



# Masteropleiding 2023–2024

## Theoretische Masterseminaries

## Theoretical Master Seminars

# Welkom

## Wat mag je verwachten van een masterseminarie?

Een theoretisch masterseminarie is een werkcollege waarbinnen je een bepaalde thematiek of probleemstelling theoretisch onderzoekt. De theoretische masterseminaries zijn een theoretisch opleidingsonderdeel. Er wordt in gewerkt in kleine groepen (ca. 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. Kies daarom geen masterseminarie waar je niet aanwezig kan zijn en kijk het uurrooster van de seminars in deze brochure goed na op overlappingsen (ook met andere opleidingsonderdelen die je eventueel nog opneemt – zie daar voor je Asimut).

## Hoeveel seminars kies je?

Een seminarie staat voor 4 studiepunten.  
Studenten van de domeinmaster volgen  
3 theoretische masterseminaries in master 1.

## Uitzonderingen

- 1 Instrumentenbouw master 1  
Elke masterstudent volgt 2 theoretische masterseminaries.
- 2 Instrumentenbouw master 2  
Elke masterstudent volgt 1 theoretisch masterseminarie.
- 3 Educatieve Master (initieel traject)  
Elke masterstudent volgt 2 theoretische masterseminaries.
- 4 MaNaMa 1 Hedendaagse Muziek  
Elke masterstudent volgt 1 theoretisch masterseminarie.

## Uit welke theoretische masterseminaries kan je kiezen?

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

## Wanneer starten de seminars?

Elk seminarie duurt één semester. Er gaan iets meer seminars door in het eerste semester dan in het tweede semester, maar je bent vrij te kiezen in welk(e) semester(s) je je seminars plant.  
In het eerste semester starten de seminars vanaf maandag 25 september 2023. Geef dus tijdig de seminars van je voorkeur door, zodat je de start niet mist! Dat is ook belangrijk gezien de verplichte aanwezigheid.  
In het tweede semester starten de seminars vanaf maandag 29 januari 2024.  
Niet alle seminars gaan iedere week door. De precieze data vind je op je Asimut zodra seminars aan je toegevoegd zijn.

## Inschrijving: Hoe geef je je voorkeuren door?

Dat kan uitsluitend online tijdens het weekend van 23 en 24 september. Je kan je voorkeuren doorgeven vanaf zaterdag 23 september om 10:00 en niet later dan 16:00 op zondag 24 september. Als je later registreert, kan je enkel nog maar seminars opnemen die nog niet zijn gestart en nog beschikbare plaatsen hebben. Wees dus zo snel mogelijk!

- Stap 1 Lees eerst de brochure aandachtig door en duid de seminars aan die je aanspreken.
- Stap 2 Hou bij je keuze voldoende rekening met het uurrooster en vermijd dat jouw seminars of andere opleidingsonderdelen overlappen. Aanwezigheid is verplicht.
- Stap 3 Zorg ervoor dat je meer seminars aanduidt dan je verplicht moet opnemen. Je kan immers enkel een reeks voorkeuren doorgeven. Zo goed mogelijk rekening houdend met de voorkeuren van iedereen, krijg je dan je verplichte aantal seminars toegewezen.  
  
Zorg ervoor dat je niet tweemaal hetzelfde seminarie opneemt in je voorkeuren. Meerdere keren hetzelfde seminarie opgeven, zorgt er slechts voor dat je een seminarie krijgt toegewezen waar je niet voor hebt gekozen.
- Stap 4 Surf naar [forms.gle/tfgsiRtzMyjTrbHt8](https://forms.gle/tfgsiRtzMyjTrbHt8) 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 het overzicht van de deelnemers per seminarie op [docs.google.com/spreadsheets/d/1QwDeQtDdrCq1-SGWlbWeet6m7MJYSg2Uld3LDh1F\\_W8/edit?usp=sharing](https://docs.google.com/spreadsheets/d/1QwDeQtDdrCq1-SGWlbWeet6m7MJYSg2Uld3LDh1F_W8/edit?usp=sharing). Daar zie je welke theoretische masterseminaries aan jou zijn toegewezen. Nadien volgt er regelmatig een update.

## FAQ

- 1 Engelstalige seminars zijn ook voor Nederlandstalige studenten toegankelijk.
- 2 Het aantal deelnemers per seminarie is ongeveer 20 studenten. We streven naar een goede mix uit verschillende opleidingen bij het toewijzen van de seminars.
- 3 Je keuze wijzigen? Probeer dit zeker te vermijden, aangezien dat heel wat rompslomp met zich meebrengt voor het studentensecretariaat. Is het toch echt nodig? Contacteer dan de seminariecoördinator. Let op! Wijzigen kan alleen naar een seminarie dat nog niet is gestart.

# 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 (approx. 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 points to be achieved are on your attendance and participation. Therefore, attendance is mandatory. Do not choose a master seminar you are unable to attend. Carefully check the timetable of the seminars in this brochure for overlaps (also with other courses that may be part of your study curriculum – see your Asimut for the latter).

## How many seminars do you choose?

A seminar represents 4 credits.

Master students in the artistic master programme take 3 theoretical master seminars in master 1.

## Exceptions

- 1 Instrument making I  
Each master student takes 2 theoretical master seminars.
- 2 Instrument making II  
Each master student takes 1 theoretical master seminar.
- 3 Educational master (initial study path)  
Each master student takes 2 theoretical master seminars.
- 4 Advanced Master 1 of Contemporary Music  
Each master student takes 1 theoretical master seminar.

## Which theoretical seminars are there?

This brochure gives you an overview of all the seminars in 2023-2024. They are ordered alphabetically (on name) per semester. 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 slightly more seminars in the first semester than in the second semester, but you are free to choose in which semester(s) you plan your seminars.

In the first semester, the seminars start from Monday, September 25th 2023 on. 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 29 January 2024 on.

Not all seminars take place every week. You will find the exact dates on your Asimut once seminars have been assigned to you.

## Registration: How do you pass on your preferences?

This can only be done online during the weekend of 23 and 24 September. You can register your preferences from Saturday 23 September at 10 am and no later than 4 pm on Sunday 24 September. If you register later, you can only register for seminars that have not yet started or have places available. So be as quick as possible!

- 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 or other courses overlap. 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 the required number of seminars.

Make sure you don't include the same seminar twice in your preferences. Entering the same seminar multiple times will only result in you being assigned a seminar you did not choose.

- Step 4 Surf to [forms.gle/tfgsiRtzMyjTrbHt8](https://forms.gle/tfgsiRtzMyjTrbHt8) and complete the form correctly.
- Step 5 You receive a confirmation of your registration on the screen.
- Step 6 Check on the evening of Sunday September 24th the overview of the participants per seminar on [docs.google.com/spreadsheets/d/1QwDeQtDdrCq1-SGWlbWeet6m7MJYSg2UIId3LDh1F\\_W8/edit?usp=sharing](https://docs.google.com/spreadsheets/d/1QwDeQtDdrCq1-SGWlbWeet6m7MJYSg2UIId3LDh1F_W8/edit?usp=sharing). There you can see which theoretical master seminars have been assigned to you. There will be regular updates afterwards.

## FAQ

- 1 The number of participants per seminar is approximately 20 students. We strive for a good mix of students from different programmes when assigning the seminars.
- 2 Changing your choice? Try to avoid this, as it entails a lot of hassle for the students' administration. Is it really necessary? Then contact the seminar coordinator. Note that you can only change to a seminar that has not yet started.

# Studiefiche Theoretische Masterseminaries

## Course description Theoretical Master Seminars

Voor de volledige studiefiche zie [www.hogent.be/studiefiches](http://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 krijgen met probleemgerichte en thematisch opgezette seminars

### Leerinhoud

Elk seminarie vormt binnen dit opleidingsonderdeel een leereenheid. Een seminarie is probleem- en onderzoeksggericht. Het is thematisch van opzet en niet overzichtsggericht. Inhoudelijk staan de theoretische seminars in de master open voor allerhande onderwerpen en thema's gelinkt aan de studiegebieden van de beeldende en audiovisuele kunsten, 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 zittijd 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 zittijd 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.

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### Short information in English

The full course description in English is in the making and will be available at [www.hogent.be/studiefiches](http://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](http://www.schoolofartsgent.be)).

## MAANDAG • MONDAY

UUR	SEMINARIE	DOCENT
09:00-13:30	Dwalen als discipline. Het logboek als 'Art writing' en labo voor artistiek onderzoek	Anna Luyten
09:30-12:30	Music instruments with extra fiber: Exploring and making carbon- glass- and flax fiber composites	Tim Duerinck
11:00-13:00	The Animal Question	Glenn Deliège
13:30-16:30	Gekwelde kunstenaars: kwetsbare kunst?	Sofie Vandamme
13:30-16:30	Collaborative making and walking: towards regenerative design	Catherine Willems
13:30-17:30	Collectiviteit, co-creatie en participatie in de kunsten: op verkenning	Elly Van Eeghem
13:30-17:30	Slapstick Attitudes	Hilde D'haeyere

## DINSDAG • TUESDAY

09:30-12:30	The learning artist: Linking arts education to a sustainable professional environment	Jeroen Billiet
11:00-13:00	Archisculpture	Angelique Campens
13:30-16:30	Things we don't understand	Mekhitar Garabedian
13:30-17:30	Queer Pasts, Queer Futures	Benny Nemer
13:30-16:30	Unfolding Amnesia: Beyond the political articulation of a traumatic past	Jelena Jureša
15:15-18:15	Dimitrij Sjostakovitsj: een componist in Sovjettijden	Yves Senden

## WOENSDAG • WEDNESDAY

08:30-12:30	Reading Images Through a Feminist Lens	Rebecca Arthur
08:30-12:30	Figures of Dissent. Cinema of Politics, Politics of Cinema	Stoffel Debuysere
09:30-12:30	FEUILLETON. A Procedural Exercise	Arnout De Cleene Michiel De Cleene Lars Kwakkenbos
13:30-15:30	"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
13:30-16:30	Living Colours	Maria Boto Ordoñez

## VRIJDAG • FRIDAY

09:30-12:30	Wild Is the Wind. Over ontgrenzing in de lange nineties	Lars Kwakkenbos
13:30-16:30	Maybe the sky is really green, and we're just colorblind	Johan Grimonprez
13:30-16:30	The phenomenology of collective improvisation as a form of composition	Seppe Gebruers

## Semester 2

## MAANDAG • MONDAY

UUR	SEMINARIE	DOCENT
09:00-13:00	Shifting the gaze: construction and deconstruction	Rosine Mbakam
09:30-12:30	Tuning Class	Nils Vermeulen
13:30-16:30	Animalogy: A transdisciplinary approach in animation studies	Pedram Kargar
13:30-17:30	Mapping (De)Colonial Belgium (Part III)	Laura Nsengiyumva

## DINSDAG • TUESDAY

09:00-13:00	Overt /covert radicalism: Inside and outside the “avant-garde” continuum of musical experimentation	Samuel Comerford
11:00-13:00	Speculatieve kosmogrammen. Ben Marcus' The Age of Wire and String als case-study	Sébastien Hendrickx
13:30-17:30	Arranging things	Benny Nemer
16:00-20:00	Wandering as a discipline. 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
14:00-17:00	Mis-leading ladies: female laughter and silent cinema comediennes	Hilde D'haeyere
14:00-18:00	Visual essay as critical instrument	Paul Bailey
16:00-19:00	Liefde voor het landschap /Landschap van de liefde	Wim De Temmerman

## DONDERDAG • THURSDAY

10:30-12:30	Another Brick In The Wall – Conceptalbums in de rockgeschiedenis	Gert Keunen
14:00-16:00	Alternatieve mainstream	Gert Keunen

## VRIJDAG • FRIDAY

09:30-12:30	Film Units and Collectives: on Films and Archives	Mohanad Yaqubi
09:30-12:30	Make it public: Graphic design in/for exhibitions	Sara De Bondt
13:30-16:30	Expanding mind: DESIGN	Heleen Sintobin
13:30-17:30	Performing The Invisible. Injecteren van fictie in de maatschappelijke realiteit in tijden van Trumpisme	Chokri Ben Chikha

# Overzicht van de seminaries

## Overview of the seminars

N°	TITEL SEMINARIE SEMINAR TITLE	DOCENT PROFESSOR	TAAL LANG.	PAG. PAGE
<b>SEMESTER 1</b>				
1	Reading Images Through a Feminist Lens	Arthur Rebecca Jane	EN	9
2	The learning artist: linking arts education to a sustainable professional environment	Billiet Jeroen	EN	10
3	Living Colours	Boto Ordoñez Maria	EN	11
4	Archisculpture	Campens Angelique	EN	12
5	FEUILLETON. A Procedural Exercise.	De Cleene Arnout, De Cleene Michiel & Kwakkenbos Lars	EN	13
6	Figures of Dissent. Cinema of Politics, Politics of Cinema	Debuysere Stoffel	EN	14
7	The Animal Question	Deliège Glenn	EN	15
8	Music instruments with extra fiber: Exploring and making carbon- glass- and flax fiber composites	Duerinck Tim	EN	16
9	Slapstick Attitudes	D'haeyere Hilde	EN	17
10	Things we don't understand	Garabedian Mekhitar	EN	18
11	The phenomenology of collective improvisation as a form of composition	Gebruers Seppe	EN	19
12	Maybe the sky is really green, and we're just colorblind. A crash course in reclaiming storytelling & belonging: from an info-dystopia to a multispecies salon	Grimonprez Johan	EN	20
13	Unfolding Amnesia: Beyond the political articulation of a traumatic past	Jureša Jelena	EN	21
14	Wild Is the Wind. Over ontgrenzing in de lange nineties	Kwakkenbos Lars	NL	22
15	Dwalen als discipline. Het logboek als 'Art writing' en labo voor artistiek onderzoek	Luyten Anna	NL	23
16	Queer Past, Queer Futures	Nemer Benny	EN	24
17	Dimitrij Sjostakovitsj: een componist in Sovjettijden	Senden Yves	NL	25
18	"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	NL	26
19	Collectiviteit, co-creatie en participatie in de kunsten: op verkenning	Van Eeghem Elly	NL	27
20	Gekweld kunstenaars: kwetsbare kunst? Een seminarie op de smalle grens tussen kunst en kwetsbaarheid	Vandamme Sofie	NL	28
21	Collaborative making and walking: towards regenerative design	Willems Catherine	EN	29
<b>SEMESTER 2</b>				
22	Visual essay as critical instrument	Bailey Paul	EN	31
23	Performing The Invisible. Injecteren van fictie in de maatschappelijke realiteit in tijden van Trumpisme	Ben Chikha Chokri	NL	32
24	Overt /covert radicalism: Inside and outside the "avant-garde" continuum of musical experimentation	Comerford Samuel	EN	33
25	Make it public: Graphic design in/for exhibitions	De Bondt Sara	EN	34
26	Echoes of Dissent	Debuysere Stoffel	EN	35
27	Liefde voor het landschap /Landschap van de liefde	De Temmerman Wim	NL	36
28	MIS-LEADING LADIES: female laughter and silent cinema comediennes	D'haeyere Hilde	EN	37
29	Speculatieve kosmogrammen. Ben Marcus' The Age of Wire and String als case-study	Hendrickx Sébastien	NL	38
30	ANIMALOGY: A transdisciplinary approach in animation studies	Kargar Pedram	EN	39
31	Iternatieve Mainstream	Keunen Gert	NL	40
32	Another Brick In The Wall – Conceptalbums in de rockgeschiedenis	Keunen Gert	NL	41
33	Wandering as a discipline. The logbook as 'Art writing' and lab for artistic research.	Luyten Anna	EN	42
34	Shifting the gaze: construction and deconstruction	Mbakam Rosine	EN	43
35	Arranging Things	Nemer Benny	EN	44
36	Mapping (De)Colonial Belgium (Part III)	Nsengiyumva Laura	EN	45
37	Expanding mind: DESIGN	Sintobin Heleen	EN	46
38	Deep Listening	Vandewalle Daan	EN	47
39	Tuning Class	Vermeulen Nils	EN	48
40	Film Units and Collectives: On films and archives. Practice beyond discourse	Mohanad Yaqubi	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

**Theme** feminist theory, art history, audiovisual field (experimental film, artists' moving image), artists' writing

**Discipline** visual arts, media arts

**Workform** reading, watching, writing, and talking collectively

**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.

Along the way, you'll be invited to engage in talks and screenings with accompanying reading, viewing, writing, or voicing exercises. 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.

### 6 Sessions

- 1 Whose History?  
(borrowed from Lis Rhodes)
- 2 Glitch Refuses  
(borrowed from Legacy Russell)
- 3 Everybody's Autobiography  
(borrowed from Gertrude Stein)
- 4 Women, Native, Other  
(borrowed from Trinh T. Minh-ha)
- 5 Talkin' Bout a Revolution  
(borrowed from Tracy Chapman)
- 6 Citation is Feminist Memory  
(borrowed from Sara Ahmed)

### Evaluation

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 essays, which will be presented during the final seminar sessions.

### 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.

## 2. The learning artist: linking arts education to a sustainable professional environment

Billiet Jeroen

**Theme** professionalism, historical perspective, artistic education

**Discipline** music, performance practice, historical pedagogy, cultural studies

**Workform** lecture and discussion

**English**

### **Content**

In the final decades the 19th century, François-Auguste Gevaert (1828-1908) established a new model for music education in Belgium. The Brussels Conservatory, initially founded as a place for safekeeping the “Grand Tradition” became a research and knowledge center that went beyond the apprenticeship of technical skills or virtuosity. Similar smaller-scale concepts developed in Ghent and Liège. The location and eclectic architecture of the new conservatoires, at the heart of our redesigned cities symbolizes the central position of artistic life during the Belle Epoque. The Learning Artist departs from this historical context to focus on the link between arts education and life after graduation, discussing the impact of past and present education systems on artistic life. From this framework we will actively develop practice-based tools helping the students to establish a sustainable practice as an artist or arts educator through a professional and life-long learning attitude. Although the case-studies presented in this course will be drawn mainly from the practices of classical music and instrument building, students from other arts disciplines are greatly encouraged to participate with examples from their own fields of interest.

### **Evaluation**

All students are required to be present at a maximum of seminar sessions (50% of marks). They will also be asked to do a presentation on a topic and submit a paper on that same topic (remaining 50%).

### **About Jeroen Billiet**

Jeroen Billiet is a horn player with a broad range of interests. As a researcher he explores the loop between performers, repertoire and instruments in past and present. In 2020 he obtained a Doctorate in the Arts from Ghent University for his study on the late romantic Ghent horn playing tradition. Billiet is currently professor of horn at the Brussels Royal Conservatory and is internationally active as a player specialized in historical performance.

# 3. Living Colours

## Boto Ordoñez Maria

**Theme** colour, biodesign, bioart, science, living  
**Discipline** biodesign  
**Workform** hands-on, presentations, workshop  
**English**

### Content

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

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

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

### Evaluation

Elaborate a project applying the materials and working methodology developed during the seminar. Please mention that 50% is permanent evaluation, and 50% is product evaluation (paper).

### About Maria Boto Ordoñez

María has a scientific background with a degree in Food Technology from the University of León, and a Ph.D. from the University of Barcelona. After her Ph.D., she joined the Waag Society in Amsterdam as a laboratory technician where she helped artists and designers to develop their projects in the fields of bioart and biodesign. During that period, she had the opportunity to get in contact with the biohacking and DIYbio scene, helping with the organization of the first Biohack Academy.

Since 2016, María is a researcher at KASK/School of Arts of University College Ghent, where is responsible for Laboratorium the experimental lab for art/design and biotechnology. Laboratorium positioned KASK as the first artistic educational institution in Belgium embracing scientific research in its educational program. The main research project developed at Laboratorium is the Color Biolab. The Color biolab research contextualizes color in the contemporary art and design world by questioning related environmental issues. Four years ago Laboratorium, the experimental biolab for art/design and biotechnology at KASK, School of Arts Ghent was set up.

# 4. Archisculpture

## Campens Angelique

**Theme** modern and contemporary art & architecture, art in public space, sculpture, synthesis of the arts

**Discipline** modern and contemporary art & architecture  
**Workform** In my classes, I provide a weekly text for reading. During our meetings, I present examples related to the text, and then we engage in discussions together to explore and analyze the content further. Furthermore, we explore various locations to engage in on-site discussions, allowing us to delve into the practical application of the text and deepen our comprehension of the subject matter. It's an interactive learning experience that combines reading, examples, and collaborative discussions to enhance understanding and critical thinking skills.

**English**

**Content**

The course will explore the relationship between sculpture and architecture, and how sculpture has functioned between both disciplines, during the 20th century and with a focus on post-war art. Special attention will be given to public art projects and contemporary crossovers/ intersections between visual arts, architecture, and design. More and more artists are now collaborating with architects or designers, and vice versa. Starting from key examples and cases from the past like from debates on the synthesis of the arts (1943-1967), Le Corbusier, Charles and Ray Eames, Frederick Kiesler, Oscar Niemeyer, Burle Marx, Situationist International, to Helio Oiticica, Luis Barragan, Mathias Goeritz, Donald Judd, Robert Morris, Richard Serra to more recent cases like Absalon, Dan Graham, Thomas Schütte, James Turrell, Richard Artschwager, Martin Boyce, Jorge Pardo and Andrea Zittel, just to name a few. The studio /seminar intends to look afresh at the contemporary state of these practices and ask what can be added today to further our understanding. With the hope of encouraging discussion — perhaps more important here than handing out specific answers — we will ask how the architects, artists, designers, and theoreticians of today see these issues about the interrelation of art, architecture, and design. We will reflect on what we can learn by seeing things from their perspective. On the basis of some essential readings like from Adolf Loos, László Moholy Nagy, Martin Heidegger, Sigfried Giedion, Vilém Flusser, Reynier Banham, Aldo van Eyck, Manfredo Tafuri, Donald Judd, Rosalind Krauss and Hans Hollein. Some field trips planned for example to Skulpturenhalle, Thomas Schütte Foundation, and Museumsinsel Hombroich; or Robert Morris' Observatorium, (1971-1977) Lelystad, Richard Serra, Sea level, Zeewolde, 1996, Daniel Libeskind, Polderland garden of love and fire (1992- 1997), and other exhibitions that deal with issues depending of what is on.

**Evaluation**

Participation in the seminar and assignment (presentation)  
Extra description exam

- 1 Choose 3 texts from the reader for the exam.  
Summarize and comprehension: try to define archisculpture (based on the text material) [5/20]  
Example: Above all the sculptures and architecture we can allot to archisculpture invites us to experience. They captivate space that engages our human scale in one way or another, becoming a metaphor for the human condition in that moment. So maybe the best way to understand archisculpture is to go out and do precisely that. To truly understand archisculpture, we need to experience it.  
– Simen Lambrecht
- 2 Search for one example between 1955 and 1975 that deals with architecture and sculpture and one contemporary work that deals with the same issues [5/20]
- 3 Participation in the seminar [10/20]

**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 catalogues 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 from Ghent University, where she wrote about the legacy of André Bloc, who proved to be the central figure of a global network of architects, artists, critics and theorists prominent within the architecture-sculpture debate.

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

[www.thinkpublic.space](http://www.thinkpublic.space)

[thinkpublicspace.buzzsprout.com](http://thinkpublicspace.buzzsprout.com) (podcasts)

# 5. FEUILLETON. A Procedural Exercise.

De Cleene Arnout, De Cleene Michiel & Kwakkenbos Lars

**Theme** proceduralism and public space  
**Discipline** art history, history of photography, history of sciences, philosophy, cultural studies, literary studies  
**Work form** oral presentations and discussions, a billboard and papers

**English**

## Content

Historically, public space has been a pre-eminent place for photographers and other image makers to work, and a subject that has been captured and appropriated extensively. The images we see in public space, however, are most of the time functional, and more specifically commercial in nature: advertising which catches the eye via the omnipresent billboard. The seminar FEUILLETON appropriates such a device and takes shape as an intensive collaboration between researchers, students and the art collective 019. The photorealistic, 3D-rendered images of the future public space that circulate in the current streetscape offer a glimpse of a future that is lush green, trafficless and summery. From unlikely points of view, a not very diverse group of passers-by and residents is shown in an immaculate, urban setting.

F E U  
E U I  
U I L  
I L L  
L L E  
L E T  
E T O  
T O N  
O N  
N

A rotating billboard is mounted to the facade of the former welding factory that 019 occupies. From that location-specific context, and with the tension between images and public space as the subject, we will make a visual story for the billboard during the seminar, based on procedures that the billboard imposes on us (and the ones we will impose on the billboard). We will create new micro- and macro-narratives that respond to the neighborhood, and to the texts we will read along the way on procedures in art, constrained literature and photography, the semiotics of authenticity and transgression. While reflecting on and showing the relationship between photography, advertising, the public sphere, and a procedural approach, the roles of teacher and student blur into a collective operation, as do the boundaries between art theory and history, and collaborative artistic practice.

## Evaluation

50% is continuous assessment  
attendance (and active participation)

50% is product evaluation  
equally divided between (1) giving a presentation during one of the eight sessions of the seminar, (2) co-creating a chapter of FEUILLETON on the billboard at 019 and (3) writing a paper of approximately 2500 words based on the presentation. Participating students are obliged to attend all sessions, prepare a reading of one of the texts out of the reading list and prepare contributions to FEUILLETON. Each student is allowed to miss a maximum of 2 out of 8 sessions. If so, they have to announce their absence, except when it is due to an unforeseen circumstance, such as illness, and motivate it. Each motivation has to be approved by the teacher.

**About Arnout & Michiel De Cleene and Kwakkenbos Lars**  
Arnout De Cleene has a background in cultural studies and literary studies. He is editor at cultural journal *rekto:verso*. As a researcher at KASK & Conservatorium, he works on the topic of documentary artistic practices. Previously, he was a researcher at KU Leuven, and worked as a scientific collaborator at Dr. Guislain Museum, Gent, where he curated exhibitions and events on the history of psychiatry and outsider art. He writes about art, literature and culture. Texts have been published in journals such as *rekto:verso*, *nY*, *De Witte Raaf*, *Image & Narrative*, *Spiegel der Letteren* and *Les Lettres Romanes*, in book series such as SEL (Studiecentrum Experimentele Literatuur), in exhibition catalogues, and as books (*Outsiderliteratuur* [2020]; with Michiel De Cleene: *F#1-13* [2017], *The Situation As It Is* [2022]; *the-documents.org* [2022]; and *Capital Compression* [2023]). He is part of De Cleene De Cleene and art collective 019.

Michiel De Cleene is a photographer living and working in Gent. He explores the possibilities that arise when uncertainty, speculation and cross-referentiality are considered to be at the centre of documentary practice. He is a founding member of the School of Speculative Documentary and [www.the-documents.org](http://www.the-documents.org) and a researcher at KASK, School of Arts, Gent. He is part of De Cleene De Cleene and the collective 019. He published the books *-scope* [2015]; *F#1-13* [2017]; *Reference Guide* [2019]; *[hij zwaait opnieuw naar de vrouw die nog steeds haar hond uitlaat]* [2022]; *the-documents.org* [2022]; *The Situation As It Is* [2022]; and *Capital Compression* [2023].

[www.michieldecleene.be](http://www.michieldecleene.be)  
[www.decleenedecleene.be](http://www.decleenedecleene.be)  
[www.the-documents.org](http://www.the-documents.org)  
[www.019-ghent.org](http://www.019-ghent.org)

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

# 6. Figures of Dissent. Cinema of Politics, Politics of Cinema

## Debuysere Stoffel

**Theme** cinema and politics  
**Discipline** cinema, meeting up with literature, theatre, photography and other art forms.  
**Work form** screening and conversations  
**English**

### Content

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

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

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

### Evaluation

Paper + oral exam (group)

### About Stoffel Debuysere

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

# 7. The Animal Question

## Deliège Glenn

**Theme** animal studies  
**Discipline** philosophy, environmental humanities  
**Workform** discussion, close reading  
**English**

### Content

In his famous text on animals, Derrida finds himself naked in front of his cat. First he feels embarrassment. Almost immediately however, he feels embarrassment about his embarrassment. Surely, his cat is not really looking at him, so why feel embarrassed standing naked in front of it? Can we 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.

### Method and evaluation

Each week, we will discuss a (philosophical) text that explores an aspect of 'the animal question'. Students prepare these texts at home on the basis of a couple of short questions about the text, to be handed in before the start of the seminar. Sessions are reserved for plenary discussions of the text on the basis of the preparation. Each session closes with a look ahead at the next reading. Students are evaluated on their preparation of and participation during the discussion (50%) and on the basis of a 1500 word paper (50%), to be handed in during the exam period following the end of the seminar.

### About Glenn Deliège

Glenn Deliège is a philosopher and researcher at KASK. Currently, he's working on the question of how (wild) animals can be included into the design of urban public spaces and on how the idea of 'diplomacy' can become a third way in dealing with the more-than-human world. He also teaches landscape philosophy and organizes design-workshops on developing animal friendly spaces.

# 8. Music instruments with extra fiber: Exploring and making carbon- glass- and flax fiber composites

## Duerinck Tim

**Theme** music instruments, materials, acoustics,  
instrument making  
**Discipline:** instrument making  
**Form** group assignments and discussions  
**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 or flax 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 prepegs.
- Innovative instruments in the artistic practice.

### Evaluation

Participants should be present in all seminars to work in group projects, if a participant can give a valid reason for not being able to attend a seminar he or she will be given an assignment instead. Evaluation will be on attendance and participation as well as a personal assignment at the end of the seminar, which should be presented as a paper.

### About Tim Duerinck

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.



# 9. Slapstick Attitudes

## D'haeyere Hilde

**Theme** slapstick, comedy, silent cinema, avantgarde arts  
**Discipline** film  
**Workform** watching and discussing films, reading assignments, sharing embarrassing/funny moments from everyday life, developing a personal 'slapstick attitude'

**English**

### Content

This seminar takes a look at slapstick comedy, the lowbrow form of physical film comedy that was very popular in the first decades of the 20th century. The films of Charles Chaplin, Harold Lloyd, Buster Keaton, and Mabel Normand are among its most famous exponents.

From its inception in the 1900s to its heydays in the 1920s and beyond, slapstick comedies act as distorted mirrors that reflect technological changes and societal tensions. Avant-garde art movements admire slapstick comedy and cite it as a significant marker of modernity that ridicules icons of obsolete bourgeois society. Other visions situate slapstick comedy in a surrealist universe in which free-floating streams of impossible actions address subconscious anxieties. Female and feminist comedians use slapstick antics to protest women's suppression, offering models for the New Woman.

This seminar analyses slapstick comedy in light of such societal issues and artistic concerns to explore the dynamics between physical comedy, visual arts, cinema, and reflective discourse. This enables us to identify notions – the “slapstick attitudes” of the title – that are useful in today's art practices.

### Method

The seminar starts with six three-hour sessions in which components of slapstick comedy are contextualized. The sessions are lavishly illustrated with films and fragments to examine formal aspects such as acting styles, narrative construction, gags, stunts, costumes, and special effects. The visual analyses are underpinned with film-historical essays, some manifestos, and a bit of comedy theory. The participants are expected to read and discuss a minimum of five given texts, and to devise personal slapstick responses to daily events. Subsequently, in a workshop, the participants work on their contributions: a research piece that is eventually presented on a one-day symposium. The participant's active presence in each session is mandatory.

- Session 1: “Slapstick Comedy: an introduction”
- Session 2: “Stop and Start, Shock and Flow, Pie and Chase: the rhythm of modernity”
- Session 3: “Constructivist slapstick: machine-age comedy”
- Session 4: “Surrealist slapstick and Freudian laughter”
- Session 5: “Feminist Slapstick: the emancipatory force of funny women”
- Session 6: “Slapstick attitudes in contemporary art”
- Workshop: group and/or individual meetings
- One-day symposium to share the research results

### Evaluation

Active participation in the sessions and presentation in the symposium

### 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.

# 10. Things we don't understand

## Garabedian Mekhitar

**Theme** 'things we don't understand';  
**art and identity/the self**  
**Discipline** theory, contemporary art, art theory,  
**literature and psychology**  
**Work form** reading in group, reflection and discussion,  
**presentations**  
**English**

### Content

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

During this seminar we will investigate the idea that identity is always already plural, that the self is a multiplicity, through examining different literary, philosophical, psychological and scientific approaches regarding the self and consciousness. Language and the other both fundamentally constitute and define us as human beings. Becoming ourselves and understanding ourselves always take place in relation to the other(s).

Furthermore, we will explore the potentialities of embracing an openness towards unknowing, without reducing its destabilizing force or effects, and how works of art open up spaces of non-knowledge. Finding is a matter of getting lost; it is a matter of being attentive and open to accidental encounters; of recognizing the use of embracing the experience of getting lost, wandering, uncertainty, and the unknown.

Things We Don't Understand:

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

### Material

Texts will be made available during the seminar.  
Complementary reading material: *To a Stranger*  
*From a Stranger* (Garabedian, 2015)

### Evaluation

Permanent evaluation, presentation (during the seminar)  
Permanent evaluation during seminar through the form of collective reading, reflection and discussion.  
Presentation during the seminar by each student individually.  
The presentation investigates a subject related to one of the themes discussed during the seminar.

### About Mekhitar Garabedian

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

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

# 11. The phenomenology of collective improvisation as a form of composition

## Gebruers Seppe

**Theme** composition, collective improvisation  
**Form** literature study, reflection and discussion  
**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 are one of the most important fundamentals of an improvised composition.

What is musical communication and how can it work?

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

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

### Method and evaluation

The seminar consists of 8 courses of three hours. During one of the courses, we will be present at an improvisation session in which we get the opportunity to compare each experience with the other listeners and improvisers. The rest of the courses we will have group discussions based on experience, specific literature, interviews and audio. Furthermore, the participants will write a personal essay in which they connect one of the topics to their own practice (or research).

The evaluation will be based on 2 criteria:

- Attendance and participation in group discussion (50%)
- A personal essay of 2500 words (50%)

### About Seppe Gebruers

Seppe Gebruers (born 9/05/1990) 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 quarter-tone 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 co-founder and artistic director of the improvisation collective Troika vzw. Since 2019, he has been a researcher and teacher at KASK/Conservatory Ghent.

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

## A crash course in reclaiming storytelling & belonging: from an info-dystopia to a multispecies salon

### Grimonprez Johan

**Theme** a crash course in reclaiming storytelling & belonging: from an info-dystopia to a multispecies salon

**Discipline** media archeology & film theory

**Work form** dialogue and instruction

**English**

#### Content

The society of the spectacle has become the spectacle of society. With Podcasts, online TV, mobile phones, iPods, vlogs & blogs, the digital age allows an infinite number of images & sounds to travel the world in no time. It is the era of home made productions and wearable media tech mirroring a chaotic world infused with the cynicism of power vis-a-vis a multispecies extinction. "MAYBE THE SKY IS GREEN" is a visual media-jamming tool at the hand of an extensive collection of clips and 'subvertisements', that can be envisioned both as the joyful affirmation of a global disengagement and the catalyst of effervescent criticism, best described as a platform for temporary disobedience in seeking multispecies alliances.

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

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

#### Evaluation

The seminar course will require active participation in class dialogue and attendance at every class. Students will contribute questions and comments to the class, while reflecting on various themes and specific topics raised by the readings and clips we will be viewing in class. Grading will be based 50% presence in the class and participation, 50% presentation and active dialogue.

To benefit fully from the class it is advisable to research further by checking the weblinks and the diverse readings given each week.

#### About Johan Grimonprez

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

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

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

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

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

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

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

Jureša Jelena

**Theme** practices and politics of remembering and forgetting

**Discipline** visual arts / film  
**English**

## **Content**

All societies have experienced traumatic events in their past.

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

Within the seminar, 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.

## **The Structure**

### • A MOVING TARGET – THE FIGURE OF THE IMPLICATED SUBJECT

Toni Morrison, 'A Bird in your Hand' – Connecting the fractured stories – Michael Rothberg: Multidirectional Memory and the Implicated Subject – Procession and modernity: William Kentridge – Phantom limb and phantom pain in the works of: Rafeef Ziadah ('We Teach Life, Sir'), Kader Attia (the concept of Repair) – 'Can the Subaltern speak?' (Gayatri Spivak) – Göran Olsson, 'Concerning Violence' (2014)

### • REGARDING THE PAIN OF OTHERS

Photojournalism – Maria Todorova, 'Imagining the Balkans' – Susan Sontag, 'Regarding the Pain of Others', chapter 5 – Ron Haviv's Bijeljina photograph and the Belgrade Techno Party – Semezdin Mehmedinovic, 'Sarajevo Blues' (first published in 1992) – Exploitation of suffering – Jean-Luc Godard: 'Je Vous Salue, Sarajevo' (1993) – Avi Mograbi, Z32 (2008)

### • "DEATH IS A JOB" – A PORTRAIT OF A MODERN CRIMINAL

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

### • DIGGING

Judith Butler, 'Frames of War: When is Life Grievable?' – Forensic architecture – A Memorial in Exile and the Four Faces of Omarska Group – Hito Steyerl: Is The Museum A Battlefield? – Harun Farocki, 'Images of the World'

### • CHILDREN

Jay Rosenblatt, 'The Smell of Burning Ants' – Michael Haneke, 'The White Ribbon' (2009) – WG. Sebald, 'The Rings of Saturn' – Kurt Waldheim & the UN – Ruth Beckermann, 'East of War' (1996)

### • THE LEGACY OF HUNTERS

The elephant in the room: Africa Museum in Tervuren – Donna Haraway, 'Teddy bear patriarchy: Taxidermy in the garden of Eden', New York City, 1908-1936 – Suvendrini Perera, 'Dead exposures' – Franz Ferdinand and photography – film, photography and eugenics – Peter Kubelka's 'Unsere Afrikareise' – Chris Marker and Alain Resnais, 'Les statues meurent aussi'

## **Practical**

Unfolding Amnesia is the room where difficult questions are explored. 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 tackled. Hopefully, the seminar will help you to critically examine the context within which you create, to recognize and embrace your blind spots and to use them as a starting point in forging new connections within (and not solely within) your artistic practice.

## **Evaluation**

Permanent evaluation and submission of a paper.

## **About Jelena Jureša**

Jelena Juresa is a visual artist and filmmaker. She has been extensively working with the questions of cultural identity, gender, collective violence, the politics of memory and oblivion through film, video installation, photography and text. She unceasingly questions historical and political narratives and tries to destabilise our ideas of what is true. Her work has been exhibited internationally.

# 14. Wild Is the Wind. Over ontgrenzing in de lange nineties

## Kwakkenbos Lars

Theme	ontgrenzing
Discipline	geschiedenis, kunstgeschiedenis, geschiedenis van de wetenschappen, filosofie, cultuurwetenschappen, affecttheorie...
Work form	mondelijke presentaties en discussies, papers en/of websites
Nederlands	

### Inhoud

De moderniteit daagt voortdurend haar eigen grenzen uit: denk aan de opeenstapeling van schulden in het banksysteem, bijvoorbeeld, het gebruik van fossiele brandstoffen, kolonialisme en slavernij, institutioneel en andere vormen van racisme en seksisme... Zulke vormen van transgressie en ontgrenzing keuren we vandaag doorgaans af, maar veel andere historische gebeurtenissen die ooit transgressief waren in de ogen van velen, keuren we vandaag dan weer goed: de meeste sociale verwezenlijkingen van vandaag vonden pas plaats na opzettelijke transgressieve daden van individuen of groepen, bijvoorbeeld. Ontgrenzing en transgressie markeren ook de historische avant-garde bewegingen in Europa en de wereldwijde opkomst van de commerciële populaire cultuur aan het eind van de twintigste eeuw, en dan met name in de muziek-, film- en porno-industrie.

Vandaag de dag echter lijken we aan de vooravond te staan van een paradigmaverschuiving. We nemen afstand van verscheidene historische vormen van ontgrenzing en transgressie en aanvaarden niet meer zo makkelijk artistieke praktijken die opzettelijk transgressief zijn of als zodanig worden gezien. In het licht daarvan lijkt het interessant om nog eens goed te bekijken wat transgressie en ontgrenzing doorheen de geschiedenis hebben betekend, en wat ze vandaag zouden kunnen betekenen.

In dit seminarie gaan we dieper in op de lange jaren negentig, een decennium dat in velerlei opzichten ontgrensd leek te (willen) zijn, maar waarin evenzogoed nieuwe grenzen werden gedefinieerd of opgeworpen. We laten het iets eerder beginnen dan doorgaans het geval is: we nemen we de nucleaire ramp in Tsjernobyl op 26 april 1986 als begindatum en eindigen doen we met de aanslag op de Twin Towers in New York op 11 september 2001. Dit seminarie bestaat uit acht sessies, waarvan een de jaren negentig zal inleiden en zeven associatief zullen cirkelen rond evenveel themata: AIDS, Tsjernobyl, Europa, de wonderjaren van Raf Simons, Björks Hyperballad, de oprichting van de Cyber Culture Research Unit aan Warwick University, en KLF die in 1994 een miljoen Britse pond in een Schots boothuis verbrandt.

### Evaluatie

Tijdens de eerste sessie leidt de docent het thema van het seminarie in. Tijdens de overige zeven sessies presenteren de studenten in kleine groepen tekst- en ander materiaal en creëren ze een narratief over ontgrenzing in de vorm van een stickerreeks.

50% van de punten staan op aanwezigheid en input tijdens de sessies, de bijdrage aan de stickerreeks inclusief. Nog eens 50% staan op het geven van de groepspresentaties en het schrijven van een paper van ca. 2500 woorden of het maken van een website met een vergelijkbare hoeveelheid tekst.

Deelnemende studenten zijn verplicht om alle sessies bij te wonen en een lezing voor te bereiden. Elke student mag maximaal twee van de acht sessies missen. In dat geval moeten ze hun afwezigheid aankondigen, behalve als het te wijten is aan een onvoorziene omstandigheid, zoals ziekte, en dit motiveren. Elke motivatie moet worden goedgekeurd door de docent.

### Over Lars Kwakkenbos

Lars Kwakkenbos is historicus en kunsthistoricus. Hij woont en werkt in Brussel en Gent. De voorbije twee decennia werkte hij als schrijver, dramaturg en docent en reflecteerde hij over de politieke en culturele horizons van artistieke praktijken en kunstwerken. Sinds 2001 publiceerde hij artikelen over beeldende en podiumkunsten en architectuur in kranten en tijdschriften als *De Standaard*, *A+*, *A10* en *Etcetera* en werkte hij als schrijver en redacteur voor organisaties als het Vlaams Architectuurinstituut, Vlaams Bouwmeester, Kaaitheater en Kunst/Werk, en voor tal van beeldende en podiumkunstenaars. Van 2002 tot 2007 werkte hij voor Klara, de kunst- en cultuurzender van de nationale omroep. Van 2008 tot 2017 werkte hij als dramaturg voor het Kunstenfestivaldesarts in Brussel en werkte hij mee aan #nofilter, een sociaal-cultureel project met jongeren waarbij de Brusselse jongerenorganisaties Chicago, AJM en TransfoCollect betrokken waren. Sinds 2008 geeft Lars Kwakkenbos les aan het KASK & Conservatorium, waar hij sinds oktober 2022 ook aan een tweejarig onderzoeksproject meewerkt, getiteld *On Instructing Photography*, samen met Michiel en Arnout De Cleene.

# 15. Dwalen als discipline.

## Het logboek als 'Art writing' en labo voor artistiek onderzoek Luyten Anna

**Thema** dwalen  
**Werkvorm** reflectie en discussie  
**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 falen 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 map. Met onze lijfelijkheid. Met onze zintuigen. We houden halt bij het posthumanisme en denken na over het antropoceen. We gaan verder en ieder brengt zijn referentiekaders mee en vergroot zo het perspectief van de ander. We houden een logboek bij.

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

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

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

In dit seminarie maken we interdisciplinaire dwaaltochten, zowel fysiek als mentaal. Het examen is een weergave van wat ieder, vertrekkend vanuit zijn of haar registratie van de dwaaltochten, creëerde.

### Evaluatie:

- 50 % permanente evaluatie, aanwezigheid en participatie verplicht
- 50 % productevaluatie: het seminarie krijgt een afronding in de vorm van een één op één conversatie met de docent en een dwaalfestival, waarin de studenten aan elkaar een *lecture performance* presenteren waarin het discursieve, methodologische en creatieve denken en doen samenvallen en zij elkaar leren op welke verdiepinglagen hun artistiek onderzoek is gefundeerd.

### Over Anna Luyten

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

# 16. Queer Pasts, Queer Futures

## Nemer Benny

**Theme** queer theory, LGBTQ+, time, sexuality, archives, futures  
**Discipline** visual art, time-based media, performance, curatorial  
**Work form** discussion, observation, practical  
**English** exercices activating discursive thinking

### Content

Provocative ideas about the queer future proposed by José Esteban Muñoz in his 2009 book *Cruising Utopia* continue to influence contemporary artistic and intellectual practices. “We have never been queer,” Muñoz writes, “yet queerness exists for us as an ideality that can be distilled from the past and used to imagine a future. The future is queerness’s domain. Queerness is a structured and educated mode of desiring that allows us to see and feel beyond the quagmire of the present.”

In this seminar we will trace impulses among artists to use, manipulate, and generate archival material in search of queer ancestry whose ideas and practices might shape our present-day LGBTQ+ lives. We will also review artistic practices that actively propose fabulous, reparative, and utopian queer futures through which we might build our dreams, desires, and political aspirations. Muñoz’s writing will support our inquiry, along with critical writing that proposes other queer approaches to time, like “feeling backwards” (Heather Love), “chrononormativity” (Elizabeth Freeman), and “queer ancient ways” (Zairong Xiang).

### Practical

We will approach our work together in a multiplicity of forms: discussing critical and creative texts, viewing artworks and films, and undertaking practical experiments individually and as a group. My hope is for us to form a research community who together gathers and discusses materials that help us co-imagine a diversity of queer futures. Rather than a formal examination, students will be graded based on active participation in discussions and practical exercises, short class presentations, and participation in a final collective action. The seminar will be held in English. You do not have to identify as LGBTQ+ to attend this course, however a sensitivity to, and empathetic understanding of queer lived experience is required.

### Evaluation

The evaluation consists of:

- 50 % process evaluation: attendance and participation mandatory
- 50% product evaluation: the seminar ends with a short class presentation and collective action.

### 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).



# 17. Dimitrij Sjostakovitsj: een componist in Sovjettijden

## Senden Yves

**Thema** Sjostakovitsj – Sovjetperiode  
**Discipline** muziek  
**Werkvorm** doceren in combinatie met discussiëren  
**Nederlands**

### Inhoud

Het leven van Sjostakovitsj valt samen met de bloei van de Sovjet-Unie. Als kind maakt hij de opkomst van Lenin mee, evenals de moeizame doorstart van het communisme. Wanneer Stalin aan de macht komt, zal de visie van het socialistisch realisme een ingrijpende stempel drukken op de kunstwereld. Onder de Grote Terreur (1937) worden niet alleen politici, maar ook kunstenaars het slachtoffer van Stalins dictatuur. Zelfs na de dood van Stalin zal het voor kunstenaars moeilijk blijven hun artistieke integriteit te ontplooiën. Doorheen de composities van Sjostakovitsj volgen we deze politieke ontwikkelingen, met enkele zijsprongen naar literatuur (Achmatova, Blok, Solsjenitsin, Boelgakov), theater (Meyerhold), film (Eisenstein).

### Praktisch

- 8 bijeenkomsten van telkens 3 opeenvolgende uren
- hoorcollege met mogelijkheid tot interactie
- de studenten kiezen uit het aangereikte materiaal (dat impliceert aanwezigheid in de les) een thema dat ze willen behandelen (en dat door de docent moet worden goedgekeurd). De resultaten van het eindproduct worden in de laatste les aan de groep voorgesteld en tijdens de examenperiode ingediend in de vorm van een paper of een andere werkvorm (overeen te komen)
- evaluatie: 50% permanente evaluatie (lesparticipatie) + 50% productevaluatie (presentatie, paper)

### Over Yves Senden

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

[yvessenden.weebly.com](http://yvessenden.weebly.com)

# 18. “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

<b>Thema</b>	beeldvorming / white-centricity / dekolonisatie / (zelf)reflexiviteit / positionaliteit / intersectionaliteit / machtsverhoudingen & discriminatie in kunst / cocreatie
<b>Veld van onderzoek</b>	film, fotografie, schilderijen, literatuur, performances, installaties en co-creatie
<b>Werkvorm Nederlands</b>	discussie, groepspresentaties, gastlezing

## Inhoud

Dit masterseminarie onderzoekt hoe kunstenaars thema's zoals raciale vooringenomenheid in technologie, wit privilege, eurocentrisme, en (neo)koloniale & patriarchale machtsstructuren in hun werk deconstrueren en bevragen. Het seminarie vertrekt vanuit het perspectief dat de fotografische media gebaseerd zijn op de witte huid. Onderzoekers als Richard Dyer (1997), Brian Winston (1996), Ella Shohat & Robert Stam (2003), Lorna Roth (2009), en Genevieve Yue (2015 en 2021) stellen dat de witte huid de standaardreferentie is voor fotografische media. Mensen die niet aan deze impliciete norm voldoen, worden bijgevolg op een vervormde manier in beeld gebracht. Volgens filmwetenschapper Daniel Bernardi is “witheid” bovendien de (meestal onzichtbare) narratieve vorm van eurocentrisme, die sinds het begin van de cinema is ingebouwd (2008). De zogenaamde neutraliteit van de camera roept ook vragen op over haar vermogen om fundamentele ongelijkheden met betrekking tot huidskleur te bekritisieren. Vanuit deze “witheid” studies stappen we dan ook over naar kritiek op wit privilege, discriminatie en koloniale & patriarchale machtsstructuren. Acteur en schrijfster Anousha Nzume schrijft dat wit privilege het geheel van geïnstitutionaliseerde, onverdiende voordelen is waar witte mensen toegang toe hebben (2017). Semioticus Walter Mignolo stelt voorts dat de koloniale grondslag van Westerse kennis ter discussie moet worden gesteld (2009). Dramaturg Tundé Adefioye adviseert bovendien dat “we weg moeten van witte onschuld, dieper graven in onze privileges en dat inzicht aanwenden om meer verschillende canons een plek te geven” (2018). Tijdens het seminarie onderzoeken we hoe kunstenaars met deze thema's omgaan en we bediscussiëren deze inzichten vanuit verschillende artistieke praktijken (fotografie, film, schilderijen, literatuur, installaties, performances en co-creatie). Het seminarie is opgedeeld in vier thematische clusters bestaande uit teksten, films, foto's, romans, schilderijen en collectieven. Trigger warning: dit seminarie behandelt sensitieve onderwerpen, die voor sommige studenten heftig kunnen binnen komen. Er wordt met een grote gevoeligheid geprobeerd een zo veilig mogelijke omgeving te creëren.

## Werkvorm

- Het seminarie wordt ingeleid door de docent gedurende twee lessen.
- De overige lessen behandelen vier thematische clusters, voorbereid en gepresenteerd door de studenten.
- De groep studenten wordt verdeeld in vier groepjes, die elk een cluster presenteren verspreid over twee sessies van 2 uur.
- Alle studenten lezen telkens de gevraagde teksten en kijken op eigen initiatief het opgegeven materiaal uit de cluster.
- Het presentatiegroepje leest de artikels grondig na, bekijkt het werk van de opgegeven kunstenaars en maakt op basis van eigen interesses en fascinaties een presentatie waarin citaten uit de teksten verweven worden met beelden, illustraties en/of fragmenten uit de films. Zorg dat er ook voldoende tijd is voor discussie.
- Er zal een gastlezing zijn door één van de kunstenaars uit het seminarie.
- De laatste les is een collectieve round up en evaluatie van de verschillende onderzoeksvragen en bevindingen.
- De bedoeling van dit format is om een diepgaand en interactief gesprek op gang te brengen over de teksten, films, beelden, romans en thema's van het seminarie.

## Evaluatie

Quotering van het seminarie gebeurt op basis van de presentaties, de participatie in de les en de klassikale evaluatie tijdens de laatste les. Er wordt geen examen afgenomen of paper gevraagd. 50% van de punten staan op aanwezigheid en input in de les. 50 % worden gegeven aan de presentatie in de les.

## Over An van Dienderen

Ik ben filmmaker (LUKA Brussel), behaalde een doctoraat in Vergelijkende Cultuurwetenschappen (UGent) en was visiting scholar in UC Berkeley. Ik realiseerde verschillende bekroonde films, die op tal van internationale festivals en in diverse musea getoond worden. Voorts publiceer ik over de kruisbestuivingen tussen beeldende kunsten, antropologie en documentaire praktijk. Ik heb mijn onderzoek en documentaire praktijk ook reeds op tientallen internationale lezingen en conferenties mogen uitspreken. Tenslotte ben ik als docent en artistiek onderzoeker verbonden aan KASK&Conservatorium/School of Arts – Gent. Mijn werk is getoond op o.m. New York film festival, MoMa NY, FID Marseille, DocFest Sheffield, Videonale Bonn, International Filmfestival Rotterdam, BFI festival London, 25 FPS Festival Zagreb, Yerba Buena Center San Fransisco, 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, FIDOCs Festival Internacional de Documentales de Santiago, Museum of Contemporary Arts Athens, Bienal de la Imagen en Movimiento Buenos Aires, Courtisane, Beursschouwburg, MuZee Ostend, KANAL, FoMu, etc wordt vertegenwoordigd door Argos, Brussels; Women make Movies, NY, Andana Films (Fr) and Icarusfilms, NY.

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

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

**Thema** co-creatie, participatie, collectiviteit, sociaalruimtelijk onderzoek, stedelijkheid  
**Discipline** multidisciplinaire kunsten  
**Werkvorm** interactieve sessies, locatiebezoeken  
**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 leerrijke 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.

## Werkvorm

6 interactieve sessies in november en december, inclusief enkele locatiebezoeken in Vlaanderen en Brussel

## Evaluatie

- 50% op aanwezigheid
- 50 % op het schrijven van een reflectieve mental map waarin de betekenissen van participatie en cocreatie in een/jouw artistieke praktijk gevisualiseerd wordt. (Voor dit onderdeel is 2de zit mogelijk.) De student gebruikt hiervoor input uit de verschillende sessies, werkplaatsbezoeken en aangeleverde literatuurlijst. De reflectieve mental map wordt toegelicht tijdens een mondeling examen in de examenperiode in januari.

## 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. Elly maakt zowel individueel werk als collectieve projecten in samenwerking met andere kunstenaars, buurtbewoners of schoolkinderen. Ze is artistiek coördinator van CAMPUSatelier, een collectief atelier voor publieke ruimte in de sociale woonwijk Nieuw Gent, dat ze in 2017 oprichtte in de context van haar Doctoraat in de Kunsten aan KASK School of Arts Gent: *(Dis)placed Interventions: Making public space in urban landscapes* (2012-2018). Elly deed onderzoek op straat, richtte lokale buurtateliers op en bouwde samen met bewoners aan publieke installaties.

Elly Van Eeghem is deeltijds artistiek docent en praktijkmentor aan KASK. Daarnaast werkt ze regelmatig als freelance maker of gastcurator voor het Stadsatelier programma van Kunstencentrum VIERNULVIER.

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

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

# 20. Gekwelde kunstenaars: kwetsbare kunst?

## Een seminarie op de smalle grens tussen kunst en kwetsbaarheid

### Vandamme Sofie

**Thema** kwetsbaarheid, vrouwelijk kunstenaarschap, outsiderkunst  
**Veld van het onderzoek** multidisciplinair  
**Werkvorm** groeps gesprek, presentatie, discussie  
**Nederlands**

#### Inhoud

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

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

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](http://insearchof.schoolofarts.be)

#### Werkwijze en evaluatie

Het seminarie bestaat uit 8 bijeenkomsten van 3 uur waarbij telkens ruimte is voor discussie, tekst- of filmbespreking.

Gezien de gevoeligheid van het onderwerp moet elkeen zich voldoende veilig voelen om het woord te kunnen/willen nemen tijdens het seminarie. De participatie in het verplichte seminarie, de voorbereidende opdrachten die telkens voor het seminarie schriftelijk worden opgeladen op Chamilo en de presentatie van de paper, worden gequoteerd voor 50% van de punten. Het seminarie wordt afgerond met een paper over 1 kunstenaar (voor de andere helft van de punten). Aanwezigheid is verplicht.

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

#### Over Sofie Vandamme

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

# 21. Collaborative making and walking: towards regenerative design

## Willems Catherine

<b>Discipline</b>	design anthropology & biomechanics of movement/walking
<b>Theme</b>	design anthropology, feet, movement, sensorial input, skilled practice
<b>Work form</b>	the seminar course will require active participation in class dialogue and attendance at every class. Students will contribute questions and comments to the class while reflecting on various themes and specific topics raised by the material given during the course. Evaluation will be based on the participation in the class, collaborative work (walking track), and the presentation of it.

### English

#### Content

During the seminar, participants will delve into the intricate relationship between gait, mobility, surfaces, skilled practices, production, enclosure, and the politics of walking. The multifaceted nature of “making & walking” will be explored, offering diverse concepts, frameworks, and reflections from the contextual field that drives artistic practices. These discussions will encompass ideas about citizenship, the role of artists/designers, participation and activism, and social models of coexistence and society. The seminar will also introduce a Design Anthropology of Collaborative Making as a research approach. Participants will gain insights into how this interdisciplinary method can inform the exploration of their own practice in combination with other disciplines. During the seminar, two activists/designers will be invited to stimulate the dialogue on sustainable and regenerative practices, participatory citizenship, and the role of artists/designers in shaping alternative futures.

#### Workform

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

#### Evaluation

- Process evaluation (50%)  
attendance and active participation
- Product evaluation (50%)  
group presentation

#### About Catherine Willems

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

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

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

Alfabetisch overzicht  
van de theoretische  
masterseminaries

Alphabetical overview  
of the theoretical master  
seminars

# SEMESTER

# 2

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

## Bailey Paul

**Theme** critical practice / graphic design /  
visual essay  
**Discipline** graphic design  
**Work form** readings, viewings, presentations,  
discussions, visits  
**English**

### Content

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

We have observed the essay form move across modalities and sites throughout time – textual (literary) essay, visual essay, audio-visual essay, film essay, 3D essay, etc – and with each transgression opening up new opportunities ‘to attempt’, to formulate argumentation, to speculate and to wander.

The essay as a form does not set out to offer resolute answers. The essay seeks to open enquiry, to problematize and in some cases to make strange, to disrupt the familiar by loosening habitual connections. When we consider these characteristics against the perceived traditional remit and intentions of graphic design – to simplify, to offer a resolved solution to a given problem, to package an idea neatly and succinctly for a given market – it suggests the form of the visual essay is in opposition with the ambitions of the graphic design field. The use of the visual essay in graphic design practice therefore proposes and supports a leaning towards an expanded view of, and on, the field. For instance, a move towards a critical practice through graphic design, where the visual essay can be instrumental in mobilising critical discourse and devising alternative (new) (visual) worlds. This seminar will depart from this inherent tension between instrument (visual essay) and practice (graphic design), allowing space to investigate possibilities to assay critical practices of graphic design.

### Method

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

### Evaluation

You will be assessed on your participation in sessions (50%) and your contribution to a ‘An Incomplete Anthology of Attempts’ (50%), in the form of a paper (1500 words). ‘An Incomplete Anthology of Attempts’ is a collaboratively compiled repository of investigations concerned with the visual essay as an instrument to incite critical sensibilities, mentalities and disciplinary imaginaries for graphic design.

### About Paul Bailey

Paul Bailey (he/him/his) is a queer Irish graphic designer, educator and researcher based in London, UK.

Paul's practice, originating in the expanded field of visual communication, incorporates commissioned and self-initiated work and is driven by an open, collaborative and divergent working method. The outputs take various forms such as exhibitions, publications, performances, workshops and writing.

He has been commissioned to design a number major national and international exhibitions, which include Maps of Defiance, UK Pavillion, Milan Triennale with/for V&A, presenting the work of Forensic Architecture with Yazda; .OBJ, National Design & Craft Museum Ireland with Nora O Murchu; and Lived in Architecture with Verity-Jane Keefe and RIBA.

Paul was Course Leader on MA Graphic Media Design at London College of Communication, UAL (2015-22) and has been an invited critic, jury member, external examiner and course validator at range of international institutions, such as Architectural Association, UK, Icelandic Academy of the Arts, Iceland, National College of Art & Design, Ireland, Royal College of Arts, UK. Throughout 2015-18, Paul held the post of visiting advisor at the Jan van Eyck Academie.

Paul has conducted residencies and presented research concerned with new behaviours of reading and writing at the Jan van Eyck Academie, the Netherlands; Frans Masereel Centre, Belgium; the National Institute for Design, India; Shanghai Institute for Visual Arts, China; ECAL, Switzerland. Extracts of this work have also been exhibited and published internationally with works acquired by public and private collections such as Museum of Modern Art (MoMA), USA.

He is presently furthering this research with a PhD in the Arts at KASK, School of Arts Ghent, Belgium and a publication forthcoming published by Roma Publications, the Netherlands (late 2022-early 23).

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

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

## Ben Chikha Chokri

**Thema** injectie van fictie in de realiteit  
**Discipline** beeldende kunst, podiumkunsten, audiovisuele kunsten  
**Werkvorm** doceren, presenteren en discussiëren  
**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 Waarheit ist konkret', stond er te lezen boven het bureau van Duits dichter, schrijver en theaterregisseur Bertold Brecht tijdens zijn Deense ballingschap in de jaren dertig. Om de waarheid kan je niet heen. Het blijft een intrigerende uitspraak in tijden waarin onze ervaring van de werkelijkheid in stijgende lijn afhankelijk is geworden van hoe deze in de media wordt voorgesteld. De ongebreidelde voortgang van internet en multimedia maakt dat de mens vandaag onderhevig is aan een stortvloed van informatie waar amper nog een overzicht op te krijgen valt. En de expansie van het geglobaliseerde kapitalisme zorgt voor meer tegenbewegingen en interculturele conflictharden dan ooit, zowel in binnen- als buitenland. En hoewel we veel waarde hechten aan een objectieve berichtgeving is de gemedieerde beeldvorming steeds sterk ideologisch gekleurd door de politieke, economische of institutionele macht die ze communiceert.

Filosoof Noam Chomsky zag, al jaren geleden, in dit overaanbod van informatie een simulacrum ontstaan dat ons van de werkelijkheid vervreemdt met een vergaande passiviteit tot gevolg: "It appears that we're living in the golden age of information, but is this the 'real' information? Propaganda, which is spread in mediated information deforms, obscures and tampers reality in order to create obedience, passivity and apathy." In de postmoderne gemedieerde opiniecultuur lijkt de waarheid samen te vallen met de waan van de dag. En die waan wordt al te vaak zorgvuldig geënceneerd door het machtsblok dat er de centen voor kan leggen.

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

en uitwerpselen. Is dit politieke performancenkunst? Of eerder een opwelling die de polarisering slechts bestendigt? Als de beeldvorming van onze werkelijkheid vandaag al zo overgemediatiseerd is, op zichzelf al een schouwtoneel van beeld(ver)vorming is, dient een verschuiving van de reguliere kunstcircuits zich dan niet aan? Kan kunst net door de werkelijkheid te infiltreren de encenering ervan blootleggen? Inspirerend waren de interventies van The Yes Men, een Amerikaanse groep activistische kunstenaars. Zij ontwierpen en onderhielden nepwebsites, die lijken op de websites die ze wilden parodiëren. Zij infiltrerden als 'deskundigen' op wetenschappelijke conferenties, symposia en televisieprogramma's door zich voor te doen als invloedrijke personen en woordvoerders van belangrijke organisaties of bedrijven zoals de Wereldhandelsorganisatie, McDonald's, Dow Chemical, ExxonMobil en het Amerikaanse ministerie van Volkshuisvesting.

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

Anderzijds gaan we op zoek naar vernieuwende hedendaagse artistieke strategieën (waarbij fictie wordt geïnjecteerd in de realiteit) die in staat zijn om de hedendaagse machtsverhoudingen tussen cultuur, politiek, media en economie bloot te leggen en tegelijk het publiek – al dan niet bewust – daarin een rol te verschaffen. 'Performing the Invisible' onderzoekt wat het activerend potentieel is van het injecteren van fictie in de hedendaagse maatschappelijke werkelijkheid. Welke formats kunnen zich in dat spanningsveld ontwikkelen en wat is hun reflectieve kracht? En in hoeverre kan kunst direct ingrijpen in de werkelijkheid zonder daarbij haar poëtisch potentieel te verliezen?

### Evaluatie

Permanente evaluatie, presentatie, mondeling examen.

### Over Ben Chikha Chokri:

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

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

Vanaf 2008 concentreert Chokri zich op zijn praktijkgericht, artistiek doctoraatsonderzoek in 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 Justiepaleis in Antwerpen (2016), in de Raadzaal van Mechelen (2016) en de Belgische Senaat in Brussel (2018). De Waarheidscommissie was het eerste luik van de waarheidsstrilogie. Daarna volgden Join the Revolution (2015) en Amnes(t)ie (2017).



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

## Comerford Samuel

**Theme** jazz, improvisation, radical music, irish traditional music  
**Discipline** music  
**Workform** collective reading, listening, discussion  
**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.

Through reading and listening to the work of artists exploring radical approaches to music-making, both overt and covert, in different social and cultural contexts, we will question what experimentation is and can mean, in both a musical and broader artistic context.

Drawing on the expertise of the lecturer, this seminar will look at examples of experimentalism in the traditions of jazz and free music, and also within the much more conservative context of Irish traditional music, in particular the playing of fiddle players Tommie Potts, and Mrs. (Nell) Galvin, and the writing and playing of musician and broadcaster Tony MacMahon.

The seminar requires no previous technical/musical background but an interest and enthusiasm for music.

### Workform

Lesson format: Presentations of texts, broadcasts and recordings of music and the social/musical context it was made in, followed by discussion of these texts.

A non-exhaustive list of texts we will read and discuss include:

- Perpetual Frontier: The Properties of Free Music – Joe Morris Improvisation – Derek Bailey
- Easily Slip Into Another World – Henry Threadgill and Brent Hayes Edwards
- As Serious As Your Life: The Story of the New Jazz – Val Wilmer
- Innovation and tradition in the music of Tommie Potts – Mícheál Ó Súilleabháin

Musicians discussed among others include Henry Threadgill, Matana Roberts, Myra Melford, Ornette Coleman, Anthony Braxton, Tommie Potts, Mrs. (Nell) Galvin, Tony MacMahon.

### Evaluation

50% for attendance and participation

50% for a presentation during the final class

### 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 Loclainn's Cuar (IE), Utsav Lal & Ragas to Reels (US), Zwangere Guy & Lander Gyselinck (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).

# 25. Make it public: Graphic design in/for exhibitions

## De Bondt Sara

**Theme** exhibiting, curating  
**Discipline** Graphic desing  
**Workform** 4 lectures by guest speakers (listening) +  
4 seminar sessions (reading, discussing)

English

### PLEASE PAY ATTENTION

**This seminar requires you to attend four lectures that take place the evening before the seminars.**

### Content

This seminar consists of four lectures by and four seminars with international guest speakers from the expanded field of graphic design. Together we will investigate the theme of graphic design and curating/exhibiting. How is typography used in and for exhibitions, and how can it be exhibited itself? How does it help make art and design public? How is this being done now, and how was it done in the past? What about captions, wall texts, supergraphics, identities, wayfinding, catalogues, or text-based conceptual art? How can graphic design support access for (neuro)diverse audiences? Participants will be required to attend the four lectures, help introduce the speakers, and pose critical questions. They will also need to participate in the four seminar classes, where – together with our guests – we will discuss reading material and dive deeper into the themes brought up in the lectures.

### Method en evaluation

Students will be expected to contribute reading material, participate in discussions and make small presentations. They will be graded on their paper (50%) and their attendance and participation in the lectures and classes (50%).

### About Sara De Bondt

Sara De Bondt is an independent graphic designer based in Ghent. Current commissions include the design of a new website for The Showroom (London), a monograph for Gabriel Kuri at Museo Jumex (Mexico City), exhibition graphics for Europalia: Georgia (Brussels, with Aslı Çiçek) and the collected writing of artist Melissa Gordon (Brussels). In 2008 she co-founded Occasional Papers together with Antony Hudek and has co-edited four of its books since then: *The Master Builder: Talking with Ken Briggs* (2008), *The Form of the Book Book* (2009), *Graphic Design: History in the Writing* (2011) and *Off the Grid: Histories of Belgian graphic design* (2023). In 2019 she curated *Off the Grid* for Design Museum Gent. She has been a member of Alliance Graphique Internationale since 2017.

# 26. Echoes of Dissent

## Debuysere Stoffel

**Theme** sound, music, politics  
**Discipline** sound, audio-visual  
**Work form** discussion  
**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? We will listen and read, listen while reading and read as listening, in search for the liberatory possibilities sound and music might hold and activate.

### Practical

Listening / reading / conversing.  
Evaluation: paper + oral exam (group)

### About Stoffel Debuysere

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

# 27. Liefde voor het landschap /Landschap van de liefde

## De Temmerman Wim

**Thema** landschap, filosofie, kunsten  
**Werkvorm** reflexieve 'close reading' van tekst, beeld en muziek

**Nederlands**

### Opzet

De ervaring van het landschap en van de liefde zijn cultureel zeer verweven. In dit masterseminarie wordt hun spiegelende interactie verkend.

### Inhoud

Het verhaal valt analytisch op te delen in vijf momenten – in de zin van een tijdsmoment, maar ook in de zin van een zijswijze – uit de Europese culturele benadering van landschaps- en liefdeservaringen. Ze worden thematisch verkend en gedocumenteerd in de seminariebijeenkomsten.

**PASTORAAL** / Het thema van de herder in de joodse Torah en in Griekse en Romeinse lyriek (Theocritus, Vergilius). In die context past ook de verhandeling over de liefde uit het moslimkalifaat van Cordoba door Ibn Hazm (994-1064). Natuur is hier geen landschap, maar een semi-wilde locatie op de grens van de landbouwwereld.

**HOOFS** / de juiste afstand is essentieel in de hoofse liefde, zoals te lezen in middeleeuwse teksten van Marie de France. Centrale tekst is hier de meest populaire liefdesroman uit de middeleeuwen: 'Le Roman de la Rose' van Guillaume de Lorris en Jean de Meung, die zich afspeelt in een allegorische tuin. Muzikaal hoor je dit in de hoofse liedcultuur van troubadours en trouvères. Overgangsfiguur is Francesco Petrarca, bij wie de liefde nog hoofs is, maar het landschap opduikt als nieuwe context.

**ROMANTISCH** / In het landschap zoekt men wildheid die de romantische transgressies reflecteert. De nieuwe toon wordt gezet in 'Die Leiden des jungen Werthers' van Goethe. We lezen en analyseren in detail deel 1 van de roman, en hanteren daarbij een psychoanalytisch scalpel. Net als Werther is de romantische verliefde een onvermoeibare wandelaar, op wiens ritme Schubert, Liszt, Schumann, Brahms liederen componeren. Dat voor elke steek rechts, de dood averechts insteekt in de romantische liefde, komt in Wagners personages Tristan en Isolde massief aan het licht. Een levensvatbare liefde behoeft drie spelers.

**MODERN** / Finaal blijkt het landschap te beperkend voor het romantisch verlangen en worden ongerepte zee en bergen model voor de ideale natuur. Beeldend is Cézanne ankerpunt voor deze verandering. Parallel transformeert het industrieel-wetenschappelijk avontuur het landschap zowel feitelijk als conceptueel onomkeerbaar. Natuur wordt een wetenschappelijk beheerde biotoop, 'spaceship earth'. Daarmee is een nieuw modernistisch concept van de liefde verbonden. Met nadruk op menselijke controle en sturing die leidt tot seksuele en morele vrijheid. We analyseren fragmenten uit de roman 'La Nausée' van Jean-Paul Sartre en dagboeken van Simone de Beauvoir.

**POSTMODERN** / De controle over het landschap laat aan de achterdeur van de vooruitgang alsmear meer gebieden achter die als 'wastelands' worden betiteld. Bar terrein waar het onprettig tot onmogelijk is om te leven. Beeldende kunstenaars als Robert Smithson of William Eggleston trachten in die context een nieuw ideaal natuurconcept uit te vinden. Ook nieuwe vormen voor organisatie van de liefde dringen zich op. Aangespoeld uit een ver verleden liggen pastorale, hoofse, romantische en moderne modellen van voelen, kijken, denken en verbeelden te

wachten op recyclage. Zo exploreert de filmmaker Derek Jarman de link tussen liefde, tuin en landschap, in films als 'The Garden', in zijn boek 'Modern Nature' en in de creatie van een tuin die in de schaduw ligt van de kerncentrale van Dungeness (Kent).

**WAARSCHUWING** voor gevoelige zielen: In deze culturele momenten van de landschaps- en liefdeservaring zit de doodservaring steevast in de hoek van elke kamer. Zij het in de figuur van Petrarca's aan de pest bezweken Laura, Werthers wanhopige blinde dood door eigen hand, Tristan en Isolde's liefdesdood of Derek Jarmans met AIDS geïnfecteerde lichaam.

### Werkwijze

Het seminarie bestaat uit samen lezen en analyseren van teksten beluisteren van muziek en bekijken van beeldmateriaal. Het studiemateriaal dateert van 900 voor Christus tot vandaag. Op voorhand lezen van de te bespreken teksten is nuttig. Er is geen syllabus, dus aanwezigheid in de bijeenkomsten is evengoed noodzakelijk.

### Doel

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

### Evaluatie

- 50% aanwezigheid en participatie
  - 50% productevaluatie
- productevaluatie kan een paper, presentatie, mondeling examen, .... zijn (nog te communiceren door lesgever).

### Over Wim De Temmerman

Wim De Temmerman leidde gedurende veertien jaar als departementshoofd en decaan KASK & Conservatorium, en doceert Filosofie en Geschiedenis van Landschaps- en Tuinarchitectuur.

# 28. MIS-LEADING LADIES: female laughter and silent cinema comediennes D'haeyere Hilde

**Theme** slapstick comedy, female performance, laughter

**Discipline** film

**Workform** discussions based on film screenings, the reading of texts and presentations

**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 crossdressing, the performance of queerness, and racial stereotyping. These are lofty aspirations for a new seminar. 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.”

## **Method**

Six topics will be dispersed over 8 sessions of 3 hours, with films and texts both proposed by the students and the lecturer:

- 1 Female laughter, funny women
- 2 Arenas for female comedy
- 3 Unruly bodies, distorted faces
- 4 The performance of queerness, cross-dressing
- 5 Black and Native performers
- 6 Comic emancipation, comedies in support of/rallying against suffrage

## **Evaluation**

- 50% active participation
- 50% presentation

## **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.

# 29. Speculatieve kosmogrammen.

## Ben Marcus' *The Age of Wire and String* als case-study

### Hendrickx Sébastien

**Thema** speculatie, fictie, kosmogram, kapitalocean  
**Discipline** literatuur, filosofie  
**Werkvorm** close reading  
**Nederlands**

#### Inhoud

Bij John Tresch en Bruno Latour vinden we het begrip 'kosmogram' terug. Kosmogrammen zijn (soms millennia oude) representaties van de wereld en haar verschillende ordeningen en interne samenhangen. Ze maken deel uit van (niet zelden religieuze) kennistradities die haaks kunnen staan op de kritisch-wetenschappelijke. Kosmogrammen leggen de nadruk op synthetische verbinding in plaats van analytisch onderscheid, holisme in plaats van specialisatie, het grotere geheel in plaats van het onderdeel. We doen collectieve close readings van Ben Marcus' raadselachtige debuut *The Age of Wire and String* (1995). Het boek heet een 'verhalenbundel' te zijn; eerder is het een eigentijds kosmogram in de vorm van een verzameling surreële prozagedichten. Deze mogen dan wel een narratief karakter hebben, verhalen zou je ze toch niet echt kunnen noemen. Een aantal archetypische elementen komen in het boek aan bod, waaronder 'voedsel', 'slaap', 'God', een 'huis' en het 'weer', maar die krijgen fundamenteel andere betekenissen, hangen op fundamenteel andere manieren met elkaar samen. Het boek refereert op een ironische manier aan een encyclopedische ordening: de behoefte aan overzicht en controle mondt uit in nonsens. *The Age of Wire and String* is speculatieve literatuur zonder sciencefiction te zijn: de speculatie speelt zich hier af op een talig niveau. Hoe werkt dit vreemde boek? Wat is de verhouding tussen het kosmogram en het raadsel? Wat is narrativiteit voorbij de vertelling? Kan speculatieve fictie helpen om nieuwe wereldbeelden te ontwikkelen voorbij het Kapitalocean? Deze en andere vragen zouden aan bod kunnen komen tijdens het seminarie.

#### Praktisch

Lezen en bespreken van theoretische teksten en essays van onder meer William Cronon, Isabelle Stengers, Anna Tsing, John Tresch en Jorge Luis Borges. Collectieve close-readings van Ben Marcus' *The Age of Wire and String*.

#### Evaluatie

Notities en referenties worden bijgehouden in een collectieve online documentfolder. Aan het eind wordt de studenten gevraagd om een statement of essay te schrijven, die ze eventueel in de les zullen kunnen presenteren.

#### Over Sébastien Hendrickx

Sébastien Hendrickx is podiumkunstenaar, kunstcriticus en dramaturg. Hij geeft les aan de dramaopleiding van KASK. Hij werkte als huisdramaturg voor KVS, programmator voor Bâtard Festival en tussen 2014 en 2022 was hij lid van de redactie van podiumtijdschrift *Etcetera*. Hij schrijft regelmatig voor *De Witte Raaf* en *rekto:verso*. Als dramaturg werkte hij onder meer voor Benjamin Verdonck, Thomas Bellinck, Luanda Casella en Alexander Vantournhout. Na zijn theaterdebuut *The Good Life* (2021) werkt hij nu aan de voorstelling *Moddertong* (2022-...). Hij initieerde [www.hetburgerparlement.be](http://www.hetburgerparlement.be), een campagne rond democratische vernieuwing in tijden van ecologische catastrofe, en de Degrowth Propaganda Squad, een collectief dat de planetaire grenzen aan de economische groei op de politieke agenda wil plaatsen.

# 30. ANIMATOLOGY:

## A transdisciplinary approach in animation studies

Kargar Pedram

**Thema** animation, performance art, media archeology, artistic research, pedagogy

**Discipline** animation, all the disciplines at the school of arts, hogent are welcome to attend this seminar.

**Werkvorm** performative lecture/ chat-talk, reflection and discussion, gamification, audiovisual projection.

**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, 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, Phenakioscope, 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 Zielinski, Deleuze, 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. ANIMATOLOGY regards Animation as the ground floor of our being alive in its affective, perceptual, cognitional, and imaginative guises, stages, practises, and surrounding worlds. It seeks to deepen our understanding of Animation's diverse applications and profound influence on human existence. Hence ANIMATOLOGY 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?

### Method and evaluation

The seminar consists of 8 three-hour sessions in which Animation components are contextualised. 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.

### Evaluation

Evaluation will be based on the attendance, active participation and contribution to the discussion in the class, (50)%, and a presentation and paper (50%).

### About Pedram Kargar

Pedram Kargar is a multidisciplinary artist based in Ghent. He has studied natural science and electronic engineering and holds his bachelor's and master's degrees in animation at the School of Art, KASK. He won the KASK legacy prize in 2020. He is a researcher affiliated with the School of Art, KASK, 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 we think of synthesis between the philosophical, scientific, and artistic experience of life's phenomena.

# 31. Alternatieve Mainstream

## Keunen Gert

<b>Thema</b>	een cultuursociologische kijk op hoe selecties in het muziekcircuit gemaakt worden en de impact daarvan op artiestencarrière's
<b>Discipline</b>	(pop)muziek en sociologie
<b>Werkvorm</b>	doceren met ruimte voor discussie
<b>Nederlands</b>	

### Inhoud

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

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

Vervolgens kijken we naar de verschillende logica's die in werking treden wanneer professionals in de muziekindustrie (de gatekeepers) moeten kiezen of ze deze of gene artiest al dan niet aandacht schenken. Het zal blijken dat de individuele logica (persoonlijke smaak) centraal staat, maar dat die tegelijk onder druk komt te staan door een organisatorische logica (economische criteria) en een positionele logica (sociale factoren).

Maar telkens wordt de link gelegd met de artiestenpraktijk en artistieke carrière's: welke factoren bepalen uiteindelijk welke rol een artiest in een scene of netwerk kan spelen?

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

### Lesmethode

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

### Vereisten

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

### Cursusmateriaal

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

### Evaluatie

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

### Over Gert Keunen

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

Hij is doctor in de cultuursociologie en doceert muziekgeschiedenis en 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 freelance-muziekjournalist voor *De Standaard*, *De Morgen* en *Gonzo Circus*. Hij zetelt ook al jarenlang in de Beoordelingscommissie Muziek van de Vlaamse Gemeenschap.

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

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

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

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

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



# 32. Another Brick In The Wall – Conceptalbums in de rockgeschiedenis

## Keunen Gert

**Thema** conceptueel denken en conceptalbums in de muziekpraktijk  
**Discipline** muziek  
**Werkvorm** doceren en discussiëren  
**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, goeroe's 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.

### Werkvorm en evaluatie

- **werkvorm:** colleges met veel audio- en videofragmenten en veel ruimte voor discussie.
- **evaluatie:** 50% van de punten staat op aanwezigheid en input tijdens de lessen; de andere 50% op productevaluatie.
- **productevaluatie:** 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.

### 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.

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

# 33. Wandering as a discipline.

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

Luyten Anna

Theme wandering  
Form reflection and discussion  
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, Samuel Becket, Walter Benjamin, René Ten Bos, Merlin Coverley, Guy Debord, Maria Fusco, Clifford Geertz, Alan Ginsberg, Donna Haraway, Tim Ingold, Jon Mc Gregor, Eileen Myles, Maggie Nelson, Michel Serres, Rebecca Solnit, Henry David Thoreau, Virginia Woolf, Kate Zambreno. We listen to music. We enter many kinds of poetic spaces.

In this seminar, we take interdisciplinary wanderings, both physical and mental. The exam is a representation of what each person created, starting from their registration of the wanderings.

### Evaluation

The evaluation consists of:

- 50 % process evaluation (attendance and participation mandatory)
- 50% product evaluation: the seminar ends with a one-to-one conversation with the teacher and a wandering festival, in which the students present a lecture performance to each other in which discursive, methodological and creative thinking and doing coincide and in which they teach each other on which layers their artistic research is founded on.

### About Anna Luyten

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

# 34. Shifting the gaze: construction and deconstruction

## Mbakam Rosine

**Theme** decolonizing the gaze, the power of language, the remains of colonization, North-South power relations in cinema and art.

**Discipline** cinema

**Workform** discussion

**English**

### **Content**

How can we shift our gaze and put ourselves in the other person's shoes? How can we see others and their reality from their point of view? How can we construct our own gaze and better position ourselves in society?

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?

In this seminar, we'll try to answer all these questions by analyzing images, sounds, texts and photos... And by referring to authors and artists who have addressed the issue in their work: Maya Angelou, Mongo Beti, Aimé Césaire, Safi Faye, Frantz Fanon, Fela Kuti, Richard Bona, Achille Mbembe...

### **Method and evaluation:**

The seminar consists of 6 sessions of 4 hours each. It is structured around 2 introductory sessions and collective analysis work, sometimes with a guest speaker, on the decolonization of the gaze, power in documentary cinema.

The other 4 sessions are a space for students to work in groups or individually on elements (images, text, sound, music, etc.) brought by them and to be analyzed in class. Students will be evaluated on their attendance, participation (50%) and presentation to the class of a work of analysis (50%).

### **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).

# 35. Arranging Things

## Nemer Benny

<b>Theme</b>	aesthetics, material practice, object, installation, still life
<b>Discipline</b>	sculpture, performance, installation, collage, curatorial
<b>Work form</b>	discussion, observation, practical exercises activating discursive thinking

### English

### Content

In his 2003 book *Arranging Things*, author and aesthetics expert Leonard Koren proposes a “rhetoric of arranging things”: an incomplete set of guidelines for thinking about the meaning that is transmitted through the arrangement of objects. “An arrangement of things is not just an aesthetic expression” Koren asserts, “it is a communicational act.” This seminar considers how we as creators arrange things in space; what aesthetic, conceptual, personal, emotional, and cultural forces guide the decisions we make as we assemble different elements in an artwork, in exhibition spaces, on stage, in a vase, or on a dinner plate.

Koren’s book will serve as a guide as we investigate different acts of arranging, along with texts that ponder the subjectivities of objects and our individual relationships to them; including Jane Bennett’s assertions about the vibrancy and agency of matter; Sara Ahmed’s “queer phenomenology,” and Ann Cvetkovich’s “archive of feelings.” The rejection of anthropocentrism at the heart of the Object-Oriented Ontology will also be considered. Our discussions will be deepened by cross-cultural and -historical review of artworks, performances, and cultural practices grounded in the arrangement things, from installation art, floral arranging, still life, curatorial gesture, and works involving archives. Finally, practical experiments undertaken in class will help us activate our discursive work as we reflect on and expand our relationship to objects, both in our artistic practices and our daily lives.

### Practical

Rather than a formal examination, students will be graded based on active participation in discussions and practical exercises, short class presentations, and the maintenance of an observational journal. The seminar will be held in English.

### Evaluation

The evaluation consists of:

- 50 % process evaluation: attendance and active participation in discussion
- 50% product evaluation: short class presentantions and the maintenance of an observational journal.

### 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).

# 36. Mapping (De)Colonial Belgium (Part III)

## Nsengiyumva Laura

**Theme** decolonial, public space  
**Workform** reading, group discussion, writing  
**English**

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 urban-planning. This taboo holds in its core the seed of violence as it repeats the same imbalance as the one of our oppressive past; demands are received with a brutal defensiveness, unheard claims become violent revendications (vandalism). Therefore, claims of many activist throughout Belgium (and in the world) focus on the memorial spaces : from the battle for a Patrice Lumumba square in Brussels to the fall of confederate monuments in America.

To escape the misinformed opinions resulted by the taboo and reach the political debate, some objectivity is needed. How big is this problem in Belgium ? How colonial is our space ? This seminar 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. Here is a recap of where we are at;

During the school year of 2018-2019, the first group (Mapping Colonial Belgium part I) realized a collective map. This first attempt has its strengths and weaknesses, but was surely not yet the awaited tool that could serve the political debate.

The second group in 2019-2020 (Mapping Colonial Belgium part II) organized and completed the data. They researched in archives, public space, musea and created a mock-up for the website . Carried by the energy of the Black Lives Matter Movement, the group managed to seize the essence of the new narrative on the making.

Mapping (De)Colonial Belgium part I, in 2020-2021 was very much challenged by the covid-situation. Stuck in the online space, that group made the very important step of sharing the knowledge with the public by creating the much awaited website. The process lead to discussing decolonial aesthetics and learning about creating a website, but failed to create new visions and to engage actively with public space and communities.

Mapping (De)Colonial Belgium part II, in 2021-2022, carried the difficult mission to complete the collection of data and define the esthetic of the map. They created sensitive ways to contextualize those datas with images, icons, etc. Some tremendous work has been done at the IT level, leaving not much room for reflection.

Mapping (De)Colonial Belgium part 3 will make room for reflection. It will be about preparing textual content for the website, based on theoretical research.

[mappingcolonialbelgium.com](http://mappingcolonialbelgium.com)

### Method

A corpus of articles of reference (yet to be completed) will be informed by films, activist history and group discussions. Students will prepare by reading the provided texts. Students will also be encouraged to develop a spirit of research: looking up archives and articles.

- FRANCOIS MAKANGA, *On being an intergenerational transmitter of memories, in Colonial tales, trails and traces* (Luster, 2022), p.145-147.
- ANNE-WETSI MPOMA, *On the need to decolonize museums and cultural institutions, in Colonial tales, trails and traces* (Luster, 2022) , p. 199-202.
- FRANCOISE VERGES , *Decolonize the city*, e-flux, 2023, [www.e-flux.com/architecture/appropriations/533423/decolonize-the-city](http://www.e-flux.com/architecture/appropriations/533423/decolonize-the-city)
- CLARA Affun- Adegbulu , Théo Cosaert , Marie Meudec, *et al. , Decolonisation initiatives at the Institute of Tropical Medicine, Antwerp, Belgium: ready for change?*, BMJ Global Health, 2023 .

### Evaluation

Collectivity is a necessity in change-making dynamics.

The ability to participate in the collective reflection will be appreciated. That is why you will be graded at 50% on attendance.

Personal engagement will count for 50%. It will consist on the writing of a paper.

Previous interest for the topic will be appreciated.

### About Laura Nsengiyumva

Laura Nsengiyumva is a Brussels-based artist and architect.

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

Through her interdisciplinary practice, Nsengiyumva explores themes such as diasporic experience, multiple identity, North-South relations and empathy. She speaks about these topics through images and interventions on colonized spaces. Her transcultural view of history is based on human stories that invite us to find what brings us together.

Her activists actions like PeoPL (the melting of a statue of Leopold 2) and Queen Nikkolah, are part of her research project “*Shaping the presence of the African diaspora in Belgium*”.

# 37. Expanding mind: DESIGN

## Sintobin Heleen

**Theme** expand your knowledge and get insights into the rapidly moving world of design.

**English**

### PLEASE PAY ATTENTION

For this seminar you have to attend 1 lecture in the first semester (november). The lecture will take place during the evening hours (8 pm – 21:30 pm) and you will receive an assignment related to the lecture beforehand.

### Content

We are living in a constantly moving complex society in which Covid19 hopefully introduced us to a powerful new normal in which 'collaboration will be the new competing'. In the master seminar *Expanding mind: DESIGN* you will get an introduction 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 & 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. Two design practices will talk about their 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. 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 a museum and a guest lecture (Focus on design + how to set-up a design studio; reality check).

### Who are we looking for?

Students from all disciplines are welcome, but we look for students that are curious about design, nosy, have a research attitude and like deep diving into unexplored topics in arts, design, technology... At the end of the master seminar each student will contribute to a database of art and design references that relates to, reflects on or influences their own practice.

### Evaluation

- 50 % attendance and active participation
- 50 % paper

### 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)

# 38. Deep Listening

## Vandewalle Daan

**Theme** culture history, contemporary art, art history and art theory  
**Discipline** literature, contemporary music and music history  
**Work form** reflection and discussion  
**English**

### Content

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

The deep listening seminar will evidently also focus on an attempt to deepen the understanding of musical works by analysis of the compositorial "Umwelt": an essay to interpret music not only in relationship with itself, but also with its genesis within a composer's output and its referential content within the society from which it was generated. The music examples will be linked to various texts and art works that were conceived at the same time, in order to broaden the understanding of the musical work.

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

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

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

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

### Evaluation:

Permanent evaluation and presentation that will be discussed in group, with the possibility of critical reflection and group debate.

### About Daan Vandewalle:

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

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

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

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

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

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

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

# 39. Tuning Class

## Vermeulen Nils

**Theme** tuning, Just Intonation, (psycho)acoustics, contemporary music, composition, overtone singing, microtonality.

**Discipline** music, art history

**Work form** lecture / practical class

**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. Only a rudimentary understanding of music and sound in general is required.

For musicians, sounds are building blocks, knowing how they function and how to (re)organize them, is an essential part of the musical journey.

That functional knowledge is inherent to music making, and therefore an ancient but ever vibrant matter. The questions raised by the discoveries of Pythagoras, remain pertinent in the present day.

Because of the dominance of the equal tempered piano, we would almost forget there are so much more intervals available. Intervals that come from other tunings, other systems of organizing tones.

Imagine the color 'orange'. It consists of a combination of yellow and red, and holds a vast array of different shades. The analogy with sound holds true. As there is not a single color 'orange', there is not a single interval called 'a minor second' (or third or fourth,..), there is a whole range that bears the potential of sounding as 'a minor second'. Suddenly an enormous region of sound possibilities opens. All these different combinations of different intervals make a characteristic harmonic web.

Within this seminar we will look at how sound is produced, propagated and perceived. How does this information lead to a tuning system? What is consonance? Why are all intervals on the piano dissonant? What is a temperament? What is equal temperament (ET) and why is the western world dominated by this? These and other questions, will be addressed during the sessions. We will investigate the most natural tuning systems, those based on small ratios intervals. We will do so in a practical way by overtone singing and/or playing.

### What you can expect

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

### Evaluation

Active participation and a small assignment/paper to be presented during the last meeting.

### About Nils Vermeulen:

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



# 40. Film Units and Collectives: On films and archives

## Practice beyond discourse

Mohanad Yaqubi

**Theme** image, arts, archive, films, aesthetics, politics, collectives

**Discipline** film and archives

**Work form** workshops that can contain group discussion, collective reading, film screening and guest lecturers

**English**

### Content

Film units and collectives are groups that are formed by filmmakers and artists and works collectively to produce and distribute films and culture, these collective emerges 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.

Today, several film and artists collectives started to emerge looking are the archives of such film units, not as a political statement only, but also, as an artistic practice, bringing curatorial concepts into test, bridging past and present by activating archival elements, recuperating narratives from pragmatic adaptations to a more inclusive meaning of localities, and in harmony with transnational discourses.

The master seminar looks at film units and collectives throughout different periods of the 20th century, watching some of their available films, studying their political contexts, at the same time, meeting with current practitioners who deal with the archives of the these collectives, their filmic and artistic forms of production, and discussing with them active questions around archival practices, and the influences it has in shaping modern engagements and interventions with history, politics, and arts.

The participants will gaze at the collective practices of the Film Units through post-colonial and film theories, reading texts that instigate such collective practices, texts about the collectives, and manifestos written by them, at the same time, will look closely at the strategies that today's collectives adopt in order to engage with the political and cinematic archives of these units, and their methodologies of circulation and dissemination. 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.

### Workform and evaluation

The seminar is comprised of eight, three-hour long workshops. Each workshop will include a reading session, a group discussion, and screenings, a selection of reading materials will be presented to the participants who can collectively select from, with the possibility to suggest reading text and film titles.

Four of the workshops will focus on theoretical and historical lineage of film units and collectives, the other 4 workshops will be with invited collectives, who will either join physically or online. They will present and discuss their artistic practices on the archives of transnational cinema, with suggested text and films to watch.

After the 4th workshop, participants are expected to submit the abstract of what they will submit at the end of the course for the final evaluation, they have 2 options:

- An essay (2000 words) around a topic that is related to the course, or

- An artistic intervention (together with 1000 word essay), the intervention can be of any form or medium (film, sound, image, performance, design..etc) and has to present a connection with a topic that is related to the course.

Evaluation will depend on two factors: the engagement and participation during the workshops, and the final submission of a research project, it will be decided according to the following percentages:

- 25%: Attendance (attendance is mandatory, unless there is a reason)
- 25%: Participation (doing the reading, sharing thoughts, submitting the abstract)
- 25%: Final Presentation (of the project or research) for all the participants
- 25%: Submission (of an Essay 2000 words or artistic intervention + 1000 word text)

The submission evaluations will be in two stages, first is to present the essay or the intervention for all the participants, for the feedbacks and notes, and the final submission after with the modifications. Tutorials will be assigned individually after the 4th workshop to discuss the development of the submitted abstract.

### About Mohanad Yaqubi

Mohanad Yaqubi is a filmmaker, producer, and one of the founders of the Ramallah-based production house, Idioms Film. Yaqubi is one of the founders of the research and curatorial collective Subversive Films that focuses on militant film practices, he is a researcher at The School of the Art (KASK) in Ghent, Belgium since 2017.

Yaqubi's 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.

Yaqubi's filmography as a producer includes the documentary feature *Infiltrators* (dir. Khaled Jarrar, 2013), *Suspended Time* (Several directors, 2013) the narrative short *Pink Bullet* (dir. Ramzi Hazboun, 2014), he co-produced several films including the narrative feature *Habibi* (dir. Susan Youssef, 2010), the short narrative *Though I Know the River is Dry* (dir. Omar R. Hamilton, 2012), and the feature documentaries *Ambulance* (dir. Mohammed Jabaly, 2016) and *Ouroboros* ( dir. Basma Sharif, 2017), *Ibrahim: A Fate to Define* (dir: Lina Alabed, 2019) and *As I Want* (dir. Samaher Al Qadi, 2021)