

25-29.10.2021

art

art & research days

KEU

arte

The annual research festival ARTICULATE reveals what is current within the research community at the Royal Academy of Fine Arts and the Royal Conservatoire Antwerp.

ARTICULATE shows how artistic research practices relate to each other, clash with each other or find common ground across disciplines, subjects, and methodologies.

Through an intense and sometimes explosive programme of research classes, concerts, performances, lectures, presentations, and work sessions, ARTICULATE causes a vibration within the Schools of Arts, and beyond.

ARTICULATE does not adhere to predefined codes or finalities, but creates opportunities for unexpected encounters, moments of standing still together, watching, listening, trying, and talking together.

Discover at this 6th edition of ARTICULATE how through imagination, subversion, beauty or even confusion, artistic research can generate alternative insights and possibilities.

WELCOME!

Practical information

LOCATIONS

Royal Conservatoire Antwerp:
Desguinlei 25, 2018 Antwerp
Royal Academy of Fine Arts Antwerp:
Mutsaardstraat 31, 2000 Antwerp
DE SINGEL:
Desguinlei 25, 2018 Antwerp
Het Bos:
Ankerrui 5/7, 2000 Antwerp
DE Studio:
Maarschalk Gerardstraat 4, 2000
Antwerp

TICKETS

Free admission to most activities.
For some events you must register in advance.

COVID-19

Check the most recent Covid-19-guidelines on www.ap-arts.be/evenement/articulate-2021

more INFO and UPDATES

art&research@ap.be
www.ap-arts.be/evenement/articulate-2021
FB [artandresearchantwerp](https://www.facebook.com/artandresearchantwerp)
IG [artandresearchantwerp](https://www.instagram.com/artandresearchantwerp)

MONDAY 25 OCTOBER

10:00 - 18:00 → Academy

RESEARCH WEEK FOR MASTER STUDENTS OF THE ACADEMY

- Research class 'It's (all about) time! Part 2 - Intuition is a muscle', by ELS DIETVORST & DIRK BRAECKMAN p.X
 - Research class 'body. listening. book. library. institution.', by VIJAI MAIA PATCHINEELAM & HEIDE HINRICHS p. 9
 - Research class 'Writing out loud', by STEFAN VANTHUYNE & INGE HENNEMAN
 - Research class 'Eat y'self fitter', by VINCENT VAN MEENEN & BORIS VAN DEN EYNDE
 - Research class 'Phantom Radio', by INE MEGANCK & VALENTIJN GOETHALS
 - Research class 'VISI.ON.AIR: The Man Who Fell to a Digital Earth', by GINA POORTMAN & JEROEN CLUCKERS
-

10:00 - 18:00 → Academy

- Installation '36', by KAREL TUYTSCHAEVER
-

10:00 - 11:00 → Conservatoire

- Interactive talk 'Performance Art: a game with the codes of the theatre and the museum', by KATLEEN VAN LANGENDONCK
-

11:00 - 12:00 → Conservatoire

- Participatory lecture-performance 'THE DATING PROJECT: (re)playing everyday life', by DAN MUSSETT
-

13:00 - 14:00 → Conservatoire

- Lecture-recital 'Songs for the Parlour', by PAULINE LEBBE
-

14:00 - 15:00 → Conservatoire

- Lecture-performance 'Hoorpoëzie', by HANNAH AELVOET, VICTOR LANGE, TOM VAN BOGAERT
-

15:00 - 15:30 → Conservatoire

- Presentation 'Stadsklanken XIX', by JAN DEWILDE & DAVID VERGAUWEN
-

16:00 - 17:00 → Conservatoire

- Lecture 'Weinig bekende vroeg-barokke kerkmuziek uit de zuidelijke Nederlanden (ca. 1650-1680)', by PIET STRYCKERS
-

16:00 - 17:15 → Conservatoire

- Round table with audience 'About the voice', by KATRIEN VAN OPSTAL & voice students of the Conservatoire
-

17:00 - 17:35 → Conservatoire

- Concert and film screening 'Veldonderzoek (zoeken naar Wannes Van De Velde in de geest van zijn werkkamer)', by PHILIPPE CORTENS & PIETER LAMBRECHTS
-

19:00 - 21:00 → Academy

- Debat, 'Expanding Academy and "practice based learning" in the Arts', by SEPAKE ANGIAMA, NICO DOCKX, DANIEL BLANGA GUBBAY, JOHAN PAS, GABRIËLLE SCHLEIJPEN, JUDITH WIELANDER
-

TUESDAY 26 OCTOBER

10:00 - 18:00 → Academy

- Research classes 'It's (all about) time! Part 2 - Intuition is a muscle', 'body. listening. book. library. institution.', 'Writing out loud', 'Eat y'self fitter', 'Phantom Radio', 'VISI.ON.AIR: The Man Who Fell to a Digital Earth'
-

10:00 - 18:00 → Academy

- Installation '36', by Karel Tuytschaever
-

13:00 - 13:15 → Conservatoire

- Performance 'The Road Endless', by UMUT ELDEM
-

14:00 - 14:45 → Conservatoire

- Open lecture / workshop 'Transmitting the Body', by EVA MAES
-

14:00 - 14:45 → DE Studio

- Lecture-performance 'Surrealistisch Spuitwatersalon # 3', by VINCENT VAN MEENEN, with guests CLARA VAN DEN BROEK & PAUL VERREPT
-

15:00 - 16:00 → Conservatoire

- Lecture-performance 'Hearing with the eyes - composing musical-gestural works', by WINNIE HUANG
-

16:00 - 20:00 → Conservatoire

- Installation with video 'Express Yourself Sensory Opera', by GEOFFA FELLS
-

17:00 - 17:30 → Academy

- Lecture / performance / installation 'VISI.ON.AIR. Opening', by MAXlab
-

17:00 - 19:00 → DE SINGEL

- Vernissage immersive installation 'Touching the Pandemic', by RENATA LAMENZA EPIFANIO
-

17:30 - 18:30 → Academy

- VISI.ON.AIR. Live: performance / installation 'Trace', by UMUT ELDEM
-

18:00 - 18:30 → Conservatoire

- Dance performance 'R.E.A.Ch. one', by KLAAS DEVOS
-

19:00 - 20:30 → Academy

- Book presentation / artist talk 'shelf documents. art library as practice', by HEIDE HINRICHS and guests
-

20:00 - 20:45 → Conservatoire

- Concert 'Echo Yes No', by MARJOLEIN VERNIMMEN, JENNA VERGEYNST, ZOË BOSSUYT
-

21:00 - 01:00 → Academy

- VISI.ON.AIR. Live: performance 'VAXX.ON.AIR', by researchers of MAXlab and CREATIE
-

WEDNESDAY 27 OCTOBER

10:00 - 18:00 → Academy

- Research classes 'It's (all about) time! Part 2 - Intuition is a muscle', 'body. listening. book. library. institution.', 'writing out loud', 'Eat y'self fitter', 'Phantom Radio', 'VISI.ON.AIR: The Man Who Fell to a Digital Earth'
-

10:00 - 18:00 → Academy

- Installation '36', by KAREL TUYTSCHAEVER
-

10:00 - 17:00 → DE SINGEL

- Immersive installation 'Touching the Pandemic', by Renata Lamenza Epifanio
-

15:00 - 18:00 → Conservatoire ARIA symposium 'Welcome to the Desert of the Real'

- Lecture 'Aesthetic Life beyond the Digital Desert', by PASCAL GIELEN, MARLIES DE MUNCK
 - Lecture-performance 'The same sea', by CHARLOTTE VAN DEN BROECK, JANA COOREVITS
 - Lecture 'The desert (not) seen', by STEVEN HUMBLET
 - Performance 'All I's On Me', by researchers of MAXlab and CREATIE Food by KAPITÄN
-

19:15 - 19:45 → DE SINGEL

- Introduction to 'BIOSPHERE', by Kevin Voets
-

20:00 - 22:00 → DE SINGEL

- Concert 'BIOSPHERE', by HERMESensemble and Royal Conservatoire Antwerp

THURSDAY 28 OCTOBER

10:00 - 18:00 → Academy

- Research classes 'It's (all about) time! Part 2 - Intuition is a muscle', 'body. listening. book. library. institution.', 'Writing out loud', 'Eat y'self fitter', 'Phantom Radio', 'VISI.ON.AIR: The Man Who Fell to a Digital Earth'
-

10:00 - 18:00 → Academy

- Installation '36', by KAREL TUYTSCHAEVER
-

10:00 - 17:00 → DE SINGEL

- Immersive installation 'Touching the Pandemic', by RENATA LAMENZA EPIFANIO
-

10:00 - 18:30 → Conservatoire

- Research day 'CORPoREAL Invites Dance', by research group CORPoREAL
-

17:00 - 18:30 → Academy

- Presentation research class 'VISI.ON.AIR: The Man Who Fell to a Digital Earth', by students research class
-

19:00 - 21:00 → Het Bos

- Extra Academy 'BIOSPHERE PART 2', by LAURE PROUVOST
-

20:00 - 20:40 → Academy

- VISI.ON.AIR. Live: performance 'Empty Mind', by researchers of MAXlab and CREATIE
-

FRIDAY 29 OCTOBER

10:00 - 18:00 → Academy

- Research classes 'It's (all about) time! Part 2 - Intuition is a muscle', 'body. listening. book. library. institution.', 'Writing out loud', 'Eat y'self fitter', 'Phantom Radio', 'VISI.ON.AIR: The Man Who Fell to a Digital Earth'
-

10:00 - 18:00 → Academy

- Installation '36', by KAREL TUYTSCHAEVER
-

10:00 - 17:00 → DE SINGEL

- Immersive installation 'Touching the Pandemic', by RENATA LAMENZA EPIFANIO
-

12:30 - 14:00 → Academy

- Artist talk 'one space becoming another', by ERSI VARVERI, GIJS WATERSCHOOT
-

14:00 - 15:30 → Academy

- Public conversation 'Weaving the world - a conversation with Tim Ingold', by TIM INGOLD, TINA GILLEN, CHRISTOPHE GALLOIS
-

15:00 - 18:00 → Academy

- Collective reading and open discussion 'assembly', VIJAI MAIA PATCHINEELAM in collaboration with JULIA DAHEE HONG, EVI OLDE RIKKERT, FELIX RAPP and guest participants ADRIJANA GVOZDENOVIĆ, PIA LOUWERENS, JOEP VOSSEBELD
-

16:00 - 17:00 → Academy

- Presentation research class 'Phantom Radio', by students research class
-



Research class ELS DIETVORST, photo WANNES CRÉ

It's (all about) time!

Part 2 - Intuition is a muscle

RESEARCH CLASS

by ELS DIETVORST & DIRK
BRAECKMAN

Mon 25.10 - Fri 29.10

10:00 - 18:00

Academy (Lange Zaal)

During this research class, the students are challenged to broaden their artistic boundaries towards a more social interaction. 'US' collectively can make a difference. 'YOU' as a human, as an artist, as a creative thinker and do-er can make a difference to be an active citizen and use your art as a changemaker/gamechanger. 'INTUITION - IMAGINATION - TRANSFORMATION' are the guiding concepts.

A creative move, an unexplored proposition, demands resilience. Resilience is something that artists who stand in the world need. It takes courage. It requires elasticity. Fluidity. Working with nature, but also in nature - whether land or sea - asks for precisely this kind of flexibility.

Following Beuys we will find it in the social realm where we connect with primal social gestures and collective desires, needs and values. Following Steiner, body, mind and spirit have to be in line. We will experiment with exercises that stimulate our intuition muscle. By creating small rituals we come closer to expressing the inner nature of things. It will lead us to questions such as: How can we stimulate a new ethical awareness from an aesthetic point of view and stimulate new knowledge formation? How can we collectively share and create?

As a practice-based follow-up of the ARIA Research Seminar the week before (Part 1), this research class is a test-case environment for preparing and laying the foundation of a permanent and continuing artist platform 'TIME IS A BOOK (IS TIME)'.

More information on the ARIA Research Seminar and the research class: www.ap-arts.be/evenement/aria-research-seminar-partisans-real-its-abouttime

Organised in the context of Els Dietvorst's PhD research 'Partisans of the Real' at the Academy and ARIA.

For master students
Language: English

**body. listening. book. library.
institution.**

RESEARCH CLASS

by VIJAI MAIA PATCHINEELAM &
HEIDE HINRICHS

Mon 25.10 - Fri 29.10

10:00 - 18:00

Academy (Research Room)

This research class will critically look into systems of classification, and how in many cases the parameters for sorting and selecting assist to exclude others in the process. When these acts of separation as an embodied unaware automatism define our ways of acting and thinking beyond our control, how can artistic practices engage and contribute to the reflection and perhaps lead to reconfiguration of these systems?

The research class is structured as a bridge between two key evening events, as well as two practice led research projects hosted by the Academy: the presentation of the book 'shelf documents: art library as practice' by Heide Hinrichs (see p. 10) and an assembly organized around equality and

discrimination inside the walls of art institutions (see p. 11), as part of Vijai Maia Patchineelam's PhD research 'The Artist Job Description'.

The connecting modus operandi for the week will be forms of collective reading, experimenting with aspects of collectivity as well as voice and enunciation. Throughout the week we will receive contributions from several key collaborators of the two research projects, such as Jo-ey Tang, Elizabeth Haines, Laura Larson, Pia Louwerens, Adrijana Gvozdenović, Joep Vosseveld, Evi Olde Rikkert, Julia Dahee Hong and Felix Rapp.



HEIDE HINRICHS

**For master students
Language: English**

shelf documents. art library as practice

BOOK PRESENTATION / ARTIST TALK

by HINRICHS, LAURA LARSON,
JO-EY TANG

Tue 26.10

19:00 - 20:30

Academy (Atelier Beeldhouwen)

This evening will activate the book 'shelf documents. art library as practice' by taking us through the book's scales of practice: the institution, the library, the book, listening, and the body.

'shelf documents' emerges out of the research project 'second shelf' (second-shelf.org), a collaborative book acquisition project initiated by artist Heide Hinrichs in 2018 at the Royal Academy of Fine Arts in Antwerp, with a group of advisors. They integrated 223 new titles by nonbinary, women and queer artists as well as artists of colour in art libraries as a way to fill gaps, to amplify voices, to seek out the self-initiated and the overlooked. In thinking about diversity in collections, the publication proposes

art libraries as sites of intersubjective communion, spanning practices that range from personal bookshelves and the libraries of art schools and universities, to those of spontaneous collectives and the ones associated with major museums.

Heide Hinrichs (in person) and Jo-ey Tang (digitally) will together with Laura Larson (digitally) discuss their perspectives on the project. Columbus (Ohio, USA) based artist Laura Larson, one of the contributing artists to the publication, will address a.o. her photographic series 'All the Women I Know' and the publication 'Hidden Mother' in the light of 'second shelf'.



Language: English

art library
as practice

assembly

COLLECTIVE READING AND OPEN DISCUSSION

by VIJAI MAIA PATCHINEELAM in collaboration with JULIA DAHEE HONG, EVI OLDE RIKKERT, FELIX RAPP and guest participants ADRIJANA GVOZDENOVIC, PIA LOUWERENS, JOEP VOSSEBELD

Fri 29.10

15:00 - 18:00

Academy (Wintertuin)

During ARTICULATE an assembly around issues of equality and discrimination inside the walls of art institutions will take place at the Academy. For the first half of the assembly, participants will be asked to take part in a collective reading session over selected texts that deal with the question of diversity within institutions. The second half will be an open discussion focused on what was read and the questions and issues that it raised.

The assembly is organized in relation to Vijai Maia Patchineelam's Ph.D. research 'The Artist Job Description' that focuses on artists, who shift their roles in order to negotiate another way of

coming in and engaging with art institutions.

This event is also part of the effort of re-introducing a survey on discrimination that was organized last year by the group of alumni, the artists Julia Dahee Hong, Evi Olde Rikkert, Felix Rapp, and Justin Somjen. The survey was distributed among current and former students gathering a wide range of responses from positive experiences to more critical accounts towards the Academy. In this way, the assembly looks to build a platform for the mediation of these necessary and imminent topics into institutions by artists.

With additional support from ARIA and OJO (Omkadering van Jonge Onderzoekers).

Language: English

Open for the participation of current and former students, researchers, staff, and faculty of the Academy

Writing out loud

RESEARCH CLASS

by STEFAN VANTHUYNE & INGE
HENNEMAN

Mon 25.10 - Fri 29.10

10:00 - 18:00

Academy (Anatomielokaal)

In this research class, the students explore and discover how they, as a visual artist, can use writing as an instrument in their thinking and working process; as a way to look critically at their own work and the work of others, but also as a way to get closer to themselves and their artistic practice. As you can think aloud, here you will write aloud. The purpose is not to become a writer, but to become familiar with words and to find your own voice to talk about your work. Thus, the common thread throughout the research class is the laying of a solid foundation for an artist's statement.

Throughout the week, during interactive sessions, we share our influences, references and sources, we map our genealogy as an artist, and reflect on what

occupies our minds on a daily basis. We respond with words to each other's work and talk about the relation we experience between words and the visual. We read a couple of artists' texts. But we stay away from the hermetic 'art speak' and look for more personal and free forms like letters, conversations, stream of consciousness or visual poetry.



For master students
Language: Dutch & English

Eat y'self fitter

RESEARCH CLASS

by VINCENT VAN MEENEN & BORIS VAN DEN EYNDE

Mon 25.10 - Fri 29.10

10:00 - 18:00

Academy (Zolder Grafisch Ontwerp)

“What happens when we think of writing not as a metaphysical-spiritual product – the Thoughtwork(s) of an individual author – but as a dumb process that takes place in- and outside our heads. (...) That which takes place outside the head could be called an active externalism, a constant feedback loop between that-what-is-being-called-the-objectworld (a world full of objects and symbols ready to be physically manipulated) and that-what-is-called-consciousness. Consequently, the machine and the writer could be regarded as ‘that-what-Germans-call-Geisteseinheit’ and the question ‘who or what is Creativity, Genius, that-what-Germans-call-Geist, Intention or Instrument’ can no longer be answered unequivocally. (...)” → Text continues on ap-arts.be

For master students

Language: English

Phantom radio

RESEARCH CLASS

by INE MEGANCK & VALENTIJJN GOETHALS

Mon 25.10 - Fri 29.10

10:00 - 18:00

Academy (Tempel)

In the nearby future, the ephemeral space between 88 and 108 MHz will become vacant due to the shift to digital radio. Phantom Radio wants to search for new artistic interpretations of this mental and physical space. How can artists work in this unconventional place? Parasitic and hyperlocal use of this privatised space makes it possible to escape the legal restrictions of the medium. How can these restrictions further enhance creativity and production? How to create visibility where there is nothing to see? Phantom Radio as an extension of the school's invisible work and exhibition infrastructure.

During this research class, pre-selected printed matter will be the starting point for creating new audio works. We produce, distribute and reflect on meaning,



materiality, audience, strategy and communication. We forget radio as we know it. We consciously use the medium to create and exhibit new artistic purposes. We think abstractly, free from clichés, free from frequency, free from time and space. Phantom Radio is mobile and appears wherever and whenever the work deems it necessary. Radio does not travel to us anymore, but as an audience you are invited to actively search for it.

Phantom Radio

PRESENTATION RESEARCH CLASS

by students research class

Fri 29.10

16:00 - 17:00

Academy (corridors)

To conclude the research class, we will place a transmitter somewhere (in a place yet to be discovered) in the Academy building. If you tune in on 91.0, you will hear the works that we made during the research class. We will connect our speakers to the Phantom Radio so that they can be heard just as loud in the corridors of the Academy.

VISI.ON.AIR: The Man Who Fell to a Digital Earth

RESEARCH CLASS

by GINA POORTMAN & JEROEN CLUCKERS

Mon 25.10 - Fri 29.10

10:00 - 18:00

Academy (Wintertuin)

In the cult film 'The Man Who Fell to Earth' (1976), an alien (played by David Bowie) visits our planet and integrates himself among the earthly population. He develops the remarkable habit of watching all available TV channels simultaneously and being stimulated by an overload of audiovisual stimuli, resulting in a hefty addiction.

What would this 'man who fell to earth' be served up if he were to come down to earth today? Due to an ever-increasing variety of media expressions and an appetite for self-expression, the range of channels has exploded in recent years. Invisible algorithms have taken over the TV guide function and put the viewer in "filter bubbles" causing a distorted understanding of reality.

In this research class, students curate a new format for the 'TV guide'. How can we, as artists, reclaim the TV guide function and formulate an artistic response to today's ever-increasing overload of audiovisual stimuli? Fueled by the students' personal artistic practice, answers and reflections are generated on research questions such as: how do you use the overload of (moving) image material as a source of inspiration for your artistic practice? What does this collection of information tell us about the contemporary media landscape, people and society?

This research class is part of the research project 'VISI.ON.AIR', with which MAXlab tries to initiate a dialogue on media, art and technology. The aim of this research project is to develop a digital TV channel.

**For master students
Language: Dutch & English**

VISI.ON.AIR: The Man Who Fell to a Digital Earth

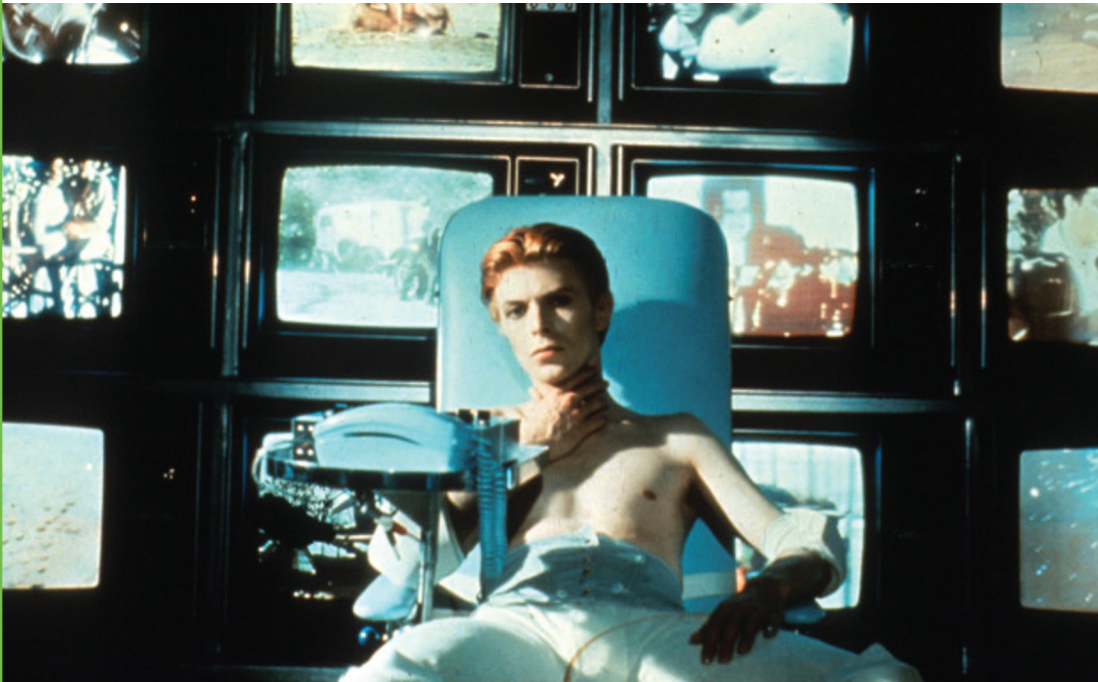
PRESENTATION RESEARCH CLASS

by students research class

Thu 28.10

17:00 - 18:30

Academy (Entrance hall)



VISI.ON.AIR. Opening

LECTURE / PERFORMANCE / INSTALLATION

by MAXlab

With contributions by Janna Beck, Yanis Berrewaerts, Annelise Cerchedean, Umut Eldem, Marco Fusi, Philip Meersman, Dan Mussett, Wes Nijssen, Gina Poortman, Michaël Segers, Wouter Steel, Studio Radiaal, Kristof Timmerman and Ine Vanoeveren.

Tue 26.10

17:00 - 17:30

Language: English

Academy (Entrance hall)

What does a “TV channel” still mean in today’s media landscape? What do contemporary forms of TV channels look like? Where are the opportunities for artists?

In September 2020, at the start of the research project ‘VISI.ON.AIR’, MAXLab researchers initiated a dialogue on media, art and technology at the intersection of their different research practices. This resulted in the development of their own TV channel, an experimental and eclectic overview of what is going on at MAXlab.

Kristof Timmerman will explain this ongoing research by means of a video installation in the entrance hall of the Academy and will read from the “TV-zine” that was developed in cooperation with the Brussels collective Constant.



Language: English

Trace

VISI.ON.AIR. LIVE: PERFORMANCE / INSTALLATION

by UMUT ELDEM

Tue 26.10

17:30 - 18:30

Academy (Entrance hall)

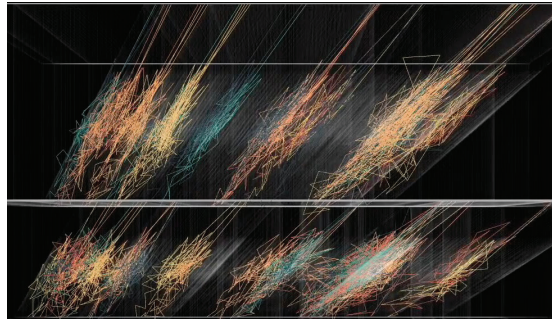
What does music look like on a screen?

'Trace' is an interactive installation that turns music into visuals on a screen. Streamed on the tv-channel 'VISI.ON.AIR', anyone can participate in this installation by leaving online "voice mails". These recordings will be used for the duration of the installation. Different sounds, speech, notes, instruments, and melodies create all kinds of different colours and shapes on the canvas. Inspired by synaesthetes -people who see colours and shapes when they hear music-, everyone is welcome to come and paint!

Umut Eldem's research on synaesthesia explores how the senses combine in the artistic world. With artistic and scientific

experiments on the nature of our audiovisual perception, he creates performances and installations where the visual and aural world combine into a synaesthetic experience. This installation is a part of his exploration of turning the musical experience into a visual one.

Supported by the research group
CREATIE.



VAXX.ON.AIR

VISI.ON.AIR. LIVE: PERFORMANCE

by researchers of MAXlab and
CREATIE

Tue 26.10

21:00 - 01:00

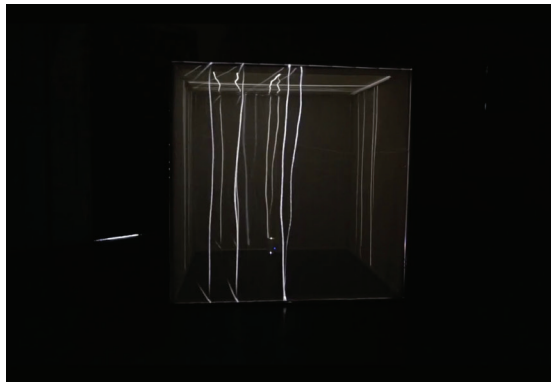
Academy (Wintertuin)

Transformed into a cozy
chill cave, the Winter Garden
indulges you to break all
ties and bond with what
really matters... your mind
disconnects, your senses take
over, resistance is futile...
We will show you the door and
urge you to walk through it.

Maxlab and CREATIE take you
on an immersive meditation
session into the "Desert of
the Real". We plug you in so
you can liberate yourself and
connect, relax and charge
the batteries. Empty your
mind and let it all go!
'VAXX.ON.AIR' is your visual
vaccination, from your brain
straight into the depths of
the rabbit hole.

Connecting you to the hive:
Janna Beck (visual design), Yanis
Berrewaerts (landscapes), Tom
Dietvorst (ICT support), Umut Eldem
(synthesizer, electronics), Wim
Henderickx (percussion, electronics),
Philip Meersman (text, voice/effects &
brainwave concept)
Thomas Moore: trombone, electronics
Kristof Timmerman: scenography,
brainwave concept & jumper cable
Ine Vanoveren: flutes, electronics &
brainwave concept

'VAXX.ON.AIR' is powered by research
groups MAXlab (Academy) and CREATIE
(Conservatoire).



Bring your yoga mat!

Live stream via

youtube.com/royalacademyantwerp/live

Language: English and Dutch

Empty Mind

VISI.ON.AIR. LIVE: PERFORMANCE

by researchers of MAXlab and
CREATIE

Thu 28.10

20:00 - 20:40

Live from the Academy
(Wintertuin)

Over the past year, several digital, artistic initiatives developed at a fast pace. From recreating digital twins of expositions and festivals, over art installations in Mozilla Hubs to performances in Gather.town. Most of these virtual initiatives have one clear common factor though: they are almost exact virtual copies of their physical, analogue format.

Our goal was to research and modify existing, open-source digital art platforms, while artistically focusing on interdisciplinary, digital content with an autonomous virtual experience. Virtual art will determine the foundation of a new hybrid, digital art form, consisting of music, dance and spoken word in a virtual setting, and will open a door for new possibilities regarding

artistic creation, experience, and distribution.

During ARTICULATE, we will present the hybrid performance of Wim Henderickx' 'Empty Mind' for flutes, live electronics and live visuals at the Wintertuin of the Royal Academy for Fine Arts Antwerpen and online. The flutist will perform the piece in a motion capture suit. The movements of the performer will create the virtual surroundings in real time, while the virtual audience can interact and influence the scope of the performance.

Kristof Timmerman (concept and artistic direction), Ine Vanoeveren (concept and performer), Max Schweder (technical director, digital art), Wim Henderickx (composer, live electronics), Janna Beck (graphic design), Studio Plankton (3D graphic design), Naoto Hiedo & Kristof Overdulve (platform & UI development), Lowie Spriet, Olivier Du Four & Arafa Yoncalik (development assistance), Wes Nijssen (assistance Motion Capturing), Tom Dietvorst (livestream, tech support), Jorrit Tamminga (live electronics)

This project has been developed with a DARIAH-EU grant and is the start of 'Sense of Wonder', the joint research project of MAXlab and CREATIE. With support of the Immersive Lab of AP University of Applied Sciences and Arts.

**Online attendance recommended via
[youtube.com/royalacademyantwerp/live](https://www.youtube.com/royalacademyantwerp/live)
Language: English**

INSTALLATION

by KAREL TUYTSCHAEVER

Mon 25.10 - Fri 29.10**10:00 - 18:00** (continuously)

Academy (Lange Zaal)

What can a portrait mean or make possible?

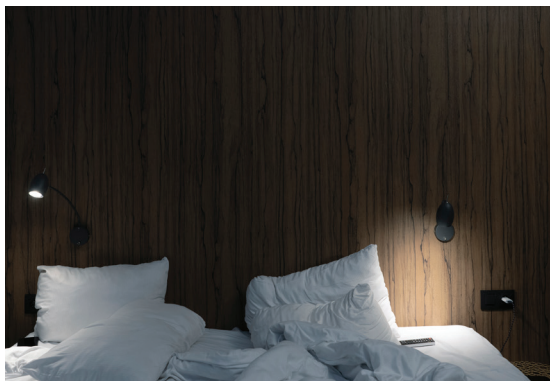
From September 2020 to June 2021, Karel Tuytschaever put his body at the service of 2D and 3D visual artists. He asked all of them the same question: "Would you like to make a portrait that you believe is a truly embodied portrait of me, seen through your eyes?"

During ARTICULATE, Karel Tuytschaever makes 36 encounters between him and portrait artists shareable in the installation '36'.

The 36 portraits are made by Jack Davey, Senne Roekens, Chris Snik, Robert Soroko, Anna Sastré Garcia, Bruno Ledeyt, Rochus Marr, Cisse Royens, Yorgos Maraziotis, Alexandra Panoutsopoulou, Jente De Graef, Jill Bertels, Olivier De Vos, Joery Erna, Glenn Cox, Barbara

Vandendriesche, Eva van Aken, Stefanie de Bakker, Gina Siliquini, Assia Bert, Axelle Van Meel, Saverio Sammartino, Sam Beddegenoodts, Giulia Cauti, Daria-Ana Oprean, Sarah Kirchner, Charlotte Hannes, Kris Meeusen and Yanis Berrewaerts.

'36' is part of 'The transparent body', a two-year research project at the Academy, on portrait-making as a way to gain insights into the way visual artists look at bodies today.



'Heart X Sweat', 2021, portrait of Karel by JOERY ERNA

Performance Art: a game with the codes of the theatre and the museum

INTERACTIVE TALK

by KATLEEN VAN LANGENDONCK

Mon 25.10

10:00 - 11:00

Conservatoire (Lokaal 57)

The 'Performance Turn' is anchored in the visual art world for several years now. Bodies seem to take their place alongside objects in museum spaces. The reverse movement also prevails: visual artists use the theatre machinery as a playground for new artistic practices.

Katleen Van Langendonck started her research at the Conservatoire from her practice-based experience as coordinator and curator of Performatik, the Brussels biennial of performance art. In six editions this festival has highlighted transfers from one world to another. As it turns out, those who are considered innovative on the one hand, are often labeled amateur on the other. Performance seems to have no inherent meaning: appreciation is

largely dependent on the framing. Using the interview as a methodology, Van Langendonck examines what this 'interdisciplinarity' means in the different layers of creation.

During ARTICULATE, Van Langendonck will give a short lecture, as a starting point for a discussion/talk. The session will begin by re-enacting some historical performances.



'Work/Travail/Arbeid', ANNE TERESA DE KEERSMAEKER, Wiels, photo BEA BORGERS

Language: English

THE DATING PROJECT: (re) playing everyday life

PARTICIPATORY LECTURE- PERFORMANCE

by DAN MUSSETT

Mon 25.10

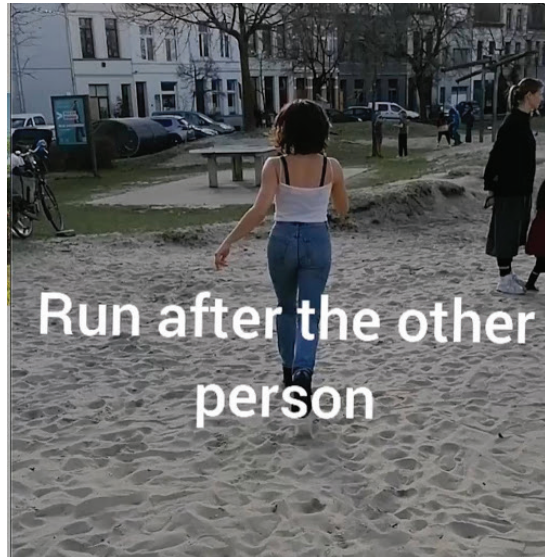
11:00 - 12:00

Conservatoire (Lokaal 57)

It is hard now to imagine a world in which our everyday interactions are not in some way mediated or even manipulated by technology. The convenience that technologies facilitate in our everyday lives often overrides the impulse to criticise the values and assumptions upon which they are built. Left unchecked, these 'technological innovations... establish a framework for public order that will endure over many generations' (Langdon Winner).

This lecture-performance will introduce and use the software developed thus far in the research trajectory of 'THE DATING PROJECT' (conducted at the Academy and the Conservatoire) as a lens through which to reflect on notions of freedom and agency in relation to

technology, the role of gaming in technologically mediated encounters, and the road to creating technologies founded upon values that are inherently inclusive, pluralistic and open. How can games 'become... spaces for exploration of not only fantastical worlds and rhetorics of power, but also of playing with rules and their boundaries?' (Mia Consalvo).



© DAN MUSSETT and BIANCA ZUENELI

Language: English

Songs for the Parlour / Het Lied van de Haard

Lecture-recital

by PAULINE LEBBE

Mon 25.10

14:00 - 15:00

Conservatoire (Zwarte Zaal)

This lecture recital presents a juxtaposition of three composing women from turn-of-the-19th-century Belgium. Besides obvious differences in character, course of life and musical style, important commonalities surface regarding their access to music education and professional career. All three had no other training than private piano class at home, and had to cope with the absence of peers, degrees, colleagues, and network which conservatory provides.

It is interesting to see how the work of all three is centered around piano music and art song, the so called "parlour music" genres which could be performed within the boundaries of the home, while their excursions in orchestral and chamber music remain occasional. Yet, their compositions are harmonically

rich, up to date with the contemporary music evolution and skillfully crafted, which suggests that their home training was of a high standard.

This lecture recital is an outcome of the research project 'Componist V/M/X' at the Conservatoire that sought to offer an insight in the life of musically talented women in our country a century ago.

Language: Dutch

Hoorpoëzie

Lecture-performance

by HANNAH AELVOET, VICTOR LANGE, TOM VAN BOGAERT

Mon 25.10

13:00 - 14:00

Conservatoire (Zwarte Zaal)

Deze sessie gaat op zoek naar de raakvlakken tussen de negentiende-eeuwse traditie van voorgedragen poëzie, en muziek voor piano solo.

In de jaren 1860 schreef Peter Benoit een reeks pianostukken, geïnspireerd op verhalen die zijn grootvader hem vertelde tijdens zijn kindertijd in het landelijke Harelbeke. Het onderzoeksproject 'Aan den haard verhaald', waaraan deze lecture-performance gekoppeld is, interpreteert deze pianomuziek opnieuw binnen de orale cultus waarin ze lijkt te zijn ontstaan. Hierbij is de volgende vraag een onderliggende constante: op welk moment wordt een partituur een tekst, en een tekst een partituur?

Met muziek en tekst van Peter Benoit, Carl Loewe en Jan Van Beers

Language: Dutch

Stadsklanken XIX: De auditieve ecologie van een metropool

Presentation

by JAN DEWILDE, DAVID VERGAUWEN

Mon 25.10

15:00 - 15:30

Conservatoire (Zwarte Zaal)

In 1913, the Italian artist Luigi Russolo wrote that noise was the main contribution of the developing metropolises in the field of music.

The modern metropolis is a nineteenth century invention. Industrialization, mechanization, migration, new means of transport and an unprecedented increase in scale of economic activity created a culture of noise. Yet music was also part of this great noise. This is a story about the chants of market singers, the melodies of buskers, the noises coming out of bars, ballrooms, and café chantants.

Based on paintings and knowledge of the music, technology, and the social fabric of Antwerp in the 19th century, it is possible to bring back to life the urban environment of that

time. Painted images can be “sonorized”, creating small acoustic time capsules that provide a highly sensory experience of the vibrations of nineteenth-century urban life.

A project by research group LABO XIX-XX.

Weinig bekende vroegbarokke kerkmuziek uit de zuidelijke Nederlanden (ca. 1650-1680)

Lecture

by PIET STRYCKERS

Mon 25.10

16:00 - 17:00

Conservatoire (Zwarte Zaal)

Hoe omarmden lokale componisten uit de Zuidelijke Nederlanden in de 17e eeuw de nieuwe uit Italië overgewaaide barokstijl?

In deze lezing zoekt Piet Stryckers in op de Latijnse kerkmuziek van enkele onbekende kapelmeesters uit Brussel en Antwerpen: Gaspar De Verlit, Anthonius Vermeeren en Joannes Cocx. Hierbij bekijkt hij hoe hun werk in relatie staat met de omgeving waar ze tewerkgesteld waren en via welke kanalen de nieuwe stijl tot in onze gewesten bekend raakte.

Tenslotte kruipt Stryckers in de huid van Joannes Cocx zelf, om ontbrekende stemmen in zijn werk te reconstrueren. Daarbij toont hij strategieën die hierbij behulpzaam kunnen zijn.

About the voice

Round table with audience

by KATRIEN VAN OPSTAL & voice students of the Conservatoire

Mon 25.10

16:00 - 17:15

Conservatoire (Lokaal 57)

How do you work with voice? Which techniques, which methods, which attitude? How do you communicate with your teacher or students about the voice? How conscious are you about the anatomy of your voice and your vocal behavior? How do you choose the color of your voice? How to work with different styles? Is it specific? Is it coincidence? Is it clear?

The aim of this round table conversation is to clarify the world of the voice pedagogy with all its different methods, images, and names. Students of different departments are invited to share and to work towards a common language and to find out that all about the voice is more simple than one might think...

Katrien Van Opstal is researcher at the Conservatoire. Her specialty is the anatomy of the voice in general and vocal behavior in different jazz styles. In her project 'Clarifying vocal jazz' she is building bridges between different vocal methods and styles. We all have the same instrument.



Photo WANNES CRÉ

Veldonderzoek (zoeken naar Wannes Van De Velde in de geest van zijn werkkamer)

Concert and film screening
by PHILIPPE CORTENS, PIETER LAMBRECHTS

Mon 25.10

17:00 - 17:35

Language: Dutch
Conservatoire (Zwarte Zaal)

De werkkamer van Wannes Van De Velde staat opgesteld in het Museum Vleeshuis Antwerpen. Het is een weerspiegeling van zijn meest intieme werkomgeving. De plaats waar hij alleen was met zijn gedachten. Met de spullen die hij rond zich verzamelde ter inspiratie en als neerslag van zijn wereld. Als we stellen dat de sfeer en de invulling van een ruimte een weerslag hebben op onze gedachten en er tegelijk ook een weerspiegeling van zijn, kunnen we aan de hand van die werkkamer zoeken naar het creatief proces van Wannes Van De Velde.

Kan de werkkamer voor de volgende generaties artiesten zijn wat de oude liedboeken van onder andere Edmond De Coussemaker ooit waren voor

Wannes Van De Velde? Kan het erfgoed dat hij verzamelde in de loop van zijn leven op nieuwe manieren worden doorgegeven, verder leven en ontwikkelen? Kunnen we zijn methode extrapoleren en er vandaag relevant mee verder bouwen aan de traditie die hij van een gewisse dood wist te redden?



Museum Vleeshuis

Language: Dutch

Expanding Academy and “practice based learning” in the Arts

Debate

by SEPAKE ANGIAMA, NICO DOCKX,
DANIEL BLANGA GUBBAY, JOHAN
PAS, GABRIËLLE SCHLEIJPEN,
JUDITH WIELANDER

Mon 25.10

19:00 – 21:00

Academy (Atelier Beeldhouwen)

“Do we still need academies as we know them today?”
(Sarat Maharaj)

‘Expanding Academy’ – initiated upon invitation of the Royal Academy of Fine Arts Antwerp by artist Nico Dockx and curator Judith Wielander – is a new, complementary program of art education and practice-based research in the arts that could inject the institution with different attitudes of activism and render visible cultural imaginations of our contemporary world.

The current crisis of education is interconnected with the larger, self-reproducing, socio-economic and political crisis that we are facing everywhere in

the world, which also means a crisis of our imagination. ‘Expanding Academy’ wants to focus on collaborative practices and artistic experiences that build communities, raise social understandings, and encourage new forms of solidarity which could improve our living conditions. A micro-scale program in the arts with an experimental and flexible profile that focuses on pluri-versal and transdisciplinary research methods, collective learning and new modalities of exchange based on reciprocity and self-organization. We strongly believe that both the skeleton as well as the different organs of this program should consist of a challenging mix of (maybe even contradicting) artistic practices that prepare us for an ecological, sustainable and socially just future.

During this evening debate at ARTICULATE, we reflect – together with Sepake Angiama (artistic director of the iniva institute for international visual arts which is home to the Stuart Hall Library), Daniel Blanga Gubbay (artistic co-director of the Kunstenfestivaldesarts), Gabriëlle Schleijsen (artistic director of the Dutch Art Institute in Arnhem) – on

this notion of an 'Expanding Academy'. The conversation is moderated by Johan Pas (dean of the Royal Academy of Fine Arts Antwerp).

Touching the Pandemic

Immersive installation

by RENATA LAMENZA EPIFANIO

Tue 26.10 Vernissage

17:00 - 19:00

Wed 27.10 - Fri 29.10

10:00 - 17:00 (continuously)

DE SINGEL (Dansstudio)

'Touching de Pandemic' invites you for a sensorial dialogue with the space and its surfaces. As a result of the project 'Physicality in the performing arts: knowledge, creation, experience and transmission in times of lockdown', performed by Renata Lamenza Epifanio with the support of research group CORPoREAL, the installation entangles complex aspects experienced during the pandemic from the perspective of touch.

Three participatory environments that embody each phase of the research are presented:

#1 'borderless touch': re-creation of one space of the performative installation done in collaboration with Merel Severs where various means to explore intimacy and

touch are proposed
#2 cartographing the unknown:
screening of the documentary
'Touching the pandemic', co-
directed with Diogo Oliveira
and done in collaboration
with students from the
Conservatoire, it knits
fragments of the interviewee
who is invited to talk about
the pandemic experience
through a conversation with
the sensorial book in the
same space where they spent
most of the lockdown

#3 weaving sensibilities:
exhibits the sensorial book
created for the interviews in
dialogue with the publication-
object done in collaboration
with Vitória Damiani, a
sensible and vulnerable
testimony of the complexities
and instabilities experienced
in such asperous times

Renata Lamenza Epifanio (Artistic
research, concept installation,
interviews, performance, co-director
of film 'Touching the pandemic'),
Diogo Oliveira (Co-director, artistic
collaborator and editor of film
'Touching the pandemic'), Merel
Severs and Renata Lamenza Epifanio
(Installation 'Borderless touch'),
Students of the Conservatoire
(Interviewees), Elena Op 't Eynde,
in collaboration with Renata Lamenza
Epifanio (Publication-object (book)
design), Arjan Hendrickx (Light design)

Part of 'CORPoREAL Invites Dance' (p. 45)
Language: English

The Road Endless

Performance

by UMUT ELDEM

Tue 26.10

13:00 - 13:15

Conservatoire (Zwarte Zaal)

'The Road Endless' is
a collection of three
audiovisual pieces written
for the harpsichord and live
electronics. All the pieces
use audio visualisation
techniques developed by
composer Umut Eldem as a part
of his doctoral research into
synaesthesia.

The starting point of
the visual design is the
synaesthetic experience of the
performer, whose associations
between colors and notes turn
into synaesthetic visions on
the screen.

The first piece, 'As Above',
references the old Visual
Music aesthetics of the
1930s. 'The Hit' is a
dialogue between the computer
generated sounds and the
harpsichord. The final piece,
'B of B', is composed for the
'Music for the Bees' project
and puts colourful bees on
the screen dancing to the

music. All the pieces tell an abstract story between the harpsichord, the visuals, and the audience.

Liselotte Sels (Performer)



Transmitting the Body

Open lecture / workshop

by EVA MAES

Tue 26.10

14:00 - 14:45

Conservatoire (Lokaal 435)

In this open lecture / workshop a movement score will be shared as well as a verbal dialogue that anchors our embodied exploration. Both practices form part of the research ground underneath Eva Maes' project 'Transmitting the Body'. In this project she treats a handful of very specific movement practices as soluble containers that envelop questions on the processes of transmission, teaching methods, and the formation of heritage / legacy in the field of dance.

What do we encounter in the shared physical and verbal exchange? What will remain? What is inevitably lost? In short, can we trace how we gesture and perform in-between the introspective and extrospective realm?

This open lecture/workshop is an invitation to explore in a

swift way how concepts around research practices start to alternate and modulate once we root them in a moving self and a moving collectiveness.

Surrealistisch Sduitwatersalon # 3

Lecture-performance

by VINCENT VAN MEENEN, with guests CLARA VAN DEN BROEK & PAUL VERREPT

Tue 26.10

14:00 - 14:45

DE Studio (repetitielokaal SKaGeN)

De 'Surrealistische Sduitwatersalons' van Vincent Van Meenen zijn halfjaarlijkse open researchmomenten in het kader van zijn doctoraatstraject '100 jaar surrealisme - met surrealistische creatiemethodes in dialoog'. Tijdens de 'Sduitwatersalons' worden specifieke thema's en methoden van de surrealistische beweging en haar internationale erfenis behandeld door studenten, experts en kunstenaars. Ze vinden plaats op steeds wisselende locaties met telkens wisselende gasten.

In het derde 'Surrealistische Sduitwatersalon' staan Clara Van den Broeck en Paul Verrept centraal. Zij zijn volop bezig met het maakproces van 'De Vlucht',

Language: English
No need to identify as a dancer to join!
Registration recommended. Send an email to eva.maes@ap.be

dat in november in première gaat in DE Studio. Er zal gereflecteerd worden over het maakproces, over genderverhouding in toneel, over de surrealistische boegbeelden van Van den Broeck en Verrept en over hoe die erfenis doorwerkt in wat zij nu maken. Verrept is de auteur en Van den Broeck de actrice van de voorstelling.

Een salon tussen een open repetitie en een reflecterend gesprek in.

Hearing with the eyes - composing musical-gestural works

Lecture-performance

by WINNIE HUANG

Tue 26.10

15:00 - 16:00

Conservatoire (Lokaal 435)

For the work Winnie Huang has been recently immersed in, the body is the principal medium. It is both the means and the end, participant in the process and in the performance. In these pieces, it is made clear that sound, movement, and drama have been inextricably linked since the beginning of human existence. To create sound, we need movement; and in moving, nearly always, we create some form of noise. It is only natural, the fascination we have in watching a spectacle of sound and movement, to want it to be visually pleasing, dramatic, enticing, or intriguing, and this is augmented if we ourselves are participants in these sound-movement acts.

This lecture-performance is an opportunity for Winnie Huang to demonstrate and

speak about her doctoral artistic research as well as to incorporate some audience members into creating live versions of some of her existing compositions in real time.



Express Yourself Sensory Opera

Installation with video

by GEOFFA FELLS

Tue 26.10

16:00 - 20:00 (continuously)

Conservatoire (Lokaal 435)

‘Express Yourself Sensory Opera’ is a multi-sensory music and visual art piece that is inclusive of the voices of children with profound and multiple learning disabilities (PMLD). It is about seeing the city from different perspectives and is written following playful observations of how the city looks when seen through and reflected via an array of sensory objects.

Geoffa Fells invites you to come and explore, touch, smell, feel, and most importantly play, with some of the sensory objects she has used as the basis for writing the opera, so that you can learn to be present, in the moment, and understand a different approach to seeing that those with neurodiversity and other differences might take. These will be presented alongside footage

of the 'Sensory Opera' in development.

Geoffa Fells (Composer and visual artist), Ine Vanoeveren (Flute), Steph Payne, Geoffa Fells, Kate Smith (Voices), Sean Pepper (Trumpet), Paul Reynolds (Double Bass/Guitar), Bob Payne (Tuba), Kate Halsall (Piano), Roşie Bergonzi (Percussion), Midori Jaeger (Cello), Alan Scott (Narrator), Jen Pearcy-Edwards (Videographer), Children and staff from Cherry Garden School, London

R.E.A.Ch. one

Dance performance

by KLAAS DEVOS

Tue 26.10

18:00 - 18:30

Conservatoire (Gele Zaal)

'R.E.A.Ch. one' is the first public sharing of a series of studio experiments from Klaas Devos' practice-based PhD. research named 'Thinking Bodies in Dance. A somatic R.E.A.Ch. (research in electronic and algorithmic choreography)'.

The experiments are an inquiry of dancing as reflecting or cognizing together, tested through different media. The premise of Devos' research is that somatic dance practices - dance practices that focus on the experience of sensations in our body - are limited by our concept of the human body as strict organic instrument. Through collaborative artistic research, he aims to proof that technology and somatic practices can mutually enhance each other in order to develop new insights and techniques for somatic dance improvisation and

choreography. The explorations thus extend somatic-informed dancing towards an interdisciplinary artistic researching by integrating live-electronics and AI in its performance.

'R.E.A.Ch.' is initiated by Klaas Devos and developed in collaboration and dialogue with Quentin Meurisse, Justine Debaene, Wannes Labath, and Maarten Buyl.

Echo Yes No

Concert

by MARJOLEIN VERNIMMEN, JENNA VERGEYNST, ZOË BOSSUYT

Tue 26.10

20:00 - 20:45

Conservatoire (Zwarte Zaal)

Mike Svoboda's 'Echo Yes No' (2019) for two harps and electronics contemplates on the inner struggle that comes with difficult decisions in life. Attending a performance of this piece is a live experience of such a moment of struggle: the sounds circling around the hall create a unique experience in every single seat.

Marjolein Vernimmen and Jenna Vergeynst experiment with the spatial aspects of this piece. They will perform the piece in a surround setting not only of the speakers but also of the public.

Marjolein Vernimmen and Jenna Vergeynst (Harp ensemble Vireo), Zoë Bossuyt (Electronics)

Welcome to the Desert of the Real

ARIA Research Seminar

Wed 27.10

15:00 – 18:00

Conservatoire (Witte Zaal)

During this symposium, ARIA and ARTICULATE open the doors to the community of researchers in the arts, 3BA and MA students, and those interested.

It will be an afternoon of exchanging ideas and inspiration, but also a moment of encounter, with some food and drinks, followed by the exceptional evening concert 'BIOSPHERE'.

Organized by the Academy and the Conservatoire, in collaboration with ARIA and DE SINGEL.

PROGRAMME:

15:00 – 15:15

Welcome by KEVIN VOETS

15:15 – 16:00

Lecture 'Aesthetic Life beyond the Digital Desert', by PASCAL GIELEN & MARLIES DE MUNCK

16:00 – 16:20

Lecture-performance 'The same sea', by CHARLOTTE VAN DEN BROECK & JANA COOREVITS

16:20 – 16:35

Break

16:35 – 17:05

Lecture 'The desert (not) seen', by STEVEN HUMBLET

17:05 – 17:40

Performance 'All I's On Me', by researchers of MAXlab and CREATIE

17:40 – 18:00

Closing words by KEVIN VOETS

18:00 – 19:00

Food by KAPITÄN (in Club Cons)

19:15 – 19:45

Introduction concert, by KEVIN VOETS

20:00 – 22:00

Concert 'BIOSPHERE', by HERMESensemble (see p. 42)

“Welcome to the desert of the real” is the catchy paraphrase by Morpheus – the character in the 1999 film ‘The Matrix’ – of the words of Jean Baudrillard, which alerted his readers to a reality that has increasingly become a “hyper-reality”. A world where real and unreal, authentic experience and simulation, sight and image, fact and fiction, truth and lies, are inextricably entwined, and intertwined.

As early as 1950, the visionary Edgar Varèse created an allegory for the desolate deserts in the human mind with his composition ‘Déserts’. Varèse’s revolutionary work not only gives voice to stripped-down nature that suggests barrenness, detachment, and timelessness, but also to that remote inner space that no telescope or microscope can reach, where man is alone, a world of mystery and essential solitude. In the past year, the pandemic has further accelerated the colonization of our world of experience by images and screens, simulations generated by computer algorithms, binary bits and bytes, and substituting simulacra. With the exponential increase of digital stimuli, pixels and streams, the desolation of

the human soul increased proportionally.

‘Aesthetic Life beyond the Digital Desert’, lecture by PASCAL GIELEN & MARLIES DE MUNCK

During Covid-19 we were richly treated on digital cultural performances. However, many of those streamings and television broadcasts could hardly appeal to us. Despite the rich offer and the many creative efforts of artists, it felt as if our sensory experience source had been drained. Art seems to survive hardly in the digital desert. In our lecture we try to find out why a digital artistic experience can hardly stick with us and especially what an aesthetic experience does need. Aesthetics are not a luxury, but a matter of life. After all, culture determines the difference between surviving and living.

‘The same sea’, lecture-performance by CHARLOTTE VAN DEN BROECK & JANA COOREVITS

With ‘The same sea’ writer Charlotte Van den Broeck and filmmaker Jana Coorevits present their methodology (lecture/image).

Over a period of four days, they recorded a seascape from the same position during sunrise and sunset. The repeated observation of this view forms the starting point for a methodological investigation into a shared visual language. In this case, the sea is the depicted landscape. A seascape which occupies a vast, open space. This 'empty' image allows maximum attention for light and colour as signifiers. At the same time the image of the sea becomes a common area filled with meanings and associations. This tension between the empty image and the saturated meaning of the depiction approximates a poetic interspace.

Utilizing a deconstructive method, the sensorial building blocks of the landscape, its colours, forms and textures are extracted from their context to then gain meaning within a new artistic work. In addition, they will briefly present their most recent project 'Revolutionary Letters'.

'The desert (not) seen',
lecture by STEVEN HUMBLET

Photographing the desert is an almost impossible task. Its vast expanse,

lack of clear boundaries and seemingly infinitely retreating horizon, makes it difficult to contain in a single image. Besides some contemporary examples of desert photography, I will mainly focus on the early attempts of 19th-century photographers to come to terms with this new but also very exciting landscape. It is in these first attempts that a photographic vocabulary was tested and sometimes also established for dealing with the massive scale and eerie emptiness of the desert.

'All I's On Me', performance,
by researchers of MAXlab and
CREATIE

Commissioned by MAXlab, Yanis Berrewaerts, alumni Graphic Design at the Academy, reworked his master project 'All I's On Me: An Autonomous Anatomical Design Experiment'. With 3D scans of his body parts, he modelled a digital world in which his virtual alter ego melts into a landscape covered with his own skin. Poet Philip Meersman and flautist Ine Vanoeveren set to work with these images in a performance in which cutting and pasting become a radical attempt to get a grip on reality (again), to anchor ourselves firmly in

our physical reality, against the unbearable fear of seeing ourselves as non-existent.

BIOSPHERE

Concert

by HERMESensemble and ROYAL CONSERVATOIRE ANTWERP

Wed 27.10

20:00 - 22:00

DE SINGEL (Blauwe Zaal)

19:15 Introduction by Kevin Voets, at the Blauwe Foyer

As an ultimate audiovisual conclusion of the afternoon symposium 'Welcome to the Desert of the Real', the Royal Academy and the Royal Conservatoire (bringing together students, teachers and researchers in visual arts, film, music, dance and performing arts) invite you to 'BIOSPHERE', a multi-disciplinary evening on one of the most urgent topics our Earth deals with today.

The adventurous conductor Ed Spanjaard, connoisseur and champion of the contemporary repertoire, unites the soloists of the HERMESensemble with emerging talent from the Royal Conservatoire Antwerp. In the background there are powerful images from visual artists including Fernand Léger, Man Ray and

Registration required (before 18.10.2021) via www.ap-arts.be/evenement/welcome-desert-real
Language: English



BILL VIOLA, 'Déserts', 1994, 27'15" (© The Artist and Collection Video-Forum of Neuer Berliner Kunstverein)

Bill Viola. You can expect a unique audio-visual spectacle about how the avant-garde of a hundred years ago predicted the ecological themes of the 21st century.

Both the Royal Academy and the Royal Conservatoire – bringing together students, teachers and researchers in visual arts, film, music, dance and performing arts – invite you to join us.

Language: introduction in Dutch,
concert without text
Seats are limited!
Registration is required, via
ap-arts.be/evenement/biosphere

BIOSPHERE PART 2

Extra Academy

by LAURE PROUVOST

Thu 28.10

19:00 – 20:30

Het Bos

In the context of the concert 'BIOSPHERE' on Wednesday 27 October (see p. 42), the lecture series 'Extra Academy' – curated by artists Nico Dockx and Steve van den Bosch and hosted at cultural center Het Bos – invited renowned French multidisciplinary artist Laure Prouvost to create a performative sequence to this cycle and reflect upon the ecological themes of today and tomorrow.

This audio-visual work, developed in close collaboration with (master) students from the Royal Academy of Fine Arts Antwerp and the Royal Conservatoire Antwerp, will be performed live on Thursday 28 October, including some food and drinks created by Charlotte

Language: English
Tickets via hetbos.be

Koopman.

CORPoREAL Invites Dance

Research day

by research group CORPoREAL

Thu 28.10

10:00 – 18:30

Conservatoire (Rode Foyer,
Dansstudio, Studio 501 and 435)

For their 'CORPoREAL Invites' series, research group CORPoREAL, together with the dance department organize a 'CORPoREAL Invites Dance' research day on Thursday October 28 covering a range of topics on embodiment and physicality.

Researchers, choreographers and dancers will present and share their work through lectures, workshops and installations at different locations in the Conservatoire. This will be an opportunity to observe, listen and experience research in dance and the arts from researchers connected to the Conservatoire for bachelor and (educational) master dance students with some presentations open to the public.

Introduction by chair Annouk Van Moorsel

Contributions by prof. Dr. Timmy De Laet, Kathleen Coessens, Bob Selderslaghs, Renata Lamenza, Lisi Estaras, Max Greyson, Charo Calvo, Manon Avermaete, Arkadi Zaidés. Installations by Karel Tuytschaever and Renata Lamenza.

For bachelor and (educational) master dance students

Language: English

Complete programme on corporeal.be

one space becoming another

Artist talk

by ERSI VARVERI, GIJS
WATERSCHOOT

from the island and share some other flavors. They will also distribute their monthly newspaper 'How to become...', that they initiated to accompany this research process.

Fri 29.10

12:30 - 14:00

Academy (Wintertuin)

Ersi Varveri and Gijs Waterschoot (Pink House press) moved one year ago out of Antwerp to live and work in Syros, an island in Greece. They are conducting a research at the Academy titled 'one space becoming another' in which they are questioning the notions of mobile printing, self-sustainability, what spaces are needed for the future and how to build them. They just finished the first steps of building and renovating the roof of an old storage-building. Their space is located on a plot of land surrounded by fruit trees and herbs.

During this artist talk, they will share and discuss with the participants their current building experience and how it shaped their artistic practice. They will prepare a soup with ingredients

Lunch gathering with soup
Language: English

Weaving the world – a conversation with Tim Ingold

Public conversation

by Tim Ingold, Tina Gillen, Christophe Gallois

Fri 29.10

14:00 – 15:30

Academy (Auditorium Campus Keizerstraat)

A major figure in anthropology, Tim Ingold has for several decades developed a way of thinking based on observation and careful attention to the world, following an approach that crosses various fields and disciplines amongst which science, art, music, archaeology, and architecture.

Ingold's work invites us to rethink the way we traditionally conceive our relationship with the environment and to see it not as something that is peripheral, but rather as a "zone of interpenetration", in which we are fully invested and immersed, alongside and with other beings.

"Dwelling in the world (...) is tantamount to the ongoing, temporal interweaving of our lives with one another

and with the constituents of our environment", he writes. This approach has also led him to reconsider what it means to produce and create form, freeing this fundamental gesture from the idea of an execution of a preconceived idea and instead understanding it from the perspective of a continuous "weaving" of the world.

This conversation inaugurates the research project 'Forms of Life', developed by Tina Gillen, Christophe Gallois and a group of students of the Royal Academy of Fine Arts Antwerp in collaboration with Mudam Luxembourg.

82 *Up, across and along*

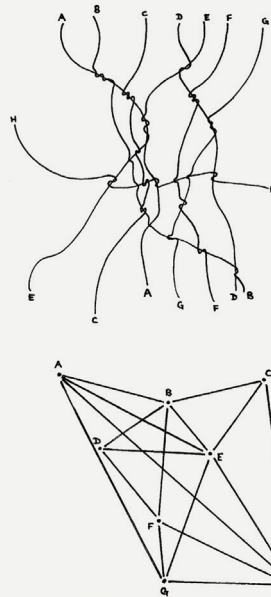


Figure 3.1 The meshwork of entangled lines (above) and the network of connected points (below).

Free admission, but booking is recommended (before 25.10, via formsoflife@mudam.com)
Language: English

 Art & Research

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of Fine Arts Antwerp

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