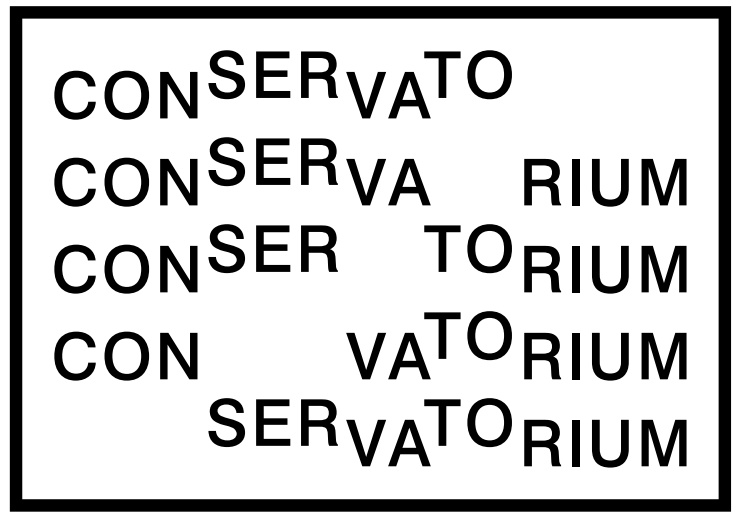
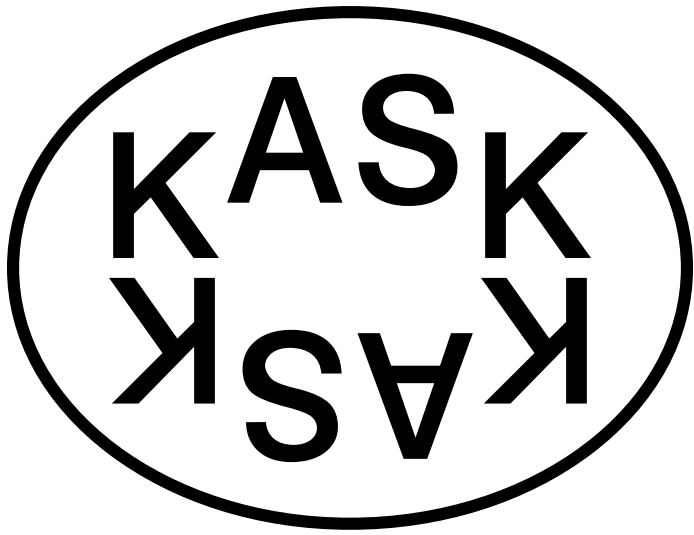




Masteropleiding
2026–2027

Theoretische
Masterseminaries

Theoretical
Master Seminars

Welkom

Wat mag je verwachten van een masterseminarie?

Een theoretisch masterseminarie is een werkcollege waarin je een bepaalde thematiek of probleemstelling theoretisch onderzoekt. De theoretische masterseminaries zijn een theoretisch opleidingsonderdeel. Er wordt gewerkt in kleine groepen (maximaal 20 studenten). Studenten nemen actief deel aan het seminarie. De helft van de te behalen punten staan op aanwezigheid en participatie.

Aanwezigheid is dus verplicht.

Bij het doorgeven van je voorkeuren kan je daarom slechts één seminarie per dagdeel aanduiden. Let echter ook op overlappingsen met andere opleidingsonderdelen die je opneemt (zie daarvoor je Asimut). Overlappingsen vermijden is de verantwoordelijkheid van de student.

Hoeveel seminars kies je?

Een seminarie staat voor vier studiepunten.

- Studenten van de **master Beeldende Kunsten, Drama, Audiovisuele Kunsten** volgen 3 theoretische masterseminaries.
- Studenten van de **master Muziek** volgen 2 theoretische masterseminaries. Voor studenten Muziek is dit in masterjaar 1, voor studenten Instrumentenbouw in masterjaar 2.
- Studenten van de **educatieve master Muziek initieel traject** volgen 2 theoretische masterseminaries (in masterjaar 1).
- Studenten van de **educatieve master Muziek verkort traject** dienen geen masterseminaries op te nemen, net zomin als de studenten van de **educatieve master Beeldende Kunsten, Drama of Audiovisuele Kunsten (verkort traject)**.
- Studenten van de **MaNaMa Hedendaagse Muziek** volgen één theoretisch masterseminarie (in masterjaar 1).

Uit welke theoretische masterseminaries kan je kiezen?

In deze brochure vind je een overzicht van alle seminars waartussen je kan kiezen. Ze zijn per semester alfabetisch gerangschikt (op naam van de docent). Nederlandstalige studenten kunnen ook kiezen voor Engelstalige seminars.

Wanneer starten de seminars?

Een seminarie duurt één semester. Er gaan meer seminars door in het eerste semester dan in het tweede semester, maar je bent vrij te kiezen in welke semesters je je seminars plant.

In het **eerste semester** starten de seminars vanaf **dinsdag 22 september 2026**. Geef dus tijdig de seminars van je voorkeur door, zodat je de start niet mist! Dat is ook belangrijk gezien de verplichte aanwezigheid.

In het **tweede semester** starten de seminars vanaf **maandag 25 januari 2027**.

Niet alle seminars gaan iedere week door. De precieze data vind je op je Asimut zodra seminars aan je toegevoegd zijn. Alle seminars tellen hetzelfde aantal uren.

Inschrijving: Hoe geef je je voorkeuren door?

Dat kan uitsluitend online **vanaf zaterdag 19 september 2026 om 09:00 tot zondag 20 september 2026 16:00**. Volg daarvoor de stappen hieronder. Als je inschrijft na de deadline of eens de lesweken van start zijn gegaan, zal je enkel nog maar seminars kunnen opnemen die nog niet zijn gestart of die niet volzet zijn. Doe dit dus op tijd!

- stap 1 Lees eerst de brochure aandachtig door en duid de seminars aan die je aanspreken.
- stap 2 Vermijd dat jouw seminars met andere opleidingsonderdelen overlappen. Aanwezigheid is immers verplicht.
- stap 3 Zorg ervoor dat je meer seminars aanduidt dan je verplicht moet opnemen. Je kan immers enkel een reeks voorkeuren doorgeven. Zo goed mogelijk rekening houdend met de voorkeuren van iedereen, krijg je dan je verplichte aantal seminars toegewezen.

Van je voorkeuren kan je één seminarie aanduiden dat je het liefste van al zou volgen. Opgelet: dat garandeert niet dat je dat seminarie ook toegewezen krijgt!

- stap 4 Surf naar docs.google.com/forms/d/e/1FAIpQLScYdS8BmEfkp0LkbcEWfiYjyNKcXWclHLQDU2c3j8G2LiY5A/viewform?usp=header en vul het formulier volledig in.
 - stap 5 Je krijgt een bevestiging van je inschrijving op het scherm.
 - stap 6 Bekijk op **zondagavond 20 september om 21:00** het algemene overzicht van de deelnemers per seminarie via deze link: docs.google.com/spreadsheets/d/1Ub4v27ZWQ-cv241-kqtbhmvqd1du07JRAJusF3M2LOM/edit?usp=sharing. Daar zie je welke theoretische masterseminaries aan jou zijn toegewezen. Bij wijzigingen volgt er regelmatig een update. De wijzigingen in je Asimut volgen pas later. Kijk dus zeker naar het algemene overzicht om te weten in welke seminars je aanwezig moet zijn.
- Het is niet mogelijk om rechtstreeks aan een seminariedocent te vragen om toegelaten te worden tot een seminarie! Elke vraag verloopt via de coördinator van de theoretische masterseminaries.

FAQ

- Engelstalige seminars zijn ook voor Nederlandstalige studenten toegankelijk.
- Het aantal deelnemers per seminarie is maximaal 20 studenten. We streven naar een goede mix uit verschillende opleidingen bij het toewijzen van de seminars.
- Je keuze wijzigen? Probeer dit zeker te vermijden, aangezien dat heel wat rompslomp met zich meebrengt voor het studentensecretariaat. Is het echt nodig? Let op! Wijzigen kan alleen naar een seminarie dat nog niet is gestart of niet is volzet. Contacteer dan de seminariecoördinator. Als je toch wil wijzigen naar een volzet seminarie dat nog niet is gestart, zal je zelf op zoek moeten gaan naar iemand die met jou wil ruilen.

Welcome

What to expect of a master seminar?

A theoretical master seminar is a seminar in which you theoretically examine a specific theme or problem. The theoretical master seminars are a theoretical course where you work in small groups (maximally 20 students). Student actively participate in and contribute to the seminar. Half of your grade is based on attendance and participation. Attendance is thus mandatory. When submitting your preferences, you can therefore only indicate one seminar per half-day. Do not choose a master seminar you are unable to attend. Carefully check the timetable of the seminars in this brochure for overlaps with other courses that are also part of your study curriculum (see your Asimut). Avoiding overlaps is the student's responsibility.

How many seminars do you choose?

A seminar represents 4 credits.

- Students in the **artistic master program in Visual Arts, Drama, Audiovisual Arts** take 3 theoretical master seminars.
- Students in the **artistic master program in Music** take 2 theoretical master seminars. For the Music students, this takes place in master year 1, for students Instrument Making, this takes place in master year 2.
- Students in the **educational master programme Music initial study path** take 2 theoretical master seminars (in master year 1)
- Students in the **educational master programme Music short study path** do not have to take master seminars, just like the students in the **educational master program Visual Arts, Drama or Audiovisual Arts (short study path)**.
- Students in the **Advanced Master of Contemporary Music** take one theoretical master seminar (in master year 1).

Which theoretical seminars are there?

This brochure gives you an overview of all the seminars you can follow this academic year. They are ordered per semester and alphabetically (on name of tutor). Do opt for seminars in English if you are not proficient in Dutch.

When do the seminars start?

Each seminar runs one semester. There are more seminars in the first semester than in the second semester, but you are free to choose in which semester you plan your seminars.

The first-semester seminars will take place from **Tuesday, September 22, 2026**, onwards. So please indicate your preferred seminars in time, so that you don't miss the start! This is also important given the mandatory attendance.

The second-semester seminars will take place from **Monday, January 25, 2027**, onwards. Not all seminars take place every week. You will find the exact dates on your Asimut once seminars have been assigned to you. All seminars take an equal number of hours.

Registration: How do you pass on your preferences?

This can be done online only from **Saturday 19th September 2026 9:00 a.m. to Sunday 20th September 4:00 p.m.** Simply follow the steps below. If you register after the deadline or once the teaching weeks have started, you will be able to opt only for seminars that have not yet started or are not yet full. So do this in time!

- step 1 First read this brochure carefully and indicate the seminars that appeal to you.
- step 2 When making your choice, take sufficient account of the timetable and avoid that your seminars overlap with other courses. Attendance is mandatory.
- step 3 Make sure you indicate more seminars than you are required to take. After all, you can only pass on a series of preferences for seminars. Taking everyone's preferences into account as best as possible, you will then be assigned to the required number of seminars.

Of your preferences, you can indicate one seminar that you would like to attend most of all. Please note: this does not guarantee that you will be assigned that seminar!

- step 4 Surf to docs.google.com/forms/d/e/1FAIpQLScYdS8BmEfkp0LkbcEWfiYjyNKcXWclHLQDU2c3j8G2LiY5A/viewform?usp=header and complete the form correctly.
- step 5 You receive a confirmation of your registration on the screen.
- step 6 Check the general overview of participants per seminar on Sunday evening, September 21st at 9:00 p.m. via this link docs.google.com/spreadsheets/d/1Ub4v27ZWQ-cv241-kqtbhmvqd1du07JRAJusF3M2LOM/edit?usp=sharing. There you can see which theoretical master seminars have been assigned to you. If changes occur, there will be a regular update. The changes to your Asimut will follow later. So be sure to look at the general overview to know which seminars you should attend.

It is not possible to ask a seminar tutor directly for admission to a seminar! Each request is handled by the coordinator of the theoretical master seminars.

FAQ

- The number of participants per seminar is maximally 20 students. We aim at a good mix of students from different programmes when assigning the seminars.
- Changing your choice? Try to avoid this, as it entails a lot of hassle for the students' administration. Is it necessary? Note that you can only change to a seminar that has not yet started or is not yet fully booked. Then contact the seminar coordinator. If you want to change to a fully booked seminar that has not yet started, you yourself will have to find someone who wants to switch place with you.

Studiefiche Theoretische Masterseminaries

Voor de volledige studiefiche zie bamaflexweb.hogent.be/BMUIDetailxOLOD.aspx?a=210100&b=5&c=1

Totale studietijd: 100,00 uren

Onderwijs-, leer- en evaluatieactiviteiten

Hoorcollege: 24,00 uren

Zelfstudie: 76,00 uren

Onderwijsorganisatie

Een combinatie van theoretische uiteenzettingen, groepsdiscussies, studentenpresentaties en close-reading (voor elk seminarie is de verhouding van deze onderdelen anders). Als er voor één les een gastspreker wordt uitgenodigd, kan het zijn dat de voertaal verandert naar het Engels.

Doelstellingen

De studenten kiezen seminars op basis van de reflexieve behoeftes die ze ondervinden vanuit hun artistieke praktijk in het Masterjaar en hun theoretische interesses. De seminars worden gedragen vanuit het artistieke en het theoretische onderzoek dat gebeurt binnen de School of Arts, wat hen actueel en probleemgericht maakt.

Leerinhoud

Elk seminarie is opgevat als een afzonderlijk opleidingsonderdeel. Het masterseminarie is een specifieke werkvorm waarin theoretische inhoud en/of discursieve analyse centraal staat (het is dus geen atelier!), net zoals studentenparticipatie en dialoog. Het is thematisch van opzet en niet overzichtsggericht, en overschrijdt vaak de artistieke disciplines. Alle mogelijke onderwerpen en thema's kunnen erin aan bod komen, op voorwaarde dat deze laatste gelinkt zijn aan de studiegebieden van de beeldende en audiovisuele kunsten, muziek en drama. Het onderzoek van de docent bepaalt de specifieke focus van het seminarie.

Begincompetenties

Het is zéér wenselijk dat de student de competenties van de bacheloropleiding (beeldende kunsten, audiovisuele kunsten, muziek of drama) heeft verworven.

Eindcompetenties

- Studenten kunnen op een gefundeerde wijze mee denken en reflecteren over het wetenschappelijk en/of artistiek onderzoek in kwestie.
- Studenten tonen het vermogen tot originaliteit en creativiteit in het uitbreiden van hun kennis en in het komen tot inzichten.
- Studenten kunnen de meerwaarde inschatten van een samenwerking die artistieke disciplines overschrijdt en kan die meerwaarde tevens mee realiseren in een multidisciplinaire omgeving.
- Studenten bezitten een gevorderd begrip van wetenschappelijke en/of artistieke kennis eigen aan een bepaald domein binnen de beeldende en/of audiovisuele kunsten en/of drama. De student heeft inzicht in de nieuwste kennis van een specifiek gebied hierbij en kan onderzoek hierin volgen en interpreteren.

Begeleiding

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

Evaluatie

De evaluatie focust zowel op het proces als het product:

- De procesevaluatie geldt voor 50% van de punten: de studenten worden permanent geëvalueerd op aanwezigheid en actieve deelname aan de onderwijsactiviteiten. De studenten zijn dus verplicht deel te nemen aan de onderwijsactiviteiten. Voor de procesevaluatie is geen tweede zitting mogelijk.
- Productevaluatie geldt voor de andere helft van de punten: bijv. d.m.v. mondeling examen, presentatie of het schrijven van een paper. Voor de productevaluatie is wel tweede zitting mogelijk.

Dit opleidingsonderdeel wordt gequoteerd op 20 (tot op een geheel getal). Tweede examenkans: wel mogelijk

Leermaterialen

Leermaterialen zijn afhankelijk van het gekozen seminarie.

Studiekosten

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

Course description Theoretical Master Seminars

For the complete course description: see
bamaflexweb.hogent.be/BMFUIDetailxOLOD.aspx?a=210100&b=5&c=2

Total study time: 100,00 hours
Teaching Activities, Learning Activities,
Assessment Activities:
Lecture: 24,00 hours
Self Study: 76,00 hours

Organisation of Education

A combination of theoretical explanations, group discussions, student presentations and close reading (for each seminar, the combination of these parts can be different) If a guest speaker is invited, the language of the seminar might change into English.

Objectives

Students choose their seminars based on the reflexive needs they experience within their artistic practice in the Master year and their theoretical interests. The seminars are taught by researchers who run an artistic or theoretical research project within the School of Arts, which explains their actual and problem-oriented nature.

Contents

Every master seminar is conceived as a separate course. Through learning methods such as student participation and intensive dialogue, a diverse group of master's students collectively deepen their understanding of theoretical content and/or discursive analysis (this is not a studio class!). A seminar is organized thematically rather than as a historical overview, and it often combines different artistic disciplines. All possible topics and themes can be the subject of a seminar, provided that they are linked with the (audio)visual arts, music or drama. The research of the teacher determines the specific focus of the seminar.

Prerequisites

It is highly desirable that the student has acquired the competences of the Bachelor's programme (visual arts, audiovisual arts, music or drama).

Final Objectives

- Students are able to reflect and contribute to the academic and/or artistic research in question in a well-reasoned manner.
- Students demonstrate the ability to be original and creative in expanding their knowledge and gaining insights.
- Students can appreciate the added value of collaboration that transcends artistic disciplines and can also help bring that added value to fruition in a multidisciplinary setting.
- Students possess an advanced understanding of the academic and/or artistic knowledge specific to a particular field within the visual and/or audiovisual arts – drama – or music. They have insight into the latest developments in a specific area and are able to follow and interpret research in that field.

Study Guidance

Students may request a one-on-one meeting with the instructor.

Evaluation

- The evaluation of a seminar focuses on both the process and the outcome.
- The process assessment accounts for 50% of the total grade: students are continuously assessed on their attendance and active participation in class activities. Students are therefore required to participate in class activities. No resit exam is permitted for the process assessment.
- The project assessment accounts for the other half of the grade: for example, through an oral exam, a presentation, or the writing of a paper. A resit exam is permitted for the project assessment.

This course unit is marked out of 20 (rounded to an integer). Re-sit exam is possible.

Study Materials

Learning materials depend upon the chosen seminar.

Study Costs

The syllabus is provided using studio funds. Students are responsible for purchasing any required textbooks

MAANDAG • MONDAY

UUR	SEMINARIE	DOCENT
09:00-11:00	Vrouwelijke componisten: geen tweede thema	Yves Senden
09:00-13:00	Music with extra fiber. Instruments From Composite Materials	Tim Duerinck
09:30-12:30	Gekwelde kunstenaars: kwetsbare kunst? Een seminarie op de smalle grens tussen kunst en kwetsbaarheid	Sofie Vandamme
11:00-13:00	Archisculpture	Angelique Campens
13:30-15:30	The Animal Question	Glenn Delière
13:30-15:30	"Here I come with these images of Black and White people, and a lot of people got angry at me". .	An van Dienderen
13:30-17:30	Children of Light / Children of Darkness. How technologies make and unmake persons and how to shape shift to defend our darkness	Haig Aivazian
13:30-17:30	ANIMOLOGY. A transdisciplinary approach in performing knowledge	Pedram Kargar

DINSdag • TUESDAY

09:30-12:30	The Set and Setting of Reading	Lars Kwakkenbos Henry Andersen
10:30-12:30	Zombies, Machines & the Fabric of Life	Joost Rekveld
13:30-15:30	Why Have There Been No Great Women Artists? Hoe relevant is het essay uit 1971 van de Amerikaanse kunsthistorica Linda Nochlin vandaag?	Els Roelandt
13:30-16:30	Living Colours	Maria Boto Ordonez
13:30-16:30	Ethnographic Fictions. A non-lineal History of Hybrid Cinema	Laura Huertas Millan
13:30-17:30	Queer Kinship	Benny Nemer
13:30-17:30	Art in the age of gaslighting. Managing affect and energy while imagining counter-propaganda	Haig Aivazian
16:00-20:00	Dwalen als discipline. Lenig blikveld. Het lichaam en logboek als 'Art Writing' en labo voor artistiek onderzoek	Anna Luyten

WOENSDAG • WEDNESDAY

09:00-13:00	Can a Seminar become an Ecological Space? On Situated Practice and Ritualised Relation	Bert De Roo Giliam Ganzevles
09:30-12:30	The Learning Artist. From Gevaert to GPT: History of Learning and Professional Futures	Jeroen Billiet
09:30-12:30	Image after Image. Visual Politics in the Age of AI	Musquiqui Chihying
10:30-12:30	Mimesis. Klassiek begrip, hedendaagse problemen	Timeau De Keyser
13:30-16:30	Mis-leading ladies: female laughter and silent cinema comediennes	Hilde D'haeyere
13:30-17:30	Radical music and the slow cancellation of the future	Samuel Comerford
13:30-17:30	Student of Beauty. The Most Beautiful Seminar in the World	Benny Nemer

DONDERDAG • THURSDAY

13:30-15:30	Alternatieve mainstream	Gert Keunen
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VRIJDAG • FRIDAY

09:00-13:00	The design of language as collective musical score	Will Holder
09:30-12:30	Things we don't understand	Mekhitar Garabedian
09:30-12:30	Everyone's Got an Angle. A Series of Readings and Thoughts About Affects	Lars Kwakkenbos
13:30-16:30	Maybe the sky is really green, and we're just colorblind	Johan Grimonprez
13:30-17:30	Gossips & Ghosts	Rebecca Arthur

MAANDAG • MONDAY

UUR	SEMINARIE	DOCENT
09:00-11:00	Bach: geen beek maar een zee	Yves Senden
13:30-15:30	“Here I come with these images of Black and White people, and a lot of people got angry at me”.	An van Dienderen
13:30-17:30	Performing the Invisible. Injecteren van fictie in de maatschappelijke realiteit in tijden van Trumpisme	Chokri Ben Chikha
13:30-17:30	Collectiviteit, co-creatie en participatie in de kunsten: op verkenning	Elly Van Eeghem

DINSdag • TUESDAY

09:30-12:30	Film Units and Collectives. Transnational Solidarity and Class Struggle: Image, Cinema and Politics	Mohanad Alyacoubi, Kristofer Woods
09:30-12:30	Tuning Class	Nils Vermeulen
13:30-17:30	Wandering as a discipline. The flexible gaze. The body and the logbook as ‘Art writing’ and lab for artistic research.	Anna Luyten
13:30-17:30	Echoes of Dissent. politics of sound / sound of politics	Stoffel Debuysere

WOENSDAG • WEDNESDAY

11:00-13:00	Deep Listening	Daan Vandewalle
13:00-17:00	Land, Language, Film	Marwa Arsanios
13:30-16:30	Design in a world in change – a focus on textile-related practices	Amandine David

DONDERDAG • THURSDAY

13:30-15:30	Another Brick In The Wall – Conceptalbums in de rockgeschiedenis	Gert Keunen
15:00-20:00	Graphic Design in Conversation: Typefaces	Sara De Bondt

VRIJDAG • FRIDAY

09:00-13:00	The design of language as collective musical score	Will Holder
09:00-13:00	On Bullshit: Unreliable Narration in Fiction and Reality	Luanda Casella Dos Santos
09:00-13:00	Multidisciplinaire Moves	Liesa Van der Aa
13:30-16:30	Playing with ... The phenomenology of collective improvisation as a form of composition	Seppe Gebruers
13:30-16:30	Archival Pedagogies. Inventories and Activations	Mohanad Alyacoubi Robert Ochshorn

Overzicht van de seminars

Overview of the seminars

N°	TITEL SEMINARIE SEMINAR TITLE	DOCENT PROFESSOR	TAAL LANG.	PAG. PAGE
SEMESTER 1				
1	Children of Light / Children of Darkness. How technologies make and unmake persons and how to shape shift to defend our darkness	Aivazian Haig	EN	11
2	Art in the Age of Gaslighting. Managing Affect and Energy While Imagining Counter-Propaganda	Aivazian Haig	EN	12
3	Gossips & Ghosts	Arthur Rebecca Jane	EN	13
4	The Learning Artist. From Gevaert to GPT: history of learning and professional futures	Billiet Jeroen	EN	14
5	Living Colours	Boto María	EN	15
6	Archisculpture	Campens Angelique	EN	16
7	Radical music and the slow cancellation of the future	Comerford Sam	EN	17
8	Mis-leading Ladies: Female Laughter and Silent Cinema Comediennes	D'haeyere Hilde	EN	18
9	Mimesis: Klassiek begrip, hedendaagse problemen	De Keyser Timeau	EN	19
10	Can a Seminar become an Ecological Space? On Situated Practice and Ritualized Relation	De Roo Bert & Ganzevles Giliam	EN	20
11	The Animal Question	Deliège Glenn	EN	21
12	Music with extra fiber: Instruments from composite materials	Duerinck Tim	EN	22
13	Things we don't understand	Garabedian Mekhitar	EN	23
14	Maybe the sky is really green, and we're just colourblind. From an info-dystopia towards a multispecies salon	Grimonprez Johan	EN	24
15	The Design of Language as Collective Musical Score	Holder Will	EN	25
16	Ethnographic Fictions: a Non-Lineal History of Hybrid Cinema	Huertas Millàn Laura	EN	26
17	Animology: a Transdisciplinary Approach in Performing Knowledge	Kargar Pedram	EN	27
18	Alternatieve Mainstream	Keunen Gert	NL	28
19	The Set and Setting of Reading	Kwakkenbos Lars & Andersen Henry	EN	29
20	Everyone's Got an Angle. A Series of Readings and Thoughts About Affects	Kwakkenbos Lars	EN	30
21	Dwalen als discipline. Lenig blikveld. Het lichaam en logboek als 'Art writing' en labo voor artistiek onderzoek	Luyten Anna	EN	31
22	Image After Image: Visual Politics in the Age of AI	Musquiqui Chihying	EN	32
23	Student of Beauty: The Most Beautiful Seminar in the World	Nemer Benny	EN	33
24	Queer Kinship	Nemer Benny	EN	34
25	Zombies, Machines and the Fabric of Life	Rekveld Joost	EN	35
26	Why Have There Been No Great Women Artists? Hoe relevant is het essay uit 1971 van de Amerikaanse kunsthistorica Linda Nochlin vandaag?	Roelandt Els	NL	36
27	Vrouwelijke componisten: geen tweede thema	Senden Yves	EN	37
28	"Here I come with these images of black and white people, and a lot of people got angry at me" (Faith Ringgold)	van Dienderen An	EN	38
29	Gekwelde kunstenaars, kwetsbare kunst? Een seminarie op de smalle grens tussen kunst en kwetsbaarheid	Vandamme Sofie	NL	39

Overzicht van de seminars

Overview of the seminars

N°	TITEL SEMINARIE SEMINAR TITLE	DOCENT PROFESSOR	TAAL LANG.	PAG. PAGE
SEMESTER 2				
30	Land, Language, Film	Arsanios Marwa	EN	40
31	Performing The Invisible. Injecteren van fictie in de maatschappelijke realiteit in tijden van Trumpisme.	Ben Chikha Chokri	NL	42
32	On Bullshit: Unreliable Narration in Fiction and Reality	Casella Luanda	EN	43
33	Design in a World in Change: a Focus on Textile-Related Practices	David Amandine	EN	44
34	Graphic design in conversation: Typefaces	De Bondt Sara	EN	45
35	Echoes of Dissent: Politics of Sound / Sound of Politics	Debuysere Stoffel	EN	46
36	Playing with ... The phenomenology of collective improvisation as a form of composition	Gebruers Seppe	EN	47
37	The Design of Language as Collective Musical Score	Holder Will	EN	48
38	Another Brick in the Wall: conceptalbums in de rockgeschiedenis	Keunen Gert	NL	49
39	Wandering as a discipline. The flexible gaze. The body and the logbook as 'Art writing' and lab for artistic research.	Luyten Anna	EN	50
40	Johan Sebastian Bach: geen beek maar een zee	Senden Yves	EN	52
41	Multidisciplinaire moves	Van der Aa Liesa	NL	53
42	Collectiviteit, co-creatie en participatie in de kunsten: op verkenning	Van Eeghem Elly	NL	54
43	Deep Listening	Vandewalle Daan	EN	55
44	Tuning Class	Vermeulen Nils	EN	56
45	Archival Pedagogies: Inventories and Activations	Al Yacoubi Mohanad & Ochshorn Robert	EN	57
46	Film Units and Collectives. Transnational Solidarity and Class Struggle: Image, Cinema and Politics	Woods Kristofer & Al Yacoubi Mohanad	EN	57

Alfabetisch overzicht
van de theoretische
masterseminaries

Alphabetical overview
of the theoretical master
seminars

SEMESTER 1

1 Children of Light / Children of Darkness.

How technologies make and unmake persons and how to shape shift to defend our darkness

Aivazian Haig

email haig.aivazian@hogent.be
theme Technology, Infrastructure, Resistance, Cybernetics, AI
discipline Philosophy, History, Writing
work form close reading, group discussions, group presentations, teaching and discussion
language English

Content

What constitutes a technology? What is an infrastructure?

In this seminar, we will try to contextualize these very large questions within a brief theoretical and historical framework, as well as think about the stakes of these fields on the state of politics and of our lives today. We will see that technology does not always look like what we might expect, and that infrastructures could also be a bottom up endeavor.

We will talk about the use of light and darkness as powerful infrastructures of control and sites of violence on the one hand, and enduring metaphors that enable and perpetuate this violence, on the other.

Starting with the use of suffocating blackouts by the Israeli occupation forces in Gaza, we go into the history of the electrification of Palestine, to see how the electrical grid in mandate Palestine was a quintessential tool of apartheid and systemic inequality. Simultaneously, due to the burgeoning accounting practices and techno-positivist civilizationalist ideologies, we will discuss how Zionist and British discourse around the development of electrical infrastructure constructed Palestinian subjects as dark savages, and the Israeli colonizers as beacons of light.

From there we will expand discussions across time and geography to think of the interconnections of technology and violence and to think of what we can do as cultural practitioners to fight. We will structure our conversations around some screenings, some in class exercises, and a lot of texts, both in class close readings, as well as take home recommended reads.

The final session will be dedicated to the presentation of short texts and artistic interventions produced by the participants and shared with the rest of the seminar. The goal being to link the materials discussed in the seminar to your own practice.

Evaluation

50% of the grades are based on attendance and active participation. The students are required to be present.

Students cannot take a resit for this part.

The other 50% of the grades is based on a group presentation during class time.

Additional expenses paid by students

None.

About Haig Aivazian

Haig Aivazian's practice grapples with the metamorphic nature of 3 technologies: artificial light, computation and law. He examines ways in which the administration of light and darkness makes and unmakes persons and transforms material conditions of architecture and geography – how they are inhabited and moved through by humans, animals, objects, machines and other strange creatures. Aivazian was Artistic Director of Beirut Art Center (BAC) from 2020 to 2022, where he founded and edited the derivative.org. He is a Doctoral researcher in KASK / the school of arts HOGENT, Belgium; he has an MFA from Northwestern University, Evanston, US; and a BFA from Concordia University, Montréal, Canada.

www.haigaivazian.com

2 Art in the Age of Gaslighting. Managing Affect and Energy While Imagining Counter-Propaganda

Aivazian Haig

email haig.aivazian@hogent.be
theme Critique, Rhetoric, Propaganda, Paranoid vs Reparative Reading, Image Theory
discipline Art Theory and Practice
work form close reading, group discussions, group presentations, teaching and discussion
language English

Content

Art is often posited as being a site of knowledge production, and indeed why not? But what sort of knowledge can art produce, and more importantly, what can that knowledge perform? Why do we continue to trust the power of exposing, unearthing, rendering visible, allegedly invisible forms of violence, when so many of the regimes we are busy “exposing” are all too happy to proliferate images of their own crimes, using them as a potent vehicle for a violence in part predicated on hypervisibility?

Given that politics is increasingly shaped by gaslighting, fake news, denialist and xenophobic rhetoric, and enforced with repressive methods and apparatuses, why do we continue to trust that there is a sympathetic, liberal majority out there that shares our worldviews? A majority ready to receive our findings, be outraged by their sheer horror, and spring to action? Instead of continuing to trust that calling to an ethical, legal order will eventually bring justice to the world, how can we try to construct rhetorically powerful audiovisual arguments with the capacity to make an audience, mobilize energies, form/strengthen alliances?

In this seminar, through a series of close readings, in class exercises and constant discussions, we will imagine what it would mean to make work that moves past a logic of diagnosis, description, critique; and put together images, objects, organizations, that are rhetorically nimble, able to stir affect and energy.

Through theoretical framing and in and out of class assignments, this seminar moves beyond the notion of cultural production as merely generating outputs; it attempts to reflect on formats and forms of organization that culture must produce in order to help seek meaning in our daily lives in the face of duress and systemic dispossession.

Evaluation

50% of the grades are based on attendance and active participation. The students are required to be present. Students cannot take a resit for this part.

The other 50% of the grades is based on a group presentation during class time.

Additional expenses paid by students

None.

About Haig Aivazian

Haig Aivazian’s practice grapples with the metamorphic nature of 3 technologies: artificial light, computation and law. He examines ways in which the administration of light and darkness makes and unmakes persons and transforms material conditions of architecture and geography – how they are inhabited and moved through by humans, animals, objects, machines and other strange creatures. Aivazian was Artistic Director of Beirut Art Center (BAC) from 2020 to 2022, where he founded and edited the derivative.org. He is a Doctoral researcher in KASK / the school of arts HOGENT, Belgium; he has an MFA from Northwestern University, Evanston, US; and a BFA from Concordia University, Montréal, Canada.

www.haigaivazian.com

3 Gossips & Ghosts

Arthur Rebecca Jane

email	rebeccajane.arthur@hogent.be
theme	Feminist Theory, Witches, Morality, Class Politics, Capitalism, Kinship, Commons, Art History, Audiovisual Field (Experimental Film, Artists' Moving Image), Artists' Writing
discipline	Artists' writing, Theory, Audiovisual Arts
work form	close reading, group discussions, group presentations, teaching and discussions, close watching (films), close listening (readings and podcast excerpts)
language	English

Content

During this seminar, we'll be reading feminist theory and watching and discussing moving images through a feminist lens, outing the systems/structures that shape women's lives (class, economy, education, patriarchy, heteronormativity, racism, culture, religion, etc.) with the intent to transform and build anew. In parallel, we'll be naming and celebrating works of art by women that show manifestations of revolt and defense through reflection and creation, processing the binds that constrain oneself by turning the inside out.

Leaning into the idea of our shared feminist histories and the notion of 'Everybody's Grandmother', we'll be learning from ghosts through the study of historical knowledges and valuing embodied experiences like proper gossips. We'll depart from Silvia Federici's study of the European witch hunt of the 15th-18th century that 'instituted a regime of terror on all women, from which emerged the new model of femininity to which women would have to conform to be socially accepted in the developing capitalist society: sexless, obedient, submissive, resigned to subordination to the male world, accepting as natural their confinement to a sphere of reproductive activities that in capitalism have been completely devalued.' We'll continue by exploring many interconnected issues: class politics and capitalism, the feminization of poverty, female morality and the penalties on women's bodies enforced by patriarchal states, leading to the understanding of the absent mother in our histories and exploring the feminist-film terrain of what film scholar Elena Gorfinkel called 'The Cinema of the Grandmother' (2022) in her eponymous essay. From these central themes, we'll journey back in time to shine a light on forgotten women and circle back to today's plight of women to have equal rights and autonomy over our own bodies. Turning to today and Mona Chollet's title, we'll be speaking out 'In Defence of Witches' (2022) and addressing why women are still on trial.

Evaluation

50% of the grades are based on attendance and active participation. The students are required to be present. Students cannot take a resit for this part.

The other 50% of the grades is based on a group presentation (during class time).

Additional expenses paid by students

Potential visit to an exhibition/screening (low cost trip)

About Rebecca Arthur

Rebecca Jane Arthur is a visual artist working predominantly with the moving image and text. Her work often departs from personal stories that highlight socio-political contexts and histories, giving particular attention to class politics, education and women's experiences. She is co-founder of the Brussels-based, artist-run production and distribution platform Elephy, contributor to the online film criticism platform Sabzian, and artistic doctoral researcher at KASK & Conservatorium/School of Arts Ghent, where she teaches in the visual arts department and lectures on art and feminist theory.

Her work can be found in the collections of Argos Centre for Audiovisual Arts (Brussels, BE) and the Fassiaty Video Art Foundation (Paris, FR), and has been shown in arts institutions and film festivals alike, including the Centre for Fine Arts - Bozar (Brussels, BE), CINEMATEK (Brussels, BE), WIELS (Brussels, BE), CONTOUR Biennale 10 (Mechelen, BE), Harlan Levey Projects (Brussels, BE), Kunsthal Extra City (Antwerp, BE), Rencontres Internationales Paris/Berlin (Paris, FR), the Austrian Film Museum (Vienna, AT), Palazzo Strozzi (Florence, IT), International Film Festival Rotterdam (Rotterdam, NL), and many others.

www.elephy.org

4 The Learning Artist. From Gevaert to GPT: history of learning and professional futures

Billiet Jeroen

email	jeroen.billiet@hogent.be
theme	Artistic Education, Artistic-Historical Perspective, Professional Development, Institutional Contexts, Critical Reflection, Lifelong Learning
discipline	Music, Arts Education, Cultural Studies, Performance Studies, Artistic Research
work form	group discussions, group presentations, teaching and discussions, close reading
language	English

Content

While music serves as the principal point of reference, the course adopts a broader arts perspective, incorporating examples and case studies from theatre, visual arts and other creative disciplines. Themes include the history and purpose of artistic education, professional identity, artistic research, entrepreneurship, technological change, diversity and inclusion, and the development of sustainable artistic careers. Particular attention is given to the ways in which contemporary debates often have deeper historical roots than is commonly assumed, and to the different ways artistic disciplines negotiate questions of expertise, innovation, public engagement, and professional sustainability.

Students will engage critically with scholarly literature, develop skills in academic presentation and discussion, and reflect on their own position as emerging professionals. By placing present-day challenges within a broader historical perspective, the course aims to foster reflective practitioners who are capable of navigating artistic life with intellectual curiosity, contextual awareness, and a commitment to lifelong learning.

Evaluation

50% of the grades are based on attendance and active participation. The students are required to be present. Students cannot take a resit for this part.

The other 50% of the grades is based on group presentations (during class time).

Additional expenses paid by students

None.

About Jeroen Billiet

Jeroen Billiet studied horn at the Royal Conservatories of Ghent and Brussels, graduating with highest honours in 2001. His career has combined a wide range of activities as a performer, teacher, researcher, and educational developer. As a specialist in both modern and historical performance practice, he has held principal and solo horn positions with leading European period-instrument ensembles and has built an extensive and successful career in music education.

He obtained a PhD in the Arts from Ghent University with a study of the Ghent horn-playing tradition during the Belle Époque. His research interests include the history of music education, organology, nineteenth-century repertoire, and the re-enactment of historical recording practices. In recognition of his international contributions as a performer, educator, and researcher, he received the prestigious Punto Award from the International Horn Society in 2019.

Since 2021, he has served as Professor of Horn and Natural Horn at Koninklijk Conservatorium Brussel, where he combines artistic training, curriculum development, and research activities.

5 Living Colours

Boto María

email	maria.botoordonez@hogent.be
theme	Colour Production and Application
discipline	Biodesign, Biomaterials, Laboratory
work form	close reading, teaching and discussions
language	English

Content

Colour has always been evaluated on its stability. In the past, numerous books explained the secrets to make a good colour. Development of synthetic colours solved this problem, disconnecting colour from nature and ignoring its living characteristics. This approach is still present today.

The extensive use of synthetic pigments and dyes in art and design presents environmental and health challenges, creating an urgent need for sustainable alternatives that meet aesthetic, functional, and economic requirements.

Approaching colour from a holistic perspective, from growing, feeding, cleaning and extracting pigments to the intimate process of finding and applying the right colour, challenges designers and artists to question their relation with materials existing in nature, promoting an attitude of a craftsperson working at the service of the material and showing its full potential.

Moreover, understanding the dynamics of colours opens new possibilities of creation, by considering colour 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 colour in nature? What are the potential applications of colour dynamics in art and design? Can we think about colour as a raw natural evolving material? Can we perceive time through living colours? 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 colouring materials and its application in different mediums.

Evaluation

50% of the grades are based on attendance and active participation. The students are required to be present.

Students cannot take a resit for this part.

The other 50% of the grades is based on a paper.

Additional expenses paid by students

One train ticket for a visit in Belgium

About María Boto

María holds a degree in Food Technology from the University of León (Spain) and a PhD in Life Sciences from the Pharmacy School of the University of Barcelona (Spain).

After completing her PhD, she began a journey into the intersection of science and art at the Waag Society in Amsterdam, where she worked as a lab technician for artists and designers in the fields of bioart and biodesign.

Since 2016, María has been a researcher at KASK/School of Arts of University College Ghent (Belgium). Her main research interest is in sustainable colour production and application within the arts.

laboratorium.bio

instagram.com/laboratorium.bio

6 Archisculpture

Campens Angelique

email angelique.campens@hogent.be
theme Sculpture, Architecture and Public Space
discipline Art History, Architecture Theory, Public Art
work form close reading, group discussions, group presentations, teaching and discussions
language English

Content

This course explores the evolving relationship between sculpture and architecture, focusing on postwar debates around public space, interdisciplinarity, and the integration of art and architecture. Through historical and contemporary case studies, the seminar examines how artists, architects, and designers redefined spatial practice across sculpture, architecture, landscape, and design. Key historical debates around the *synthèse des arts* from 1943 to 1967 will be examined, featuring figures such as Le Corbusier, Charles and Ray Eames, Frederick Kiesler, Oscar Niemeyer, Burle Marx, and the Situationist International. The seminar also considers significant contributions by artists including Hélio Oiticica, Luis Barragán, Mathias Goeritz, Donald Judd, Robert Morris, Nancy Holt, Richard Artschwager, Gordon Matta-Clark and Richard Serra, and extends to contemporary practices through the work of Absalon, Dan Graham, Superflex, Thomas Schütte, James Turrell, Rachel Whiteread, Martin Boyce, Jorge Pardo, and Andrea Zittel. Rather than seeking fixed definitions, the seminar opens up discussions on how these practices challenge distinctions between sculpture, architecture, and public space. The goal is to develop a deeper understanding of how these intersections have shaped, and continue to shape, spatial practices and public space.

Essential readings include texts by Adolf Loos, László Moholy-Nagy, Martin Heidegger, Sigfried Giedion, Vilém Flusser, Reyner Banham, Aldo van Eyck, Manfredo Tafuri, Donald Judd, and Rosalind Krauss. Planned field trips will engage directly with key examples, including past visits to Robert Morris's *Observatorium* in Lelystad (1971–1977), Richard Serra's *Sea Level* in Zeewolde (1996), Daniel Libeskind's *Polderland* Garden of Love and Fire (1992–1997), and the Van Wassenhove House by Juliaan Lampens. Additional visits will be organized in relation to current exhibitions and events

Evaluation

50% of the grades are based on attendance and active participation. The students are required to be present. Students cannot take a resit for this part.

The other 50% of the grades is based on a group presentation (during exam period) and an oral exam (during exam period).

Additional expenses paid by students

Train ticket for 2 trips.

About Angelique Campens

Angelique Campens is an art and architecture historian, curator, lecturer, and writer specialized in the intersections between sculpture and architecture, monumental public sculpture, and sculptural concrete. Her recent book *The Postwar Architecture-Sculpture Network: Redefining Media and Global Public Space* was published by Routledge in 2025. She has collaborated with international museums and public art institutions including the Whitney Museum, Kulturprojekte Berlin, Fondazione Sandretto, Bozar, and Wiels. She has contributed to numerous catalogues and magazines such as Taschen's *Art Now* Vol. 4, *Abitare*, *Domus*, *Sculpture Journal*, and *Aspect*. In 2007–2008, she was a Curatorial Fellow at the Whitney Museum's Independent Study Program (ISP) in New York. Her published works include a monograph on Belgian Modernist architect Juliaan Lampens (2010) and a recent monograph on artist and architect Jacques Moeschal, accompanied by an exhibition at Bozar. In 2022, Angelique earned her PhD from Ghent University, examining André Bloc's influence on the architecture-sculpture debate. She teaches at KASK (Ghent) and is currently Review Editor for *Public Art Dialogue* (Taylor & Francis Group, US). She also initiated a think tank focused on experiencing art in public space, from which a podcast emerged. The project brings together artists, architects, theorists, and students through site-specific discussions.

angeliquecampens.com

7 Radical music and the slow cancellation of the future

Comerford Sam

email samuel.comerford@hogent.be
theme Jazz, Improvisation, Radical Music, Irish Traditional Music
discipline Music
work form close reading, group discussions, teaching and discussions, group presentations, group listening
language English

Content

This seminar will look at how experimentation, radicalism and invention in music is fundamentally embedded in the social, cultural and political context of the times in which the music is made.

We will begin by attempting to understand the state of music and society today, with a critical reading of Mark Fisher's influential 2014 book *Ghosts of My Life*, which posits that much of 21st-century culture is marked by "anachronism and inertia", a stasis that is "interred behind a superficial frenzy of 'newness', of perpetual movement. The 'jumbling up of time', the montaging of earlier eras, has ceased to be worthy of comment; it is now so prevalent that is no longer even noticed."

In this seminar, we will interrogate this statement, starting by looking back in history, listening to figures who found radical experimental approaches to their music. Drawing on the experience of the lecturer, we will look at the traditions of jazz and free music, where a constant search for new forms and ways of creating music is the norm, and within the more conservative context of Irish traditional dance music, where radical experimentation is frowned upon. Particular attention will be paid to contemporary historical accounts from the times when these musics were made.

Finally, with these historical examples in mind, we will look at the present and future of radical music in the current postmodern context, and together, look for a way out of the dilemma described by Fisher – how can we imagine a musical and artistic future, if the future has been cancelled?

There is a strong participative nature to this seminar, and all students will be expected to form opinions on the subject matter and discuss them collectively. The seminar requires no previous education in music and does not focus upon technical aspects of music. An interest in listening to challenging music, and a willingness to engage with the material is, however, required.

Evaluation

50% of the grades are based on attendance and active participation. The students are required to be present. Students cannot take a resit for this part.

The other 50% of the grades is based on a group presentation (during class time).

Additional expenses paid by students

Possibly a group trip to a concert (train tickets and concert ticket).

About Sam Comerford

Sam Comerford (1991^o) is a composer, musician (saxophones, clarinets, flutes), and researcher at KASK & Conservatorium. His work explores the intersection of traditions and the space between the written and the improvised. He is currently working on a practice-based PhD entitled "Radical variations, primitive forms: The melodic language of Tommie Potts in contemporary jazz" at KASK & Conservatorium.

He is currently working simultaneously on four albums as part of his research, inspired by the music of Tommie Potts, with Thunderblender & Ultan O'Brien, Myra Melford, John Francis Flynn, Jozef Dumoulin and Samuel Ber. The first album will be released in March 2026.

As a leader, he released the album "Stillorgan" in 2020 on WERF records with his trio Thunderblender (Hendrik Lasure & Jens Bouterby). Alongside his own musical activities as composer and bandleader, current and past collaborations include Adjunct Ensemble,

Neil Ó Loclaínn's Cuar, Kris Defoort quartet, Le Grand Partir, ODIL, Mobilhome, Utsav Lal & Ragas to Reels, Zwangere Guy & Lander Gyselinck, Hendrik Lasure & warm bad, Insufficient Funs, Augusto Pirroda Septet. He also composed the soundtrack to Chloë Delanghe and Mattijs Driesen's experimental horror film "Hexham Heads" (2024).

8 Mis-leading Ladies: Female Laughter and Silent Cinema Comediennes

D'haeyere Hilde

email	hilde.dhaeyere@hogent.be
theme	Film, Comedy, Women, Laughter
discipline	Film
work form	discussions, interventions and presentations by students and lecturer, based on film screenings, text analyses and artistic experiences
language	English

Content

Starting with the provocative Hitchens vs. Stanley debate in Vanity Fair in 2007 (“Why women aren't funny” – “Who says women aren't funny”), we delve deeper into the tensions that surround women's laughter, slapstick comedy and comediennes in film. Unearthing previously neglected histories of women's roles in early cinema, we look into the endlessly fascinating, complex and contradictory representations of women in comedy. Specifically, we study laughter as bodily behaviour, the conditions that create space for it and its impact when performed by women. Examining who laughs, what/who is the butt of the jokes, and what is at stake, we find the contours of the 'charged humor' performed by many comediennes. We explore comedy as a realm of resistance, as a site of cultural power and social criticism, a potential space for emancipation.

Beyond binary thinking, the seminar's selection of films and texts aims to broaden the discussion to comedy's implication in representations of sexist and colonialist violence, with a focus on cross-dressing, the performance of queer-ness, and racial stereotyping.

These are lofty aspirations. Let's start by watching many slapstick comedies created by and with female performers; by reading contemporary and historical texts on laughter, slapstick comedy, female and queer performance; and by exploring in the class group (hands-on) ways to approach the triangle of tension “laughter-women-cinema.”

Evaluation

50% of the grades are based on attendance and active participation. The students are required to be present. Students cannot take a resit for this part.

The other 50% of the grades is based on group presentation (during class time).

Additional expenses paid by students

None.

About Hilde D'haeyere

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

9 Mimesis: Klassiek begrip, hedendaagse problemen

De Keyser Timeau

email	timeau.dekeyser@hogent.be
thema	Mimesis
discipline	Drama, Theater, Film, Kunstfilosofie, Cultuurkritiek
werkvorm	close reading, groepsdiscussies, doceren en discussie
taal	Nederlands

Inhoud

Dit seminarie vertrekt van het begrip mimesis (nabootsing, representatie) als een centraal probleem binnen kunst en cultuur. We onderzoeken hoe kunstenaars, denkers en theoretici hebben nagedacht over de relatie tussen fictie en werkelijkheid, rol en identiteit, ervaring en representatie.

Aan de hand van filosofische, theoretische en artistieke teksten bespreken we onder meer spel en performativiteit, authenticiteit, identiteit, simulatie en simulacrum, realisme en bemiddeling. Het seminarie combineert theorie met voorbeelden uit theater, film en literatuur. Daarbij komen auteurs aan bod zoals Plato, Erving Goffman, Judith Butler, Frantz Fanon, Guy Debord, Jean Baudrillard, Annie Ernaux en Anna Kornbluh.

Wanneer wordt spel bevrijdend, wanneer disciplinair?

Is authenticiteit een kritiek op mimesis, of een nieuw mimesis-regime? Kan mimesis subversief zijn, of reproduceert ze machtsverhoudingen? Wanneer wordt het “echte” een ideologie? Wat gebeurt er wanneer representatie geen origineel meer veronderstelt?

Dit seminarie biedt geen definitieve antwoorden, maar onderzoekt waarom deze vragen telkens opnieuw opduiken in kunst en samenleving.

Evaluatie

50% van de punten is gebaseerd op aanwezigheid en actieve participatie. De studenten zijn verplicht aanwezig. Voor dit deel kan de student niet herkansen in tweede zitting.

De andere 50% van de punten is gebaseerd op een paper (in te dienen tijdens de examenperiode).

Bijkomende kosten betaald door studenten

Geen

Over Timeau De Keyser

Timeau De Keyser maakt theater bij compagnie tibaldus.

Van 2017 tot 2022 was hij verbonden aan het Antwerpse Toneelhuis, waar hij verschillende producties maakte.

Samen met Pieter Dumoulin maakte hij de film Etangs Noirs (2018). Hij schrijft regelmatig over theater en cinema, met een bijzondere focus op het acteurspel. Sinds 2024 werkt Timeau aan een doctoraat, Spelen om niet gespeeld te worden, waarin hij de (on)mogelijkheden van het authenticiteitsacteren en het kritische potentieel van spelen onderzoekt.

www.tibaldus.com

10 Can a Seminar become an Ecological Space? On Situated Practice and Ritualized Relation

De Roo Bert & Ganzevles Giliam

email bert.deroo@hogent.be
theme Ecology, Technology, More-than-human, In-practice, Situated learning, Bijloke
discipline Design, Ecology, Technology
work form close reading, field work
language English

Content

Inspired by William R. Jordan III's proposition in

The Sunflower Forest that ecological values emerge through practice rather than ethical principles alone, this seminar explores how contextualized artistic practices shape relationships between humans and their broader ecological community, and how these relationships give rise to what is valued and cared for.

Central to the seminar is the question of how situated and repetitive practices transform our engagement with a place. What happens when activities such as observing, harvesting, maintaining or producing soil chromatographies are approached as recurring rituals through which ecological relationships gradually take shape? How do technologies mediate encounters with the living world by directing attention and influencing what becomes visible and valued? And how do artistic practices participate in the production of ecological imaginaries, and what kinds of relationships do these imaginaries make thinkable?

Drawing on authors such as William Jordan, Baptiste Morizot, Estelle Zhong Mengual, Arturo Escobar, Filipa Ramos, Maria Puig de la Bellacasa, Joanna Zylińska, Hito Steyerl and Jennifer Gabrys, the seminar investigates the intersections between ecology, technology and artistic practice. Sessions combine contextualized fieldwork on the Bijloke campus with the collective discussion of these readings. The selected texts are therefore companions to the questions that emerge through engagement with the site.

Rather than merely discussing ecological relations, the seminar seeks to enact them through its pedagogical format. The seminar itself is therefore approached as an ecological practice, organized through recurring engagements with the Bijloke campus. Adopting a nomadic format and taking place primarily outdoors, it treats the Bijloke not as a backdrop for learning but as an ecological community that actively shapes the questions that emerge throughout the course and with which we gradually become engaged.

Evaluation

50% of the grades are based on attendance and active participation. The students are required to be present.

Students cannot take a resit for this part.

The other 50% of the grades is based on a paper.

Additional expenses paid by students

None.

About Bert De Roo and Giliam Ganzevles

Bert De Roo and Giliam Ganzevles are members of Decentering Design, an interdisciplinary collective that explores ecological relations and investigates how design and artistic practices participate in shaping relationships between humans and the living world. Their work builds on the ideas developed in the book *Decentering Design: Practice in a More-than-Human World* and the ongoing artistic research project *Intermediate Zones*. Within this context, Bert explores situated practices, maintenance and ritualization as ways of cultivating ecological engagement, while Giliam investigates how technologies, image cultures and generative AI shape ecological perception and imagination.

decenteringdesign.com

11 The Animal Question

Deliège Glenn

email	glenn.deliege@hogent.be
theme	Animal Philosophy, Human-Animal Studies, Environmental Humanities
discipline	Philosophy
work form	close reading, group discussions, teaching and discussions
language	English

Content

In *The Animal that Therefore I Am* Derrida finds himself naked in front of his cat. First, he feels embarrassment. However, almost immediately the embarrassment gives way to embarrassment about his embarrassment. Surely, his cat is not really looking at him, so why feel embarrassed about his own nakedness? Can we actually 'be caught' in the gaze of an animal, as we can be caught in the gaze of another human? Do animals have a point of view and if so, what is it like and do we need to take it into account? What, if anything, distinguishes us from other animals – the fact that only we can be naked, perhaps? –, and what does that mean for our relationship with other animals?

In this seminar we will be looking into what in recent years been dubbed 'the animal question'. Sometimes, the animal question is reduced to the debate on the moral status of animals. However important that debate is, the animal question also provides us with the possibility for a much more thorough questioning of ourselves and our relations with the more-than-human world. What does it mean for instance that we consider ourselves to be fundamentally nonedible as opposed to animals? What would it entail to recognize animals as full citizens in a mixed human/animal society? Could and should we communicate with animals? Can we look at the world through the eyes of animals – indeed, could we become animals in some sense? We will explore these questions and many more together through deep reading of literature and collective discussion.

Evaluation

50% of the grades are based on attendance and active participation. The students are required to be present. Students cannot take a resit for this part.

The other 50% of the grades is based on a paper submitted during the exam period and an oral exam during the exam period.

Additional expenses paid by students

None.

About Glenn Deliège

Glenn Deliège studied philosophy at KU Leuven, specializing in environmental philosophy. For a number of years, he has been researching our relationship with animals, focusing on how design can transform into a more-than-human practice. Alongside his research, he currently teaches landscape philosophy and organizes workshops in animal design at KASK & Conservatorium.

12 Music with extra fiber: Instruments from composite materials

Duerinck Tim

email	tim.duerinck@hogent.be
theme	Music Instruments, Materials, Acoustics, Instrument Making
discipline	Instrument Making
work form	group discussions, teaching and discussions
language	English

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, flax, or glass 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 layup, resin infusion and prepregs.

Evaluation

50% of the grades are based on attendance and active participation. The students are required to be present. Students cannot take a resit for this part.

The other 50% of the grades is based on a paper submitted during the exam period.

Additional expenses paid by students

None.

About Tim Duerinck

Dr. Tim Duerinck challenges dogmas in violin making and pushes the craft of violin making in the 21st century. He aims to create a better understanding about the acoustics of string instruments and the contribution of the materials to the created sound. After his PhD he has further developed and launched the first spin-off company of KASK & Conservatorium which makes instruments from flax fibers. His instruments have been played (together with musicians and composers) on various (international) music festivals, performances, recordings, exhibitions and lectures. His instruments have been exhibited by Design Museum Gent, the Cello Museum and Texture Museum and have been featured by international media.

www.atelierduerinck.com.

13 Things we don't understand

Garabedian Mekhitar

email	mekhitar.garabedian@hogent.be
theme	Art and Identity/the Self
discipline	Contemporary Art, (Art) Theory, Literature, Philosophy and Psychology
work form	close reading, group discussions, teaching and discussions, individual presentations
language	English

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

+ Three texts by Anthony Huberman: Take Care,
How to Behave Better + I (not love) Information

Texts will be made available during the seminar.

Complementary reading material: To a stranger from
a stranger (Garabedian, 2015)

Evaluation

50% of the grades are based on attendance and active participation. The students are required to be present. Students cannot take a resit for this part.

The other 50% of the grades is based on a group presentation (during class time)

Additional expenses paid by students

None.

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 humor 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.

14 Maybe the sky is really green, and we're just colourblind.

From an info-dystopia towards a multispecies salon

Grimonprez Johan

email	history@online.be
theme	Media Archeology
discipline	Multi-Disciplinary with a focus on Media (Film, Photography, Fine Arts & Mixed Media, Digital Media, City Interventions, Theatre...)
work form	group discussions
language	English

Content

The society of the spectacle has become the spectacle of society. With Podcasts, online TV, mobile phones, iPads, 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, Meta & 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 in a world suffering from a permanent 'attention deficit disorder.' 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.

Evaluation

50% of the grades are based on attendance and active participation. The students are required to be present. Students cannot take a resit for this part.

The other 50% of the grades is based on a group presentation (during exam period)

Additional expenses paid by students

None.

About Johan Grimonprez

www.johangrimonprez.be
johangrimonprez.be/wp-bio

15 The Design of Language as Collective Musical Score

Holder Will

e-mail	will.holder@hogent.be
theme	Performance, Typography, Music, Collectivity, Sharing, Publishing, Archive
discipline	Performance, Graphic Design, Music, Performance Studies, Archival Research
work form	close reading, group discussions, group presentations, teaching and discussions
language	English

Content

This seminar pays attention to the ways in which we document and share our work. Our daily reading & writing of digital and printed reports exists besides how we might activate each other, informally, in conversation. The seminar is a place for oral histories, and relations between voice and page.

This seminar reads graphic, musical scores, diagrams and writing, transforming these into collective, improvised, lively, conversational modes of reading, writing and typesetting oral histories. In it, we will pay most attention to the non-verbal aspects of HOW we say things to each other, while we re/produce documentation of time-based, ephemeral practises: performance, music, editing and typography.

The two-part seminar is run by Will Holder, for *Re-form New Reform**:

- Weeks 1–4: Method: Collective reading of Brian Kane's *The Voice, A Diagnosis* – framing the voice as model for ANY form of production. In these four weeks we will attend to Kane's four separate, non-verbal qualities, while we negotiate abstract and graphic details of texts, scores, performance and music by artists and musicians: Lygia Clark, Pauline Oliveros, Simone Forti, Ian White, Anna Magdalena Bach, Roscoe Mitchell, Luciano Maggiori, a.o. Taking distance from our own work, we practise methods rather than outcomes.
- Weeks 5–8: Application: The above methods of reading, writing, and scoring are applied to close-readings, and re-performance of oral histories and selected documentation of the New Reform archives.

* *Re-form New Reform* is a four-year research, documenting, re-performing and activating the archives of New Reform, a performance-oriented art-space, run by Roger D'Hondt and Marie-Hélène Van Audenhove, in Aalst, from 1970–79. We ask how *New Reform's work* can be reactivated today. This challenge is being taken up within KASK & Conservatorium, in collaboration with Performance Art, Graphic Design, and students of any other department. The research project aims for an alternative, participatory art history, and explores how performative and graphic traditions might generate new pedagogical models.

Will Holder will continue this seminar in the second semester. Students who register for the second-semester seminar are not required to have attended the first-semester seminar.

Evaluation

50% of the grades are based on attendance and active participation. The students are required to be present. Students cannot take a resit for this part.

The other 50% of the grades is based on a group presentation during class time.

Additional expenses paid by students

Train ticket to City Archive in Aalst

About Will Holder

Brussels-based typographer Will Holder makes books,

providing access through reproductions – by way of speech, score, performance and transcription – to the work of artists, poets, musicians, choreographers, readers & audience. In a musical approach to composition and editorial, Will uses conversation as model and means for reading & writing – and the role of memory between the printed page and the body as live, public, oral document. From 2007–2024, Will was the editor and publisher of F.R.DAVID, a journal concerned with the organisation of reading & writing in the arts (co-published with de Appel, Amsterdam 2007–16, and KW, Berlin 2017–24). In 2017, Holder was inaugural fellow of “A Year With...”, at KW, Berlin: a year-long programme placing presence, performance, publishing, writing and documentation in parallel with the institution's exhibition programme. Holder furnished and ran a private residency with 13 guests, publicly discussing and producing publications, on site at KW.

16 Ethnographic Fictions: a Non-Linear History of Hybrid Cinema

Huertas Millàn Laura

e-mail	laura.huertasmillan@hogent.be
theme	Documentary, Fiction, Ethnography, Hybrid Practices, Artist as Researcher, Decolonial Studies
discipline	Visual Arts, Audiovisual Arts, Critical Media Practice, Visual Anthropology
work form	close reading, group discussions, screenings
language	English

Content

“There is no such thing as documentary” says filmmaker Trinh-T.Minh-Ha, a provocation to denounce how most documentaries are fabrications. She asks: who has the power to claim reality? Who controls the narrative?

In this seminar, we will learn from art forms engaging with both reality and critical media production. We will explore the ambivalent and multilayered concept of the “ethnographic fiction”. On the one hand, we will examine how the western production of knowledge through image and audiovisual making has contributed to the colonial fabrication and invention of “otherness”, on the other hand, how fiction has been integrated both by anthropologists and artists to decenter colonial voices and decolonize both humanities and art. We will consider creative practices from the past and the present engaging with these productive conflicts, while reading and learning from transdisciplinary and transcultural thinkers.

While considering canonic examples of hybrid practices, we will engage with non-western practices and marginalized voices. This seminar will also explore alternative art histories through questioning the colonial myth of the west’s technological dominance, with a focus on moving image practices. Film’s history is commonly described as a Western invention, a technology arriving along colonialism as one of its instruments. What if this premise is subverted, and we consider cinema and the audiovisual practices derived from it as the continuation of other technologies of vision? We will reflect on hybridity as a form and as an ethos, a way of existing in plurality.

Evaluation

50% of the grades are based on attendance and active participation. The students are required to be present. Students cannot take a resit for this part.

The other 50% of the grades is based on a paper and an oral exam (during exam period)

Additional expenses paid by students

None.

About Laura Huertas Millàn

Laura Huertas Millàn’s practice encompasses cinema, installations, writing, performance, and research with a continued concern about History, diasporic memory, and violence. Working at the intersection of ethnographic fiction, decolonial thought, and experimental cinema, her works fuses genres in search of new narratives. Selected in major cinema festivals such as the Berlinale, Toronto International Film Festival (TIFF), Rotterdam International Film Festival, New York Film Festival and Cinéma du Réel, her films have been awarded at the Locarno Film Festival, FIDMarseille, Doclisboa and Videobrasil, among others. Her solo shows include venues like C/O Berlin, Medellín’s Modern Art Museum, MASP Sao Paulo, and Maison des arts de Malakoff. She was part of group shows at MOMA New York, Seoul’s Mediacity biennial, Sharjah biennial, Liverpool biennial, and Banco de la Republica de Bogota, among others. She holds a PhD in visual arts from PSL University (Beaux-Arts de Paris, SACRe) and was part of the Sensory Ethnography Lab at Harvard University. She is currently a post-doc researcher at KASK.

www.laurahuertasmillan.com

17 Animology: a Transdisciplinary Approach in Performing Knowledge

Kargar Pedram

e-mail	pedram.kargar@hogent.be
theme	Animation, Performance, Media Archeology, Artistic Research, Memory, Pedagogy, Knowledge Organization
discipline	Animation
work form	close reading, group discussions, group presentations, teaching and discussions, performative lectures, chalk-talks, gamified learning activities and audiovisual projections
language	English

Content

Animation is commonly associated with cartoons and moving images, yet its meanings extend far beyond the screen.

Animology – a neologism derived from anima (life, soul) and -logy (study) – proposes a transdisciplinary framework at the intersection of art, science, and technology, conceptualizing animation as a methodology for learning, performing, and transmitting knowledge.

The history of animation is not a linear progression of technological innovations but a rich tapestry of practices, ideas, and cultural traditions. From shadow performances and pre-cinematic spectacles to optical devices such as the magic lantern, phenakistiscope, and zoetrope, and from live performance to contemporary media, animation has continually evolved through dynamic interactions between technology, perception, culture, and imagination.

ANIMOLGY approaches animation as a fundamental dimension of lived experience, rooted in movement, perception, imagination, and embodied ways of knowing. It investigates the relationships between body, matter, light, memory, and collective forms of knowledge-making.

Central questions include: What is animation? How has it been understood across different historical and cultural contexts? How does animation relate to other disciplines and forms of knowledge? What are the implications and applications of animation for cognition, learning, cultural transmission, social participation, and collective well-being?

The seminar consists of six four-hour sessions combining performative lectures, chalk-talks, audiovisual projection, reflective discussion, group reading, and collaborative experimentation. Topics include animation history, media archaeology, optical devices, phenomenology, performance, embodiment, creativity, artistic research, and participatory approaches to learning, collaboration, and knowledge-making.

Evaluation

50% of the grades are based on attendance and active participation. The students are required to be present. Students cannot take a resit for this part.

The other 50% of the grades is based on a paper (to be submitted during the exam period).

Additional expenses paid by students

Trip to a museum

About Pedram Kargar

Pedram Kargar is a multidisciplinary artist and researcher based in Ghent, Belgium, whose practice spans animation, performance, drawing, painting, installation, sculpture, sound, mixed media, digital art, and virtual reality. Since 2022, he has been affiliated with the School of Arts, KASK & Conservatorium as an artistic researcher, investigating the embodied and performative dimensions of animation through Iranian artistic traditions, particularly Pardeh Khani (dramatic storytelling) and Zurkhaneh (traditional gymnasium).

Kargar has lectured on animation and artistic research and has developed master seminars and workshops exploring animation as a pedagogical, performative, and cultural practice. He is also a member of the Body Plural and Archival Sensations research clusters, where his work engages with embodied practices, memory, media archaeology, and alternative forms of knowledge production.

18 Alternatieve Mainstream

Keunen Gert

e-mail	gert.keunen@hogent.be
thema	Een cultuursociologische kijk op de muziek- en kunstpraktijk: hoe selecties in het muziekcircuit gemaakt worden en de impact daarvan op artiestencarrières
discipline	cultuursociologie en (pop)muziek
werkvorm	doceren en discussie, groepspresentaties
taal	Nederlands

Inhoud

Dit seminarie geeft je een cultuursociologische kijk op de kunstpraktijk. De focus ligt op en de voorbeelden komen uit de popmuziekwereld. Maar de mechanismen die besproken worden, kunnen makkelijk op eender welke kunstdiscipline toegepast worden. In dit seminarie krijg je een inkijk in hoe er achter de schermen van het (pop)muziekbedrijf keuzes worden gemaakt en hoe die artiestencarrières 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: wat is de context waarbinnen gewerkt moet worden? Wat is de impact van de digitalisering en individualisering van onze postfordistische maatschappij? Wat kunnen we leren van cultuursociologen zoals Bourdieu en Becker?

We kijken waarom het onderscheid tussen underground en mainstream ideologisch en cultureel bepaald is, hoe sommige muziek uitgroeit tot de canon en waarom je dat dan de 'alternatieve mainstream' kunt noemen. We bespreken de verschillende logica's die in werking treden wanneer gatekeepers in de muziekindustrie moeten kiezen of ze deze of gene artiest al dan niet aandacht schenken. Maar telkens wordt de link gelegd met de artiesten praktijk en artistieke carrières: welke factoren bepalen uiteindelijk welke rol een artiest in een scene of netwerk kan spelen?

Aan de basis van dit seminarie ligt de doctoraatsstudie van Gert Keunen (over selectiemechanismen in het popmuziek circuit), maar ook tal van praktijkvoorbeelden uit meer dan 20 jaar ervaring in de professionele muziekindustrie.

Een specifieke voorkennis is niet nodig om dit seminarie te volgen, maar een interesse in (pop)muziek en de muziekindustrie is wenselijk.

Evaluatie

50% van de punten is gebaseerd op aanwezigheid en actieve participatie. De studenten zijn verplicht aanwezig. Voor dit deel kan de student niet herkansen in tweede zitting.

De andere 50% van de punten is gebaseerd op een presentatie voor de groep tijdens de lesweken.

Bijkomende kosten betaald door studenten

Geen.

Over Gert Keunen

Gert Keunen (1969) is docent, publicist, componist/producer en mastering engineer. Hij is doctor in de cultuursociologie en doceert muziekgeschiedenis, muziek-sociologie en muziekproductie aan KASK&Conservatorium in Gent en Ritcs in Brussel. Voorheen gaf hij ook les aan de Fontys Hogeschool voor de Kunsten/Rock-academie in Tilburg en PXL Music in Hasselt (waarvan hij ook een van de oprichters is). Hij was label manager bij platenfirma Zomba/Rough Trade, muziekprogrammatrice bij kunstencentrum Vooruit in Gent (nu VierNulVier) en freelance muziekjournalist voor De Standaard, De Morgen en Gonzo Circus. Hij zat ook veertien jaar in de Beoordelingscommissie Muziek van de Vlaamse Gemeenschap.

Gert Keunen is auteur van *Surfing On Pop Waves*. Een kwarteeuw popmuziek (Kritak, 1996), *Pop! Een Halve Eeuw Beweging* (Lannoo, 2002), *Alternatieve Mainstream*. Over selectiemechanismen in het popmuziekcircuit (LannooCampus, 2013) en *Een Eeuw Popmuziek*. Van Crooners tot Dubstep (Lannoo, 2015). Voor die boeken ontving hij in 2013 de Fontys Onderzoeksprijs en in 2016 de Cultuurprijs Oost-Vlaanderen 2016.

Onder het pseudoniem Briskey bracht hij als muzikant/componist/bandleider de cd's *Cucumber Lodge* (2003), *Scarlett Roadhouse* (2006), *Briskey Big Band Live At Ancienne Belgique* (2008) en *Before-during-after* (2009) uit. Met de Briskey live-band en de Briskey Big Band stond hij sindsdien op diverse binnen- en buitenlandse podia en festivals. Tegenwoordig maakt hij muziek onder eigen naam en bracht hij de *Nordic Noir*-trilogie uit (HEIS kwam uit in 2020, HEMMA volgde in 2022 en HODE in 2024). De laatste jaren werkt hij als mixing en mastering engineer voor andere artiesten, en is hij in de ban van immersieve muziek (Dolby Atmos). Daarover geeft hij ook online les in zijn eigen *SonicSphere Academy*.

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

www.gertkeunen.com

19 The Set and Setting of Reading

Kwakkenbos Lars & Andersen Henry

e-mail lars.kwakkenbos@hogent.be
theme the History of Reading and its Technologies
discipline History of Reading, History of Architecture,
Graphic Design, Cultural History
work form close reading, group presentations,
teaching and discussion
language English

Content

Reading has never been a stable medium. What we mean when we say 'to read' has undergone categoric shifts since Gutenberg mechanized the process of printing in the 15th century. Such shifts reflect broader politics and technologies and make the history of reading just as much into a history of moral panic, state repression, and viral distribution.

This seminar embodies a key element of The Reading of Pleasure, an artistic research project that seeks to account for some crucial changes in the history of reading. While reading and printing, 16th- and 17th-century religious radicals provided us with the contemporary metaphor of 'going viral'. But how did that happen? How did the supposedly toxic influences of the realist novel bubble up through 19th-century France? How did state censorship in post-war Paris push the city's avant-garde writers underground where they mixed with its pornographers? How did the invention of the digital scanner and the .pdf reshuffle the means of sharing, consuming and owning information?

The wager of this seminar is to insist on reading as an artistic medium in itself, and to highlight its messy, communal and dissident histories. It seeks to hold together two understandings of reading: one, a long historical arc in which reading is conditioned by the technologies of print and text distribution, set and setting; and the other in which these apparatuses come into focus within the specific (bodily) experience of readerly pleasure.

Of particular interest for us in this seminar is the set and setting of reading - that is, how its location, lighting, bodily postures etc. influence the way that meaning gets made.

In order to test this, we will move the seminar out from the school and into the city, experimenting with different locations to backdrop our reading and discussion.

Students will be expected to read and discuss texts, as well as to choose different sites for reading and actively contribute to the organisation of the seminar's reading sessions.

Evaluation

50% of the grades are based on attendance and active participation. The students are required to be present. Students cannot take a resit for this part.

The other 50% of the grades is based on a group presentation (during class time)

Additional expenses paid by the students

None

About Henry Andersen & Lars Kwakkenbos

Henry Andersen is an artist living in Brussels. He makes performance, publications, sculpture, print-work and exhibitions, sometimes alone and sometimes with Bryana Fritz under the name 'Slow Reading Club'.

Lars Kwakkenbos lives and works in Brussels and Ghent. Since 2008, he has been working for KASK & Conservatorium. From 2002 to 2007, he worked as an editor for VRT-Klara, and during those years he also wrote extensively about visual and performance art, photography and (landscape) architecture. From 2008 to 2017, he worked as a dramaturge for the Kunstenfestivaldesarts and in 2009 he was co-editor of the Culture Plan for Brussels. He frequently collaborates with visual and performing artists, taking on various roles including author, drama-turge, researcher and artistic advisor.

20 Everyone's Got an Angle.

A Series of Readings and Thoughts About Affects Kwakkenbos Lars

e-mail	lars.kwakkenbos@hogent.be
theme	Affects
discipline	Affect Theory, Psychology, Anthropology, Cultural History, History of Ideas
work form	close reading, group discussions, group presentations, teaching and discussion
language	English

Content

Our inner feelings, desires, dreams and fears are relentlessly triggering, haunting and enchanting the world out there, and vice versa. To bridge the gap, numerous authors have speculated on the existence of affects, and we will do the same during this seminar. Could they be the key to a 21st-century realism, or should we rather talk about “the new ordinary” as Lauren Berlant and Kathleen Stewart do, calling it a collective search engine that delves into the energy circuit of the everyday?

This seminar has eight sessions. In these sessions we will read and discuss ideas about affects, and we will contextualise them through art, literature, film and other cultural artefacts. We can read Sara Ahmed, Kwame Anthony Appiah, Roland Barthes, Georges Bataille, Lauren Berlant, Pierre Bourdieu, Teresa Brennan, Michel de Certeau, Ann Cvetkovich, Rosalyn Diprose, Gilles Deleuze, Barbara Ehrenreich, Frantz Fanon, Michel Foucault, Sigmund Freud, Jane Gallop, Anna Gibbs, Erving Goffman, Lawrence Grossberg, Félix Guattari, Saidiya Hartman, Lewis Hyde, Luce Irigaray, Susanne Langer, Maurizio Lazzarato, Audre Lorde, Erin Manning, Brian Massumi, Marcel Mauss, José Esteban Muñoz, Jean-Luc Nancy, Maggie Nelson, Sianne Ngai, Friedrich Nietzsche, Anna Potamianou, Nina Power, Avital Ronell, Arundhati Roy, Helga Schubert, Richard Sennett, Eve Kossofsky Sedgwick, Steven Shaviro, Baruch Spinoza, Kathleen Stewart, Marilyn Strathern, Eugene Thacker, Michael Taussig, Alfred North Whitehead and Raymond Williams. Most of their writings might be hard to understand, but they do seem to offer the possibility of helping us to better grasp what is at stake in an affective world. Artists whose work is associated with affects, include Chantal Akerman, Sofia Coppola, Jean-Pierre and Luc Dardenne, Jeremy Deller, Annie Ernaux, Rainer Werner Fassbinder, Jean Genet, D.H. Lawrence, Morrissey, Lucas Rijneveld, Virginia Woolf. But please feel free to suggest other names, too.

Evaluation

50% of the grades are based on attendance and active participation. The students are required to be present. Students cannot take a resit for this part.

The other 50% of the grades is based on a group presentation (during class time).

Additional expenses paid by the students

None

About Lars Kwakkenbos

Lars Kwakkenbos lives and works in Brussels and Ghent. Since 2008, he has been working for KASK & Conservatorium. From 2002 to 2007, he worked as an editor for VRT-Klara, and during those years he also wrote extensively about visual and performance art, photography and (landscape) architecture. From 2008 to 2017, he worked as a dramaturge for the Kunstenfestivaldesarts and in 2009 he was co-editor of the Culture Plan for Brussels. He frequently collaborates with visual and performing artists, taking on various roles including author, dramaturge, researcher and artistic advisor.

21 Dwalen als discipline. Lenig blikveld. Het lichaam en logboek als 'Art writing' en labo voor artistiek onderzoek

Luyten Anna

e-mail	anna.luyten@hogent.be
thema	Dwalen, falen, wandelen als kunstpraktijk, flaneren als methode, artistiek onderzoek, aandacht, sensuous co-learning, dramaturgie van de banaliteit
discipline	anthropologie, filosofie, literatuur, theater, muziek, visuele kunsten
werkvorm	close reading, groepsdiscussies, groepspresentaties, doceren en discussie, wandelen
taal	Nederlands

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 eerbetoen is aan wat en wie zich verbergt in de schaduw. Omdat dwalen durven vallen is. "To be an artist is to fail as no other dare fail", schreef Samuel Becket. Omdat dwalen buiten dominante denk-kaders 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 kaart. 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, textiel. We staan stil bij de verschillende methodes om artistieke onderzoekshoudingen te verdiepen. We zoeken nieuwe vormtalen 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 nonfictie-auteurs. Giorgio Agamben, Sara Ahmed, Samuel Becket, Walter Benjamin, John Berger, Michel De Certeau, Guy Debord, Maria Fusco, Alan Ginsberg, Donna Haraway, bell hooks, Tim Ingold, Jon Mc Gregor, Eileen Myles, Maggie Nelson, E.A.Poe, Michel Serres, Rebecca Solnit, etc.

Evaluatie

50% van de punten is gebaseerd op aanwezigheid en actieve participatie. De studenten zijn verplicht aanwezig. Voor dit deel kan de student niet herkansen in tweede zitting.

De andere 50% van de punten is gebaseerd op een paper in te dienen tijdens de examenperiode, een presentatie voor de groep tijdens de examenperiode, een presentatie voor de groep tijdens de lesweken.

Bijkomende kosten betaald door studenten
Geen.

Over Anna Luyten

Anna Luyten is artistiek onderzoeker en docent kunstenaarsteksten aan de School of Arts, KASK Gent. Zij is master in de Filosofie, master toegepaste Literatuurwetenschappen, master in drama- en theaterwetenschappen en international honours master Cultural Anthropology and Development. Zij is lecture performer op internationale symposia van ecologie, feminisme, nieuwe onderwijsmethodes. 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, Radio1 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. Ze maakt nu deel uit van de KASK onderzoeksgroep 'Wearable Utopia's'.

22 Image After Image: Visual Politics in the Age of AI

Musquiqui Chihying

email musquiqui.chihying@hogent.be
theme AI, Data Extractivism, Operational Images, Post-Photography
discipline Media Studies, Visual Arts, Cultural Studies
work form close reading, group discussions, group presentations
language English

Content

“There is an aggression implicit in every use of the camera.” Susan Sontag’s observation captures the inherent violence and power asymmetries of lens-based practices. Since its inception, the camera has functioned not as a mere recording device, but as a technology of classification, extraction, governance, and surveillance. Implicated in colonial administration and capitalist accumulation, photography structured modern knowledge regimes. Today, however, the conditions of visual fabrication are mutating. Increasingly, visual culture is shaped not by indexical capture, but by synthetic imagery generated by machine learning systems trained on scraped planetary datasets. This epochal shift raises urgent political and epistemological questions: what becomes of the image in the age of artificial intelligence? Generative simulations of reality fundamentally transform the historic relationship between representation and the world. If lens-based media historically operated as sites where power, visibility, and citizenship were negotiated, how are these dynamics reconfigured when imagery is generated, interpreted, and circulated by algorithms? Does Ariella Azoulay’s conception of photography as a civic encounter and potential history remain viable when automation displaces human makers and viewers?

Drawing on photography theory, postcolonial studies, and critical AI scholarship, this seminar invites participants to collectively examine the coordinates of contemporary visuality. We will explore how historical regimes of visuality inform machine vision, questioning whether AI infrastructures extend or rupture colonial classification. Ultimately, we ask who controls the datasets shaping perception, and what forms of agency and collective imagination might emerge within algorithmic visual realities.

Evaluation

50% of the grades are based on attendance and active participation. The students are required to be present. Students cannot take a resit for this part.

The other 50% of the grades is based on a group presentation (during class time).

Additional expenses paid by students

None

About Chihying Musquiqui

Musquiqui Chihying is a visual artist and filmmaker whose practice focuses on themes of post- and trans-modernity in the Global South, postcolonial subjectivities, and contemporary technology. Utilising mediums such as sound, music, and the moving image, he constructs distinctive narrative vocabularies that offer alternative perspectives on the entanglement of the human condition and ecological environments. His work frequently investigates the historical specificities of cultural, ethnic, and technological exchanges across African, Asian, and Afro-Asian maritime regions.

musquiqui.com

23 Student of Beauty: The Most Beautiful Seminar in the World

Nemer Benny

email benny.nemer@hogent.be
theme Aesthetics, Philosophy, Culture, Beauty
discipline Visual Arts, Curatorial, Fashion, Cultural Studies
work form close reading, group discussions, group presentations, teaching and discussions
language English

Content

"I am very sensitive to beauty..." states Beirut-born artist Etel Adnan during one of her final interviews in 2021. "We don't speak of beauty anymore, in art criticism we never mention beauty. It's *démodé*, out of fashion. But it isn't really. Beauty is an inner sense, and it makes us happy. It's not complicated. We need it." Meanwhile, German poet Rainer Maria Rilke asserts that "[b]eauty is only the start of bearable terror," and the Fondazione Dries Van Noten's contribution to the 2026 Venice Biennale is an exhibition with the provocative title, "The Only True Protest is Beauty".

For so many of us, our creative practices are guided by concepts of beauty, by a desire to make beautiful things, beautiful music, beautiful experiences. But what is "beauty", how do we define beauty's attributes, individually and collectively? And what cultural forces influence our understanding of what is judged to be beautiful? How have colonialism, patriarchy, and capitalism shaped the lens through which we interpret the beauty of bodies, colors, landscapes, sounds, and objects? And finally, what role do we play as artists, performers, composers, and curators, in generating and instrumentalizing beauty in our creative work?

In this course, we will approach beauty with curiosity, as students of beauty's many mysteries and seductions, its violences and demands, with the goal of sharpening our personal understandings of its power and our ability to articulate what we mean when we employ "beauty" as a term. We will do this by reviewing diverse visual materials alongside critical writing by among others Etel Adnan, Homi Bhabha, Robin Wall Kimmerer, Edouard Glissant, Sasha Kutabah Sarago, Derek Jarman, Jun'ichirō Tanizaki, and George Bataille.

Evaluation

50% of the grades are based on attendance and active participation. The students are required to be present. Students cannot take a resit for this part.

The other 50% of the grades is based on a paper (to be submitted during the exam period) and a group presentation (during class time).

Additional expenses paid by students

none.

About Benny Nemer

Benny Nemer is a Paris-based multidisciplinary artist, diarist and researcher with twenty-five years of professional practice working with sound, performance, video, participatory gestures, photography, epistolary writing, and flowers. His work has engaged with and addressed diverse themes over the years, with enduring concern for the language of love and relation, queer archives, flowers as artistic material, the voice as conductor of identity and affect, and artistic interventions into museum mediation practice. 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, among others. Nemer holds a PhD in studio practice and queer culture from the Edinburgh College of Art. As a postdoctoral researcher at KASK & Conservatorium, he is pursuing research into queer kinship, artistic responses to AIDS, monuments and memorials, postcards as an artistic medium, and the archive of French author and photographer Hervé Guibert (1955-91).

www.nemer.be

24 Queer Kinship

Nemer Benny

email	benny.nemer@hogent.be
theme	Queer theory, Community, Participation, Methods, LGBTQ+
discipline	Visual Arts, Media Art, Time-Based Media, Social Practice, Curatorial Studies, Performance, Participation
work form	close reading, group discussions, group presentations, teaching and discussions
language	English

Content

“Queer theory,” write Elisabeth Freeman and Tyler Bradway, “rewrites kinship as a bodily practice rather than a cultural substrate, composed through ephemeral encounters such as sex, friendship, and activism, pointing beyond heteronormative organisations of intimacy, care, desire, and even reproduction. Here, kinship names a radical and open-ended field of relational experimentation.”

This seminar concerns itself with the ways queer forms of kinship are traced and facilitated by the writing and practices of artists, thinkers, and activities. We will review works that engage the temporary communities of queer sex cruising; the House system of Black and Latinx voguing/ballroom cultures; the kin that form through AIDS activism and HIV transmission; lesbian communes and Radical Faerie sanctuaries, as well as the various ways we make queer kin in our own lives and practices. Furthermore, we will review texts and artworks that critically analyze the way dominant culture privileges and normalizes heterosexual, reproductive family structures at the exclusion of the many other relational forms humans are capable of, with a particular focus in the ways LGBTQ+ relational forms are marginalized, criminalized, and erased from the historical record.

Texts by Hélène Giannichini, Elisabeth Freeman, Paul B. Preciado, Joseph M. Pierce, Ocean Vuong, Michel Foucault, and Donna Haraway, along with artworks by Conny Karlsson Lundgren, Liz Rosenfeld, Sam Hultin, Aleesa Cohene, Derrick Woods-Morrow, Zackary Drucker, Jamie Ross, Marlon Riggs and many others will serve as an anchor to our work together.

Participants do not have to identify as LGBTQ+ to attend this seminar, however a sensitivity to, and empathetic understanding of queer lived experience is required.

Evaluation

50% of the grades are based on attendance and active participation. The students are required to be present. Students cannot take a resit for this part.

The other 50% of the grades is based on a paper (to be submitted during the exam period) and a group presentation (during class time).

Additional expenses paid by students

None

About Benny Nemer

Benny Nemer is a Paris-based multidisciplinary artist, diarist and researcher with twenty-five years of professional practice working with sound, performance, video, participatory gestures, photography, epistolary writing, and flowers. His work has engaged with and addressed diverse themes over the years, with enduring concern for the language of love and relation, queer archives, flowers as artistic material, the voice as conductor of identity and affect, and artistic interventions into museum mediation practice. 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, among others. Nemer holds a PhD in studio practice and queer culture from the Edinburgh College of Art. As a postdoctoral researcher at KASK & Conservatorium, he is pursuing research into queer kinship, artistic responses to AIDS, monuments and memorials, postcards as an artistic medium, and the archive of French author and photographer Hervé Guibert (1955-91).

www.nemer.be

25 Zombies, Machines and the Fabric of Life

Rekveld Joost

email joost.rekveld@hogent.be
theme Technology, Ecology
discipline Art, Design, Philosophy
work form close reading, group discussions, group presentations
language English

Content

Stories of artificial humans date back at least 25 centuries and can for instance be found in China, India and Greece. Since then, the boundary between living beings and dead things has not stopped shifting.

Things have come alive: devices around us do not only move, but talk to us in our own language. Life has been simulated inside computers since they were invented, and some think that artificial intelligence chatbots may be conscious. The development of these technologies is presented as outside of our control, and one wonders what activities will be left for humans.

On the other hand, much of life does not actually seem very 'alive': most animals are treated like little factories, to the point that roughly three out of four birds on the planet is now a chicken in a cage. Organisms are being patented as if they were human inventions, and work is underway to create artificial cells from scratch.

The boundary between the living and the dead has also been questioned as part of attempts to make things less dystopic. Some philosophers propose that technology is a deeply human phenomenon, and see it as life extending the freedom that is inherent in it. According to panpsychists there has never been such a thing as dead matter to begin with, and Xenofeminists see nature as a problematic concept that only serves to justify imposed hierarchies. Perhaps we should not approach our environments and machines within frameworks of exploitation and slavery, but care for them as we would for living beings?

In this seminar we will read a series of texts and look for works of art, music and design that address ways to understand the living. We will read philosophers of biology and technology, ecofeminists, cyberfeminists, xenofeminists, animists, such as Val Plumwood, Laura Tripaldi, Sarah Kember, Vandana Shiva, Kalindi Vora and Evelyn Fox Keller. We will use these texts to reflect on the entanglement of life and things.

Evaluation

50% of the grades are based on attendance and active participation. The students are required to be present. Students cannot take a resit for this part.

The other 50% of the grades is based on a paper (to be submitted during the exam period) and a group presentation (during class time).

Additional expenses paid by students

None

About Joost Rekveld

Joost Rekveld is an artist who wonders what humans can learn from a dialogue with the machines they have constructed. In a form of media archeology he investigates modes of material engagement with devices from forgotten corners in the history of science and technology. The outcomes of these investigations often take the shape of abstract films that function like alien phenomenologies.

Joost Rekveld's work has been shown worldwide, mostly at filmfestivals and other venues for moving image culture. He has been teaching in various capacities on the intersection between interdisciplinary arts and the exact sciences since 1996. Since 2017 he has been affiliated to the School of Arts University College Ghent (KASK) as an artistic researcher.

www.joostrekveld.net

26 Why Have There Been No Great Women Artists?

Hoe relevant is het essay uit 1971 van de Amerikaanse kunsthistorica Linda Nochlin vandaag?

Roelandt Els

e-mail els.roelandt@hogent.be
thema vrouwelijke kunstenaars, feminisme
discipline kunstgeschiedenis, kunsttheorie
werkvorm close reading, groepsdiscussies, doceren en discussie
taal Nederlands

Inhoud

In deze lessen vertrekken we van het essay (1971) van Linda Nochlin: *Why Have There Been No Great Women Artists*. We lezen het (Engelstalige) essay en stellen ons de vraag hoe actueel de visie van Nochlin vandaag nog is. Welke maatschappelijke en sociale factoren hebben ertoe geleid dat kunst eeuwenlang een mannenzaak lijkt te zijn geweest? Welke vrouwelijke kunstenaars kennen we vandaag uit de 15de, 18de of 20ste eeuw en hoe komt dat? Hoe werd/wordt het levensverhaal van deze kunstenaars verteld en hoe en door wie wordt hun kunst geanalyseerd? Geloven we vandaag nog in een visie op kunst waar de grootsheid en het genie van een individu centraal staat? Of hebben we een nieuw lexicon nodig, een nieuw begrippenapparaat waarmee we naar kunst kijken? In 2006 schreef Nochlin een nieuwe versie van haar essay, te midden van een periode gekenmerkt door een nieuwe golf van feminisme, en de sterke opkomst van de queer theorie en postkoloniale studies. Is deze versie van het essay dan toereikend vandaag? Welke schrijvers hebben naast Nochlin baanbrekend werk verricht als het gaat om het zichtbaar maken van vrouwelijke kunstenaars? En welke leerden ons anders te kijken? Samen lezen we teksten van onder meer Lauren Elkin (*On Women, Music & Power*), Sophie Gilbert (*Girl on Girl: How Pop Culture Turned a Generation of Women Against Each Other*), Ursula K. Le Guin (*The Carrier Bag Theory of Fiction*).

Evaluatie

50% van de punten is gebaseerd op aanwezigheid en actieve participatie. De studenten zijn verplicht aanwezig. Voor dit deel kan de student niet herkansen in tweede zitting. De andere 50% van de punten is gebaseerd op een presentatie voor de groep tijdens de lesweken.

Bijkomende kosten betaald door studenten

Geen.

Over Els Roelandt

Els Roelandt is redacteur van verschillende boeken, waaronder *Cercle d'art des travailleurs de plantation congolaise* (met Renzo Martens en Eva Barois de Caével) en senior editor bij het kunstmagazine *Glean*. Ze was oprichter en hoofdredacteur van *A Prior Magazine* (1999–2012) en sinds 2003 verbonden aan KASK, School of Arts. Ze is ondermeer verantwoordelijk voor de KASK lezingen.

27 Vrouwelijke componisten: geen tweede thema

Senden Yves

e-mail	yves.senden@hogent.be
thema	muziekcompositie, vrouwen
discipline	muziek
werkvorm	doceren en discussie
taal	Nederlands

Inhoud

Vanuit een chronologisch overzicht van de Westerse muziekgeschiedenis zoemen we telkens in op vrouwelijke componisten en lichten de context toe waarbinnen zij hun muziek hebben geschreven. Er worden zijsprongen gemaakt naar vrouwelijke schilders en beeldhouwers.

De meest recente ontwikkelingen worden geconcretiseerd door een viertal componisten die als gastspreker een van hun werken komen toelichten. Aansluitend is telkens een mogelijkheid tot een vraaggesprek en discussie. Ook de vrouw als uitvoerder (bv. dirigent) wordt in de thematiek betrokken.

Voorkennis van de muziekgeschiedenis is handig, maar geen noodzakelijke voorwaarde.

Het overzicht begint met de vroegst gekende voorbeelden, Kassia uit Constantinopel, troubairitz en trovaresses, en Hildegard van Bingen, met de nodige aandacht voor mystiek georiënteerde vrouwen. Vervolgens komt de Italiaanse renaissance-scène aan bod, met opmerkelijke activiteiten in Ferrara, Siena, Firenze e.a.

In de barok passeren onder meer Francesca Caccini en Barbara Strozzi de revue, alsook Anna Boleyn en Anna Magdalena Wilcke. In de tweede helft van de achttiende eeuw zijn de twee Anna Amalia's en Belle van Zuylen onze aandacht waard.

Wat de romantiek betreft, is er enerzijds nog altijd sprake van het striefmoederlijk behandelen van vrouwelijk talent, zoals bij Fanny Mendelssohn. Anderzijds beginnen vrouwen zoals Louise Farrenc, Clara Wieck, Augusta Holmes en Cécile Chaminade hun plaats op het componistenpodium op te eisen. Met Alma Schindler – door Gustav Mahler bijzonder onheus behandeld – kantelen we de twintigste eeuw in. Iconische figuren als Ethel Smyth belichamen de vrouwenbeweging. In de loop van de eeuw zullen steeds meer vrouwelijke componisten het mooie weer uitmaken, van Lili Boulanger tot Julia Wolfe, Annelies van Parys en opmerkelijk veel anderen.

Evaluatie

50% van de punten is gebaseerd op aanwezigheid en actieve participatie. De studenten zijn verplicht aanwezig. Voor dit deel kan de student niet herkansen in tweede zitting.

De andere 50% van de punten is gebaseerd op een paper (in te dienen tijdens de examenperiode) en een presentatie voor de groep (tijdens de lesweken).

Bijkomende kosten betaald door studenten

Geen.

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.

28 “Here I come with these images of black and white people, and a lot of people got angry at me” (Faith Ringgold) van Dienderen An

email theme	an.vandienderen@hogent.be Critique on Eurocentrism, Racial Bias in Technology, White-Centricity in the Arts, White Privilege
discipline	Film, Photography, Performance, Painting, Music, and Literature
work form	close reading, group discussions, group presentations, teaching and discussion
attention	this seminar will take place during a couple of weeks in the first semester and in the second semester!!!
language	English

Content

This master's seminar explores how artists deconstruct and question themes such as racial bias in technology, white privilege, Eurocentrism, and (neo)colonial & patriarchal power structures in their work. The seminar starts from the perspective that photographic media are based on white skin. Researchers such as Richard Dyer (1997), Brian Winston (1996), Ella Shohat & Robert Stam (2003), Lorna Roth (2009), and Genevieve Yue (2015 and 2021) argue that white skin is the default reference for photographic media. Consequently, people who do not meet this implicit standard are portrayed in a distorted way. Audiovisual technologies are never neutral, and clearly influenced by ideological forces. Moreover, according to film scholar Daniel Bernardi, “whiteness” is the (usually invisible) narrative form of Eurocentrism that has been built into cinema since its inception (2008).

The so-called neutrality of the camera further raises questions about its ability to critique fundamental inequalities related to skin color. From these “whiteness” studies, then, we move to critiques of white privilege, discrimination and colonial & patriarchal power structures. Actor and writer Anousha Nzume writes that white privilege is the set of institutionalized, unearned benefits that white people have access to (2017). Semiotician Walter Mignolo further argues that the colonial basis of Western knowledge must be questioned. According to him, it is not enough to change the content of the conversation, but it is essential to change the conditions and basic foundations of the conversation (2009). Dramatist Tundé Adefioye additionally advises that “we need to move away from white innocence, dig deeper into our privileges and harness that insight to accommodate more diverse canons” (2018).

During the seminar, we will explore how artists deal with these themes and we will discuss these insights from different artistic practices (photography, film, paintings, literature, installations, performance).

Evaluation

50% of the grades are based on attendance and active participation. The students are required to be present.

Students cannot take a resit for this part.

The other 50% of the grades is based on a group presentation (during class time).

Additional expenses paid by students

None.

About An Van Dienderen

Filmmaker An van Dienderen works at the intersection between documentary, anthropology and visual arts. While exploring various documentary strategies and the relation between self and other, she also investigates the medium of film in a self-reflective way. She investigates the opposition of fact and fiction, imagination and observation, representation and experience, using the importance of the image in our multicultural society as a point of departure. She graduated in audiovisual arts (Sint-Lukas, Brussels), obtained a PhD in Comparative Cultural Sciences (Ghent University), and was a visiting scholar at UC Berkeley with Trinh Minh-ha. She made several documentaries screened worldwide, awarded with (inter)national prizes. Her work has been shown on the New York film festival, FID Marseille, DocFest Sheffield, Videonale Bonn, International Filmfestival Rotterdam, BFI festival London, 25 FPS Festival Zagreb, Yerba Buena Center San Francisco, SCCA Center for Contemporary Art Ljubljana, Contemporary Art Biennale Talinn, Contour 7, MACRO – Museo d’Arte Contemporanea Roma, Belluard Festival (Fribourg), Margaret Mead Film and Video festival (New York), DMZ Korea International documentary festival, International Short film Festival Oberhausen, ... Her work is represented by Argos, Brussels; Women make Movies, NY, Icarusfilms, NY Andana Films and True Story. Reviews appeared in The New York Times, Indiewire, Awards Watch, Asahi Shimbun, Yomiuri Shimbun, Women and Hollywood, International Cinephile Society, The Guardian, Rotten Tomatoes, Educational Media Review, Bota Sot (Albanian newspaper), DOX, De Morgen, Knack, De Standaard, VRT, Klara,...

She regularly publishes on documentary & visual/performative anthropology and is a lecturer & artistic researcher at the KASK & Conservatorium, School of Arts, Ghent.

www.anvandienderen.net/about

29 Gekwelde kunstenaars, kwetsbare kunst?

Een seminarie op de smalle grens tussen kunst en kwetsbaarheid

Vandamme Sofie

e-mail	sofie.vandamme@hogent.be
thema	Psychiatrie en Kunst, Outsiderkunst, Vrouwelijke Kunstenaars
discipline	Multi-Disciplinair
werkvorm	groepsdiscussies, groepspresentaties, doceren en discussie
taal	Nederlands

Inhoud

Dit seminarie focust op de relatie tussen kunst en 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, film, poëzie, theater en literatuur. We duiken in het oeuvre van kunstenaars die zelf expliciet een link leggen tussen hun artistieke creatie en hun geestesgesteldheid. Denk bijvoorbeeld aan Virginia Woolf, Nadja/Leona Delcourt, Silvia Plath, Delphine Lecompte, Louise Bourgeois, Leonora Carrington, Yayoi Kusama, ... Maar we gaan ook op zoek naar de wijze waarop dat resoneert in het werk van Sophie Calle, Sofie Podolski, Sarah Kane, Chantal Akerman, ...

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 anderzijds beoogt het inzichtelijk te maken hoe de maatschappelijke opvattingen over kunst en psychische stoornissen de 'status' van kwetsbare kunstenaars heeft bepaald sinds het begin van de 19e eeuw.

Meer info over het onderwerp kan je vinden op de onderzoekswebsite: insearchhof.schoolofarts.be

Gezien de gevoeligheid van het onderwerp moet elkeen zich voldoende veilig voelen om het woord te kunnen/willen nemen tijdens het seminarie.

Evaluatie

50% van de punten is gebaseerd op aanwezigheid en actieve participatie. De studenten zijn verplicht aanwezig. Voor dit deel kan de student niet herkansen in tweede zitting.

De andere 50% van de punten is gebaseerd op een presentatie voor de groep (tijdens de lesweken) en een paper (in te dienen tijdens de examenperiode).

Bijkomende kosten betaald door studenten

Geen.

Over Sofie Vandamme

Sofie Vandamme is als docent en onderzoeker verbonden aan KASK/School of Arts in Gent. Sofie studeerde sociale wetenschappen en antropologie en doctorerde op een onderzoek naar de voorstelling van ziekte in de literatuur: Koele minnaars, over medische verwoording en literaire verbeelding van ziekte. Haar expertise ligt op het kruispunt tussen de psychiatrie, de literatuur en de kunsten, met een bijzondere interesse voor alles wat met vrouw-zijn te maken heeft. Momenteel doet zij een onderzoek naar psychische kwetsbaarheid bij vrouwelijke kunstenaars in literatuur en kunstenaarsteksten.

Alfabetisch overzicht
van de theoretische
masterseminaries

Alphabetical overview
of the theoretical master
seminars

SEMESTER 2

30 Land, Language, Film

Arsanios Marwa

email	marwa.arsanios@hogent.be
theme	Commons, Land, Property, Non-Property, Film, Landscape, Extraction, Mining, Agriculture, Ecology, Feminism
discipline	Film, Media Arts, Sculpture, Painting, Graphic Design, Animation, Music
work form	close reading, group discussions, group presentations, teaching and discussion
language	English

Content

This seminar will attempt to think about the potential of land as a material space from which one learns and fights for. But also as a space that has been captured by private property, settler colonialism, and ongoing colonial relations.

Between capture and struggle for Land Back, another history takes place practiced through organizing schools, communes, cooperatives and other.

How can we depart from these structures to understand their relation to land? How can we learn from films that are born out of an encounter with these struggles? films that emanate from the ground, that are grounded in land struggles and that become in and of themselves pedagogical objects.

From land as a space from which one learns to film as an object whose aim is to be used pedagogically, the seminar attempts to think of filmic forms that are constituted according to the topography of a place, its geographies and soils.

Basing our references in Third Cinema and more recent post-militant political films that deal with land re-appropriation, anti-mining movements, and different forms of ecological struggles as well as rural resistance, the films will constitute our ground to understand the centrality of land in contemporary socio-economic and political realities. We will also use a methodology of close reading to delve into theoretical literary texts that emanate from land or its absence.

Evaluation

50% of the grades are based on attendance and active participation. The students are required to be present. Students cannot take a resit for this part.

The other 50% of the grades is based on a group presentation during class time and during exam period.

Additional expenses paid by students

None.

About Marwa Arsanios

Marwa Arsanios' practice tackles structural questions using different devices, forms and strategies. From architectural spaces, their transformation and adaptability, to artist-run spaces and temporary conventions between communes and cooperatives, the practice tends to make space within and parallel to existing art structures allowing experimentation with different forms of assemblies. Film becomes another device and space for connecting struggles through images and montage.

In the past ten years Arsanios has been attempting to think about these questions from a new materialist and a historical materialist perspective with different movements that are in a struggle for taking back their land. She looks at questions of property, law, economy and ecology from specific plots of land, while focusing on the histories of the commons in the levant region. She has been part of artist collectives and initiatives, the most recent being the legal communalisation of a land in the North Lebanon through its transformation to a Mashaa.

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

Ben Chikha Chokri

e-mail	chokri.benchikha@telenet.be
thema	waarheidsconstructies, kunst en activisme, kunstactualiteit, zoo humain
discipline	beeldende- en podiumkunsten
werkvorm	groepsdiscussies, groepspresentaties
taal	Nederlands

Inhoud

“Door de komst van Trump is de serie ‘House of cards’ overbodig geworden”, concludeerde jaren geleden gewezen Amerikawatcher Björn Soenens (VRT). “Ik ga de reeks uitkijken, maar het hoeft niet meer per se.” Volgens Soenens was de realiteit 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 mediomanipulatie, de kiesfraude, het verdeelde Amerika, de hacking, de terreurdreiging...”

Ondertussen is dit fenomeen overgewaaid naar Europa. Hebben we de 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? 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

50% van de punten is gebaseerd op aanwezigheid en actieve participatie. De studenten zijn verplicht aanwezig. Voor dit deel kan de student niet herkansen in tweede zitting.

De andere 50% van de punten is gebaseerd op een presentatie voor de groep (tijdens de lesweken).

Bijkomende kosten betaald door studenten

Geen.

Over Ben Chikha Chokri

Chokri Ben Chikha is regisseur, performer, artistiek onderzoeker en auteur. Hij regisseerde vele performances voor kunstinstellingen en -organisaties in binnen- en buitenland (oa. in Nederlands, Frankrijk, Senegal, Tunesië, Verenigde Arabische Emiraten, Spanje). Vele van zijn projecten worden geprezen omwille van hun sociale relevantie en artistieke innovatie. Hij is de artistiek leider van de performance company Action Zoo Humain, coacht verschillende jonge en nieuwe performers en/of acteurs en geeft les aan KASK/School of Arts/HOgent and de Universiteit Antwerpen. He geeft ook lezingen en performances aan (academische) instellingen in binnen- en buitenland.

32 On Bullshit: Unreliable Narration in Fiction and Reality

Casella Luanda

email Luanda.caselladossantos@hogent.be
theme Manipulative Storytelling, Deceptive Discourse
discipline Literature, Literary Criticism, Narratology, Journalism, Ontology
work form close reading, group discussions, teaching and discussion
language English

Content

We live in an age of spin doctors, algorithmic curation, and hyper-information – a world where the line between truth and performance has completely dissolved. For any contemporary artist, navigating this landscape demands a radical, critical understanding of how meaning is manufactured and manipulated.

This seminar dives deep into the figure and discourse of the ****Unreliable Narrator****. Traditionally understood as a literary character who “misreports”, “misinterprets”, or “miscalculates” events, we will treat this figure not merely as a creative trope, but as a critical lens to decode our cultural reality.

This seminar focuses entirely on critical thinking, media forensics, and tracking deception. The core of our work situates itself right at the intersection of literature and life: we will systematically compare the narrative strategies found in celebrated fictional texts with the real-world rhetorical tactics deployed by media ecosystems, politicians, and public figures. (Why does American Psycho sound just like an Influencer?)

Drawing on Kenneth Burke’s revolutionary concept of “Literature as Equipment for Living,” we will examine how structural maneuvers – from ‘textual irony’ and the ‘strategic omission’ to ‘weaponised double entendres’ or ‘verbal inundation’ – operate across both fiction and reality. Through rigorous group encounters, critical listening, and the dissection of historical and digital content, you will develop a sharp conceptual toolkit to unmask unreliability and track how it is used to command agency, distort ethics, and capture public sympathy.

This is an invitation for students across all art departments to master the art of narrative literacy: learning how to decode the structure of deception and understand how stories shape, defend, and disrupt our lived reality.

Evaluation

50% of the grades are based on attendance and active participation. The students are required to be present. Students cannot take a resit for this part.

The other 50% of the grades is based on a group presentation during the exam period and a paper submitted during the exam period.

Additional expenses paid by students

Potential round trip to Brussels for studio visit.

About Luanda Casella

Luanda Casella is a writer, performing artist, and theatre director from São Paulo, based in Ghent, Belgium. A house artist at NTGent and resident at deSingel International Arts Centre, whose work dissects the weaponisation of language, hypertextuality, and the deceptive discourse of the “unreliable narrator.” Described by critics as “awfully intelligent” and “horrifically funny,” her internationally celebrated pieces – including *_Short of Lying_*, *_Killjoy Quiz_*, *_Ferox Tempus_*, *_Elektra Unbound_*, and *_Trouble Score_* – have been programmed at festivals such as the Venice Biennale, Edinburgh Theatre Festival, HAU (Berlin), and Zürcher Theater Spektakel. Her work has repeatedly been selected for the Belgian Theatre Festival as the season's best. Alongside her performance career, Casella teaches Creative Writing and mentors masters students at the drama department of KASK Conservatory. Her current PhD research focuses on the structural anatomy of “deceptive discourse” and how narrative strategies shape, distort, and defend our contemporary reality.

www.luandacasella.com

33 Design in a World in Change: a Focus on Textile-Related Practices

David Amandine

email	amandine.david@hogent.be
theme	Design, Textile
discipline	Design, Autonomous Design, Design Research
work form	Lecture series, teaching and discussion
language	English

Content

This seminar explores contemporary definitions and practices of design entangled with social realities, needs and urgencies of a changing world. Touching upon Autonomous Design, Social Design and Design Research, we will review and discuss projects that address ecological challenges, foster community-making, disrupt traditional modes of making or contribute to social justice. During the seminar, students will be invited to reflect on how contexts, processes and methods shape design practices and to nourish their understanding of design.

Within this framework, particular attention will be given to textile-based and textile-related practices. Textile will be approached not only as a material and a technique, but also as a critical mode of inquiry. Touching upon various fields, the versatility of this medium can be activated through embodied protocols; while a mathematical code can organize the composition of its patterns. As a gesture, textile offers ways to mend interactions, question forms of labor, and materialize interdependencies. From collective gestures to material storytelling, textile practices reveal ways in which design can engage with social realities.

The seminar will be articulated around a series of lectures of designers. (Speakers of the lecture series are to be confirmed.) Students of the seminar will be asked to investigate the practices of the guest speakers in order to feed a critical conversation with them after the lectures.

The lecture series will be introduced in class by way of group discussions and collective readings. The reflective process will lead to a written paper in which each student will articulate a personal understanding of design, informed by the themes and discussions of the seminar.

Evaluation

50% of the grades are based on attendance and active participation. The students are required to be present. Students cannot take a resit for this part.

The other 50% of the grades is based on a group presentation during class time and a paper submitted during the exam period.

Additional expenses paid by students

Potential round trip to Brussels for studio visit.

About Amandine David

Amandine David is a designer and researcher. In her practice, located between traditional crafts and digital manufacturing, objects appear as material traces to a surrounding process of learning, sharing and collaborating. Amandine obtained a Master Degree in Social Design from Design Academy Eindhoven (2018). Previous and ongoing collaborations include KASK Laboratorium, taat, Z33, Crafts Council Nederland, Ohme or Dutch Invertuals. Amandine teaches methodology and theory of Autonomous Design in the Autonomous Design department.

www.amandinedavid.com

34 Graphic design in conversation: Typefaces

De Bondt Sara

email	sara.debondt@hogent.be
theme	Typefaces, Typography, Alphabets, Scripts, Lettering
discipline	Graphic Design
work form	Lecture Series, group discussions, group presentations
language	English

Content

This seminar series brings together a program of public lectures delivered by international guest speakers working across the expanded field of graphic design. Spanning studio practice, critical theory, research, and self-publishing, it examines how contemporary designers engage with the social, political, and material dimensions of visual communication.

Each year, the seminar is organized around a central theme that reflects evolving questions in contemporary design practice. This year's focus is the letter, approached as both a fundamental building block of written language and a dynamic visual form. Topics include typeface design, lettering in public space, revival type, non-Latin scripts, variable fonts, and calligraphy, as well as the evolving role of typography in digital environments.

Together, these sessions ask what it means to treat the shape of language not merely as a neutral vehicle for communication, but as an active site of inquiry, interpretation, and critical design practice, where meaning is continually produced, contested, and reshaped through form.

The seminar consists of five sessions: an introductory class, followed by four classes each paired with an evening lecture on Thursday. Participants are expected to attend the lectures, present their own material, and actively engage by formulating and posing critical questions.

In preparation for each talk, we collectively study selected texts and interviews, enabling a deeper exploration of the themes introduced by the speakers. This shared ground-work supports more informed discussion and encourages participants to connect the lectures to broader debates in the field. The seminar also includes a one-day trip featuring visits to museums and design studios, offering direct engagement with professional practice and contemporary visual culture.

Evaluation

50% of the grades are based on attendance and active participation. The students are required to be present. Students cannot take a resit for this part.

The other 50% of the grades is based on a paper (to be submitted during the exam period).

Additional expenses paid by students

One Belgian railway train ticket

About Sara De Bondt

Sara De Bondt is a graphic designer, publisher, curator, and educator based in Ghent. In 2008, she co-founded the independent publishing imprint Occasional Papers and has since edited several of its titles. She obtained her PhD from Ghent University / KASK & Conservatorium in 2024 and is now a postdoctoral researcher at ECAL/HES-SO in Renens.

occasionalpapers.org

saradebondt.com

la-nouvelle-typographie.info

35 Echoes of Dissent: Politics of Sound / Sound of Politics

Debuysere Stoffel

email stoffel.debuysere@hogent.be
theme Sound, Politics
discipline Sound Art
work form close reading, group discussions, teaching
 and discussions
language English

Content

How to think of the sonic as a site of dissent, resistance and refusal? How to consider sound in its potential for world making, both contesting the dominant order and expanding the articulation of what is possible? How could a poetics of the undercommons sound like? How to make it re -sound? How can we shape modes of fugitive listening and forms of attunement attending to sonic practices that refuse the call to order? How can we organize collective discursive spaces where we can share and expand the emancipatory operations performed by sound and music?

What could it mean to practice politics through music or to think music through politics? How can we come to understand music not simply as what presents itself in the context of sound-phenomena-organized-in-time-and-exchanged-for-cash within the factory of post/industrial capitalism, but also, as an aesthetic-poetic-political mode of enquiry, a mode of perception, a way of learning and sharing – in and outside of the vibrations of sound or the marks of language?

The emphasis on the force of the sonic is in line with contemporary interrogations of the pervasive ocular-centrism. Fred Moten recently argued for a “re-evaluation of the sonic as a vehicle for political and social desire.” “Sound”, he wrote, can “give us back the viscosity that ocular-centrism had repressed.” Elsewhere Salomé Voegelin has explored the political possibilities of sound, arguing that “sound’s mobile formlessness and boundless materiality” can aid us to “question the surface of the visual world.”

We will listen and read, listen while reading and read as we listen, in search for the liberatory possibilities that sound and music might hold and activate. We will imagine and discuss the political charge of the audial and the aural, of hearing and listening.

Evaluation

50% of the grades are based on attendance and active participation. The students are required to be present. Students cannot take a resit for this part.

The other 50% of the grades is based on a group presentation (during the exam period).

Additional expenses paid by students

None.

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 and art programs in collaboration with a variety of organizations and institutions. He is programmer for the Courtisane collective and a lecturer in Film Critical Studies at the KASK School of Arts in Ghent where he has obtained a PhD in 2017 with the project “Figures of Dissent (Cinema of Politics, Politics of Cinema)”. His current postdoctoral research is focused on the politics of sound and the soundtrack.

36 Playing with ... The phenomenology of collective improvisation as a form of composition

Gebruers Seppe

email	seppe.gebruers@hogent.be
theme	Improvisation, Composition, Phenomenology, Interaction, Playing With, Simulacra and Cultural Studies
discipline	Music, Visual Arts, Philosophy, Cultural Criticism
work form	close reading, group discussions
language	English

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?

Evaluation

50% of the grades are based on attendance and active participation. The students are required to be present. Students cannot take a resit for this part.

The other 50% of the grades is based on a paper (to be submitted during the exam period).

Additional expenses paid by students

None.

About Seppe Gebruers

Seppe Gebruers (1990) is a Belgian pianist, improviser and composer. Since 2016, he has been playing two pianos tuned a quarter tone apart to explore microtonal music and introduce it into improvisation. He recently released his solo “Playing with standards” in a CD box set. In his project, he does not play the exact original tunes, but he plays with them. He is further known for his contributions to several adventurous projects such as the large ensemble Ifa y xango, the piano duo with Erik Vermeulen, Bambi Pang Pang with the legendary Andrew Cyrille, the duo with the legendary Charlemagne Palestine playing with 4 specially tuned pianos, the trio with the free improvisation pioneer Paul Lovens and Hugo Antunes, and the “Playing with standards” trio with the quartertone pianos, Nils Vermeulen, and Paul Lytton. As a composer, he has created music for such films as Etangs Noirs and The Reconstruction and theater (Tibaldus). He is cofounder and artistic director of the improvisation collective Troika vzw. Since 2019, he has been a researcher and teacher at KASK/Conservatory Ghent.

37 The Design of Language as Collective Musical Score

Holder Will

e-mail	will.holder@hogent.be
theme	Performance, Typography, Music, Collectivity, Sharing, Publishing, Archive
discipline	Performance, Graphic Design, Music, Performance Studies, Archival Research
work form	close reading, group discussions, group presentations, teaching and discussions
language	English

Content

This seminar pays attention to the ways in which we document and share our work. Our daily reading & writing of digital and printed reports exists besides how we might activate each other, informally, in conversation. The seminar is a place for oral histories, and relations between voice and page.

This seminar reads graphic, musical scores, diagrams and writing, transforming these into collective, improvised, lively, conversational modes of reading, writing and typesetting oral histories. In it, we will pay most attention to the non-verbal aspects of HOW we say things to each other, while we re/produce documentation of time-based, ephemeral practises: performance, music, editing and typography.

The two-part seminar is run by Will Holder, for *Re-form New Reform**:

- Weeks 1–4: Method: Collective reading of Brian Kane's *The Voice, A Diagnosis* – framing the voice as model for ANY form of production. In these four weeks we will attend to Kane's four separate, non-verbal qualities, while we negotiate abstract and graphic details of texts, scores, performance and music by artists and musicians: Lygia Clark, Pauline Oliveros, Simone Forti, Ian White, Anna Magdalena Bach, Roscoe Mitchell, Luciano Maggioro, a.o. Taking distance from our own work, we practise methods rather than outcomes.
- Weeks 5–8: Application: The above methods of reading, writing, and scoring are applied to close-readings, and re-performance of oral histories and selected documentation of the New Reform archives.

* *Re-form New Reform* is a four-year research, documenting, re-performing and activating the archives of New Reform, a performance-oriented art-space, run by Roger D'Hondt and Marie-Hélène Van Audenhove, in Aalst, from 1970–79. We ask how *New Reform's work* can be reactivated today. This challenge is being taken up within KASK & Conservatorium, in collaboration with Performance Art, Graphic Design, and students of any other department. The research project aims for an alternative, participatory art history, and explores how performative and graphic traditions might generate new pedagogical models.

Will Holder will continue this seminar in the second semester. Students who register for the second-semester seminar are not required to have attended the first-semester seminar.

Evaluation

50% of the grades are based on attendance and active participation. The students are required to be present. Students cannot take a resit for this part.

The other 50% of the grades is based on a group presentation during class time.

Additional expenses paid by students

Train ticket to City Archive in Aalst

About Will Holder

Brussels-based typographer Will Holder makes books,

providing access through reproductions – by way of speech, score, performance and transcription – to the work of artists, poets, musicians, choreographers, readers & audience. In a musical approach to composition and editorial, Will uses conversation as model and means for reading & writing – and the role of memory between the printed page and the body as live, public, oral document. From 2007–2024, Will was the editor and publisher of F.R.DAVID, a journal concerned with the organisation of reading & writing in the arts (co-published with de Appel, Amsterdam 2007–16, and KW, Berlin 2017–24). In 2017, Holder was inaugural fellow of “A Year With...”, at KW, Berlin: a year-long programme placing presence, performance, publishing, writing and documentation in parallel with the institution's exhibition programme. Holder furnished and ran a private residency with 13 guests, publicly discussing and producing publications, on site at KW.

38 Another Brick in the Wall: conceptalbums in de rockgeschiedenis

Keunen Gert

e-mail gert.keunen@hogent.be
thema Conceptueel denken en conceptalbums
in de muziekpraktijk
discipline Muziek
werkvorm doceren en discussie
taal Nederlands

Inhoud

Wat hebben Tommy (The Who), The Rise And Fall Of Ziggy Stardust & The Spiders From Mars (David Bowie), Joe's Garage (Frank Zappa) en The Wall (Roger Waters/Pink Floyd) met elkaar gemeen? Het zijn alle vier conceptalbums, of meer nog: 'rock opera's'. Het zijn meer dan alleen een losse verzameling songs; de nummers hangen thematisch aan elkaar en zijn een deel van een groter narratief geheel. Conceptueel zijn die vier albums aan elkaar verwant: ze gaan over de opgang en ondergang van een rockster (nu ja, Tommy was een 'pinball wizard' en geen muzikant), maar de uitwerking ervan ligt mijlenver uit elkaar: van uiterlijk vertoon en grootheidswaanzin tot ironie en depressie.

Dit seminarie gaat over conceptalbums en vertelt een onderzoekin- wording over de meerwaarde van songteksten, over denken in concepten en hoe die inspirerend kunnen werken voor de artistieke praktijk van vandaag. Met veel geluidsfragmenten en videomateriaal volgen we in eerste instantie het verhaal van Tommy, Ziggy, Joe en Pink. We zien hoe ze al dan niet om kunnen gaan met externe druk, succes en verwachtingen. Maar evenzeer gaat het over meer algemene en actuele maatschappelijke en artistieke thema's (omgaan met massamedia en de muziekindustrie, goeroes en influencers, individualisme en sociale contacten, frustraties en angsten, escapisme en plezier). Aan de hand van conceptalbums willen we in dit seminarie een bredere blik op de muziek en kunstwereld aanreiken.

Evaluatie

50% van de punten is gebaseerd op aanwezigheid en actieve participatie. De studenten zijn verplicht aanwezig. Voor dit deel kan de student niet herkansen in tweede zitting. De andere 50% van de punten is gebaseerd op een presentatie voor de groep (tijdens de lesweken).

Bijkomende kosten betaald door studenten

Geen

Over Gert Keunen

Gert Keunen (1969) is docent, publicist, componist/producer en mastering engineer. Hij is doctor in de cultuursociologie en doceert muziekgeschiedenis, muziek-sociologie en muziekproductie aan KASK&Conservatorium in Gent en Rits in Brussel. Voorheen gaf hij ook les aan de Fontys Hogeschool voor de Kunsten/Rock- academie in Tilburg en PXL Music in Hasselt (waarvan hij ook een van de oprichters is). Hij was label manager bij platenfirma Zomba/Rough Trade, muziekprogrammatriceur bij kunstencentrum Vooruit in Gent (nu VierNulVier) en freelance muziekjournalist voor De Standaard, De Morgen en Gonzo Circus. Hij zat ook veertien jaar in de Beoordelingscommissie Muziek van de Vlaamse Gemeenschap.

Gert Keunen is auteur van *Surfing On Pop Waves*. Een kwarteeuw popmuziek (Kritak, 1996), *Pop! Een Halve Eeuw Beweging* (Lannoo, 2002), *Alternatieve Mainstream*. Over selectiemechanismen in het popmuziekcircuit (LannooCampus, 2013) en *Een Eeuw Popmuziek*. Van Crooners tot Dubstep (Lannoo, 2015). Voor die boeken ontving hij in 2013 de Fontys Onderzoeksprijs en in 2016 de Cultuurprijs Oost-Vlaanderen 2016.

Onder het pseudoniem Briskey bracht hij als muzikant/componist/bandleider de cd's *Cucumber Lodge* (2003), *Scarlett Roadhouse* (2006), *Briskey Big Band Live At Ancienne Belgique* (2008) en *Before-during-after* (2009) uit. Met de Briskey live-band en de Briskey Big Band stond hij sindsdien op diverse binnen- en buitenlandse podia en festivals. Tegenwoordig maakt hij muziek onder eigen naam en bracht hij de *Nordic Noir*-trilogie uit (HEIS kwam uit in 2020, HEMMA volgde in 2022 en HODE in 2024). De laatste jaren werkt hij als mixing en mastering engineer voor andere artiesten, en is hij in de ban van immersieve muziek (Dolby Atmos). Daarover geeft hij ook online les in zijn eigen SonicSphere Academy.

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

www.gertkeunen.com

39 Wandering as a discipline. The flexible gaze.

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

Luyten Anna

email	anna.luyten@hogent.be
theme	Wandering, Walking, Failure, Bodily and Sensuous Knowledge, Co-Learning, (Land) Scapes, Posthumanism, Anthropocene, Relational Thinking
discipline	Critical Theory, Anthropology, Philosophy, Literature, Performance, Visual Arts - Music
work form	close reading, group discussions, group presentations, teaching and discussions, walking
language	English

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 Becket. 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 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, Sara Ahmed, Samuel Becket, Walter Benjamin, John Berger, Guy Debord, Maria Fusco, Alan Ginsberg, Donna Haraway, bell hooks, Tim Ingold, Jon Mc Gregor, Eileen Myles, Maggie Nelson, Pauline Olliveiro, E.A. Poe, Michel Serres, Rebecca Solnit, Kathleen Stewart, Henry Thoreau, Anna Tsing, Henry David Thoreau, Virginia Woolf, Kate Zambreno. We listen to music. We enter many kinds of poetic spaces.

Evaluation

50% of the grades are based on attendance and active participation. The students are required to be present. Students cannot take a resit for this part.

The other 50% of the grades is based on a paper (to be submitted during the exam period) and a group presentation (during the exam period) and a group presentation (during class time).

Additional expenses paid by students

None.

About Anna Luyten

Anna Luyten is artistic researcher in the research group 'Wearable Utopias'. She is dramaturg in international theatre productions 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 and is honored international master in Cultural Anthropology and development. She is a lecture performer on international symposia on different themes such as ecology, feminism, space, performance and non-linear thinking. She 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, and is carried out over the world as a lecture performance.

40 Johan Sebastian Bach: geen beek maar een zee

Senden Yves

e-mail	yves.senden@hogent.be
thema	Barokmuziek
discipline	Muziek
werkvorm	doceren en discussie
taal	Nederlands

Inhoud

De familie Bach is gedurende een drietal eeuwen muzikaal werkzaam geweest. In dit masterseminar komt de voorgeschiedenis van Johann Sebastian Bach (JSB) aan bod, waarbij tegelijk een dwarsdoorsnede wordt gegeven van de vroeg- en hoogbarok en de diversiteit van zijn muzikale voorouders aan bod komt. 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. Wereldlijk wordt tegenover kerkelijk geplaatst, met een bespiegeling over JSB als componist van 'dramatische' muziek. Inzake de instrumentale muziek gaat de nodige aandacht naar recente ontwikkelingen zoals bv. het uitvoeren van Bach op een viola da spalla. Ook worden verschillende versies, door JSB zelf aangeleverd, met elkaar vergeleken. Bijzondere aandacht gaat tevens naar de invloed van Vivaldi's ritornellodenken, en vooral op de inventieve manier waarop JSB deze inzichten op een unieke manier vertaalt in zijn eigen werk.

De lessenreeks wordt gekruid met beeldmateriaal uit de locaties in Sachsen en Thüringen waar JSB woonde en werkte.

Ook de politieke dimensie vanwaaruit JSB ten tijde van de DDR bekeken werd, is een verrassende materie die ter sprake zal komen.

Evaluatie

50% van de punten is gebaseerd op aanwezigheid en actieve participatie. De studenten zijn verplicht aanwezig. Voor dit deel kan de student niet herkansen in tweede zitting.

De andere 50% van de punten is gebaseerd op een presentatie voor de groep (tijdens de lesweken) en een paper in te dienen tijdens de examenperiode.

Bijkomende kosten betaald door studenten

Geen

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.

41 Multidisciplinaire moves

Van der Aa Liesa

e-mail	liesa.vanderaa@hogent.be
thema	muziek, theater, film, opera, genre overschrijdend denken
discipline	muziek, theater, opera, film, compositie, klassieke muziek, hedendaagse muziek, mode
werkvorm	groepsdiscussies, groepspresentaties, doceren en discussie

Nederlands

Inhoud

In dit seminarie wordt er samen gekeken, geluisterd gediscussieerd over waar de grenzen liggen tussen muziek en theater/film/opera/kunst. Met muziek als vertrekpunt van een artistiek idee wordt er nagedacht hoe een muzikale taal verbonden kan worden met de taal van theater, film, opera, kunst. Hoe kan de ene discipline de andere optillen, vervangen, in vraag stellen? Wat is bijvoorbeeld de waarde van een film soundtrack, of wat is de waarde van no-music in een film? In hoeverre bepaalt het libretto de muzikale partituur van een opera of omgekeerd? Kan een muzikale partituur het onderwerp van een theatraal thema vertalen? Of van je eigen artistieke werk als tekenaar, schrijver, performance kunstenaar? Hoe kan theater muziek worden en muziek theater? Hoe bepaalt muziek de ervaring op een catwalk? Hoe zou 'Music for Catwalks' kunnen klinken? Wat zijn de stereotypen, wat is hun waarde? Waar liggen nieuwe invalshoeken?

We bespreken verschillende muzikale genres van pop tot hedendaags klassiek, van jazz tot barokmuziek. De discussie van smaak, vorm, discipline of stijl brengt ons bij de selectiefilosofie: een vakjesdenken dat publiek helderheid biedt binnen de muzikale/theatrale/ filmische ervaring. Kunnen we inzicht verwerven in de taal, codes, vormen, partituren, scenografie,...die (professionele) regisseurs, componisten, muzikanten, modeontwerpers, schilders of choreografen hanteren? Hoe verhouden we ons tegenover die codes: worden we hierdoor geïnspireerd of verzetten we ons hiertegen? Hoe inventief en hoe creatief kunnen we omgaan met andere disciplines? Wat is de taal die ze samen ontwikkelen om het voorgestelde idee te ontwikkelen? Een taal die het 'valse alternatief' verbreekt tussen doel en middel...

Evaluatie

50% van de punten is gebaseerd op aanwezigheid en actieve participatie. De studenten zijn verplicht aanwezig. Voor dit deel kan de student niet herkansen in tweede zittijd. De andere 50% van de punten is gebaseerd op een paper (in te dienen tijdens de examenperiode), een presentatie voor de groep tijdens de examenperiode en tijdens de lesweken.

Bijkomende kosten betaald door studenten

Ticket voor het bijwonen van een opera, clubconcert, theatervoorstelling, expo

Over Liesa Van der Aa

Liesa Van der Aa (1986) is professioneel actief als componiste, violiste, zangeres, regisseur en actrice. Ze debuteerde in 2012 als zangeres in het popcircuit met haar soloalbum Troops. Met dit album verdiende ze in 2012 een nominatie voor Beste Muzikant op de MIA's. In 2014 bracht ze haar tweede album WOTH uit. Haar derde album Easy Alice, een jazzalbum, had een parallelle filmische component, genaamd I Can't Go Back To Yesterday, een experimentele crossover muziekfilm. De film won wereldwijd verschillende prijzen. Haar meest recente album, Caramel, omhult scherpe randen met warmte. Van der Aa's meest intieme en onbevreesde werk tot nu toe. Liesa werkt momenteel samen met de broers Dewaele (SOULWAX) aan een soloalbum dat verwacht wordt in 2026/2027. Ze richtte in 2020 het muziektheater/laboratorium One Trick Pony op. Haar eerste werk hierbinnen, Play (2019), ontplooit zich als een tenniswedstrijd voor strijkkwartet, die het ontstaan van macht verkent. Voor deze muziektheatervoorstelling ontving Liesa in 2020 een KLARA-award voor 'meest opwindende hedendaagse muziekvoorstelling van het jaar'. Entrecôte volgde in 2021. In de zomer van 2024 herschreef Liesa de muziek van PJ Harvey voor de voorstelling I Want Absolute Beauty (geregisseerd door Ivo Van Hove) op de Ruhrtriennale met in de hoofdrol de oscar genomineerde Sandra Huller. In 2025 creëerde ze Hunter, in opdracht van de Neuköllner Oper (samen met het Berlijnse vocale ensemble B O D I E S, opgericht door Kat Frankie). Een groep van acht spelers/zangeressen die elkaar ontmoeten op een basketbalveld. Het componeren van filmmuziek was een logische stap in Liesa's creatieve proces. Ze werkte onder andere samen met Belgische regisseurs als Baloji of Gilles Coulier. Liesa's werk voor Cargo werd bekroond met een Ensor voor Beste Soundtrack. Ze won in 2026 een Ensor voor Beste Actrice in haar rol voor de drama reeks Putain.

42 Collectiviteit, co-creatie en participatie in de kunsten: op verkenning Van Eeghem Elly

e-mail	elly.vaneeghem@hogent.be
thema	Co-Creatie, Participatie, Collectiviteit, Sociaal-Ruimtelijk onderzoek, Stedelijkheid
discipline	Multidisciplinaire Kunsten
werkvorm	groepsdiscussies, 6 interactieve sessies, inclusief enkele locatiebezoeken in Vlaanderen en Brussel
taal	Nederlands

Inhoud

Wat kunnen collectiviteit, co-creatie en participatie betekenen in een artistieke praktijk? Hoe zet je samenwerkingen op met mensen die misschien niet met kunst vertrouwd zijn? Welke rol kunnen de publieke ruimte en vanzelfsprekende ontmoetingsplekken spelen in het creëren van tijdelijke gemeenschappen van verbeelding?

Kunstenaar Elly Van Eeghem deelt ervaringen uit zes jaar artistiek onderzoek rond co-creatie van publieke ruimte. Ze geeft inzicht in een aantal participatieve tools uit haar project “(Dis)placed Interventions” en uit de praktijk van CAMPUSatelier: een collectief atelier voor publieke ruimte dat ze in 2017 oprichtte in de sociale woonwijk Nieuw Gent.

Er zijn ook werkplaatsbezoeken gepland naar inspirerende participatieve praktijken in Vlaanderen en Brussel waar kunstenaars, vormgevers of cultuurorganisaties collectief werken met uiteenlopende groepen mensen in diverse contexten.

Daarnaast kiest elke student een tweetal teksten uit een aangeleverde literatuurlijst die het denken over co-creatie gedurende de verschillende sessies uitdagen.

Evaluatie

50% van de punten is gebaseerd op aanwezigheid en actieve participatie. De studenten zijn verplicht aanwezig. Voor dit deel kan de student niet herkansen in tweede zitting.

De andere 50% van de punten is gebaseerd op een presentatie voor de groep (tijdens de lesweken).

Bijkomende kosten betaald door studenten

3 treinritten (heen en terug) binnen Vlaanderen en Brussel

Over Elly Van Eeghem

Elly Van Eeghem (°1983, Gent) werkt als kunstenaar rond de betekenis, de vormgeving en het gebruik van onze verstedelijkte omgeving. Haar werk bestaat uit video's, foto's, teksten, acties en installaties in de openbare ruimte. Ze maakt zowel individueel werk als collectieve projecten met andere makers of bewoners van een buurt, stad of dorp.

Haar langetermijnproject, (Dis)placed Interventions, kwam tot stand binnen een stadsresidentie bij Kunstencentrum VIERNULVIER en een doctoraat in de kunsten aan KASK School of Arts Gent. Hieruit groeide CAMPUSatelier waar Elly tussen 2021 en 2024 verschillende collectieve projecten maakte. Tussen 2022 en 2025 was ze de initiator van Publiek Plan, een collectief project rond alternatieve stadsplanning. Sinds eind 2025 begeleidt Elly deeltijds het ontwerpatelier in de opleiding Architectuur aan de UGent.

www.ellyvaneeghem.be

43 Deep Listening

Vandewalle Daan

email	daan.vandewalle@hogent.be
theme	Contemporary and Experimental Music Analysis
discipline	Music
work form	group discussion, teaching and discussions, core
language	English

Content

The concept of Deep Listening is embedded in the history of American experimentalism of the 20th century.

The concept itself refers to a 'listening' experiment by the American composer Pauline Oliveiros.

The students will be introduced to a broad overview of the rise of avant-garde music both in Europe (by focusing on the works of the 2nd Viennese school) and in the USA (by focusing on the new experimental music tradition established by composers such as Ives, Cage and Alvin Lucier).

A theoretical framework will also be discussed by focusing on the critical analyses of contemporary mass culture by taking a closer look at the thoughts of both Adorno and Benjamin. This discussion will therefore inevitably focus on the role of avant-garde as such, and its relationship with the politics of anarchism and neomarxist cultural practices.

Students will be asked to participate in extensive group discussions and will be assigned several musical works which must be listened to prior to the next class, in order to facilitate the group discussion.

The students will also be asked to present a sound fragment themselves. This recording must be made by the students themselves by searching and investigating their own acoustic environment, i.e; the sonic world they are living in themselves. Each student will then individually present this field recording in front of the class and explain why exactly this or that sound or combination of sounds are soundscape as a whole is being presented. The main question is: why one has chosen a sound, and what makes the participant think that it would be interesting for the others to listen to the sound which has been recorded. Ultimately the idea behind this assignment is to sharpen the senses by the development of a certain sonic awareness of the environment and the world we live in.

Evaluation

50% of the grades are based on attendance and active participation. The students are required to be present. Students cannot take a resit for this part.

The other 50% of the grades is based on a group presentation (during class time).

Additional expenses paid by students

None.

About Daan Vandewalle

Pianist

daanvandewalle.com

44 Tuning Class

Vermeulen Nils

email	nils.vermeulen@hogent.be
theme	Tuning, Just Intonation, (Overtone) Singing, Harmonic Experience, Microtonality, Pythagorean Tuning, Meantone, ...
discipline	Music
work form	Lecture and practical class
language	English

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. However, a rudimentary understanding of music and sound in general is required (basic level of music theory). 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 ratio intervals, and tunable by ear. This will be addressed in both a practical and theoretical way. A lot of playing and singing in group will form the fundament where we build our theoretical knowledge on.

Evaluation

50% of the grades are based on attendance and active participation. The students are required to be present. Students cannot take a resit for this part. The other 50% of the grades is based on a group presentation (during class time).

Additional expenses paid by students

None.

About Nils Vermeulen

Nils Vermeulen is a Belgian double bass player active in all varieties of adventurous music. He has played with Paul Lytton, Seppe Gebruers, William Parker, John Dikeman, Luis Vicente, among others. He works across many scenes, from free improv to jazz to contemporary classical music, and in many distinct constellations, such as his own groups Kabas and Jukwaa, a string duo with Elisabeth Klinck, and as a member of Nemo ensemble. Vermeulen is part of the musicians collective Troika and is an artistic researcher, affiliated with KASK & Conservatorium Ghent. He investigates the acoustic possibilities of the double bass, focusing mainly on strings, their vibrations, and their impact on the artistic output. He also studied instrument building. With this combined knowledge, he decided to make his own gut strings. Through experimenting with different tensions, thicknesses and tunings, he traces the age-old dialogue between how the material is made, and how it sounds. What emerges when those two interdependent processes – that of making the strings, and playing or composing with them – are bound up in one practitioner?

45 Archival Pedagogies: Inventories and Activations

Al Yacoubi Mohanad & Ochshorn Robert

email mohanad.alyacoubi@hogent.be
theme Archival Practices, Archival Studies, Artistic Research
discipline Visual Arts, Film, Media Arts
work form group discussions, group presentations, teaching and discussions
language English

Content

Archives are variously understood as repositories of knowledge, as triumphant displays of colonial plunder, and as buried sites of erasure. Pedagogy is concerned with access and transmission: what learnings go in and out of these archives, to and from whom. While inventories are presented as neutral and fixed, they are in fact sites of invention and ongoing activation.

Archives and their activations have played an outsize role in contemporary art exhibition and research, while pirate and guerrilla archives have been folded into AI training sets.

What ethos/ethics can establish archival collection without reproducing structures of power and absence? What mythologies can be dismantled by artists and researchers to shift our gaze to a place of possibility rather than fixity?

What is an archival pedagogy that collapses past and future outside of a linear conception of historical progress?

We seek in this seminar to destabilize any fixed notion of archival pedagogy by introducing postcolonial and queer theories, inter-species and non-human intelligences and time-scales, transnational solidarities and material/ecological considerations.

Readings and discussions will establish a media-theoretic basis for engaging archives and pedagogy, while invited researchers from KASK's "Archival Sensations" cluster will present their diverse methodologies and practices around these topics.

Evaluation

50% of the grades are based on attendance and active participation. The students are required to be present. Students cannot take a resit for this part.

The other 50% of the grades is based on a paper (to be submitted during the exam period).

Additional expenses paid by students
None.

About Mohanad Al Yacubi & Robert M. Ochshorn

Mohanad Yacubi is a filmmaker and producer who co-founded the Ramallah-based production company Idioms Film in 2004. He is a member of the Subversive Film collective and has been a researcher and lecturer at KASK School of the Arts in Ghent since 2017. His first feature, *Off Frame AKA Revolution Until Victory* (2016), and his second, *R21 AKA Restoring Solidarity* (2022), both premiered at prestigious international festivals including Berlinale, Toronto IFF, and IDFA.

Robert M. Ochshorn is an artist, engineer, and cultural theorist based in Brussels and New York City. He is co-founder and CEO of Reduct.Video and a researcher at KASK School of the Arts. Working collectively, collaboratively, and in correspondence, he makes software and interfaces that offer new tactility and perspective to media and archives.

46 Film Units and Collectives. Transnational Solidarity and Class Struggle: Image, Cinema and Politics

Woods Kristofer & Al Yacoubi Mohanad

email kristofer.woods@hogent.be
theme Films, Politics, Archive, Working Class, Solidarity Networks
discipline Film
work form close reading, group discussions, group presentations, teaching and discussions
language English

Content

Film units and collectives are artistic movements deeply rooted in political landscapes and challenges. These groups, formed by filmmakers and artists, collaborate to create and disseminate films and their associated culture. They often emerge from social and political struggles and revolutions, driven by commitment to cinema as a form of struggle, exploring at the same time alternative production models. This stance acts as a declaration against commercial and exploitative practices, reflecting a political ideology and continuing a rich tradition of accumulated practices.

This seminar explores the practices of various film units and collectives throughout the 20th century by connecting traces, images, and literature produced by and about them with a focus on the links between transnational solidarity movements and working class struggles, shedding lights on the theoretical/ ideological framework in which these connections and histories flourished and practiced. The course offers the chance to watch films, read text, share knowledge among the participants, using active pedagogy. It encourages thinking critically of cinema and its archives as a contemporary collective reflection of the social and political engagement in film and arts.

The course will also engage with collections of film articles and reviews concerning these collectives and the directors who worked with and within them. It is crucial to note that this is not a course on “global south” cinema or history of “working class” cinema. Instead, it is a discussion centered on collective practices as a political manifestation, bridging past and present, distant and local contexts. The seminar aims to critically examine the forms, dynamics, and aesthetics these practices generate to subvert existing archives of struggles and construct the archives of the future.

Evaluation

50% of the grades are based on attendance and active participation. The students are required to be present. Students cannot take a resit for this part.

The other 50% of the grades is based on a paper (to be submitted during the exam period) and a group presentation (during exam period).

Additional expenses paid by students

None.

About Kristofer Wood & Mohanad Al Yacubi

Kristofer Woods is a writer and film curator with a background in film history and archiving. In 2015, he co-founded Wolf Kino, an independent community cinema in Berlin, where he served as programmer until 2020. Since then, he has curated film programs for various venues and festivals, including Arsenal, Courtisane, and Cinematek. He is currently a guest lecturer and researcher at KASK, School of the Arts, Ghent, where he is researching the relationship between class and cultural production.

Born in Kuwait in 1981 to Palestinian and Syrian parents, Mohanad Yaqubi grew up with stories of displacement from his family's hometown, Al-Majdal (now Ashkelon), occupied after Israel's establishment in 1948. A filmmaker and producer, Yaqubi co-founded Idioms Film, an Arthouse production based in Ramallah since 2004,