the sessions (50%) and on a paper (50%) in which they explore the possibilities and limits of cross-referentiality among documents and within the documentary.

### About Michiel De Cleene

Michiel De Cleene (b. 1988, BE) is a researcher at KASK / School of Arts, Gent. His work is an investigation into the processes of limitation, conditioning and authentication within the documentary. He explores the possibilities that arise when uncertainty, speculation and cross-referentiality are considered to be at the centre of documentary practice. He is a founding member of the School of Speculative Documentary and the-documents.org. He is part of De Cleene De Cleene and the collective 019.

the-documents.org is a project by De Cleene De Cleene: a research group that focusses on novel ways of approaching the everyday, by artistic means and from a cultural and critical perspective.

# Liefde voor het landschap

## Landschap van de liefde

### De Temmerman Wim

NL

VELD VAN ONDERZOEK  
filosofie

WERKVORM discussie en reflectie

#### Opzet

De ervaring van het landschap en van de liefde zijn cultureel zeer verweven. In dit masterseminarie wordt hun spiegelende interactie verkend. We wandelen door diverse momenten van de Europese cultuur aan de hand beeld-, tekst- en muzikaal materiaal.

#### Bloemlezing uit de inhoud

Het startpunt is de middeleeuwse Roman de la Rose van Guillaume de Lorris en Jean de Meung, waar een allegorische besloten tuin de praktijk van de hoofse liefde vorm geeft. Het klinkt door in de hoofse liedcultuur van troubadours en trouvères. In hun traditie schrijft Petrarca tijdens de Renaissance zijn Canzoniere, gedichten waarin hij de hoofse tuin verlaat, maar haar codes toepast op het ruimere landschap. Het klassieke landschap en het lichaam van zijn (verloren) geliefde Laura worden inwisselbaar. Zijn allegorische benadering van de natuur hoor je ook in de profane muziek van polyfonisten die met zijn teksten aan de slag gingen.

De romantische liefde wil ademen in een veel vrijere natuur. Exit allegorisch landschap en tuin van de hoofse liefde. De totaal nieuwe toon wordt gezet in Goethe's *Das Leiden der jungen Werther*, waarin het nog steeds klassieke, maar steeds wildere landschap zich vertaalt in de transgressies van Werther op sociaal en amoreus vlak. Net als Werther is de romantische verliefde een onvermoeibare wandelaar, die het Europese landbouwlandschap doorkruist, op zoek naar een steeds wildere natuur en naar de geliefde. Op het ritme van dat verliefde hart en van de stap van de wandelaar toondichtten Schubert, Liszt, Schumann, Brahms hun liederen. Finaal doorbreekt het verlangen naar een (onvindbare) absolute liefde ook de codes van het klassieke landschap en worden ongerepte zee en bergen model voor de ideale natuur. De hoogtepunten van deze liefde zijn tegelijk momenten waar voor elke steek rechts, de dood averechts insteekt. De romantische transgressie loopt uit de hand. Wagners *Tristan en Isolde* verdrinken in de kosmos en in de dood. (Samen) sterven wordt de hoogste vorm van leven.

Op de achtergrond van dit macaber geworden liefdesavontuur, speelt intussen eerst nog onopvallend, dan meer en meer dominant, het industriële avontuur in het landschap. De ongeremde kapitalistische toeëigening van het landschap zal een nieuw modernistisch concept van natuur teweeg brengen, en daarmee is een nieuw concept van de liefde verbonden. Met nadruk op menselijke controle en sturing die leidt tot seksuele en morele vrijheid. De relatie tussen de filosofen Sartre en de Beauvoir laat zich in die zin lezen. De natuur wordt ecosysteem, spaceship earth, een in de perceptie verwetenschappelijkte biotoop en biosfeer, geheel onder controle.

Tegelijk laat deze industriële en wetenschappelijke controle over het landschap aan de achterdeur van de vooruitgang alsmar meer wastelands achter. Bar terrein waar het onprettig tot onmogelijk is om te leven, bar terrein waar ook de liefde opnieuw moet uitgevonden worden. Aangespoeld uit een ver verleden liggen daar de hoofse en romantische modellen van voelen, kijken, denken en verbeelden te wachten op recyclage. Beeldende kunstenaars als Robert Smithson, Robert Eggleston en Derek Jarman trachten in deze industriële wastelands een nieuwe tuin

en een nieuw landschap uit te vinden. Post-industriële en post-romantisch. Daar horen natuurlijk ook nieuwe vormen voor organisatie van de liefde bij. Jarman exploreert in zijn films en zijn boek *Modern Nature* de link tussen liefde, tuin en landschap.

**Waarschuwing:** In deze zeer diverse (Europese) culturele momenten van het landschap en van de liefde (momenten in de zin van een tijdsmoment, maar ook in de zin van een zijnswijze) zit de dood steevast als derde speler in de hoek van elke kamer. In de figuur van Petraraca's aan de pest bezweken Laura, in Werther's wanhopige blinde dood door eigen hand, in Tristan en Isolde's liefdesdood of in Derek Jarman's met AIDS geïnfecteerde lichaam, waarmee hij reeds op weg naar het einde zijn tuin aan de voet van een kerncentrale bewerkte.

#### Werkwijze

Het seminarie bestaat uit samen lezen en analyseren van teksten beluisteren van muziek en bekijken van beeldmateriaal. Het studiemateriaal dateert van de middeleeuwen tot nu. Op voorhand lezen van de te bespreken teksten is nodig. Er is geen syllabus of cursus, dus aanwezigheid in de bijeenkomsten is evengoed noodzakelijk.

#### Doel

Het doel voor de student is om tot beter inzicht te komen in je eigen omgeving, geschiedenis, gevoelens en handelen. En om onderweg tijdens de wandeling geïnspireerd te geraken tot actie, creatie en maakprocessen en tot het zoeken van nieuwe ervaringen.

#### Over Wim De Temmerman

Wim De Temmerman was 14 jaar decaan van KASK & Conservatorium. Nu kleurt hij mee het Vlaamse beleid van de kunstschole in Vlaanderen als opdrachthouder Beleid Kunsten voor KASK & Conservatorium. Daarnaast is hij filosoof en doceert hij 'overzicht van de wijsbegeerte' aan KASK & Conservatorium.

# Carbon fiber instruments.

## Exploring and making fiber-reinforced composites

Duerinck Tim EN

THEME	music instruments, materials, acoustics, instrument making
DISCIPLINE	instrument making
WORK FORM	group assignments and discussions

### Content

This master seminar is open to all students, a basic understanding of how music instruments work is advised. We will explore fiber-reinforced composite materials 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 in small groups during class hours, we will explore the topic and students are able to explore specific fields of interest. By the middle of the seminar, we will evolve to a practical introduction into making composites by making the parts of a carbon fiber violin or cello. Through the lessons the following topics will be discussed: – General introduction in fiber-reinforced plastics. – Exploring different composite materials and their applications. – Instruments made from carbon, flax- or other fiber reinforced materials. – Designing and performing a listening- or playing test to objectively evaluate and compare music instruments. – Making techniques of composites: mold making, hand lay-up, resin infusion and prepregs.

### Evaluation

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 should be presented as a paper.

### About Tim Duerinck

Tim Duerinck PhD researcher at KASK & Conservatorium / Ghent University. Tim Duerinck challenges dogmas in violinmaking and pushes the craft of violin making in the 21st century. He aims to create a better understanding of the acoustics of string instruments and the contribution of the materials to the created sound. Tim creates instruments from materials such as Styrofoam, flax and carbon and presents these (together with musicians and composers) on various (international) music festivals, performances, exhibitions and lectures. His instruments have been exhibited by Design Museum Gent and have been featured by international media such as The Strad and Classic FM.

# The phenomenology of collective improvisation as a form of composition

## Gebruers Seppe EN

THEME composition, collective improvisation  
WORKFORM literature study, reflection and discussion

### Content

Collective improvisation as a form of composition in the moment is a fairly recent phenomenon. This art form and method differ from written composition and improvisation on a structure.

In written composition, it is the composer, so one individual, who takes the necessary time to create a musical world based on his personality and his intentions. He thus steers the communication between the performers, and the musical development is established. In improvisation on a structure – such as jazz, Baroque and folk music – the shape, style and function of the performers are largely fixed.

Conversely, collective improvisation starts from the performance and the interaction between several individuals. The latter create a musical world, based on their own and collective intentions and the expressive forms that emerge from a combination of personalities. Additionally, the creation and listening experience take place at the same time, but they mostly engender different experiences of time. In short, the communication between the multiple creators is one of the most important fundamentals of an improvised composition.

What is musical communication and how can it work?

How do we connect with each other? How can different personalities with totally different musical intentions make one whole? How do we experience time and space during creation and (re)listening? What are the conscious and unconscious processes? What does this communication have to do with intersubjectivity? How does the musical personality change in a group? How does the audience and the context of the performance influence the creation?

In this seminar we are discussing these questions and start with relating them to our own experiences and visions. Subsequently, we confront them with literature about time-and-space perception, intentionality, Subject-Object Circularity, personality, the (un)consciousness and communication. We will mostly build on the philosophical discipline called Phenomenology, including writers like E. Husserl, M. Merleau-Ponty, M. Heidegger and T. Clifton. In addition, we will work with concepts from analytical psychology (G.C. Jung) and communication studies (N. Chomsky and L. Wittgenstein). The aim is to get a clearer view on improvisation and its phenomena, so that it may help us to evolve as an artist and listener with a creative mind.

### Method and evaluation

The seminar consists of 12 courses of 2 hours. During one of the courses, we will be present at an improvisation session in which we get the opportunity to compare each experience with the other listeners and improvisers.

The rest of the courses we will have group discussions based on experience, specific literature, interviews and audio. Furthermore, the participants will write a personal essay in which they connect one of the topics to their own practice (or research).

The evaluation will be based on 3 criteria:

- Attendance (50%)
- Group discussion (10%)
- A personal essay of 2500 words (40%)

### About Seppe Gebruers

Seppe Gebruers (°9/05/1990) is a Belgian pianist, improviser and composer. The improvised music scene is already acquainted with his name, due to his contributions to several adventurous projects such as the large ensemble Ifa y xango, the piano duo with Erik Vermeulen, Bambi Pang Pang featuring the legendary Andrew Cyrille, the duo Charlemagne Palestine, and the trio with the pioneer Paul Lovens and Hugo Antunes.

Seven years ago, he started to play two pianos tuned in quartertones so that he could explore and introduce microtonal music in improvisation.

As a composer, he created music for films (such as Etangs Noirs and The Reconstruction) and theatre (Tibaldus). Besides that, he is the co-founder and artistic leader of the improvisation collective called Troika vzw.

Seppe Gebruers started his research at KASK with the title 'Unexplored possibilities of contemporary improvisation and the influence of microtonality in the creation process'.

# A Power Stronger Than Itself

## Grootaers Elias

## EN

THEMA	Documentary (film), (free) jazz, improvisation, the documentary attitude and gesture, sounds and images that are left ajar, the dialectics of the fragment and the whole, editing as composition, time and process, and aphoristic writing
WORKFORM	Creation of a shared framework, group discussions, individual and collective reading, watching and listening
DISCIPLINE	Audiovisual Arts

### Content

A shared research on the relationship between documentary (film) and (free) jazz through the lens of improvisation, the documentary attitude and gesture, sounds and images that are left ajar, the dialectics of the fragment and the whole, editing as composition, time and process, and aphoristic writing.

Film, music and literature (subject to change):

Art Ensemble of Chicago, Fernand Deligny, Robert Fenz, Ganelin Trio, bell hooks, George E. Lewis, Maurice Merleau-Ponty, Toni Morrison, Fred Moten, Jean-Luc Nancy, Shinsuke Ogawa, Matana Roberts, Alexander Sokurov, Wallace Stevens, Italo Svevo, Johan van der Keuken, Dziga Vertov and Jean Vigo

No prior knowledge needed

Keywords: Documentary (film), (free) jazz, improvisation, attitude, editing as composition, aphoristic writing, fragment, whole, time, process

### Method and evaluation

An aphoristic paper on the topics and questions touched upon during the seminar. The paper will be discussed individually.

Based on this brochure students choose their master seminars.

It is therefore important that the texts are short and clear to make sure the students have the right expectations of the content.

The seminars are assessed based on

- Product evaluation = 50% of the grades  
This can take the shape of a paper, an oral exam or a presentation (the last two can be based on a paper).  
A resit is possible here.
- Permanent evaluation = 50% of the grades  
This is based on the active participation of the students in the seminars. Therefore the students are obligated to take part.

A resit is not possible here.

This course is evaluated on a grading scale of 0 to 20 (rounded off to a whole number).

### About Elias Grootaers

Elias Grootaers is a documentary filmmaker and a lecturer in documentary film. His filmography includes *Cinema Central* (2005), *Lignes. En quête d'une mémoire* (2006), *Not Waving, But Drowning* (2009), the video installation *The season has changed but we are still standing in the same place* (2009) and *Inside the Distance* (2017). He co-edited, amongst others, *Muito além* (Mario Gomes, 2010), *Kosmos* (Ruben Desiere, 2015) and *Un pays plus beau qu'avant* (Hannes Verhoustraete, 2018), and edited *La fleurière* (Ruben Desiere, 2017). He teaches at KASK / School of Arts Ghent since 2006, and has taught at LUCA School of Arts, P.A.R.T.S. (Performing Arts Research and Training Studios) and the Universidad Nacional de Colombia. He has been a guest professor at the Beijing Film Academy and the Minneapolis College of Art and Design. In 2013, he co-founded Sabzian, for which he has written articles, compiled and translated texts. From 2013 to 2019, he was Sabzian's artistic director. He has curated several film programs for Sabzian and under the moniker *Zéro de conduite*.

## Keunen Gert

NL

THEMA	een cultuursociologische kijk op hoe selecties in het muziekcircuit gemaakt worden en de impact daarvan op artiestencarrière's
DISCIPLINE	(pop)muziek en sociologie
WERKVORM	doceren met ruimte voor discussie

**Inhoud**

Dit seminarie geeft je een inkijk in hoe er achter de schermen van het (pop)muziekbedrijf keuzes worden gemaakt en hoe die artiestcarrière's bepalen. Je leert de motieven waarom sleutelfiguren in het muziekcircuit (de platenmaatschappijen, concertorganisatoren, boekers, artiestenmanagers, publishers, journalisten en radiomakers, etc.) bepaalde artiesten wel en andere net niet selecteren. 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). Maar telkens wordt de link gelegd met de artiestenpraktijk en artistieke carrière's: 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 tal van praktijkvoorbeelden uit 20 jaar ervaring in de professionele muziekindustrie komen aan bod.

**Lesmethode**

Centraal staan colleges, maar telkens met voldoende ruimte voor discussie en groepsgesprekken.

**Vereisten**

Een specifieke voorkennis is niet nodig, een interesse in (pop)muziek en de muziekindustrie is wel noodzakelijk.

**Cursusmateriaal**

Het boek *Alternatieve Mainstream*  
(Gert Keunen, LannooCampus, 2013)

**Evaluatie**

Aan dit seminarie is een opdracht verbonden, die op het einde van de reeks in groep gepresenteerd wordt. Onderwerp van die presentatie is een persoonlijke vertaalslag naar de eigen artistieke praktijk van de onderwerpen die in de bijeenkomsten besproken worden. Een quotering op basis van permanente evaluatie (50% van de punten; aanwezigheid is dus verplicht) en een presentatie (50% van de punten).

**Over Gert Keunen**

Gert Keunen (1969) is docent, publicist en muzikant. Hij is doctor in de cultuursociologie en doceert muziekgeschiedenis en muziksociologie aan KASK & Conservatorium in Gent, PXL Music in Hasselt en Rites in Brussel.

Voorheen was hij docent en onderzoeker bij de Fontys Hogeschool voor de Kunsten/Rockacademie in Tilburg, was hij actief als label manager bij platenfirma Zomba/Rough Trade, muziekprogrammatrice bij kunstencentrum Vooruit in Gent en freelance-muziekjournalist voor *De Standaard*, *De Morgen* en *Gonzo Circus*. Hij zetelt ook al jarenlang in de Beoordelingscommissie Muziek van de Vlaamse Gemeenschap.

Hij is auteur van o.a. *Alternatieve Mainstream – Over selectiemechanismen in het popmuziekcircuit* (LannooCampus, 2013) en *Een Eeuw Popmuziek – Van Crooners tot Dubstep* (Lannoo, 2015). Daarvoor ontving hij respectievelijk de Cultuurprijs Oost-Vlaanderen 2016 en de Fontys Onderzoeksprijs 2013.

Onder het pseudoniem *Briskey* bracht hij als muzikant/componist/bandleider vier cd's uit en stond hij op diverse binnen- en buitenlandse podia en festivals.

Gert Keunen is ook gecertificeerd bierkenner en brouwt in zijn eigen microbrouwerij en met hop van eigen teelt het KEUN-bier.

[www.briskey.be](http://www.briskey.be)

[www.keun.be](http://www.keun.be)

# Wandering as a discipline.

## The logbook as 'Art writing' and lab for artistic research.

Luyten Anna EN

THEME      Wandering  
FORM        Reflection and discussion

### Content

"Leave the door open for the unknown. The door into the dark. That's where the most important things come from, where you yourself come from and where you will go."  
(Rebecca Solnit. A field guide to getting lost)

A seminar on the many forms of attention and how to get a limber mind. Because the road is more important than the goal. Because to wander is to pay homage to what and who hides in the shadows. Because to wander is to dare to fail. "To be an artist is to fail as no other dare fail", wrote Samuel Beckett. Because to wander is to step outside dominant mental frames, to dare to enter forbidden zones.

Wandering, or 'Le Dérive', as the Situationists called it.

We make a contemporary version of Le Dérive. We read fragments from their 'neo-polars'. We wander in small groups from the city centre to the periphery. On foot. Without a map. With our corporeality. With our senses. We stop at posthumanism and think about the anthropocene. We move on and each of us brings his or her own frame of reference and thus expands the other's perspective. We keep a logbook.

We investigate wandering as an artistic practice, theoretically, practically and artistically. In music, text, image, performance, theatre.

We reflect on the various methods for deepening artistic research attitudes. We look for new languages of artistic research. We start from observations and materiality. We are practical, but also contemplative. Thinking is in doing and doing in thinking.

We read and work with texts by philosophers, anthropologists, experimental essayists, fiction and non-fiction authors. Giorgio Agamben, Samuel Beckett, Walter Benjamin, René Ten Bos, Merlin Coverley, Guy Debord, Maria Fusco, Clifford Geertz, Alan Ginsberg, Donna Haraway, Tim Ingold, Jon Mc Gregor, Eileen Myles, Maggie Nelson, Michel Serres, Rebecca Solnit, Henry David Thoreau, Virginia Woolf, Kate Zambreno. We listen to music. We enter many kinds of poetic spaces.

In this seminar, we take interdisciplinary wanderings, both physical and mental. The exam is a representation of what each person, starting from his or her registration of the wanderings, created. It starts with a log. It ends in a text, an experimental essay, a piece of music, a lecture-performance, a drawing, a short film, a photo book ... depending on the paths that each individual has taken.

### About Anna Luyten

Anna Luyten is an artistic researcher and teacher at the School of Arts, KASK Ghent. She has a master's degree in philosophy, a master's degree in applied literature and a master's degree in drama and theatre studies. She wrote and made in-depth portraits and documentaries for domestic and foreign magazines. These sometimes resulted in theatre texts or literary non-fiction stories. She made interviews and radio and television documentaries for Canvas, Radio 1 and Klara, and converses with artists on major stages. Her artistic research, which she carried out together with Heike Langsdorf, bears the same title as the seminar: "Wandering as a discipline".



# Queer Feelings Feeling Queer

Nemer Benny

EN

THEME queerness, LGBTQ, materiality, affect, feelings  
 DISCIPLINE OF YOUR RESEARCH visual art, performance, music, curatorial  
 WORKFORM discussion, presentation, practical experiments

## Content

### Queering Practices Then and Now

This practice-based seminar will interrogate the generative nature of queerness, using Annamarie Jagose's assertion of queer's "definitional indeterminacy" as a starting point for diverse considerations of what queer might signify and how it can serve artistic practice. Creative practices that centre feelings, and use feelings and sensations as artistic material will be emphasised, exploring a vast range of affective states associated with queerness, including longing, alienation, lamentation, frustration, and so-called negative affects like sadness, regret, and grief. Concepts that emerge from queer theory like Heather Love's idea of "feeling backwards", Elisabeth Freeman's proposal of "erotohistoriography", José Muñoz's "disidentification", Sara Ahmed's "queer effects", and Ann Cvetkovich's image of an "archive of feelings" will inform the vocabulary of how feeling queer might shape artistic practice. Furthermore, critical writings about queerness often evokes a series of textures and processes, it is alternately described as a mesh, as elastic, as a shimmer on the horizon, a process of constantly becoming, a series of folds. The materiality of these definitions invite artists and musicians to use queerness as a method for research and creation. We will collaboratively collect and review works across disciplines of art, music, fashion, museum practice, building up a vast repertoire with which to understand the ways queer affects have made themselves visible and audible from pre-liberational times to today. Recent trends in which artists are asked to "queer" museum collections or other sites and materials will be reviewed and influence practical experiments. Critical texts that position queer as disruptive, troubling, joyful, futuristic, impossible, and fabulous will supplement this practice-led seminar. Artistic practices and theoretical positions by trans, POC, feminist, and crip creators will be centered.

## Practical

This is a practice-led seminar, in which students are expected to engage with the material through experiments in their own studio practices. In addition to contributing to the collecting, sharing, and theorizing of the artworks and materials examined in the seminar, students will be required to produce works that critically explore the conceptual and material possibilities of flowers. How these practical experiments and artistic research takes place can happen in diverse ways, and students working in visual arts, performance, music composition, participatory aesthetics and curation can tune their research to best nourish their individual practices.

## About Benny Nemer

Benny Nemer is an artist, diarist, and post-doctoral researcher. His multidisciplinary practice mediates emotional and critical encounters with musical, botanical, art historical, and queer cultural material, encouraging deep listening and empathic viewing. In his work you will find audio guides, bells, bouquets, ceramic vases, enchanted forests, folding screens, gay elders, gli[er], gold leaf, love letters, imaginary paintings, madrigals, megaphones, mirrors, naked men, postcards, sex-changing flowers, sign language, subtitles and the voices of birds, boy sopranos, contraltos, countertenors, and sirens. His work has been exhibited internationally, and is part of the permanent collections of the Kunsthistorisches Museum Vienna, The Polin Museum for the History of Polish Jews in Warsaw, Thielska Galleriet Stockholm, and The National Gallery of Canada in Ottawa. His practice-led PhD at the Edinburgh College of Art was undertaken within the context of the Cruising the Seven4es: Unearthing pre-HIV/ AIDS Queer Sexual Cultures research project.

# Hold Me In Your Hands Like a Bunch of Flowers

Nemer Benny

EN

THEME flowers, gift, economies, affect, horticulture  
 DISCIPLINE OF YOUR RESEARCH visual art, performance, music, curatorial  
 WORKFORM discussion, presentation, practical experiments

## Content

### Queering Practices Then and Now

This practice-based seminar will look at the broad and multifarious ways in which flowers serve as material in historical and contemporary art practice, with a particular focus on the ways flowers are instrumentalised by humans as conductors of feelings, as relational gifts, as witnesses and participants in history, as expressions of love, apology, and mourning. We will collaboratively collect and review works across disciplines of art, music, performance, horticulture, and participatory aesthetics, building up a vast repertoire with which to understand and enlarge the ways flowers might be used in our own practices. Trends in art and theory that investigate interspecies relations and the sentience of plants will be reviewed, however the concentration of this seminar will stay focused specifically on flowers rather than the entire vegetal world.

## Practical

This is a practice-led seminar, in which students are expected to engage with the material through experiments in their own studio practices. In addition to contributing to the collecting, sharing, and theorizing of the artworks and materials examined in the seminar, students will be required to produce works that critically explore the conceptual and material possibilities of flowers. How these practical experiments and artistic research takes place can happen in diverse ways, and students working in visual arts, performance, music composition, participatory aesthetics and curation can tune their research to best nourish their individual practices.

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# Mapping (De)Colonial Belgium

Nsengiyumva Laura

EN

**THEMA** colonial history of Belgium, decolonization, activism and artivism

## Abstract

All cities in Belgium are marked by the colonial past . Subconsciously, colonial monuments and street names tell us a side of the story that glorifies the colonial enterprise and conceals its inherent oppression. Yet this part of our common heritage is barely known nor is it addressed in the discipline that shapes our cities; our urban planning. This taboo holds in its core the seed of violence as it repeats the same imbalance as the one of our oppressive past; demands are received with a brutal defensiveness, unheard claims become violent revendications (vandalism). Therefore, claims of many activist throughout Belgium (and in the world) focus on the memorial spaces : from the battle for a Patrice Lumumba square in Brussels to the fall of confederate monuments in America. To escape the misinformed opinions resulted by the taboo and reach the political debate, some objectivity is needed. How big is this problem in Belgium ? How colonial is our space ? This seminar aimed to elucidate this question by the realization of a cartography of colonial spaces in Belgium. The previous groups have mapped monuments, street names, and other traces still present in our public space. During the school year of 2018-2019, the first group (Mapping Colonial Belgium part 1) realized a collective map. This first attempt has its strengths and weaknesses, but was surely not yet the awaited tool that could serve the political debate. The second group in 2019-2020 ( Mapping Colonial Belgium part 2) organized and completed the data. They researched in archives, public space, musea and created a mock-up for the website . Carried by the energy of the Black Lives Matter Movement, the group managed to cease the essence of the new narrative on the making. Mapping (De)Colonial Belgium, in 2020-2021 was very much challenged by the covid situation. Stuck in the online space, that group made the very important step of sharing the knowledge with the public by creating the much awaited website. The process lead to discussing decolonial aesthetics and learning about creating a website, but failed to create new visions and to engage actively with public space and communities. Mapping (De)Colonial Belgium part 2 aims to activate to impact the collective consciousness. Since the map is done, and the issues have reached the political debate. It is time to make use of the map to support local actions. We will create sensitive ways to engage with the communities and start the conversation about public space. We will develop active ways to learn about Colonial history ; through culture, excursions, research. All talents are welcomed to join the forces ; graphic designers, photographers, musicians, etc. Although they are requested to actively engage in the group dynamic, have a genuine sensitivity for the topic, and are not afraid to learn by practice. Nevertheless, keep in mind that a good knowledge of Belgium and informatical skills are required.

## Work methods and evaluation

Collectivity is a necessity in change-making dynamics. The ability to work as a coherent interdisciplinary group will be appreciated. That is why you will be graded at 40% on the collective result and attendance. Personal engagement will count for 60% . It will attest of your

individual involvement and use of personal skills. Your personal goals will be discussed individually and evaluated accordingly. Works in progress are welcome. Previous interest for the topic will be appreciated.

## Costs and materials

Travel costs and participation to excursions.  
Personal computer required.

## Biography

Laura Nsengiyumva is a Brussels-based artist and architect. She won the first prize at the Kunstsalon Ghent in 2011, and the second prize at the Dakar Biennale in 2012. Through her interdisciplinary practice, Nsengiyumva explores themes such as diasporic experience, multiple identity, North-South relations and empathy. She speaks about these topics through images and interventions on colonized spaces. Her transcultural view of history is based on human stories that invite us to find what brings us together. Her activists actions like PeoPL (the melting of a statue of Leopold 2) and Queen Nikkolah, are part of her research project "Shaping the presence of the African diaspora in Belgium". Nsengiyumva is currently part of the work group, settled by the Brussels Region, to decolonize public space.

## Rekveld Joost

EN

THEMA philosophy, technology, Ecology  
 DISCIPLINE media-art  
 WORK FORM reading texts, discussion and presentation

**Content**

The French paleo-anthropologist Andre Leroi-Gourhan has a beautiful description of technology as a 'curtain of objects' through which we assimilate our surroundings. In his view, we constructed a thin layer around us, consisting of clothes, houses and tools. This layer is the interface between our inner world and the planet on which we live; it defines us just as an amoeba is defined by its cellular membrane. In this seminar we will look how philosophers, artists and others have thought about questions around this topic. We will look at the classical idea of 'climates', implying that humans are partly determined by their surroundings. We will look at how animals relate to their habitat and wonder how different that really is from how that works in humans. We look at the planetary infrastructure humans have built in the last two centuries and how that has affected our planet and our bodies. We will think how we perceive and interact with our environment. Does our perception and being in the world really depend on our technology? Should we think differently about technology in order to reshape our relation with our planet? Is this 'curtain of objects' something we can do without or radically change?

**Approach**

We will read a number of texts approaching these topics from extremely varied angles and opinions, by authors such as Isabelle Stengers, Bernard Stiegler, Donna Haraway, Katherine Hayles, David Abram, Watsuji Tetsuro, Benjamin Bratton, Lukas Likavcan, Lynn Margulis and Bruno Latour. We will look at the work of artists interested in ecology, perception and our planet. The seminar is also a research tool, and one of the aims is to use the variety of personalities, approaches and expertise within in the group to help find interesting examples of how artists in different disciplines reflect on technology.

**Evaluation**

The students are expected to be present at all sessions and contribute to discussions. Each participant will prepare a short presentation in relation to one of the texts made available and contribute examples and materials for the discussion. At the end of the seminar the participants are asked to write a short text. The evaluation will be based on four elements: presence, discussion, presentation and written text. If you cannot be present at almost all of the sessions, this seminar is not for you!

**About Joost Rekveld**

Joost Rekveld is an artist motivated by the question of what we can learn from a dialogue with machines. In his work, he explores the sensory consequences of systems of his own design, often inspired by forgotten corners in the history of science and technology. His abstract films have been shown world-wide in a wide range of venues. He had retrospectives at the Barbican in London and the Ann Arbor film festival amongst others, and in 2017 he was filmmaker in focus at the International Film Festival Rotterdam. He has a long history of interdisciplinary collaborations in visual arts, theatre, music and science. Joost has been giving lectures since 1993, has been teaching since 1996, and from 2008 to 2014 he was the course director of the ArtScience Interfaculty of the Royal Conservatoire and the Royal Academy of Art in The Hague. Since february 2017, Joost has been affiliated to the School of Arts, University College Ghent as an artistic researcher. In 2022, Joost will also be teaching at the University of Paris 1, Pantheon-Sorbonne.

# Johann Sebastian Bach: geen beek maar een zee

## Senden Yves

## NL

THEMA muziekgeschiedenis – Rock – klassiek  
DISCIPLINE muziek  
WERKVORM doceren

### Inhoud

Johann Sebastian Bach: geen beek maar een zee. De familie Bach is gedurende een drietal eeuwen muzikaal werkzaam geweest. In dit seminarie komt de voorgeschiedenis van Johann Sebastian Bach (JSB) aan bod, waarbij tegelijk een dwarsdoorsnede wordt gegeven van de vroeg- en hoogbarok. Vervolgens wordt ingezoomd op de invloeden die de jonge JSB onderging. Aan de hand van een chronologisch, muzikaal-maatschappelijk overzicht wordt nagegaan hoe hij zich compositorisch ontwikkelde én onderscheidde van zijn tijdgenoten. Alle door hem beoefende muziekgenres worden daarbij tegen het licht gehouden, met een bijzondere aandacht voor de cantates.

### Over Yves Senden

Yves Senden is classicus, organist en doctor in de kunsten. Hij doceert in Antwerpen (AP hogeschool, KCA) en Gent (Hogent, Conservatorium) onder meer improvisatie, praktische harmonie, analyse, muziekgeschiedenis en filosofie van de muziek.

[www.yvessenden.net](http://www.yvessenden.net)

## Vandamme Sofie

NL

THEMA	vrouwelijke kunstenaars, gender, kunstenaarsteksten, film
VELD VAN HET ONDERZOEK	literatuur, filosofie, drama, performance, spoken word, psychiatrie
WERKVORM	samen lezen & discussie, zelfstandig werk

**Inhoud**

Een seminarie over vrouwelijke kunstenaars en hun werk.

In dit seminarie onderzoeken we hoe vrouwelijke kunstenaars (schrijvers, performers, filosofen, poëten, beeldende kunstenaars, filmmakers) in hun artistieke praktijk en in hun teksten uitdrukking geven aan hun visie op gender. We bespreken welke lezingen over vrouwelijkheid in die werken en teksten mogelijk zijn en hoe die te begrijpen vanuit de context waarin die kunstenaars werk(t)en.

Dit seminarie heeft tot doel om aan de hand van artistiek werk van vrouwelijke kunstenaars en enkele toonaangevende auteurs te reflecteren over de wijze waarop vrouwelijke kunstenaars zich inschrijven in bepaalde (feministische) denkwijzen over vrouwen of zich er juist expliciet tegen verzetten.

Dit seminarie vraagt een degelijke voorbereiding zodat er tijdens de bijeenkomsten mogelijkheid is tot discussie en reflectie over het werk van o.a. Pippa Bacca, 'Sad Girl Theory', Marguerite Duras, Tracey Emin en Pippilotta Rist. Studenten kunnen ook zelf kunstenaars of teksten van kunstenaars voorstellen om tijdens het seminarie te lezen. Daarnaast lezen we ook beschouwende teksten van o.a. Julia Kristeva, Siri Hustvedt, Rebecca Solnit en Audre Lorde.

Dit seminarie kadert in het onderzoek 'In search of the female touch?'. Dit onderzoek gaat over de wijze waarop vrouwelijke kunstenaars zich als kunstenaar profileren.

Meer info daarover: [insearchof.schoolofarts.be](http://insearchof.schoolofarts.be)

De seminars zijn opgevat als een onderzoeksbijeenkomst waarbij de studenten zelf aan de slag gaan met het werk en/of teksten van door hen gekozen kunstenaar.

Aanwezigheid en participatie zijn verplicht, alsook de voorbereidingen voor de bijeenkomsten.

Dit omvat de helft van de punten. Het seminarie wordt afgerond een paper, een podcast of een docu over een vrouwelijke kunstenaar en een mondeling gesprek daarover.

**Over Sofie Vandamme**

Sofie Vandamme studeerde sociale en culturele wetenschappen en doceerde aan de Vrije Universiteit in Amsterdam met een proefschrift over literatuur en geneeskunde: Koele minnaars. Medische verwoording en literaire verbeelding van ziekte. Haar expertise bevindt zich dan ook op het kruispunt tussen literatuur, de kunsten en de wetenschappen. Sofie Vandamme geeft met regelmaat workshops, gastcolleges en lezingen over dit onderwerp. Ze is verbonden aan het KASK waar ze o.a. scripties begeleidt, het vak Dossier verzorgt en aan onderzoek doet. Sofie Vandamme is eveneens oprichtster van De Letterie, een nieuw letterenhuis in Oostende. De Letterie is een plek voor literatuur en verbeelding, waar ruimte en tijd gemaakt wordt voor reflectie, interactie en verdieping.

## Vandewalle Daan

EN

THEME	culture history, contemporary art, art history and art theory
DISCIPLINE	literature, contemporary music and music history
WORK FORM	reflection and discussion

**Content**

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 compositorial "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.

**Evaluation**

Permanent evaluation and small assignment

**About Daan Vandewalle**

In 1996 American critics described Daan Vandewalle's first solo CD (Charles Ives, Concord Sonata and Studies) as : "...he (Daan Vandewalle) puts many American classical musicians to shame..."

Daan Vandewalle enjoys an international reputation as new music specialist, with a strong focus on 20th and 21st century American piano music. He studied at the Conservatory of Ghent, Belgium with Claude Coppens and at Mills College, California with Alvin Curran. He gave concerts and lectures devoted to American music throughout the world. He is a fellow of the Belgian-American Educational Foundation and teaches piano at the conservatory of Ghent, Belgium.

Ever since his debut in 1992 (Ars Musica) his recitals and projects have increasingly become more diverse and challenging. He improvised together with David Moss, Fred Frith, Han Bennink, Chris Cutler, Tom Cora on festivals all over Europe.

He played f.i. all the piano works by Charles Ives, Messiaen, the Ligeti-pianoconcerto, the Lutoslawski-pianoconcerto, the rarely heard Coglutobusisletmesi by Clarence Barlowe and Sonatas and Interludes by John Cage, as well as Sorabji's Opus Clavicembalisticum.

His programs are often highly unusual both on a technical or intellectual level, often combining the classical repertoire [Mussorgski-integrale, the entire set of Chopin studies] with premieres of new works written especially for him f.e. Frith, Newman, Rzewski, Curran, De Alvear, Barlowe. He collaborated with many music ensembles (The Simpletones, Champ d'Action, Tense Serenity, Vapor del Cuori, Sonic Youth, Ostravska banda) and forms a piano-duo with Geoffrey Douglas Madge. Daan Vandewalle was awarded the Jeanne and Willem Pelemans-prize 2000 by the union of Belgian composers.

In 2005 he released a 4 cd box dedicated to the entire INNER CITIES piano marathon by Alvin Curran (long distance/harmonia Mundi) which was met with rave reviews .

Early in 2008 Tzadik released the cd Back to life ,dedicated to Fred Frith's chamber music, a cd that includes the piece 7 circles for piano. In 2008 a 2cd collection of the entire piano works of Gordon Mumma was released on New world records.

## Vermeulen Nils

EN

THEME	Just Intonation, (psycho)acoustics, contemporary music, composition, overtone singing, microtonality.
DISCIPLINE	Music, art history
WORK FORM	Lecture / practical class

**Content**

This seminar aims to increase the understanding of the fundamentals of music. Because it deals with the basics, the seminar is open to all students. Only a rudimentary understanding of music and sound in general is required. For musicians, sounds are building blocks, knowing how they function and how to (re)organize them, is an essential part of the musical journey. That functional knowledge is inherent to music making, and therefore an ancient but ever vibrant matter. The questions raised by the discoveries of Pythagoras, remain pertinent in the present day. Because of the dominance of the equal tempered piano, we would almost forget there are so much more intervals available. Intervals that come from other tunings, other systems of organizing tones. Imagine the color 'orange'. It consists of a combination of yellow and red, and holds a vast array of different shades. The analogy with sound holds true. As there is not a single color 'orange', there is not a single interval called 'a minor second' (or third or fourth,..), there is a whole range that bears the potential of sounding as 'a minor second'. Suddenly an enormous region of sound possibilities opens. All these different combinations of different intervals make a characteristic harmonic web. Within this seminar we will look at how sound is produced, propagated and perceived. How does this information lead to a tuning system? What is consonance? Why are all intervals on the piano dissonant? What is a temperament? What is equal temperament (ET) and why is the western world dominated by this? These and other questions, will be addressed during the sessions. We will investigate the most natural tuning systems, those based on small ratios intervals. We will do so in a practical way by overtone singing and/or playing.

What you can expect

- short history of tuning systems, starting from Aristoxenus and Pythagoras.
- introduction to the physiology of the ear.
- basic musical acoustics on sound production
- analysis and listening examples
- practical class on overtone listening and singing

**Evaluation**

Active participation and a small, artistic assignment

**About Nils Vermeulen**

Nils Vermeulen is a Belgian double bass player, composer, improviser and instrument builder. He is an active member of the adventurous jazz scene, playing with William Parker, Wilbert de Joode, John Dikeman, Luis Vicente, Marcelo Dos Reis, ... Nils founded his own impro quartet called Kabas and plays in many other bands including Jukwaa, Uma Chine, Nemo Ensemble, Frame Trio, etc. The variety of projects in which he plays, indicates his wide range of interest in music. Not bounded by genre, the one thing that connects them all is sound. Nils has taken a profound interest in vibrations, production of sound and the esthetics that comes with it. Nils Vermeulen is currently an artistic assistant and researcher at KASK & Conservatorium/ Ghent University and is working on his PhD entitled 'Into the Toneworld'



## Weber-Krebs David

EN

THEME posthumanism, performance and art  
 DISCIPLINE performance  
 WORK FORM reading, presentation, reflection, creation

**Content**

The COVID-19 pandemic has been the trigger for a crisis for and within the performing arts. Almost overnight in march 2020 theatres and cultural institutions worldwide had closed their doors. The prospect of assembling in a shared space and experiencing a live moment with others seemed as abstract as it was unreal. We had all become fragile and dangerous for one another. Nobody knew for sure when theatres would open their doors again and nobody knew under what conditions. Since then the arts in general and the performing arts in particular are in a state of uncertainty. But it also constitutes a chance for a possible reinvention.

The research project *And Then the Doors Opened Again* is a collective act of imagination about the possible futures of the arts produced from the moment of the Covid-19 lockdown. Up until now it has gathered a large number of testimonies and speculations about the performing arts in and after pandemic times. It started with a book bringing together 75 visions by artists, scholars, curators and spectators, created in response to a question sent to them by David Weber-Krebs in the middle of the first wave of Covid-19 in Europe: *What will happen on your first theatre visit after the lockdown?* This question was then extended to spectators at all corners of the continent in the form of walks, conversations and workshops. *What do we say exactly when we say that we miss attending live events? And what do we actually want to experience now?* It constitutes a speculative exercise in imagining future performances.

In this seminar we will process the ideas and concept gathered by *And Then the Doors Opened Again* in the past two years. A basket of keywords and concepts about the future of the performing arts in particular and the arts in general will be constituted and critically analysed. Students will then be asked to use those as a base to create new speculations and imaginations with methodologies of creative and academic writing.

**Method**

The research seminar is divided in six classes each one lasting four hours. The students will read and process a lot of material (written texts and transcriptions of conversations) and use those for their own writing.

**Evaluation**

Attendance is obligatory. Students prepare the seminar at home. An active participation in the classes is asked. The last sessions of the seminar will consist of a 'festival' in which students present works they have created in response to the topics of the seminar. At the end of the seminar students write a paper. Evaluation system: 1/3 classes 1/3 festival 1/3 paper.

**Study material**

Reader (English)

**About David Weber-Krebs**

David Weber-Krebs (BE/D) is an artist, researcher and curator based in Brussels. He studied at the University of Fribourg (CH) and the Amsterdam School of the Arts (NL). Recent works are the performances *Tonight, lights out!*, *Balthazar* and *The Guardians of Sleep*, and the installations *Immersion* at the Weltkulturen Museum, Frankfurt and *The Earthly Paradise* at Museum für Neue Kunst, Freiburg. He is curator of the series performative conferences *On Enclosed Spaces* and the *Great Outdoors* (with Jeroen Peeters) and the editor of the book *And Then the Doors Opened Again*. David collaborates on a regular basis with different artists and theorists and he teaches at different visual arts and performance academies. He is affiliated as a doctoral artistic researcher to KASK & Conservatory / School of Arts.

**Content**

The seminar relates social and technical contexts to art historical and contemporary artistic movements and practices. During the sessions we will explore together how ethical and aesthetic aspects of network infrastructure are connected. How are code, spinning disks and electrical cables part of aesthetic artistic work and of the personal politics of each person's artistic practice ?

How 'open' can a server be ? Servers are the connection points in digital network traffic. That's where our data paths cross and files are stored. Servers run databases, serve interfaces and execute scripts. But global digital infrastructure comes with asymmetrical power relations, large ecological impact, global violence and poverty issues that are sometimes difficult to reconcile with the visions, values and positionings we develop within our artistic practices. How can we reduce dependence on GAFAM tools and stop feeding the exploitative turbo-capitalism they represent ?

The sessions make connections to network theory, software studies, capitalocene, feminist anthropology and philosophy (Shotwell, Haraway, Ahmed, Tsing) The DIY attitude and positive tech-curiosity of early Net-art resonates with many contemporary artistic collectives and cutting-edge art and is an inspiration to cross mental boundaries that may still exist between tech and art. (Stalder, Rickli, ...) With cyberfeminism (Sollfrank) and digital folklore (Lialina) comes the maintenance of code, the cleaning of the server room in the semantic sphere of media art, domestic-conceptual performance and participatory relational practices. From a perspective of post-digital design (Ludovico) we question the relationship between conventions, expectations and social and bodily configurations. What sounds, temperatures, vibes, and non-human collectivities surround the spinning discs and square screens? (Kleesattel, Vuksic, ...)

**Working Method**

Sessions are in English. The sessions are investigative and hands-on. A guest lecturer is invited each time. We walk, we try Open Source software, we open servers and make networks. Texts and references are provided for each session. We work with (Free Libre) Open Source tools installed on the KASK server, and pay attention to Open Content licensing.

**Structure**

Each session covers one of the following topics.

*Local/Global Network*

We create a local geographic walk-mapping of cables, servers, antennas mapping the hardware. What economic, urban, infrastructural environment do we end up in when we start our computers ?

*Feminist server*

How do notions of care, horizontal hierarchy, interspecies, gender, interdependency relate to art, hardware and network topology. Here we take a number of existing techno-artistic practices as a guide. The Anarcha server in Calafou (Barcelona), Constant's Feminist Server Manifesto, the Read and Repair sessions in Varia and international experiences with different Feminist hacklabs and -tech collectives.

*Resources*

The myth/ metaphor of the 'cloud' that would process our data as if it were invisible co<sup>2</sup> neutral dewdrops is a socially dangerous lie. The collective image lacks representations of the Internet as an interconnected physical technical infrastructure that consumes natural resources, from air and water to 'rare-earth' metals and blood minerals.

*Serving + hosting*

In networking jargon, any computer connected to the Internet is called a "host". But some hosts are labeled to serve (servers), and other hosts to be served (clients). To understand the implications of this division, we'll look together at how "personal computers" and servers talk about where they are located, who maintains them, and why this all matters.

**Participation**

No prior technical knowledge is needed for this course. However, participants should bring their own laptop. And a pair of sturdy walking shoes.

**Evaluation**

Participants should attend and engage with all seminars. (50%) Students will reflect on the relationship between the content provided and their own work in a paper (free format) at the end of the semester. (50%)

**About Peter Westenberg**

Core member of Constant, a Brussels based Association for Art and Media. Constant works at the junction of art and technology from collective, intersectional feminist perspectives. As a visual artist he makes anti-capitalist urban interventions. He works exclusively with F/LOSS software. He coordinates the Master program in Autonomous Design at KASK.

## Willems Catherine

EN

THEME	walking & activism, critical approach of political and social contexts of design practices, Design, skilled practice, feet, movement, migration, collaboration
DISCIPLINE	design anthropology
WORK FORM	brainstorming and conversations based on given input and collaborative action

**Content**

Walking has a long and rich cultural history. Many artists, scientists and writers have used ways of walking to express essential aspects of what it means to be human. The single feature that truly sets us apart from the hundreds of other primate species lies in our way of walking: we are the only primate that has made upright walking the normal way of moving about. It is clear that bipedalism has led to a vast array of anatomical adaptations (e.g. freeing our hands to make tools) and ultimately to extreme large brains. In this the foot plays a crucial role, and with the foot, eventually, footwear. We humans – homo sapiens – have been anatomically modern for about 100.000 years, with a highly functional foot and a good performance record spreading our species over the entire planet.

During the seminar you will explore the relationship between gait, mobility, surface, skilled practices, production, enclosure, and the politics of walking. 'Walking' in all its aspects is examined offering different concepts, frameworks and reflections from the contextual field that drives artistic practices, such as ideas about citizenship and the position of the artist / designer, ideas about participation and activism, ideas about social models of living together and society. After having studied the different topics you then have to translate this knowledge into a walking track. You are free to experiment within your own discipline, and/or explore new media. While creating a collaborative walking track, you will simultaneously re-think the last 150 years of industrialisation. The production of goods is often connected to the prevailing consumer society, with the walking track I want you to create a collaborative action that questions, e.g., that consumer society.

**Workform**

The seminar course will require active participation in class dialogue and attendance at every class. Students will contribute questions and comments to the class, while reflecting on various themes and specific topics raised by the material given during the course. Evaluation will be based on the participation in the class and on the collaborative work (walking track) and presentation of it.

**Evaluation**

Individual input during the sessions and participation in a collective action. Present the final collective output.

**About Catherine Willems**

Catherine Willems, a design anthropologist, combines her work as designer, lecturer and researcher. She is based in Belgium at the Department of Design, KASK & Conservatory, the school of arts of University College Ghent and Howest.

With a background in Comparative Cultural Sciences at Ghent University and Footwear Design at Ars Sutoria in Milan, Willems' PhD brought together biomechanics, anthropology and design sciences. She explores relations between gait (walking), context, materials, skills and design methods in various communities and questions conventional thinking on design, production and creativity. Inspired by the convergence of traditional wisdom and modern technology Willems has now embarked on a follow up study, 3D2WALK, which aims to bring sustainable production and individual needs closer together through 3D printing. In 2017 she founded 'Future Footwear Foundation' ([www.futurefootwearfoundation.com](http://www.futurefootwearfoundation.com)) to scale up global activities and sustain the convergence beyond term-limited research. The foundation stands for creating footwear that is sustainable for body and environment and fosters collaborations between artisans, students, and synergistic units in academia and private sectors.

[www.futurefootwearfoundation.com](http://www.futurefootwearfoundation.com)