



Masteropleiding 2024–2025

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 in gewerkt in kleine groepen (maximaal 20 studenten). Jij als student brengt een seminarie mee tot stand door actief deel te nemen en bij te dragen. Daarom staat de helft van de te behalen punten 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 seminaries kies je?

Een seminarie staat voor vier studiepunten.

Studenten van de domeinmaster volgen drie theoretische masterseminaries in de master (voor studenten Muziek is dit in masterjaar 1).

Uitzondering: Instrumentenbouw: twee seminaries in masterjaar 1 en één seminarie in masterjaar 2.

Studenten van de educatieve master initieel traject volgen twee theoretische masterseminaries (in masterjaar 1).

Uitzondering: Instrumentenbouw: één seminarie in masterjaar 1 en één seminarie in masterjaar 2.

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 seminaries waartussen je kan kiezen. Ze zijn per semester alfabetisch gerangschikt (op naam van de docent). Nederlandstalige studenten kunnen ook kiezen voor Engelstalige seminaries.

Wanneer starten de seminaries?

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

In het eerste semester starten de seminaries vanaf maandag 23 september 2024. Geef dus tijdig de seminaries van je voorkeur door, zodat je de start niet mist! Dat is ook belangrijk gezien de verplichte aanwezigheid.

In het tweede semester starten de seminaries vanaf maandag 27 januari 2025.

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

Inschrijving: Hoe geef je je voorkeuren door?

Dat kan uitsluitend online vanaf zaterdag 21 september 2024 om 09:00 tot zondag 22 september 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 seminaries 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 seminaries aan die je aanspreken.
- stap 2 Vermijd dat jouw seminaries met andere opleidingsonderdelen overlappen. Aanwezigheid is immers verplicht.
- stap 3 Zorg ervoor dat je meer seminaries 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 seminaries 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 forms.gle/Z6By1UVGCAYrMYTu7 en vul het formulier volledig in.
- stap 5 Je krijgt een bevestiging van je inschrijving op het scherm.
- stap 6 Bekijk op zondagavond 24 september om 21:00 het algemene overzicht van de deelnemers per seminarie via deze link: docs.google.com/spreadsheets/d/1xUSPhOoYax4mQUv9KsxYos_XJ5OusbBERXioSC1ykHI/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 seminaries 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 seminaries 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 seminaries.
- 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 study a specific theme or problem. The theoretical master seminars are a theoretical course where you work in small groups (maximally 20 students). You as a student have a role to play in bringing about a seminar by actively participating and contributing. That is why half of the marks are based on your 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 programme take 3 theoretical master seminars in the master (for students in Music this is in master year 1). Exception: Instrument Making: two seminars in master year 1 and one seminar in master year two.

Students in the educational master programme– initial study path take 2 theoretical master seminars in the master (in master year 1). Exception: Instrument Making: one seminar in master year 1 and one seminar in master year two.

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.

In the first semester, the seminars start from Monday, September 23th 2024 on. So please indicate your preferred seminars in time, so that you don't miss the start!

This is also important given the mandatory attendance. In the second semester, the seminars start from Monday 27 January 2025 on.

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 21 September 2024 9:00 a.m. to Sunday 22 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 forms.gle/Z6By1UVGCAYrMYTu7 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 24th at 9:00 p.m. via this link docs.google.com/spreadsheets/d/1xUSPhOoYax4mQUv9KsxYos_XJ5OusbBERXioSC1ykHI/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

Course description Theoretical Master Seminars

Voor de volledige studiefiche zie www.hogent.be/studiefiches

Totale studietijd: 100,00 uren
Onderwijs-, leer- en evaluatieactiviteiten
Hoorcollege: 24,00 uren
Zelfstudie: 76,00 uren

Onderwijsorganisatie

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

Doelstellingen

Afhankelijk van hun specifieke opleiding nemen studenten een aantal theoretische masterseminaries op. Deze seminars worden gekozen afhankelijk van de theoretische behoeftes die studenten ondervinden tijdens hun studietraject, vanuit hun artistieke praktijk en hun theoretische interesses. De theoretische seminars zijn opgenomen in het masterprogramma als specifieke leervorm waarbij theoretische inhoud binnen een flexibele en open werkvorm worden overgedragen, met ruimte voor interventie van studenten en dialoog. Theoretische seminars worden gedragen vanuit het artistieke en het theoretische onderzoek lopend aan KASK en Conservatorium van de School of Arts, zodat studenten te maken krijgt met probleemgerichte en thematisch opgezette seminars.

Leerinhoud

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

Begincompetenties

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

Eindcompetenties

- Studenten kunnen op een gefundeerde wijze mee denken en reflecteren ten aanzien van een wetenschappelijk en/of artistiek onderzoek.
- Studenten tonen het vermogen tot originaliteit en creativiteit in het uitbreiden van hun kennis en in het komen tot inzichten.
- Studenten geven aan wat de meerwaarde kan zijn van een samenwerking die artistieke disciplines overschrijdt en kan die meerwaarde tevens mee realiseren in een multidisciplinaire omgeving.
- Studenten bezitten een gevorderd begrip van en inzicht in wetenschappelijke en/of artistieke kennis eigen aan een bepaald domein binnen de beeldende en/of audiovisuele kunsten en/of muziek 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

Voor elke leereenheid geldt:

- De procesevaluatie geldt voor 50% van de punten en gebeurt op basis van permanente evaluatie van actieve deelname van de studenten aan de onderwijsactiviteiten (procesevaluatie voor 50% van de punten).
Voor de procesevaluatie is geen tweede zitting mogelijk.
- Productevaluatie (bijv. mondeling examen, presentatie, eventueel voorbereid door middel van een paper) geldt voor de andere helft van de punten (productevaluatie voor 50% van de punten).
Voor de productevaluatie is wel tweede zitting mogelijk.
- Verplichte deelname van de studenten aan de onderwijsactiviteiten.
- Dit opleidingsonderdeel wordt gequoteerd op 20 (tot op een geheel getal).
- Tweede examenkans: mogelijk voor de productevaluatie, niet voor de procesevaluatie.

Leermaterialen

Leermaterialen zijn afhankelijk van het gekozen seminarie.

Docenten

Zie overzicht van de seminars.

Short information in English

The full course description in English is in the making and will be available at www.hogent.be/studiefiches.

At the start of the academic year, students register for a number of theoretical master seminars. The number of seminars depends on the master programme in which students are enrolled. Each seminar focuses on a specific problem and research topic. Theoretical master seminars are thematic in nature and not intended as overviews. In terms of content, the theoretical seminars in the master programme are open to all kinds of subjects and themes linked to the study of visual and audiovisual arts, drama, music and instrument making. The specific focus of each seminar generally depends on the instructor's research area. In September, an overview of the theoretical master seminars for the upcoming academic year is published on the website (www.schoolofartsgent.be).

MAANDAG • MONDAY

UUR	SEMINARIE	DOCENT
09:30-12:30	Music with extra fiber – Instruments from composite materials	Tim Duerinck
11:00-13:00	The Animal Question	Glenn Delière
13:30-16:30	Gekwelde kunstenaars: kwetsbare kunst? Een reflectie over de smalle grens tussen kunst en kwetsbaarheid	Sofie Vandamme
13:30-16:30	Animalogy: A transdisciplinary approach in animation studies	Pedram Kargar
14:00-17:00	Mis-leading ladies: female laughter and silent cinema comediennes	Hilde D'haeyere
17:30-20:30	Kind of brew: the art of listening	Lander Gyselinck

DINSDAG • TUESDAY

09:30-12:30	Archives of Refusal: An introductory course	Mohanad Yaqubi
09:30-12:30	L'oeuvre de l'art appliqué: Convergences, incentives and sources in Belle Epoque artistic research	Jeroen Billiet
09:30-12:30	Tuning Class	Nils Vermeulen
13:30-16:30	Living Colours	Maria Boto Ordoñez
13:30-16:30	Unfolding Amnesia: Beyond the political articulation of a traumatic past	Jelena Jureša
15:15-18:15	Johan Sebastian Bach. Geen beek, maar een zee.	Yves Senden
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

11:00-13:00	Archisculpture	Angelique Campens
13:30-16:30	"Here I come with these images of Black and White people, and a lot of people got angry at me". (Faith Ringgold).	An Van Dienderen
13:30-17:30	Reading Images Through a Feminist Lens	Rebecca Arthur
13:30-17:30	Overt /covert radicalism: Inside and outside the "avant-garde" continuum of musical experimentation	Samuel Comerford
13:30-16:30	Why Have There Been No Great Women Artists? Hoe relevant is het essay uit 1971 van de Amerikaanse kunsthistorica Linda Nochlin vandaag?	Els Roelandt
13:30-17:30	Eén woord: Muziektheateroperafilmmode – multidisciplinaire moves	Liesa Van der Aa

VRIJDAG • FRIDAY

09:30-12:30	Wat komt er na ontij? Cultuurhistorische verkenningen op land dat getekend is door rampspoed	Lars Kwakkenbos
09:30-12:30	Personal decolonization. Shifting the gaze: construction and deconstruction.	Rosine Mbakam
13:30-16:30	Maybe the sky is really green, and we're just colourblind. From an info-dystopia towards a multispecies salon	Johan Grimonprez
13:30-16:30	Vriendingen. Een reflectieve verkenning van de (onder)handelings- en verbeeldingsprocessen tussen mensen en dingen bij het participatieve praktijkproject 'de Collectieve Collectie' (2018-2024) aan de hand van de speciaal daartoe ontworpen gesprekswijzer.	Kristof Van Gestel
13:30-16:30	Things we don't understand	Mekhitar Garabedian

MAANDAG • MONDAY

UUR	SEMINARIE	DOCENT
10:00-12:00	Other Machines	Joost Rekveld
13:30-17:30	Collectiviteit, co-creatie en participatie in de kunsten: op verkenning	Elly Van Eeghem
13:30-17:30	Mapping (De)Colonial Belgium (Part IV)	Laura Nsengiyumva
13:30-16:30	Human rights imaginaries: artistic practices engaging with notions of (in)justice	Sofie Verclyte

DINSDAG • TUESDAY

09:30-12:30	Film Units and Collectives: Assembling Transnational Solidarity Cinema	Mohanad Yaqubi
11:00-13:00	Holistische verhalen: Een narratologische studie van Dantes Inferno	Sébastien Hendrickx
13:30-17:30	Queer Kinship	Benny Nemer
16:00-20:00	Wandering as a discipline. The flexible gaze. The body and the logbook as 'Art writing' and lab for artistic research.	Anna Luyten

WOENSDAG • WEDNESDAY

08:30-12:30	Echoes of Dissent	Stoffel Debuysere
11:00-13:00	Deep Listening	Daan Vandewalle
13:30-17:30	Queering the Archive / Archiving the Queer	Benny Nemer

DONDERDAG • THURSDAY

10:30-12:30	Alternatieve mainstream	Gert Keunen
13:30-15:30	Another Brick In The Wall – Conceptalbums in de rockgeschiedenis	Gert Keunen

VRIJDAG • FRIDAY

09:30-12:30	?!?!?! - Graphic design in conversation	Sara De Bondt
13:30-16:30	Expanding mind: DESIGN	Heleen Sintobin
13:30-17:30	Performing the Invisible: Wat is het activerend potentieel van het injecteren van fictie in de hedendaagse maatschappelijke werkelijkheid?	Chokri Ben Chikha
13:30-15:30	Playing with ... The phenomenology of collective improvisation as a form of composition	Seppe Gebruers

Overzicht van de seminaries

Overview of the seminars

N°	TITEL SEMINARIE SEMINAR TITLE	DOCENT PROFESSOR	TAAL LANG.	PAG. PAGE
SEMESTER 1				
1	Reading Images Through a Feminist Lens	Arthur Rebecca Jane	EN	9
2	L'oeuvre de l'art appliqué: Convergences, incentives and sources in Belle Epoque artistic research	Billiet Jeroen	EN	10
3	Living Colours	Boto Ordoñez Maria	EN	11
4	Archisculpture	Campens Angelique	EN	12
5	Overt /covert radicalism. Inside and outside the "avant-garde" continuum of musical experimentation	Comerford Sam	EN	13
6	Mis-leading Ladies: female laughter and silent cinema comediennes	D'haeyere Hilde	EN	14
7	The Animal Question	Deliège Glenn	EN	15
8	Music with extra fiber – Instruments from composite materials	Duerinck Tim	EN	16
9	Things we don't understand	Garabedian Mekhitar	EN	17
10	Maybe the sky is really green, and we're just colourblind. From an info-dystopia towards a multispecies salon	Johan Grimontprez	EN	18
11	Kind of brew: The art of listening	Gyselinc Lander	EN	19
12	Unfolding Amnesia: Beyond the Political Articulation of a Traumatic Past	Jureša Jelena	EN	20
13	Animalogy: a transdisciplinary approach in animation studies	Kargar Pedram	EN	21
14	Wat komt er na ontij? Cultuurhistorische verkenningen op land dat getekend is door rampspoed	Kwakkenbos Lars	NL	22
15	Dwalen als discipline. Lenig Blikveld. Het lichaam en logboek als 'Art writing' en labo voor artistiek onderzoek	Luyten Anna	NL	23
16	Personal decolonization – Shifting the gaze: construction and deconstruction	Mbakam Rosine	EN	24
17	Why Have There Been No Great Women Artists: Hoe relevant is het essay uit 1971 van de Amerikaanse kunsthistorica Linda Nochlin vandaag?	Els Roelandt	NL	25
18	Johan Sebastian Bach. Geen beek, maar een zee.	Senden Yves	NL	26
19	Eén woord: Muziektheateroperafilmmode – multidisciplinaire moves	Van der Aa Liesa	NL	27
20	"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	28
21	Vriendingen: Een reflectieve verkenning van de (onder)handelings- en verbeeldingsprocessen tussen mensen en dingen bij het participatieve praktijkproject 'de Collectieve Collectie' (2018-2024) aan de hand van de speciaal daartoe ontworpen gesprekswijzer.	Van Gestel Kristof	NL	29
22	Gekwelde kunstenaars: kwetsbare kunst? Een reflectie over de smalle grens tussen kunst en kwetsbaarheid	Vandamme Sofie	NL	31
23	Tuning Class	Vermeulen Nils	EN	32
24	Archives of Refusal: An introductory course	Yaqubi Mohanad	EN	33
SEMESTER 2				
25	Performing The Invisible. Wat is het activerend potentieel van het injecteren van fictie in de hedendaagse maatschappelijke werkelijkheid?	Ben Chikha Chokri	NL	34
26	?!?!?! - Graphic design in conversation	De Bondt Sara	EN	35
27	Echoes of Dissent	Stoffel Debuysere	EN	36
28	Playing with ... The phenomenology of collective improvisation as a form of composition	Seppe Gebruers	EN	37
29	Holistische verhalen: Een narratologische studie van Dantes Inferno	Hendrickx Sébastien	NL	38
30	Alternatieve Mainstream	Keunen Gert	NL	39
31	Another Brick In The Wall – Conceptalbums in de rockgeschiedenis	Keunen Gert	NL	40
32	Wandering as a discipline. The flexible gaze. The body and the logbook as 'Art writing' and lab for artistic research.	Luyten Anna	EN	41
33	Queering the Archive/Archiving the Queer	Nemer Benny	EN	42
34	Queer Kinship	Nemer Benny	EN	43
35	Mapping (De)Colonial Belgium (Part IV)	Nsengiyumva Laura	EN	44
36	Other Machines	Rekvelde Joost	EN	45
37	Expanding mind: DESIGN	Sintobin Heleen	EN	46
38	Collectiviteit, co-creatie en participatie in de kunsten: op verkenning	Van Eeghem Elly	EN	47
39	Human rights imaginaries. Artistic practices engaging with notions of (in)justice	Verclyte Sofie	EN	48
40	Film Units and Collectives: Assembling Transnational Solidarity Cinema	Yaqubi Mohanad	EN	49

Alfabetisch overzicht
van de theoretische
masterseminaries

Alphabetical overview
of the theoretical master
seminars

SEMESTER

1

1. Reading Images Through a Feminist Lens

Arthur Rebecca Jane

email rebeccajane.arthur@hogent.be
theme feminist theory, art history, audiovisual field (experimental film, artists' moving image), artists' writing
discipline literature, visual arts, audiovisual arts
workform close reading, group discussions, group presentations, teaching and discussions
language English

Content

During this seminar, we will be reading, watching and discussing moving images and writing through a feminist lens, outing the systems/structures that shape women's lives (class, economy, education, patriarchy, heteronormativity, family, 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 defence through reflection and creation, processing the binds that constrain oneself by turning the inside out.

In Sara Ahmed's *Living a Feminist Life* (2017) she writes, 'Citation is feminist memory. Citation is how we acknowledge our debt to those who came before; those who helped us find our way when the way was obscured because we deviated from the paths we were told to follow...' Imagining a fertile, feminist future, we'll be learning from those who've 'paved the way' by picking up the feminist lens, unpacking seminal texts of different eras, and discussing our own 'ways of seeing' through this kaleidoscopic lens of many intersections, of change and growth. Your participation will be required throughout the seminar series and, based on what you see and hear during the course, I invite you to share a discovery of your own – key literature, theory, or artwork (in any form) – that provokes you or guides you on your own feminist path today. Along the way, you'll be invited to engage in talks and screenings with accompanying reading, viewing, writing, and voicing exercises.

6 Sessions

- 1 Whose History?
(borrowed from Lis Rhodes)
- 1 The Second Sex
(borrowed from Simone De Beauvoir)
- 2 Witches, Witch-Hunting, and Women
(borrowed from Silvia Federici)
- 3 Cinema of the Grandmother
(borrowed from Elena Gorfinkel)
- 4 The Pink Glass Swan
(borrowed from Lucy Lippard)
- 5 Glitch Refuses
(borrowed from Legacy Russell)
- 6 Citation is Feminist Memory
(borrowed from Sara Ahmed)

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
- A group presentation (during class time)

You will be graded upon your participation in class, homework (self-study of references as audiovisual or written materials, execution of writing exercises), and your final presentation.

Additional expenses paid by students

None.

About Rebecca Arthur

Rebecca Jane Arthur (Edinburgh, 1984) is a visual artist working predominantly with the moving image and text. With a particular sensitivity to feminism and social class, her works often transpire as portraits of people and places and her interest lies in how personal stories depict a socio-political context and history. She is co-founder of the Brussels-based, artist-run production platform elephy, contributor to the Belgian online film criticism platform Sabzian, and a PhD in the Arts candidate at KASK & Conservatorium in Ghent where she teaches in the visual arts department and lectures on art and intersectional feminist theory.

www.elephy.org

2. L'oeuvre de l'art appliqué: Convergences, incentives and sources in Belle Epoque artistic research

Billiet Jeroen

email	jeroen.billiet@hogent.be
theme	belle epoque, music, arts history, source study
discipline	music, performing arts, fine arts, artistic education, politics
workform	group discussions, group presentations, teaching and discussions
language	English

Content

European cultural life flourished between 1870 and 1914.

This *Belle Époque* was an era of major upheaval, marked by social progression, economic expansion and a booming artistic scene. Besides an eclectic artistic framework imposed by Académistes such as painter Théodore Lybaert (1848-1927), musician François Auguste Gevaert (1828-1908) and architect Edmond De Vigne (1841-1918), new artistic currents as the one of *les XX* led by Octave Maus (1856-1919) set the landmarks for these pivotal years that thoroughly changed the position of art in society, up to today. Meanwhile, interdisciplinary influences between art forms, backed by radical new views on artistic education and the political movement of the *Civilizing Offensive*, were at their peak. As such, the timeframe is a fascinating treasure trove for those who want to expand their views on artistic development in past and present.

While relations between the artistic paradigm of the 'long'

19th century and current-day practices and structures are apparent, scholars as well as artists investigating in this epoch often encounter difficulties in finding sources enabling them to grasp the right context of the era and/or enhance a sustainable practice or performance.

This seminar will start from an overview of the artistic and educational framework of the late 19th and early 20th century in Belgium and the rest of the 'Western' world.

A series of practical examples, case studies and texts will address the practice-based value of *Belle Époque* sources as written documents, recordings, iconography and objects, expanding this view to visual arts, architecture and literature. From this historical perspective, a deeper insight in current hot topics in performance arts that are highly relevant today (equality, sustainability, social position of the performing artist) will be developed, enhancing the student's research competences.

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 is an internationally active horn player, researcher and teacher specialized in historical performance, educational practices and practice-based performance history. After obtaining a PhD in the Arts (Ghent University, 2021) with a comprehensive study of the horn tradition emerging from Ghent Conservatory in the Belle Époque, he has been appointed as professor of horn at Koninklijk Conservatorium Brussel. Dr. Billiet performs as soloist with leading ensembles all over Europe and has compelled a large number of publications related to the practice of music and its artistic, social and educational convergences in the long 19th century.

3. Living Colours

Boto Ordoñez Maria

email maria.botoordonez@hogent.com
theme colour science
discipline colour, biodesign, design
workform group discussions, teaching and discussions, presentation, workshop, hands-on
language English

Content

As an artist and designer, colour is a constant consideration. You must deal with material selection, application methods, colour combinations, and the role of light, often seeking inspiration from the perfect palettes found in nature.

In this seminar, we will explore colour from various perspectives, including its role in nature, physical and chemical properties, the influence of light, or human colour perception. Understanding the principles and 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, and organic to create different sensory 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 something immaterial? Is colour a material characteristic, or can it work as an entity? What do we consider a good colour? What is the ecological impact of our decisions regarding colour?

Starting from a scientific approach, each session explores the basic principles of colour and its potential for artistic creation. Every session will be paired with a practical application, using diverse media such as textiles, paper, plastic, and photography to achieve this. Through hands-on exploration, we will bridge theory with practice, enriching our daily colour perception and experience and giving new tools for artistic research.

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

Museum visit.

About Maria Boto Ordoñez

María holds a degree in Food Technology from the University of León, and a PhD in Life Sciences from the Pharmacy School of the University of Barcelona. 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. Her main research interest is in sustainable colour production and application within the arts. In her first project, The Colour Biolab, she explored sustainable alternatives to synthetic inks and dyes, including using bacteria and microalgae as colour sources. Her current research project, Ecology of Colour, done in collaboration with the designer Heleen Sintobin, aims to bridge nature and art by dissecting the bases of structural colour generation and translating them into applicable and sustainable materials.

4. Archisculpture

Campens Angelique

email	angelique.campens@hogent.be
theme	cross-pollination of disciplines
discipline	contemporary art; architecture; art in public; art theory; art history
workform	close reading, group discussions, group presentations, teaching and discussions
language	English

Content

This course explores the dynamic relationship between sculpture and architecture, focusing on post-war art and the intersections between visual arts, architecture, and design, as well as the role of art in public spaces. Emphasis is placed on the increasing collaborations among artists, architects, and designers. Key historical examples and debates on the synthesis of the arts from 1943 to 1967 will be examined, featuring influential figures such as Le Corbusier, Charles and Ray Eames, Frederick Kiesler, Oscar Niemeyer, Burle Marx, and the Situationist International. The study extends to significant contributors like Helio Oiticica, Luis Barragan, Mathias Goeritz, Donald Judd, Robert Morris, and Richard Serra, and continues with contemporary artists such as Absalon, Dan Graham, Thomas Schütte, James Turrell, Richard Artschwager, Martin Boyce, Jorge Pardo, and Andrea Zittel.

The studio/seminar aims to provide a fresh perspective on the current state of these interdisciplinary practices. Rather than seeking definitive answers, the course encourages discussion on how today's architects, artists, designers, and theoreticians perceive the interrelation of their fields, aiming to deepen the understanding of these intersections, including the impact of art in public spaces. Essential readings from influential thinkers, including Adolf Loos, László Moholy-Nagy, Martin Heidegger, Sigfried Giedion, Vilém Flusser, Reyner Banham, Aldo van Eyck, Manfredo Tafuri, Donald Judd, and Rosalind Krauss, will support the exploration.

Planned field trips include visits to significant sites that address these issues. Previous trips have included Robert Morris' 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 Van Wassenhove House by Juliaan Lampens. Additional relevant exhibitions will be included based on current events and available displays.

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 a oral exam (during exam period).

Additional expenses paid by students

Bus or train ticket for field trip.

About Angelique Campens:

Angelique Campens is an independent art historian, writer, educator and curator whose work focuses on interactions between sculpture and architecture in the twentieth and twenty-first century, the integration of sculpture in public space, and sculptural concrete (béton brut). Born in Belgium, she has worked for international museums and public art spaces including the Whitney Museum, Kulturprojekte Berlin, Fondazione Sandretto, Bozar and Wiels. She has written for various catalogue and magazines including Taschen's Art Now Vol. 4, Abitare, Domus, Sculpture Journal and Aspect. In 2007-2008, she was a Curatorial Fellow at the International Study Program (ISP) at the Whitney Museum of American Art in New York. In 2010 she published her first monograph about the architecture of the Belgian Modernist Juliaan Lampens. She teaches at KASK Ghent and recently published a monograph on the artist and architect Jacques Moeschal (1913-2004) and curated the accompanying project at Bozar Brussels. In 2022 she obtained her PhD in art history at the Ghent University, where she wrote about the legacy of André Bloc, who proved to be a key figure in a network of architects, artists, critics and theorists at the centre of the architecture-sculpture debate.

5. Overt /covert radicalism. Inside and outside the “avant-garde” continuum of musical experimentation

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, lesson format: presentations of texts, music recordings, films, accounts of the social/musical context it was made in, followed by in-depth group discussion and debate.
language	English

Content

In a 2017 essay Lewis Porter coined the term “stealth radical”, using it to describe how jazz pianist Art Tatum “may have been a highly experimental artist who was confined to playing popular songs because of the era in which he lived, and the style of music that he specialized in.” Taking this concept as a point of departure, the seminar will examine some of the ways in which musical experimentation can manifest itself, both in the context 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 music.

Focusing on the music and writings of artists exploring radical approaches to music making, both overt and covert, we will look at how experimentation, radicalism and invention are embedded in a social, cultural and political context. Finally, with these historical examples in mind, we will look at the present and future of radicalism in a postmodern context, and together, attempt to imagine what the future of music can be.

Drawing on the expertise of the lecturer, this seminar will look at examples of experimentalism or radicalism in the traditions of jazz and free music, and contrast these with examples from the history of Irish traditional music, in particular the playing of fiddle players Tommie Potts and Ellen Galvin, and the writing and playing of musician and broadcaster Tony MacMahon.

A non-exhaustive list of non-musical material we will look at and discuss includes:

- Ornette: Made in America – Shirley Clarke (film)
- Forces in Motion: Anthony Braxton and the Meta-reality of Creative Music: Interviews and Tour Notes, England 1985 – Graham Lock
- As Serious As Your Life: The Story of the New Jazz, Val Wilmer
- Easily Slip Into Another World – Henry Threadgill and Brent Hayes Edwards
- Innovation and tradition in the music of Tommie Potts – Mícheál Ó Súilleabháin
- Ghosts of My Life: Writings on Depression, Hauntology and Lost Futures – Mark Fisher Musicians discussed may include Ornette Coleman, Matana Roberts, Myra Melford, Anthony Braxton, Tommie Potts, Mrs. (Nell) Galvin, Tony MacMahon.

Evaluation

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. An interest in, and enthusiasm for music and a willingness to engage with the material is required.

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 Sam Comerford:

Sam Comerford is a musician (saxophones, clarinets, flutes), composer and researcher at KASK & Conservatorium.

His work explores the intersection of traditions and the space between the written and the improvised. Current projects include a solo saxophone performance based upon the music of Irish traditional fiddler Tommie Potts, and jazz/improv trio Thunderblender, who released their album “Stillorgan” in 2020 on WERF records. 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 composed the soundtrack to Chloë Delanghe and Mattijs Driesen's experimental horror film “Hexham Heads” (2024).

Alongside his own musical activities he has been active in various projects, current and past projects include: Neil Ó Loclairn's Cuar (IE), Utsav Lal & Ragas to Reels (US), Zwangere Guy & Lander Gyselincx (BE), Adjunct Ensemble (UK/IE), Hendrik Lasure & warm bad (BE), Kris Defoort Quartet (BE), Aerie (DE), Umbra (IE), Insufficient Funs (IE), Augusto Pirroda Septet (IT/BE), ODIL (BE), Mobilhome (BE).

6. 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 based on film screenings, text analyses, and presentations by students and lecturer.
language	English

Content

With the recent surge in available films, historical sources, and academic thinking, a study of female performers in silent comedy has become an appealing possibility. So here we are: 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 female laughter, silent 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. Lastly, we discover comedy as resistance, as a site of cultural power and social criticism, claimed as space for emancipation.

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

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 discussing in the class group how to approach the triangle of tension “laughter–women–slapstick.”

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 and during exam period).

Additional expenses paid by students

None.

About Hilde D'haeyere

Hilde D'haeyere is a photographer and film historian.

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

7 The Animal Question

Deliège Glenn

email glenn.deliege@hogent.be
theme animals and our relations with them
discipline animal studies, animal ethics, philosophy
workform 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 non-edible 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.

Additional expenses paid by students

None.

About Glenn Deliège

Glenn Deliège studied philosophy at the KU Leuven, specializing in environmental philosophy. Since a number of years, he has been researching the topic of our relations towards animals and especially the way we think about and could accommodate for them in (spatial) design processes. Next to his research, he currently teaches landscape philosophy and workshops in animal design at KASK & Conservatorium.

8. 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
workform 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 fiber violin or cello. Through the lessons the following topics will be discussed:

- General introduction in fiber-reinforced plastics.
- Exploring different composite materials and their applications.
- Instruments made from carbon, flax- or other fiber reinforced materials.
- Designing and performing a listening- or playing test to objectively evaluate and compare music instruments.
- Making techniques of composites: mold making, hand lay-up, resin infusion and prepregs.

Evaluation

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. Tim creates instruments from materials such as Styrofoam, flax and carbon and presents these (together with musicians and composers) on various (international) music festivals, performances, exhibitions and lectures. His instruments have been exhibited by Design Museum Gent, the Cello Museum and Texture Museum and have been featured by international media such as The Strad and Classic FM.

timduerinck.be

facebook.com/atelierduerinck

instagram.com/ateliertimkduerinck

9. Things we don't understand

Garabedian Mekhitar

email	mekhitar.garabedian@hogent.be
theme	'things we don't understand'; art and identity/the self
discipline	theory, contemporary art, art theory, literature, philosophy and psychology
workform	close reading, group discussions, reading in group, reflection and discussion, presentations
language	English

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) 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 humour and poetic qualities he finds between languages, cultures and histories. Just as his personal diasporic history is layered, his work echoes with a multiplicity of references to literature, music, philosophy and visual arts.

10. Maybe the sky is really green, and we're just colourblind. From an info-dystopia towards a multispecies salon

Johan Grimonprez

email history@online.be
theme media archeology
discipline mult-disciplinary with a focus on media
(film, photography, fine arts & mixed media,
digital media, city interventions, theatre...
work form group discussions
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, Facebook & Twitter have totally surpassed its premise. The commercial break and the remote control installed zapping and channel surfing as a way to relate to the world at the end of the previous century. But today with YouTube and Google we don't zap anymore, we now skip and navigate a reality zone defined in 'buffering-time' and where images of climate neurosis, the terrorist spectacle, the financial meltdown and pandemics have become the new contemporary sublime. This illusion of abundance hides the ugly face of an info-dystopia where political debate has shrunk into mere fear management, keeping viewers permanently subdued into digital dementia 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. Not without a pun to interpret our world Bart Simpson's Guide to Reality once coined: 'MAYBE THE SKY IS REALLY GREEN, AND WE'RE JUST COLORBLIND.'

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

Evaluation

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 Johan Grimonprez

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

11. Kind of brew: The art of listening

Gyselinck Lander

email	lander.gyselinck@hogent.be
theme	reflection through collective listening: we'll explore avant-garde in music, pop culture and the diversity of electronic music and Dance music
discipline	Music & Art. No prior knowledge in music or music theory required, however an interest in music is essential (!)
work form	group discussions, group presentations, deep-listening
language	English

Content

In this seminar we collectively explore very diverse music, in the form of listening to albums. We reflect on the experience, discuss esthetics and historical, sociological aspects of the music, create a collective understanding of conventions of these very diverse music cultures and question them.

Throughout this deep-listening seminar there is a strong focus on themes such as: momentum and interplay in live performed music (such as Jazz) versus the vocabulary and architecture of Dance and club music that emerged from 90' and the creative aspect of these very diverse cultures, cultural property, sampling and beat-oriented music.

The goal of the seminar, besides learning from listening, is to encourage students to create from a different perspective, challenge their art discipline and its esthetics and share and present their ideas based on the material we covered.

At KASK & School of Arts Lander Gyselinck is researching the potential cross-pollination between live performed music (such as jazz and improvisation) and produced, beat-oriented electronic music (dance and club music cultures). Within this seminar he zooms in on certain specific musical movements that are relevant to his practice such as ambient, footwork, IDM, hyperpop, jazz, improvised music and Classical Indian Music...

Evaluation

50% of the grades are based on attendance and active participation. Your presence and engagement is crucial. 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 concert.

About Lander Gyselinck

Lander Gyselinck (1987°) is a drummer, musician and composer active in many projects (film, theatre and bands). Originally a jazz drummer, he has transformed from an emerging young talent to an established and respected name in the Belgian jazz and improvisation scene in a relatively short space of time. He derives his inspiration, not only behind the drums but also as a composer for his projects such as Hihats In Trees, and bands such as Lander & Adriaan, BeraadGeslagen, STUFF., from jazz and experimental music to electronic dance music.

His inventive and exploratory drumming style has accorded him a broad and individual sound palette that is appreciated by a wide range of musical fields. He thrives in very diverse artistic environments ranging from jazz, experimental improvised music to producing (electronic) music.

12. Unfolding Amnesia: Beyond the Political Articulation of a Traumatic Past

Jureša Jelena

email jelena.juresa@hogent.be
theme Practices and politics of remembering
 and forgetting
discipline film, visual arts
work form group discussions, teaching and discussions
language English

Content

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

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

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

Evaluation

50% of the grades are based on attendance and active participation. Your presence and engagement is crucial. 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

Possibly a concert.

About Jelena Jureša

Jelena Jureša, a visual artist and filmmaker born in Yugoslavia, explores themes of identity, collective violence, complicity, and the politics of memory and oblivion through expanded cinema, photography, and text. She operates beyond conventional film language, probing the boundaries of the medium while continuously questioning historical and political narratives. Over the past years, her research and focus on practices of oppression – how they operate and implicate us in systems of violence – has resulted in multidisciplinary projects that are, on various levels, as political as they are highly personal.

13. Animalogy: a transdisciplinary approach in animation studies

Kargar Pedram

email pedram.kargar@hogent.be
theme animation, performance, media archeology, artistic research, memory, pedagogy, knowledge organization
discipline all disciplines welcome
work form performative lecture/ chat-talk, reflection and discussion, gamification, recreation audiovisual projection.
language English

Content

Animation has a mixed definition, giving life (animists) and motion (mechanists). This polarity has formed a series of long-term debates on understanding Animation. Animation encompasses various disciplines such as fine art, media studies, music, performance, philosophy, psychology, biology, physics, mathematics, etc. making it a diverse field of study. In addition, the history of Animation is not a linear progression but a rich tapestry of diverse influences. From early evidence of shadow animation and pre-cinematic entertainment to the emergence of optical devices such as Magic Lantern, Pheniakieskope, Zoetrope, and Camera and the integration of Animation with live performance, Animation has evolved and reinvented itself. Throughout history, influential figures like Georges Méliès, Emil Cohl, Władysław Starewicz, Sergei Eisenstein, Lotte Reiniger, Norman McLaren, and Jan Švankmajer have contributed to developing Animation practices. Philosophical inquiries by scholars such as Deleuze, Zielinski, Cavell, and Cholodenko, as well as the works of Crafton, Buchan, Beckman, and Carels, have further expanded the field of Animation studies. But despite its significance, the study of Animation has faced periods of isolation, rejection, and neglect. Only recently, with segregation from film theory, Animation has found its agency and importance recognized. ANIMOLOGY regards Animation as the ground floor of our being alive in its 'affective, perceptual, cognitional, and imaginative guises, stages, practices, and surrounding worlds'. It seeks to deepen our understanding of Animation's diverse applications and profound influence on human existence. Hence ANIMOLOGY considers a transdisciplinary approach to the crucial understanding of the theory and practice of Animation. To identify, articulate, and justify the interrelation and interaction of Animation with different disciplines in art, science and humanities studies. We attempt to answer the question; What is Animation? What are the historical concepts of Animation? What is the relation of animation with other disciplines in Art and Science? What are the implications and applications of Animation in developing cognition, knowledge acquisition, creativity, human emancipation and social-cultural progress?

The seminar consists of six three-hour sessions in which Animation components are contextualized.

During these sessions, students will be informed and advertised about the historiography and media archaeology of Animation through a series of Performative lectures. We will first review the related discourse /collected essays, fragments and audiovisual material. Then students are invited to reflect and create a dialogue with their practice to challenge the ontological and phenomenological analogy of Animation. In addition, there will be one-day workshops or visiting moments corresponding to the seminar topics.

Evaluation

50% of the grades are based on attendance and active participation. Your presence and engagement is crucial.

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 Pedram Kargar

Pedram Kargar is a multidisciplinary artist based in Ghent.

He has studied natural science and electronic engineering in Iran and holds his bachelor's and master's degrees in animation at the School of Art, KASK in Belgium.

He won the KASK Legacy Prize in 2020. Since 2022 He has been a researcher affiliated with the School of Arts, KASK & Conservatorium, developing his project, 'Behind the Curtain of Animation'. His research explores animation from multiple angles, delving into animation theories, performance art, media archaeology, textile arts, and pedagogy. Pedram's artistic practice encompasses various mediums, including drawing, painting, poetry, collage, animation films, mixed media installations, and performances. Through his work, he aims to gain a deeper understanding of animation and raise the question of what animation is. What are the applications and implications of animation in learning, cognition and creativity and what do we think of synthesis between the philosophical, scientific, and artistic experience of life's phenomena? In addition, he is a member of the Archival Sensations research cluster at KASK & Conservatorium. His works deal with the mediation of memory, cultural heritage, activating and animating archives, knowledge transition and archive as a mentality and artistic methodology.

14. Wat komt er na ontij? Cultuurhistorische verkenningen op land dat getekend is door rampspoed

Kwakkenbos Lars

e-mail lars.kwakkenbos@hogent.be
thema post-apokalyps
discipline cultuurgeschiedenis
werkvorm close reading, groepsdiscussies, groepspresentaties
taal Nederlands

Inhoud

Wat komt er na ontij? Wat doet rampspoed met een landschap en de mensen, dieren en planten die er zullen wonen, en wat doet het met de manier waarop ze samenleven? Het thema van dit seminarie is geïnspireerd op hoe klimaatverandering vandaag wereldwijd voor rampspoed zorgt. De laatste jaren wordt er vaak gesproken over een post-apokalyps: we wachten niet op het ontij, maar het is al in volle gang. Anderen hebben moeite met de term apokalyps. Mensen die leven op een plek die ooit getekend was door een extreme vorm van rampspoed, leverden zich al snel noodgedwongen over aan het leven van alledag, ver weg van het spektakel waar we aan denken bij het horen van het woord.

In dit seminarie bespreken we eerst kort enkele sleuteltermen zoals 'trauma', 'verlies' en 'rouw'. Vervolgens gaan we op zoek naar landschappen in Europa en haar voormalige kolonies die de voorbije 250 jaar rampspoed te verduren hadden. Welke verhalen over die landschappen leren ons iets over rampspoed en hetgeen daarop zou kunnen volgen? We gaan op zoek naar zulke verhalen in film, muziek, literatuur en andere vormen van kunst – en kunnen wij daar misschien nog verhalen aan toevoegen?

Hieronder vind je enkele voorbeelden van geschiedenissen die we in dit seminarie zouden kunnen bijlichten aan de hand van historisch onderzoek, maar meer dan dat nog via besprekingen van films, muziek en literatuur.

- In 1859 verplicht de Nederlandse overheid de bewoners van Schokland, een visserseiland in de Zuiderzee, om naar het vasteland te verhuizen.
- Na Stunde Null valt Duitsland in 1945 uiteen in een totalitaire heilstaat en een Wirtschaftswunder.
- In 1956 sterven 262 mensen van twaalf nationaliteiten in Marcinelle, onder wie 136 Italianen en 95 Belgen. De ramp zorgt voor een verschuiving in de immigratiecijfers in België.
- Na de genocide in Rwanda in 1994 dwingt Paul Kagame orde en rust af in het land. Hij doet dat eerst als minister van Defensie en vicepresident, en in 2000 wordt hij president.

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

Gen.

Over Lars Kwakkenbos

Lars Kwakkenbos leeft en werkt in Brussel en Gent.

Hij studeerde geschiedenis en kunstgeschiedenis in Leuven, Tours en Berlijn. Van 2002 tot 2007 werkte hij als redacteur voor KLARA, en in die jaren schreef hij ook veel over beeldende en performance kunst, fotografie en (landschaps)architectuur. Zijn stukken verschenen in o.m. De Standaard, A+, A10, 'scape, Etcetera, Rekto:verso, Courant, het Jaarboek Architectuur Vlaanderen, Obscuur, FotoMuseumMagazine en .tiff. Van 2008 tot 2017 werkte hij als dramaturg voor het Kunstenfestivaldesarts en in 2009 was hij co-redacteur van het Cultuurplan voor Brussel. Sinds 2000 werkt hij ook vaak samen met kunstenaars, zoals Shila Anaraki & Stefan Prins, De Cleene & De Cleene, Alix Eynaudi, Max Pinckers en Sam Weerdmeester, Kim Snauwaert, Kristof Van Gestel, Marc Vanrunxt en David Weber-Krebs. Hij neemt daarbij verscheidene rollen op zich: auteur, dramaturg, onderzoeker en artistiek adviseur. Sinds 2008 werkt hij voor KASK & Conservatorium.

15. 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 eerbetoon 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. We staan stil bij de verschillende methodes om artistieke onderzoekshoudingen te verdiepen. We zoeken nieuwe vormmentalen 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, Kathleen Stewart, Anna Tsing, Henry David Thoreau, Virginia Woolf, Kate Zambreno. We luisteren naar muziek.

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 kunstenaars-teksten 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 schreef en maakte diepgravende portretten en documentaires voor binnen- en buitenlandse tijdschriften. Die resulteerden soms in theaterteksten of literaire non fictie verhalen. Ze maakte interviews en radio en televisiedocumentaires voor Canvas, Radio 1 en Klara en converseert met kunstenaars op grote podia. Het artistiek onderzoek, dat ze samen voerde met Heike Langsdorf, draagt de gelijknamige titel van het seminarie.

16. Personal decolonization

Shifting the gaze: construction and deconstruction

Mbakam Rosine

email	rosine.mbakam@hogent.be
theme	deconstruction
discipline	cinema
work form	close reading, group discussions, group presentations, teaching and discussions, screenings
language	English

Content

Today the word "decolonisation" has been recuperated and often appropriated to deconstruct the rigidity of our society. Yet we are all part of this society and sometimes participate in this rigidity. Decolonization should start with yourself.

"The more you know about your history, the freer you are"
(Maya Angelou 2009)

Art helps to shape our imagination, our gaze and our thought. Cinema, like other arts, has contributed to the establishment of ideologies of domination, forging an imaginary view of the dominant and the dominated that still exists today in our society. From generation to generation, the ills are unconsciously or consciously passed on, they are the same, taking on new clothes and hats depending on the era, but the violence and its consequences in our society are the same: discrimination, social inequalities. This legacy of violence feeds and influences the way we see and think. How can we stop the conscious or unconscious transmission of a heritage of domination and dominated? How can we personally deconstruct it? How can we construct our own gaze and better position ourselves in society?

This seminar will investigate how art and documentary cinema can be a motor triggering to question and to deconstruct the colonial patterns through a personal and intimate decolonization of our thought, our gaze, our imaginary, our history.

We will interrogate images, deconstruct and point out the colonial strategies in contemporary cinema and art, try to offer a re-imagined perspective of another relation between the south and the west.

Evaluation

50% of the grades are based on attendance and active participation. Your presence and engagement is crucial.

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 Rosine Mbakam

Rosine Mbakam is a filmmaker based in Brussels. In 2014, she founded Tândor Productions with Geoffroy Cernaix.

In producing her films, she seeks to defend the singularity of her gaze. In her films, Rosine Mbakam questions North-South power relations in cinema. She divides her time between her production company (Tândor Productions in Belgium and Tândor Films in Cameroon), where she works on several projects, and her work as a doctoral researcher in the arts at KASK in Ghent (Belgium).

17. Why Have There Been No Great Women Artists: Hoe relevant is het essay uit 1971 van de Amerikaanse kunsthistorica Linda Nochlin vandaag?

Els Roelandt

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

Inhoud

In deze lessen vertrekken we van het essay van Linda Nochlin: *Why Have There Been No Great Women Artists*, uit 1971. 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 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 Audre Lorde, Ursula K. Le Guin, Legacy Russell, Jennifer Higgie, Olivia Laing en Angela Davis.

Verder bestuderen we verschillende kunstenaars(auto) biografieën die recent zijn geschreven: zoals deze van Artemisia Gentileschi, Faith Ringgold, Celia Paul, Rosa Bonheur of Leonora Carrington.

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 Caemel) 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.

18. Johan Sebastian Bach. Geen beek, maar een zee. Senden Yves

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

Inhoud

De familie Bach is gedurende een drietal eeuwen muzikaal werkzaam geweest. In dit seminarie komt de voor-geschiedenis van Johann Sebastian Bach aan bod, waarbij tegelijk een dwarsdoorsnede wordt gegeven van de vroeg- en hoogbarok. Vervolgens wordt ingezoomd op de invloeden die de jonge Bach 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, zowel vocaal als instrumentaal. Concreet gaat het over de cantates, de passies, de motetten, de koralen, de solowerken voor viool, traverso, cello (inclusief de mogelijke rol van de viola da spalla), klavier, de kamer-muziek, de concerten (met de cruciale rol van Vivaldi), *das musikalische Opfer, die Kunst der Fuge*. Ook wordt ingegaan op de Bachpartituren die recent werden ontdekt. Het seminarie wordt gedocumenteerd met beeld- en geluid-materiaal van de historische locaties waar Bach gewoond en gewerkt heeft: Eisenach, Ohrdruf, Lüneburg, Arnstadt, Mühlhausen, Weimar, Köthen en Leipzig. Ook de rol van Bach als orgel improvisator en orgelexpert wordt geduid. Orgelbouwers als Zacharias Hildebrandt en Gottfried Silbermann komen ter sprake aan de hand van hun instrumenten (waaronder Freiberg en Naumburg). Het behoort tot de conventie om Bachs muziek als 'barok' te omschrijven. In welke mate deze term overeenkomt met wat in algemeen esthetische opvattingen hieronder wordt verstaan, zal een aandachtspunt zijn.

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.

19. Eén woord: Muziektheateroperafilmmode – multidisciplinaire moves

Van der Aa Liesa

e-mail	liesa.vanderaa@hogent.be
thema	multidisciplinaire moves
discipline	muziek, theater, opera, film, compositie, klassieke muziek, hedendaagse muziek, mode
werkvorm	groepsdiscussies, groepspresentaties, doceren en discussie
taal	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 filmsountrack, 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? 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 ze hierdoor geïnspireerd of soms beter: verzetten ze zich 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 middelen.

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

Samen bijwonen van muziektheatervoorstelling, individueel bekijken van 2 verplichte films, 1 opera, 1 pop concert, 1 theatervoorstelling, 1 expo.

Over Liesa Van der Aa

Liesa Van der Aa (1986) is componist, violist, zangeres, regisseur en actrice. Ze is geboren en getogen in Brussel en is al meer dan 10 jaar een grote kracht in de Belgische kunstscène. In 2008 studeerde ze af aan het Conservatorium Antwerpen. Haar werk wordt altijd gemaakt en getoond in een polyfone/multidisciplinaire context die de grenzen verkent tussen muziek, inhoud, beeld en kunst. Ze heeft gewerkt en werkt momenteel samen met regisseurs en kunsthuizen zoals Contemporary Ictus Ensemble Brussels, Solistenensemble Kaleidoskop Berlin, deSingel Internationale Kunstencampus, Toneelhuis, Kaaitheater, FC Bergman, Handelsbeurs Concertzaal, Ancienne Belgique, M HKA, Kunstencentrum Nona, Concertgebouw Brugge, Bozar, Komisher Oper Berlin.

Meer op: www.liesavanderaa.be, www.onetrickpony.be

Film, *I Can't Go Back To Yesterday*

<https://vimeo.com/421756476>

20. “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
discipline	film, photography, performance, painting, music,..
work form	close reading, group discussions, group presentations
language	English

Content

This master 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.

More info: anvandienderen.net/about/

21 Vriendingen: Een reflectieve verkenning van de (onder)handelings- en verbeeldingsprocessen tussen mensen en dingen bij het participatieve praktijkproject 'de Collectieve Collectie' (2018-2024) aan de hand van de speciaal daartoe ontworpen gesprekswijzer.

Van Gestel Kristof

e-mail	kristof.vangestel@hogent.be
discipline	Participatieve kunst, kunsteducatie in de non-formele sector, beeldende kunst, kunstfilosofie
thema	co-creatie, participatie, collectiviteit, sociaalruimtelijk onderzoek, stedelijkheid
werkvorm	close reading, groepsdiscussies, groepspresentaties, doceren en discussie, kleine workshops
taal	Nederlands

Inhoud

"Wie een berg afval doorzoekt, krijgt inzicht in hoe een samenleving functioneert." (Marcel Griaule, in: Leen Beyers, Bewaren, 2020)

Samen met mensen en dingen artistieke (onder)handelings- en verbeeldingsprocessen opzetten en ons daardoor meer bewust worden van fundamentele maatschappelijk dynamieken en relaties; daar waren we - op een participatieve manier - vijf jaren lang mee bezig in de Collectieve Collectie. Sinds 2018 ontwikkelde de Collectieve Collectie als een participatief praktijkproject van kunstenaar Kristof Van Gestel. Samen met talloze deelnemers die alledaagse gebruiksvoorwerpen kozen, schonken, ordenden, waardeerden, assembleerden en (her)gebruikten, ontwikkelde Van Gestel hiervoor gaandeweg strategieën en technieken. Bij de afronding van het project maakte hij een gesprekswijzer om de ervaringen, de inhoud en het archief van het project publiek en communiceerbaar te maken.

Lesverloop

Met die gesprekswijzer als leidraad verkennen we 3 lessen lang de relaties tussen de concepten, de dingen, de mensen en de invloeden van deze manier van werken op het kunstenaarschap. We doen dit vanuit 28 verschillende perspectieven en op een actieve ervaringsgerichte manier. We werken met beeldmateriaal, kleine workshops, korte uiteenzettingen, een protocol, assemblages en collageboeken, getuigenissen en reflectieve teksten, ... Elke student brengt bij deze verkenning de eigen reacties en ervaringen in kaart. In les 4 vergelijken we de verschillende visies die zo ontstonden. Elke student destilleert daaruit een verder te onderzoeken perspectief. De volgende twee of drie lessen worden die perspectieven verdiept met reflectieve teksten en andere bronnen uit een bundel (in groep of individueel valt nog te bezien). In de laatste les(sen) verwerkt de student deze thema's en inhouden met interesses uit de eigen praktijk tot een plan, een verhaal, een tekst of een (beeld)essay. Dit werkstuk wordt (individueel) gepresenteerd op het examen in een gesprek met de docent.

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 mondeling examens (tijdens de examenperiode).

Bijkomende kosten betaald door studenten

Geen.

Over Kristof Van Gestel

Kristof Van Gestel ontwikkelt sinds 2000 een hybride kunstpraktijk waar rollen als docent, leraar, (participatief) (beeldend) kunstenaar, workshopontwikkelaar en -begeleider, coördinator van een sociaal-artistiek atelier (de FactorY in Leuven), ... elkaar onderling afwisselen en aansturen. Sinds 1999 maakt hij kunstwerken die letterlijk en figuurlijk de plaats van kunst en creativiteit ten opzichte van de dagdagelijkse wereld bevragen en onderzoeken. Door ervaringen op te zoeken en uit te lokken is Van Gestel het maken van kunst als een methode gaan zien om de wereld en de verschillende relaties die we er als individu mee aangaan te verkennen en te 'bewonen'. Dit geldt zowel voor de kunstenaar als voor de toeschouwer. Vanuit die optiek beschrijft hij in zijn doctoraatsonderzoek (2007-2013) zijn kunstpraktijk als een ervarings- en reflectiemodel dat kan helpen bij het vorm- en betekenisgeven van het leven zelf. In het verlengde van zijn doctoraat werkte hij van 2014 tot 2020 aan een postdoctoraal onderzoek aan School of Arts van HOGENT en Howest waarin hij inging op ervaringsgericht leren. Hiervoor werd het platform 'Knowing by Doing' opgericht. Dit platform biedt mogelijkheden voor participatieve en ervaringsgerichte kunstprojecten en workshops die Van Gestel voor het publiek vanuit zijn eigen praktijk opzet. Ondertussen is Van Gestel workshopbegeleider bij Kunst in Zicht in Turnhout en sinds 2023 artistiek coördinator van het sociaal-artistieke beeldatelier de FactorY in OPEK in Leuven. Hij volgt de Educatieve Master.

collectievecollectie.be
kristofvangestel.be

22. Gekwelde kunstenaars: kwetsbare kunst?

Een reflectie over de smalle grens tussen kunst en kwetsbaarheid

Vandamme Sofie

e-mail	sofie.vandamme@hogent.be
discipline	multi-disciplinair
thema	kunst en psychiatrie, outsiderkunst, psychische kwetsbaarheid, vrouwelijke kunstenaars
werkvorm	close reading, groepsdiscussies, doceren en discussie, eigen presentatie
taal	Nederlands

Inhoud

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

We lezen literaire en beschouwende teksten waarin de band tussen waanzin en creativiteit tot uitdrukking wordt gebracht, dit zowel in de beeldende kunsten, film, poëzie, theater en literatuur. We duiken in het oeuvre van vrouwelijke kunstenaars die zelf expliciet een link leggen tussen hun artistieke creatie en hun geestesgesteldheid. Denk bijvoorbeeld aan Delphine Lecompte, Louise Bourgeois, Leonora Carrington, Yayoi Kusama, 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: insearchof.schoolofarts.be

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 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.

insearchof.schoolofarts.be

23. Tuning Class

Vermeulen Nils

email nils.vermeulen@hogent.be
theme tuning, just intonation, (overtone) singing, harmonic experience, microtonality, pythagorean tuning, mean tone, ...
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 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 ratios intervals. 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

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 <3 and is an artistic researcher, affiliated with KASK & Conservatorium Ghent. He investigates the acoustic possibilities of the double bass, focussing 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?

24. Archives of Refusal: An introductory course

Yaqubi Mohanad

email mohanad.alyacoubi@hogent.be
theme Research, Activism, Transnational, performance, cinema, arts
discipline Curatorial, Archival practices, History
work form Group discussions, group presentations, teaching and discussions, 2 guest lectures
language English

Content

Refusal in the arts is an unescapable transformational factor in terms of history, politics and aesthetics, in somehow, one can't read history in general, and history of arts in specific without crossing moments and events of resistance, refusal, and withdrawal. Practicing refusal has been central to artistic practices, yet, not recognized as a form of art, and as a right.

According to Herbert Marcuse "refusal must not only be the guiding principle for all artistic creation, it must also be a manifestation of artistic creation itself", and for this approach, this master seminar delves into the history of refusal practices in arts and films, tracing aesthetics emerging from withdrawing artistic labor, as a way to disrupt the complicity of the cultural and academic institutions in human right violations, at the same time, equip the participants with the required framework to refuse while being able to maneuver, respond or withdraw, not only as a political gesture, but also artistic.

This course is also about the archival research as a way to access accounts of refusal in the arts, and it will include reading of essays, art catalogues and interviews with cultural workers and artists who have navigated acts of refusal. The course will also be about collective thinking about which areas of our professional landscape offer opportunities for negotiation, which areas require vigilance, and how to be creative with our refusal, in the contractual space and beyond.

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 (to be submitted during the exam period).

Additional expenses paid by students

Travel to Brussels to visit an archive.

About Mohanad Yaqubi

Mohanad Yaqubi was born in Kuwait 1981 to a Palestinian father and Syrian mother, he grows up on stories and memories of generational displacement experiences, since his hometown Al-Majdal (now called Ashkelon) was occupied after the establishment of the State of Israel on Palestine 1948. Yaqubi is a filmmaker, producer and one of the founders of Idioms Film, an Arthouse production based in Ramallah since 2004, he is also a member of Subversive Film, a curatorial collective that seeks to research and redistribute militant cinema from Palestine and beyond. He is a resident researcher at KASK school of the Arts, Ghent since 2017.

Yaqubi is a machinal engineer by training and holds a Master in Feature films from Goldsmith University- London, his research focuses on archival practices within transnational solidarity movements, asking questions about politics, aesthetics and cinema, at the same time, re-thinking imperfect archives as a mechanism to bridge living memories, his first feature film *Off Frame AKA Revolution Until Victory* (2016) made its premiere at Toronto IFF, Berlinale, Cinéma du réel, Dubai IFF, and Carthage among fifty other premiers and screenings around the world, his 2nd feature *R21 AKA Restoring Solidarity* (2022) made its premier at Documenta 15, IDFA, Marrakesh FF, True/False, Melbourn among others.

Alfabetisch overzicht
van de theoretische
masterseminaries

Alphabetical overview
of the theoretical master
seminars

SEMESTER

2

25. Performing The Invisible.

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

Ben Chikha Chokri

e-mail	chokri.benchikha@telenet.be
thema	injectie van fictie in de realiteit
discipline	multi-disciplinair: woord, beeld, beweging en muziek
werkvorm	close reading, groepsdiscussies, groepspresentaties, doceren en discussie
taal	Nederlands

Inhoud

“Door de komst van Trump is de serie ‘House of cards’ overbodig geworden”, concludeert Amerikawatcher Björn Soenens (VRT). “Ik ga de reeks uitkijken, maar het hoeft niet meer per se.” Volgens Soenens is de realiteit momenteel gewoon boeiender dan de fictie. “Het zijn dezelfde soort intriges. We hebben de serie niet meer nodig, want het zit elke dag in het nieuws: de mediamanipulatie, de kiesfraude, het verdeelde Amerika, de hacking, de terreurdreiging,...

Hebben we fictie niet meer nodig? Wordt kunst overbodig?

Wat is de rol van kunstenaars in het post-truth tijdperk? Kunnen we nog in de realiteit inbreken met onze artistieke waarheid?

‘Die Wahrheit ist konkret’, stond er te lezen boven het bureau van Duits dichter, schrijver en theaterregisseur Bertold Brecht tijdens zijn Deense ballingschap in de jaren dertig. Om de waarheid kan je niet heen. Het blijft een intrigerende uitspraak in tijden waarin onze ervaring van de werkelijkheid in stijgende lijn afhankelijk is geworden van hoe deze in de (sociale) media wordt voorgesteld. De ongebreidelde voortgang van online media en AI maakt dat de mens vandaag onderhevig is aan een stortvloed van informatie waar amper nog een overzicht op te krijgen valt. En de expansie van het geglobaliseerde kapitalisme zorgt voor meer tegenbewegingen en interculturele conflicthaarden dan ooit, zowel in binnen- als buitenland.

In ‘Performing the Invisible’ onderzoeken we 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.

Evaluatie

Permanente evaluatie, presentatie, mondeling examen.

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 mondeling examen (tijdens de examenperiode) en een presentatie voor de groep (tijdens de lesweken).

Bijkomende kosten betaald door studenten

Geen.

Over Ben Chikha Chokri:

Dr. Chokri Ben Chikha was post-doc onderzoeker aan KASK/School of Arts/HOGENT en is nu docent aan deze school. Hij is tevens auteur, artistiek leider en regisseur bij Action Zoo Humain. In 1994 studeert hij af aan Universiteit Gent als master in de Geschiedenis. Tijdens en na zijn studies start hij zijn artistieke carrière als danser, choreograaf, acteur, muzikant, performer en theatermaker. In 2003 richt hij samen met zijn broer Zouzou het internationaal gezelschap Union Suspecte op en creëerde hij de veelbesproken familietrilogie: De Leeuw van Vlaanderen (2003), Onze Lieve Vrouw van Vlaanderen (2005), Broeders van Liefde (2008). Vanaf 2008 concentreert Chokri zich op zijn praktijkgericht, artistiek doctoraatsonderzoek in het KASK, onder de titel ‘Wat is de kritische waarde van het gebruik van stereotypen als theaterteken? De zoo humain als (onder)zoek(s)instrument’. Vanuit die context richt hij in 2009 de internationale performancegroep Action Zoo Humain op. Hij sluit dit onderzoek af met de voorstelling De Waarheidscommissie (2013) in het Oud Justiepaleis in Gent. Deze voorstelling speelt in 2014 in Kaapstad (Zuid-Afrika), in het Oud Justitiepaleis in Antwerpen (2016), in het Belgische (2018) en het Nederlandse (2023) parlement. De Waarheidscommissie was het eerste luik van zijn waarheidsstrilogie. Daarna volgden Join the Revolution (2015) over de Tunesische Jasmijnrevolutie en Amnes(t)ie (2017) over de parallellen en verschillen tussen het Jihadisme en de Vlaamse collaboratie. Chokri regisseerde een twintigtal multidisciplinaire voorstellingen en geeft lezingen en performances aan verschillende (onderwijs) instellingen in binnen- en buitenland.

Meer info: www.chokribenchikha.com

26. !?!?! - Graphic design in conversation

De Bondt Sara

email sara.debondt@hogent.be
theme visual communication, lectures
discipline graphic design
workform lectures
lanuage English

Content

This seminar is not about finding answers but about asking questions. It takes the form of a series of public lectures by international guest speakers active in the expanded field of graphic design today. Participants attend the lectures, help introduce the guests, and pose critical questions at the end. Together, we prepare for their talks by reading texts and interviews related to the presentations, and by delving deeper into the themes they broached. We discuss and share information related to the speaker's field of interest.

Each year, the seminar focuses on a different topic that is relevant to contemporary design practice. Last year, we learned about graphic design for exhibitions, and our guests were: Team Thursday, Disarming Design from Palestine / Annelys de Vet, Joris Kritis & Goda Budvytyt , and James Langdon. We also made field trips to Triennale Brugge and Kunsthal Gent. This year, we will delve into the digital realm. How does new technology, such as AI, influence graphic design, and how can we critically engage with it? Who are the main actors using these tools today?

What are the advantages and what are the pitfalls?

Classes take place in the evenings and can include field trips and excursions.

Evaluation

50% of the grades are based on attendance and active participation. Students contribute reading material, participate in discussions, and make small presentations. 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

We may make a field trip, in which case you will need to pay a train ticket yourself.

About Sara De Bondt

Sara De Bondt is an independent graphic designer based in Ghent. In 2008, she co-founded Occasional Papers with Antony Hudek and has co-edited four of its books since then. In 2019, she curated Off the Grid for Design Museum Gent. She has been a member of Alliance Graphique Internationale since 2017. She hopes she will have obtained her PhD at KASK & Conservatorium / Ghent University by the time this seminar starts.

saradebondt.com
occasionalpapers.org

27. Echoes of Dissent

Stoffel Debuysere

email stoffel.debuysere@gmail.com
theme sound, music, politics
discipline sound, audio/visual
workform close reading, group discussions, teaching
 and discussions
lanuage 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-organised-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 ocularcentrism. 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 visuality that ocularcentrism 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 paper (to be submitted during the exam period) and 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 head 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.

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

Seppe Gebruers

email	seppe.gebruers@hogent.be
theme	improvisation, composition, phenomenology, interaction, playing with, Simulacra and cultural studies
discipline	literature study, reflection and discussion
work form	group discussions, teaching and 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.

29. Holistische verhalen: Een narratologische studie van Dantes Inferno

Hendrickx Sébastien

e-mail	seba.hendrickx@hogent.be
thema	holisme, storytelling, wereldbeeld, narratologie, complexiteit
discipline	literatuur (maar alle artistieke disciplines welkom)
werkvorm	close reading, groepspresentaties, doceren en discussie
taal	Nederlands

Inhoud

In zijn epische gedicht La Divina Commedia (ca. 1307-1321) schetst Dante Alighieri een overzicht van de drie gebieden die samen het hiernamaals uitmaken: de hel (Inferno), het vagevuur (Purgatorio) en de hemel (Paradiso). Elk deel is gecomponeerd aan de hand van de christelijke numerologie, waarbij bepaalde 'heilige' cijfers als 3, 7 of 10 symbolisch geladen zijn. Dantes kosmologie of wereldbeeld sluit aan bij de oorspronkelijke betekenis van het woord 'kosmos', dat de oude Grieken beschouwden als een 'mooi geordend en harmonieus geheel'. Het seminarie focust op het eerste boek Inferno, waarin Dante zijn gelijknamige personage, vergezeld door de Romeinse dichter Vergilius, laat afdalen langs de verschillende kringen van de hel tot in het centrum van de aarde. Daar ontmoet hij Lucifer.

Bij het analyseren en bespreken van passages van Inferno zullen we ons laten inspireren door de narratologische theorieën van Mieke Bal. Ook lezen we een of twee belangrijke secundaire teksten, essays van Jorge Luis Borges of T.S. Elliot over De Goddelijke Komedie. Enkele belangrijke gidsvragen voor de lessen, collectieve leessessies en de paper die studenten aan het eind van het seminarie moeten schrijven, zijn: welke kosmologie komt in Dantes gedicht tot uitdrukking? Op welke manieren bepaalt dat wereldbeeld de structuur van het literaire werk? Kunnen we in de 21e-eeuw nog holistische verhalen vertellen? Zo ja, hoe spring je dan om met compositorische uitdagingen als multipliciteit, complexiteit en een meerduidig vertelperspectief?

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 Sébastien Hendrickx

Sébastien Hendrickx is al bijna 20 jaar actief in het kunstenveld, in veel verschillende gedaantes. Als dramaturg werkte hij voor alle drie de Vlaamse stadstheaters, en voor theatermakers en choreografen als Benjamin Verdonck, Jozef Wouters, Luanda Casella, Alexander Vantournhout en vele anderen. Hij was programmator bij Bâtard Festival (2010, 2011) en kernredacteur bij theatertijdschrift Etcetera (2016-2022). Naast Etcetera schrijft hij regelmatig kunst- en cultuurkritische teksten voor Rekto:Verso en De Witte Raaf. Hij is sinds 2013 verbonden aan de drama-opleiding van KASK/School of Arts in Gent als docent van theorie- en praktijkvakken. Als milieuactivist organiseerde hij talrijke acties voor Extinction Rebellion en startte hij campagnes op rond democratische vernieuwing in tijden van milieucatastrofe (hetburgerparlement.be) en de popularisering van post-groei-beleid (morethanenough.be). Sinds enkele jaren ontwikkelt hij zijn eigen artistieke werk. Zijn debuutvoorstelling The Good Life (2021) was een immersieve trip rond de vraag naar het goede leven in tijden van ecologische mutatie. In de verteltheaterproductie Moddertong (2022-2024) stond een utopische gemeenschap van mensen en niet-mensen centraal die wordt getroffen door een hittegolf. Hij is volop bezig met de voorbereidingen van Palace of Justice (2025), een voorstelling geïnspireerd door een monsterlijk gebouw: het Brusselse Justitiepaleis.

30. Alternatieve Mainstream

Keunen Gert

e-mail	gert.keunen@hogent.be
thema	een cultuursociologische kijk op hoe selecties in het muziekcircuit gemaakt worden en de impact daarvan op artiestencarrière's
discipline	(pop)muziek en sociologie. Een specifieke voorkennis is niet nodig, maar een interesse in (pop)muziek en de muziekindustrie is noodzakelijk.
werkvorm	centraal staan colleges, maar telkens met voldoende ruimte voor discussie en groeps gesprekken.
taal	Nederlands

Inhoud

Dit seminarie geeft je een inkijk hoe er achter de schermen van het (pop-)muziekbedrijf keuzes worden gemaakt en hoe die artiestencarrière's bepalen. Je leert de motieven waarom sleutelfiguren in het muziekcircuit (de platenmaatschappijen, concertorganisatoren, boekers, artiestenmanagers, publishers, journalisten en radiomakers, etc.) bepaalde artiesten wel en andere niet selecteren.

Daarnaast gaat de aandacht naar de cultuursociologische context van die industrie: waarom is sommige muziek underground en andere mainstream? Waarom is dat een ideologisch en cultureel bepaald onderscheid, hoe groeit sommige muziek uit tot de canon en waarom kun je dat dan de 'alternatieve mainstream' noemen?

Vervolgens kijken we naar de verschillende logica's die in werking treden wanneer professionals in de muziekindustrie (de gatekeepers) moeten kiezen of ze deze of gene artiest al dan niet aandacht schenken. Het zal blijken dat de individuele logica (persoonlijke smaak) centraal staat, maar dat die tegelijk onder druk komt te staan door een organisatorische logica (economische criteria) en een positionele logica (sociale factoren). Maar telkens wordt de link gelegd met de artiestenpraktijk en artistieke carrière's: welke factoren bepalen uiteindelijk welke rol een artiest in een scene of netwerk kan spelen?

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

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). Elke student houdt een individuele presentatie van 15 minuten over een conceptalbum naar keuze. De presentaties vinden klassikaal plaats waarbij de docent en medestudenten vragen kunnen stellen.

Bijkomende kosten betaald door studenten

Niet verplicht: cursusmateriaal Het boek Alternatieve Mainstream (Gert Keunen, LannooCampus, 2013).

Over Gert Keunen

Gert Keunen (1969) is docent, publicist en muzikant.

Hij is doctor in de cultuursociologie en doceert muziekgeschiedenis en muzieksociologie aan KASK & Conservatorium in Gent, PXL Music in Hasselt en Rites in Brussel.

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

Hij is auteur van o.a. Alternatieve Mainstream – Over selectiemechanismen in het popmuziekcircuit (LannooCampus, 2013) en Een Eeuw Popmuziek – Van Crooners tot

Dubstep (Lannoo, 2015). Daarvoor ontving hij respectievelijk de Cultuurprijs Oost-Vlaanderen 2016 en de Fontys Onderzoeksprijs 2013.

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

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

www.briskey.be

www.keun.be

31. 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 onderzoek-in-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 conceptalbum 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). Onderwerp van die presentatie is een persoonlijke vertaalslag naar de eigen artistieke praktijk van de onderwerpen die in de bijeenkomsten besproken worden.

Bijkomende kosten betaald door studenten

Geen.

Over Gert Keunen

Gert Keunen (1969) is docent, publicist en muzikant.

Hij is doctor in de cultuursociologie en doceert muziekgeschiedenis, muzieksociologie en muziekproductie aan KASK & Conservatorium in Gent en RITCS in Brussel. Voorheen was hij docent en onderzoeker bij de Fontys Hogeschool voor de Kunsten/Rockacademie in Tilburg en PXL Music in Hasselt, was hij actief als label manager bij platenfirma Zomba/ Rough Trade, muziekprogrammator bij kunstencentrum Vooruit in Gent en freelancemuzikjournalist voor De Standaard, De Morgen en Gonzo Circus. Hij zetelt ook al jarenlang in de Beoordelingscommissie Muziek van de Vlaamse Gemeenschap.

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

Gert Keunen is componist, producer, mixing en mastering engineer. Onder het pseudoniem Briskey bracht hij als muzikant/componist/bandleider vier cd's uit en stond hij op diverse binnen- en buitenlandse podia en festivals. Momenteel werkt hij onder eigen naam aan muziek geïnspireerd door Noorwegen, en werkt hij met immersive muziek/Dolby Atmos.

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

www.gertkeunen.com

32. 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
discipline 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, 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 honoured international master in Cultural Anthropology and development. She wrote and made in depth portraits and documentaries for domestic and foreign magazines. These sometimes resulted in theatre texts or literary non-fiction stories. She made interviews and radio and television documentaries for Canvas, Radio 1 and Klara, and converses with artists on major stages.

Her artistic research, which she carried out together with Heike Langsdorf, bears the same title as the seminar: "Wandering as a discipline" and is carried out over the world as a lecture performance.

33. Queering the Archive/Archiving the Queer

Nemer Benny

email	benny.nemer@hogent.be
theme	archives, queer theory, LGBTQ+, museum practice, queer history
discipline	visual arts, media art, time-based media, curatorial, art history, performance, participation
work form	close reading, group discussions, group presentations, teaching and discussions
language	English

Content

In her book *An Archive of Feelings: Trauma, Sexuality, and Lesbian Public Cultures*, Ann Cvetkovich asserts that queer archives are often characterised as being by their nature incomplete: a document of the persistent suppression and erasure of queer lives. “Forged around sexuality and intimacy, and hence forms of privacy and invisibility that are both chosen and enforced,” Cvetkovich writes, “gay and lesbian cultures often leave ephemeral and unusual traces. In the absence of institutionalized documentation or in opposition to official histories, memory becomes a valuable historical resource, and ephemeral and personal collections of objects stand alongside the documents of the dominant culture in order to offer alternative modes of knowledge.” Cvetkovich is one of many theorists, historians, and artists who emphasise the importance of recognising the gaps and silences that characterise LGBTQ+ archives, and who focus their work on resuscitating the traces of queer life that have been destroyed and erased by systemic homophobia.

This seminar will review the practices of artists working with what might be called “the queer past” as their primary artistic subject matter, and the theoretical writing that contemplates their work and its significance. We will also investigate the novel queer research methodologies these gaps in the archive necessitate. Recent museum trends of inviting artists to “queer” archives and collections will also be considered and activated through individual and group research projects undertaken by students.

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

I am hoping that we can visit an archive as a class, however I have not yet identified the right location. My hope is that it will be in Ghent, but it might be elsewhere in Belgium and therefore require train travel.

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 explored 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

34. Queer Kinship

Nemer Benny

email	benny.nemer@hogent.be
theme	queer theory, community, participation, methods, LGBTQ+
discipline	visual art, media art, time-based media, social practice, curatorial, 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 will look to the artistic, theoretical, and social practices of artists, writers, and theorists concerned with the assertion, facilitation, and tracing of queer forms of kinship. 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; Radical Faerie sanctuaries, among others. 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 Sarah Schulman, Elisabeth Freeman, Paul B. Preciado, Michel Foucault, and Donna Haraway, along with artworks by Conny Karlsson Lundgren, Liz Rosenfeld, Aleesa Cohene, Derrick Woods-Morrow, Zackary Drucker, and 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 explored 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

35. Mapping (De)Colonial Belgium (Part IV)

Nsengiyumva Laura

email laura.nsengiyumva@hogent.be
theme decolonial, public space
discipline open to all disciplines
work form teaching and discussions
language English

Content

All cities in Belgium are marked by the colonial past.

Implicitly, colonial monuments and street names tell us a side of the story that glorifies the colonial enterprise and conceals its inherent oppression. Yet this part of our common heritage is barely known nor is it addressed in the discipline that shapes our cities; our urbanplanning. This taboo holds in its core the seed of violence as it repeats the same imbalance as the one of our oppressive past; demands are received with a brutal defensiveness, unheard claims become violent revendications (vandalism).

Therefore, claims of many activist throughout Belgium (and in the world) focus on the memorial spaces: from the battle for a Patrice Lumumba square in Brussels to the fall of confederate monuments in America. To escape the misinformed opinions resulted by the taboo and reach the political debate, some objectivity is needed. How big is this problem in Belgium? How colonial is our space? This seminar aims to elucidate this question by the realisation of a cartography of colonial spaces in Belgium. The previous groups have mapped monuments, street names, and other traces still present in our public space. By choosing this seminar, you become part of a history that spans several years. It's the story of a collective exercise led by students engaged in a process of decolonizing their knowledge and wishing to have an impact on the collective consciousness.

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 an oral exam (during the exam period).

Additional expenses paid by students

Possibly excursion: guided tour.

About Laura Nsengiyumva

Laura Nsengiyumva is a Brusselsbased artist and architect.

She won the first prize at the Kunstsalon Ghent in 2011, and the second prize at the Dakar Biennale in 2012.

Through her interdisciplinary practice, Nsengiyumva explores themes such as diasporic experience, multiple identity, NorthSouth relations and empathy. She speaks about these topics through images and interventions on colonized spaces. Her transcultural view of history is based on human stories that invite us to find what brings us together. Her artists actions like PeoPL (the melting of a statue of Leopold 2) and Queen Nikkolah, are part of her research project "Shaping the presence of the African diaspora in Belgium".

36. Other Machines

Rekveld Joost

email joost.rekveld@hogent.be
theme technology, ecology
disciplines art, design, philosophy
work Form close reading, group discussion, group presentations
language English

Content

In his 1872 novel 'Erewhon', Samuel Butler describes an imaginary society in which all machines invented after a certain date were systematically destroyed, in order to prevent them from taking over. In the century and a half since Butler wrote this, it has become clear that the global expansion that accompanies our current technology is ruining our planet. This seminar focuses on the question whether we can imagine a technology with which this would not have happened or whether we should have followed Butler's suggestion. We will speculate on possible or imaginary technologies that are radically different from the technology we currently have, trying to think of other ways of living with machines.

We will read a series of texts and look for works of art, music and design that address this question. Part of these will come from different moments in our history in which criticisms of our technology were voiced: for instance by early ecological activists in the 1960s, by 19th century authors who complained about how humans have become mechanical, by 18th century Luddites attempting to smash the machines that were imposed on them, all the way back to Daoists complaining about machines already more than two millennia ago. We will look at the ideas of fully-automated luxury communists, accelerationists and techno-solutionists who say that our problems can be solved by more technology. We will look at ideas of degrowth and permacomputing. We will look at non-western ideas of technology, at science-fiction, and we will read texts by philosophers who tried to answer the question whether technology is inherently out of control. Is exploitation and domination inherent to any technology? Wasn't the idea that machines were going to help us?

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 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 film festivals 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

37. Expanding mind: DESIGN

Sintobin Heleen

email heleen.sintobin@hogent.be
theme different types of design
discipline interdisciplinary
workform group discussion, group presentations
language English

Attention: this seminar schedules three lectures that take place during the evening hours (day and time to be announced)

Content

We are living in a constantly moving complex society in which design plays an important role. In the master seminar Expanding mind: DESIGN you will get an introduction to design practices which operate via interdisciplinary design research. No chairs, vases and luxury items but refreshing critical attitudes of designers that anticipate on contemporary challenges, often in collaboration with scientist, artists, anthropologists, architects, robots and technology...

The seminar operates around three design lectures 'Design Dialogues' in collaboration with the Design Museum of Ghent. The content consists of a number of broader themes and their relation to design. One speaker will talk about his/her practice in relation to the topic and the evening concludes with a moderated discussion. Speakers of the lecture series are to be confirmed.

Students of the seminar will be asked to investigate the different design practices and prepare critical questions for the lectures. A critical reflection on and dialogue about the attended lectures is the basis for a more profound way of thinking about one's own practice. In class we will discuss your personal insights you got from the lectures in the format of a group discussion. Apart from the trajectory of the lectures, the seminar also will introduce students to the principles of design research. This will include a visit to Z33 museum in Hasselt to the expo 'Ecology of Colour' by Laboratorium, the biolab of KASK. A guest also will be invited for an intimate guest lecture.

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

Train ticket to Hasselt Z33 (and possibly entrance ticket).

About Heleen Sintobin

Heleen Sintobin obtained a master in Design Products from the Royal College of Art, London (2019). She teaches at KASK and is a part time design researcher at the biolab of KASK. She currently is developing work for Z33 (BE) and was a resident at Makerversity (2018, UK) and digital fabrication lab Grymsdyke Farm (2019, UK). In her personal practice she focusses on digital crafts.

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

e-mail	elly.vaneeghem@hogent.be
discipline	Multidisciplinaire kunsten
thema	co-creatie, participatie, collectiviteit, sociaalruimtelijk onderzoek, stedelijkheid
werkvorm	groepsdiscussies, 6 interactieve sessies in november en december, 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 en artistiek docent 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 paper (in te dienen tijdens de examenperiode) en een mondeling examen (tijdens de examenperiode).

Bijkomende kosten betaald door studenten

Bijkomende kost: 4 treinritten (heen en terug) binnen Vlaanderen en Brussel.

Over Elly Van Eeghem

Elly Van Eeghem (°1983) woont in Gent en werkt als multidisciplinair kunstenaar met video, fotografie, installaties, performances en acties in de publieke ruimte. Het ontwerp en het gebruik van de stad inspireert haar praktijk.

Ze maakt zowel individueel werk als collectieve projecten in samenwerking met andere kunstenaars, buurtbewoners of schoolkinderen.

Elly is artistiek coördinator van CAMPUSatelier en deeltijdse artistiek docent en praktijkmentor aan KASK waar ze haar Doctoraat in de Kunsten behaalde: (Dis)placed Interventions: Making public space in urban landscapes (2012-2018). Ze deed onderzoek op straat, richtte lokale buurtateliers op en bouwde samen met bewoners aan publieke installaties.

www.ellyvaneeghem.be

www.campusatelier.be

39. Deep Listening

Vandewalle Daan

Email	daan.vandewalle@hogent.be
Theme	contemporary and experimental music analysis
Discipline	music
Workform	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

40. Human rights imaginaries.

Artistic practices engaging with notions of (in)justice

Verclyte Sofie

email	sofie.verclyte@hogent.be
theme	narrativity, collaborative making, vernacularization, heritage, (in)justice, human rights
discipline	arts (from a design anthropology perspective), human rights (from a sociolegal, legal anthropological perspective)
workform	this seminar will require participation in class and offer a mix of readings and studying practices.
English	

About Sofie Verclyte

Sofie Verclyte is a researcher at the School of Arts and the Human Rights Centre. She obtained an interdisciplinary PhD in Law and Arts: Visual arts with her research Migrating Heritage. Her work, situated at the crossroads of design- and legal anthropology, explores artistic and skilled practices in the context of conflict and displacement. She worked with refugee minors in the Orientation and Observation Centre of Fedasil and has a master degree in fashion design and a postgraduate master conflict and development studies at the Ghent University.

Content

Disruptive life events often spark a need to narrate and share experiences. Yet, because of their painful and overwhelming nature, these experiences can simultaneously impede expression when conveyed solely through spoken or written language. In conflict and displacement, for example, artistic practices can not only play a crucial role in memorializing loss and visualizing experiences of suffering, but also serve as a powerful tool for shaping resistance against injustices, demonstrating the transformative power of art in the face of adversity.

The outbreak of the war in Syria, for instance, significantly impacted embroidery practices in the region. In Shatila, a refugee camp in the south of Beirut, these practices became more important for Syrian women than before as a way to earn a living, cope with trauma, establish new social networks, and tell stories. This shift is not limited to the practice of embroidery or the region of the Middle East. Myriad artistic practices engage with notions of (in) justice. In Chile, for example, arpilleras (burlap in English) visualized human rights violations during the Pinochet dictatorship. Across generations and countries, these artists challenge the circumstances they are confronted with and offer a counter-narrative to dominant discourses, but also challenge exclusively verbal forms of storytelling.

This seminar explores how a changing context, as is the case in the context of conflict and displacement, influences artistic practices and reflects on the relationship between art and human rights. It will do so by foregrounding questions such as: How can artistic practices address human rights violations? How can they counter prevailing discourses and imagine a more just future? What are the potential and limitations of non-verbal methods to engage about these topics? And what are the ethical considerations when doing fieldwork, working collaboratively, or with potentially vulnerable groups?

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.

41. Film Units and Collectives: Assembling Transnational Solidarity Cinema

Yaqubi Mohanad

email	mohanad.alyacoubi@hogent.be
theme	image, arts, archive, films, aesthetics, politics, collectives
discipline	film, archive, solidarity
work form	close reading, group discussions, group presentations
language	English

Content

Film units and collectives are artistic constellations in nature, operating within the political contexts and challenges the common film economies and aesthetics, these collectives are formed by filmmakers and artists who work collectively to produce and distribute films and culture, these collectives emerge from within social and political struggles and revolutions. Their formation come out of necessity, not exclusively financial, motivated to engage with alternative models of productions, presenting a statement against commercial and exploitive practices, a reflection of political ideology, and a continuation of a long thread of accumulated practices.

By connecting traces, images and literature produced by and around film collectives, the seminar delves into the practices of several film units and collectives throughout different moments of the 20th century, including watching films, studying political contexts, reading texts around cinema and struggle, and although the course pedagogy depends on the archival perspective, the course trajectory keeps an eye on modern and current practices, providing the participant of tools and vocabularies for possible constellations today, as part of social and political engagements in film and arts.

The participants will gaze at the collective practices of the Film Units through the post-colonial film theories, reading texts about the collectives, and manifestos written by them, dealing with collection of film articles and reviews about the film collectives and the directors who operated with and within. It's important to keep in mind that this is not a course about the "global south" cinema, and it's not about cinema history, it's more of a discussion around collective practices as a political manifestation, between then and now, between there and here, thinking about forms, dynamics, and aesthetics these practices produce, to subvert the archives of struggles, to produce 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 group presentation (during class time) and a paper (to be submitted during the exam period).

Additional expenses paid by students

Travel for research in the Cinematek Paper archives/ Brussels

About Mohanad Yaqubi

Mohanad Yaqubi was born in Kuwait 1981 to a Palestinian father and Syrian mother, he grows up on stories and memories of generational displacement experiences, since his hometown Al-Majdal (now called Ashkelon) was occupied after the establishment of the State of Israel on Palestine 1948. Yaqubi is a filmmaker, producer and one of the founders of Idioms Film, an Arthouse production based in Ramallah since 2004, he is also a member of Subversive Film, a curatorial collective that seeks to research and redistribute militant cinema from Palestine and beyond. He is a resident researcher at KASK school of the Arts, Ghent since 2017.

Yaqubi is a machinal engineer by training and holds a Master in Feature films from Goldsmith University- London, his research focuses on archival practices within transnational solidarity movements, asking questions about politics, aesthetics and cinema, at the same time, re-thinking imperfect archives as a mechanism to bridge living memories, his first feature film *Off Frame AKA Revolution Until Victory* (2016) made its premiere at Toronto IFF, Berlinale, Cinéma du réel, Dubai IFF, and Carthage among fifty other premiers and screenings around the world, his 2nd feature *R21 AKA Restoring Solidarity* (2022) made its premier at Documenta 15, IDFA, Marrakesh FF, True/False, Melbourn among others.