

**Conservatoire:  
16-21.10.2022**

**Academy:  
24-28.10. 2022**

# art critic gate

**art & research days**

In this 7th edition of the annual festival ARTICULATE, the Royal Conservatoire and the Royal Academy of Fine Arts Antwerp once again present an exciting programme that invites you to discover the richness and diversity of artistic research.

**Get inspired by the variety of shapes, situations, and outcomes that artist-researchers generate during their artistic process!**

in collaboration with ARIA (Antwerp Research Institute for the Arts, UAntwerp) and BOEM / and with the support of DE SINGEL

#### FOR WHOM?

Most activities are open to everyone!

However, some activities are intended exclusively or primarily for students and peers.

You can find more information on the page of each event.

#### MORE INFORMATION AND UPDATES?

[www.ap-arts.be](http://www.ap-arts.be)

IG / FB [artandresearchantwerp](https://www.facebook.com/artandresearchantwerp)

#### WHERE?

- Royal Conservatoire and DE SINGEL: Desguinlei 25, 2018 Antwerp
- Royal Academy of Fine Arts: Mutsaardstraat 31, 2000 Antwerp

#### TICKETS?

Free admission to most activities!

(Only for the concert 'Aurora Electronica' you need a ticket)

WEEK 1 16-21.10.22 at the CONSERVATOIRE

### BOEM 2022. Belgian Encounter of Electroacoustic Music

A musical encounter between composers, audience and electroacoustic music.

For its third edition, BOEM collaborates with ARTICULATE.

#### Sun 16.10

---

- **19:00**  
BOEM - Introduction to Pioneer Concert (p.6)
- **20:00**  
BOEM - Pioneer Concert (p.6) compositions of RAOUL DE SMET, LUCIEN GOETHALS, HENRY POUSSEUR, ARSÈNE SOUFFRIAUX, HERMAN VAN SAN (with visual work by GREET MARTENS), LEO KÜPPER

#### Mon 17.10

---

- **19:00 and 21:00**  
BOEM - Double Concert (p.7) creations by GILDAS BOUCHAUD, MONIEK DARGE, JORIS DE LAET, PHILIPPE DRUEZ, STEPHAN DUNKELMAN, UMUT ELDEM, ANN EYSERMANS, JEAN-PIERRE JONCKHEERE, STÉPHANIE LAFORCE, KRISTOF LAUWERS, THIBAUT MADELINE, VICTOR OUTTERS, JEAN-LOUIS POLIART, DIRK VEULEMANS

### HYBRID ARTICULATIONS

Curated by ANDREW CLAES

A selection of concerts, keynote presentations and lectures on the interplay between contemporary technology and the arts.

#### Tue 18.10

---

- **16:00 - 22:00**  
First PLAY! (p.11)  
Today's focus is all about what makes an artist: the work itself. artistic contributions by ANTON LAMBERT and FYLLENIA GRIGORIOU, KLAAS DEVOS, UMUT ELDEM and GIUSY CARUSO, PAUL ABBOTT, ANDREW CLAES, DAGOBERT SONDERVAN, KASPER JORDAENS, HERLINDE VERJANS, CHRISTOPHE POCHET, JASMIEN VAN HAUTHEN, ROMEK MANIEWSKI-KELNER

#### Wed 19.10

---

- **14:00 - 18:30**  
Then TALK! (p.14)  
What? Why? How? Wednesday is all about the research.  
lecture-presentations by DAGO SONDERVAN, ANDREW CLAES, KLAAS DEVOS, SHAMISA DEBROEY and STAN SPIJKERS
- **20:00 - 21:00**  
AURORA ELECTRONICA (p.18)  
concert by HERMESensembles and CHAMPDACTION, with KAIJA SAARIAHO, DAAN JANSSENS, SERGE VERSTOCKT, MATHILDE WAUTERS
- **21:00**  
ALGORAVE (p.19)  
party with a coder-DJ, with Dago Sondervan, Andrew Claes and guests

## ARTICULATE OPEN CLASSROOMS

Artist-researchers of the Conservatoire present their research to the students during workshops and artistic presentations.

### Thu 20.10

---

- **14:00 - 18:15**  
open classroom: CORPoREAL invites DRAMA (p.21)  
with BOB SELDESLAGHS, MARIJN PRAKKE, MIRA BRYSSINCK, JOSEFIEN CORNETTE, KATHLEEN COESSENS, KAREL TUYTSCHAEVER, LAURANNE PAULISSEN, EDITH CASSIERS
- **15:00 - 18:00**  
open classroom: MUSIC (p.24)  
with ANNE PUSTLAUK, HANNAH AELVOET, SIMON DE PAEPE, PAULINE LEBBE, JEROEN MALAISE

### Fri 21.10

---

- **09:00 - 10:30 / 13:00 - 15:00**  
open classroom: MUSIC (p.25)  
with GIUSY CARUSO, PIET VERBIST
- **10:00 - 19:30**  
open classroom: DANCE (p.28)  
with KLAAS DEVOS, STEFANIA ASSANDRI, RENATA LAMENZA, RESEARCHER >1, ARKADI ZAIDES, MAX GREYSON

## WEEK 2 24-28.10.22 at the ACADEMY

### RESEARCH CLASSES

The Master students of the Academy follow one of the five-day experimental, reflective, and thematic research classes, supervised by artist-researchers.

#### Mon 24 - Fri 28.10

---

- Interactive Sound Machines (p.32)  
by MAX SCHWEDER and CHARO CALVO
- Sculptural Soundscapes (p.34)  
by ANNA GODZINA, with PIERRE CORIC and CORNELIA ZAMBILA
- Accelerated Life (p.33)  
by BEN BORDEN
- Hands, letters, holes, silences and songs (p.35)  
by ANDREA DI SEREGENO ALIGHIERI and MARTINO MORANDI
- Intuition is a muscle / part 3. Exercises to move to a more holistic and organic practice (p.36)  
by ELS DIETVORST, DIRK BRAECKMAN and guests
- Cooking (p.40)  
by CHARLOTTE KOOPMAN

#### Fri 28.10

---

- **15:00 - 16:00**  
presentation research classes  
by all MASTER STUDENTS OF THE ACADEMY (p.30)

### EXPANDING ACADEMY. On Art and Education

#### Mon 24.10

---

- **19:00 - 21:00**  
Expanding Academy and “practice based learning” in the Arts  
Part 2: Art schools initiated by artists (p.43)  
public debate with NICO DOCKX, JUDITH WIELANDER, SANDI HILAL, ZOE BUTT, SARA ALBERANI and MORTEN GOLL, moderated by JOHAN PAS

### ART X RESEARCH X CITY

#### Thu 27.10

---

- **16:00 - 17:45**  
Making Art + Research Public (p.44)  
roundtable and networking event organised by ARIA and FORUM+, in the context of ‘Art x Research x City - ARIA’s month for Research in the Arts’  
with MICHELLE COENEN, TOON LEËN, SANDRA SARA RAES OKLOBDZIJA and SARAH HENDRICKX, moderated by NELE WYNANTS

### INTUITION, FEEDBACK AND RESONANCE

#### Thu 27.10

---

- **19:00**  
Intuition, Feedback and Resonance, as keys for experimental musical performances (p.46)  
public performance evening with CLARE STRAND, FRANK AGSTERIBBE, JANNA BECK, WOUTER STEEL and STUDENTS FROM THE ACADEMY AND THE CONSERVATOIRE ANTWERP, ERIC THIELEMANS and MAURO PAWLOWSKI

# BOEM 2022.

## Belgian Encounter of Electroacoustic Music

BOEM (pronounced “boom”) stands for ‘Belgian Encounter of Electroacoustic Music’ and will be holding its 3rd edition this year. The name refers to a musical encounter between composers, but also between the audience and the music.

### BOEM – Pioneer Concert

**Sun 16.10, 19:00**

Muziekstudio, DE SINGEL

On Sunday evening, the ARTICULATE days open with the Pioneer Concert.

Work created in Belgium in the early years of electronic music is brought out of the archives and presented and spatialised in a way that has never been done before!

**19:00** introduction

**20:00** pioneer compositions of **RAOUL DE SMET, LUCIEN GOETHALS, HENRY POUSSEUR, ARSÈNE SOUFFRIAU, HERMAN VAN SAN** (with visual work by **GREET MARTENS**) and **LEO KÜPPER**

### BOEM – Double Concert

**Mon 17.10, 19:00, 21:00**

Muziekstudio, DE SINGEL

The ‘BOEM – Pioneer Concert’ on Sunday is an excellent introduction to the BOEM contemporary encounter on Monday night.

The emphasis lies on composed music on audio support and on the spatial reproduction thereof. For this purpose, a 24-channel surround loudspeaker system is set up, also known as ‘acousmonium’.

Music by 14 composers, who will also be present, will be played and most of them will spatialize their work during two concerts, at 19:00 and at 21:00.

Contributions by **GILDAS BOUCHAUD, MONIEK DARGE, JORIS DE LAET, PHILIPPE DRUEZ, STEPHAN DUNKELMAN, UMUT ELDEM, ANN EYSERMANS, JEAN-PIERRE JONCKHEERE, STÉPHANIE LAFORCE, KRISTOF LAUWERS, THIBAUT MADELINE, VICTOR OUTTERS, JEAN-LOUIS POLIART, and DIRK VEULEMANS**

BOEM is made possible thanks to the collaboration between the composers’ associations ComAV and FeBeME-BeFEM, the hospitable support of ARTICULATE and the support of DE SINGEL and Sabam for Culture.



ANTON LAMBERT & FYLLENIA GRIGORIOU, 'The One moves the Other doesn't',  
photo by DOMENICO LITRICO

# HYBRID ARTICULATIONS

## Curated by Andrew Claes

---

ARTICULATE 2022 will be focussing on the interplay between contemporary technology and the arts. **ANDREW CLAES** - artist (STUFF.), PhD. candidate (ARIA) and researcher (IDLab) - curated part of this year's edition. Warm welcome to a selection of concerts, keynote presentations and lectures! Or meet the artists backstage on the beats of the closing algorave.

### First PLAY!

---

**Tue 18.10, 16:00 - 22:00**  
Muziekstudio, DE SINGEL

---

First PLAY, then TALK. Today's focus is all about what makes an artist: the work itself. The application of artistic research is often the fruit of the study. Whether they're using the results of research themselves or making them available to others, the goal of artistic research is indeed a practical one.

---

**16:00 The One moves, the Other doesn't**  
performance  
by **ANTON LAMBERT** and **FYLLENIA GRIGORIOU**

This project is a collaboration between dance artist fyllenia grigoriou and musician Anton Lambert, in which they let dance and music intertwine in an improvisational score. They investigate how the notions and psychology of language and memory can be moulded into a poetic narrative, by using language as a choreographic and compositional tool. The compository and improvisatory use of language is in turn echoed by the live electronics set-up which uses generative algorithms to improvise with the double bass. **FYLLENIA GRIGORIOU**: concept, dance & choreography **ANTON LAMBERT**: concept, double bass & live electronics

---

**17:00 NSv\_3 (nervous systems version 3)**  
demo of choreographic software with aftertalk  
by **REACH. & COLLABS.**  
**KLAAS DEVOS, QUENTIN MEURISSE, JUSTINE DEBAENE**

'NSv\_3' is a dance software developed by REACH. & Collabs. to explore interactions between embodied and computational creativity in the flow of a dance improvisation. It generates feedback between danced sensations and audiovisual materials in order to disclose and make insightful the hermetic nature of somatic-based dance improvisation to dancers, co-performers, and spectators. The interdisciplinary dance research is since 2020 at the core of

Klaas Devos' practice-based PhD in dance (at the Conservatoire and UAntwerp) titled 'A Somatic REACH. (research in extended and algorithmic choreography)'.

---

**18:00 – 19:00** break

---

**19:00 In-Tensions**

lecture-performance  
by **UMUT ELDEM** and **GIUSY CARUSO**

This lecture-performance will showcase techniques and applications of gestures on the piano in real-time audiovisual creation. Gestures and muscular tensions represent ways to produce intended sounds on an instrument. 'In-tensions' uses the physicality of these gestures as generative material.

---

**20:00 Live Oatflake Temptation**

performance  
by **PAUL ABBOTT**

Paul Abbott will present a live solo performance for 'hybrid drum kit' – combining acoustic drums and synthetic sounds – to introduce his research. His project 'We Grow Music!' explores aspects of discrepancy and multiplicity as specific generative features of embodied music making, primarily in the context of live experimental improvised music. This follows the idea of music making as an ecology, in which simultaneously real (material, sonic) and imaginary (subjective, embodied) music is grown.

---

**21:00 BOTBOP: Integers & Strings**

performance  
by **ANDREW CLAES** (EWI, string algorithms), **DAGOBERT SONDERVAN** (live coding), **KASPER JORDAENS** (score software, visuals), **HERLINDE VERJANS** (violin), **CHRISTOPHE POCHET** (violin), **JASMIEN VAN HAUTHEM** (viola) and **ROMEK MANIEWSKI-KELNER** (cello)

Continuing development of BOTBOP's custom software and implementations using primarily open source software, now enables the creation of musical scores in real time. Starting from improvisation, MIDI data

is gathered, processed and distributed on stage to a classical string quartet. Algorithmic strategies are combined with machine learning techniques to render a sensible musical output, to be played at first sight by the strings. The focus is on dynamic systems, optimized to react in real time rather than pre-generated and 'offline', giving this audio-visual performance a distinct edge, blurring lines between classical composition, electronic music and jazz.

'Integers & Strings' premiered at Sònar festival during its 'AI & Music S+T+ARTS' 2022 festival in Barcelona in co-production with BOZAR Brussels.

## Then TALK!

---

**Wed 19.10, 14:00 – 17:30**

Muziekstudio, DE SINGEL

---

After seeing all this talent in action on Tuesday 18 October during 'First PLAY!', one might wonder what they just experienced, or why, or how...

Usually the more thought provoking, the better. Especially during ARTICULATE of course! Wednesday is all about the research itself.

**FOR WHOM?** a specialized audience of researchers and professionals

---

### **14:00 Live Coding**

presentation-performance

by **DAGO SONDERVAN**

Live coding is most prominent as a performing arts form and a creativity technique centred upon the writing of source code and the use of interactive programming in an improvised way. It is often used to create sound and image based digital media and is particularly prevalent in computer music. Typically, the process of writing source code is made visible by projecting the computer screen in the audience space. Live coding is inclusive and accessible to all. For this presentation Dago Sondervan will use two of the most popular live coding environments: Sonic Pi and Tidalcycles.

---

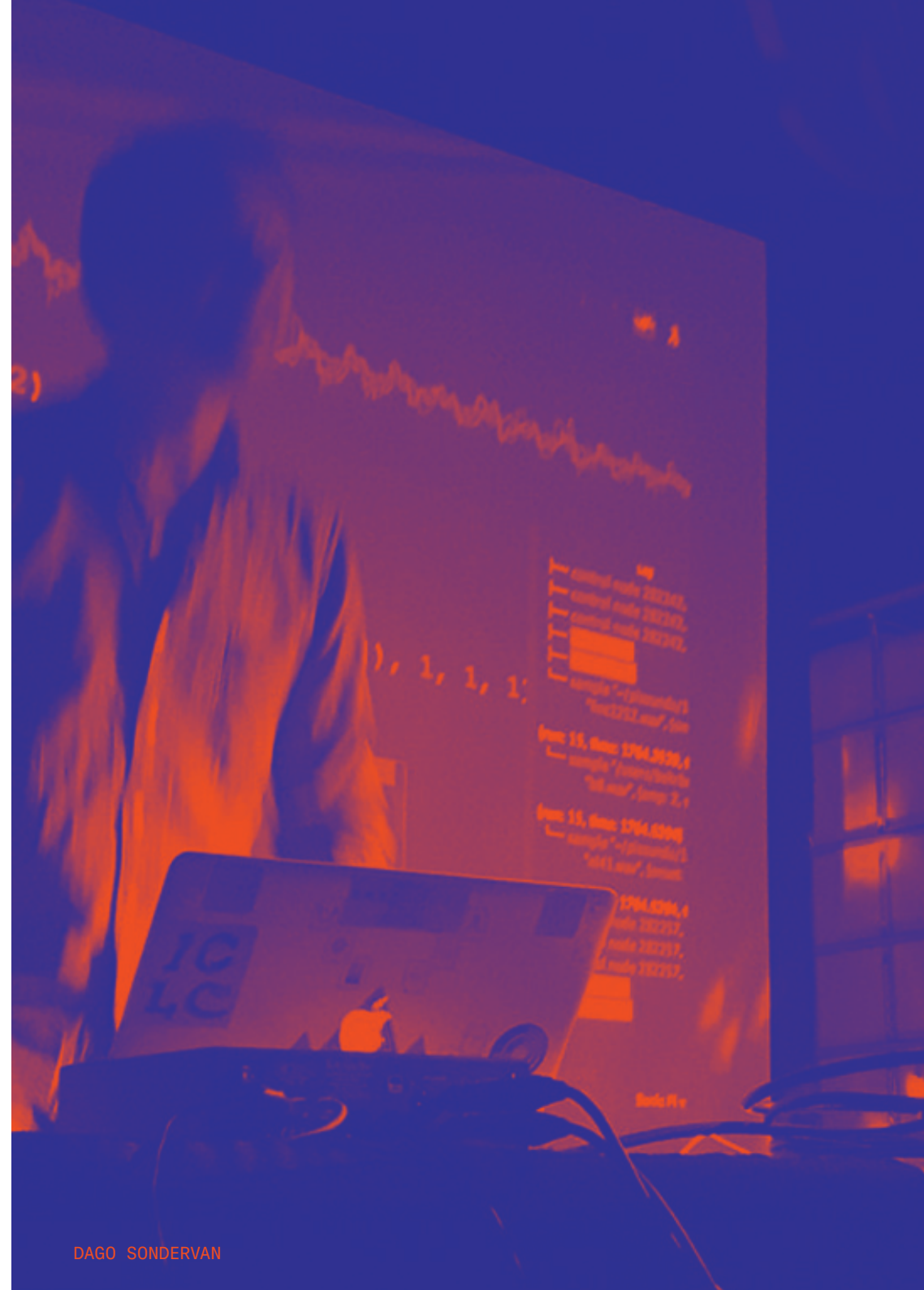
### **15:00 JAZZ HANDS: towards a Hybrid Saxophone**

keynote presentation

by **ANDREW CLAES**

The Electric Wind Instrument offers some peculiar benefits over the traditional saxophone, with its 8 octave span, easy fingering system and MIDI connectivity. The broad range of sounds and extremely large register opened up a considerable range of expressiveness, only partially exploited since its appearance in the mid 80ties.

After years of exploration and numerous



DAGO SONDERVAN



performances, also its weaknesses had to be acknowledged and a yearning towards the seemingly endless possibilities of the acoustic sound of the sax were observed.

Being accustomed to the benefits of the electronic counterpart, Andrew Claes is dedicated to create the perfect answer: a hybrid solution that leaves the beautiful saxophone intact and expand its possibilities to the EWI-level. He is convinced that a fusion of both worlds will lead to a marriage that surpasses the capabilities of both.

---

**16:00 A somatic REACh. (research in extended and algorithmic choreography)**

lecture

by **KLAAS DEVOS**

In this presentation Klaas Devos zooms in on the research process behind 'NSv\_3 (Nervous Systems version 3)', a dance software Devos develops with his collaborators to explore interactions between embodied and computational creativity in the flow of a dance improvisation. It generates feedback between danced sensations and audiovisual materials to disclose and make insightful the hermetic nature of somatic-based dance improvisation. The interdisciplinary dance research is since 2020 at the core of Devos' practice-based PhD in dance (at the Conservatoire and UAntwerp) titled 'A Somatic REACh. (research in extended and algorithmic choreography)'.

---

**17:00 ON\_OFF\_SPACE**

presentation

by **SHAMISA DEBROEY** and **STAN SPIJKERS**

ON\_OFF\_SPACE is a new workplace for experimentation at DE SINGEL. It unites different art forms: dance, music, word art, performance and installation art. Are you an artist looking for a residency space? Are you working in the performing arts (music - dance - theater) or are you finding a way to mix all three? Shamisa Debroye and Stan Spijkers will introduce the programme.



## Aurora Electronica

---

**Wed 19.10, 20:00**

Blauwe Zaal, DE SINGEL

---

**19:15** introduction by **KEVIN VOETS**

---

**20:00** concert with **KAIJA SAARIAHO, DAAN JANSSENS, SERGE VERSTOCKT** and **MATHILDE WAUTERS**

During the composite programme 'Aurora Electronica', HERMESenseble and ChampdAction take you with them on an exciting journey through three sound landscapes.

Kaija Saariaho gives shape to the immaterial in 'Lichtbogen'. In 1986 this was a milestone in the repertoire for ensemble and stereo-electronics. With Daan Janssens things move towards a threatening darkness with the electronic instrumentation of '(...sans rien dire...)', a contemporary response to Karlheinz Stockhausen's iconic 'Kontakte'.

The final piece in this sonorous trip is by Serge Verstockt, researcher at the Conservatoire. His 'Les nymphéas digitales' is a collision between digital glitches and impressionistic sound clouds.

In addition to the three electronic sound landscapes, Luciano Berio's enchanting 'Sequenza II' for harp solo will be performed by Mathilde Wauters, alumna of the Conservatoire.

tickets: [desingel.be](http://desingel.be)

## Algorave

---

**Wed 19.10, 21:00**

Artiestenfoyer, DE SINGEL

---

An Algorave is a nerdy party where the DJ is a coder.

Usually starting from a blank document in a text-based editor of choice (silence), music is generated based on code-snippets, evaluated in real time (rave). Ranging from obvious to cryptic, the audience can follow the structure of the algorithmic jam in progress on a projected backdrop behind the artist.

Apart from being a fresh take on the performance of electronic music in general, its evident potential for education and research, the algorave community fervently promotes a culture of diversity, equality alongside a strong focus on open-source software, bypassing the need for expensive software packages and eliminating karma associated with cracked software, often used by students on a budget.

We're happy to welcome Belgium's finest live coder Dago Sondervan to the party and inviting aspiring programmers from the live electronics department of the Conservatoire alongside this year's curator Andrew Claes.

# ARTICULATE OPEN CLASSROOMS

---

On 20 and 21 October, as part of ARTICULATE 2022, the artist-researchers of the Conservatoire present their research to the students, by elaborating on the scope of their project, by introducing their methods, research process, or (preliminary) conclusions, by performing an artistic result or by supervising a workshop.

**FOR WHOM?** Within four focussed blocks, an interactive programme of open classrooms is developed for the students of dance, drama, and music. Primarily for students, but interested parties are welcome!

## OPEN CLASSROOM: CORPoREAL invites DRAMA

---

Thu 20.10, 14:00 - 18:15  
Gele Zaal, Conservatoire

---

**14:00** welcome

---

**14:15** **Process Drama: a task to be undertaken, a decision to be made, a place to be explored**  
lecture and Q&A  
by **BOB SELDESLAGHS**

Bob Selderslaghs successfully defended his PhD in the arts in March 2022 on dramatic inquiry in arts education. He pleads for more attention to forms of process drama in art and teacher training. During this lecture, he will present his research activities and findings of the last few years and talk to the audience about exploring 'uncharted territory'.

---

**14:45** **Crippling the Stage**  
Roundtable, panel discussion and podcast  
by **MARIJN PRAKKE**, with **MIRA BRYSSINCK** and **JOSEFIEN CORNETTE**

It is crucial that the performing arts sector learns to recognize the representation of and access for actors with disabilities as part of a human rights issue, rather than regarding it as a charitable matter. Crip theory goes one step further than disability studies in general: instead of asking what a person needs to participate in the mainstream, an attempt is made to rethink the design of society (or a specific part of it) from a crip perspective. How can we translate the theoretical insights into a theatre practice?

---

**15:45** break

---

**16:00 The web of artistic practice: from experience to expertise**

lecture

by **KATHLEEN COESSENS**

What knowledge does an artist use in his practice? Can we describe this knowledge clearly? In this lecture on artistic research and practice, we take a closer look at these two questions. The personal artistic quest of the performance artist in acquiring his or her “web of artistic practice” – woven through education, experience, discovery, experimentation and performance – is a creative path: there is not one single curriculum, training or personality, nor one single history of how to become an artist.

---

**16:30 When the artist swallows his image**

lecture and Q&A

by **KAREL TUYTSCHAEVER**

In the global digital image culture, there seems to be an apparent inability to make a true physicality tangible in an artistic image. Lens-based media, theatre and dance are often more focused on an information exchange that objectifies a body – that represents someone. The physical experience of the connection with our own body disappears as a result; for the viewer, but certainly also for the maker.

---

**17:15 “Vrouwentongen”. Theatre texts by women**

readingclub

by **LAURANNE PAULISSEN AND EDITH CASSIERS**

Lauranne Paulissen and Edith Cassiers delve into the work of forgotten female theatre artists and bring it back to life, today. Together with them, you read unknown theatre texts and discuss themes such as feminism, queerness and post-colonialism, but also story, style and performance techniques. Everyone is welcome to participate, no prior knowledge is required.



**Thu 20.10, 15:00 - 18:00**  
Room 57 & 58, Conservatoire

---

- 15:00 Researching the Belgian flute school in the Belle Époque – first steps**  
lecture and discussion  
by **ANNE PUSTLAUK**

Anne Pustlauk introduces her new research project 'Paris copy or independent school? Exploring the Belgian flute school in the Belle Époque'. What did the flute education in the Belgian music institutes look like? And how do we, nowadays, deal with this cultural heritage? Pustlauk will present her research methodology and will explain how flute and piccolo students can participate.

---

- 16:00 Music in times of mutiny. Music making in the run-up to the Belgian revolution**  
lecture with musical illustration  
by **HANNAH AELVOET, SIMON DE PAEPE** and **PAULINE LEBBE**

Exploring work by prominent musicians in the Southern Netherlands under William I (1815-1830), music culture in the time of precarious stability between the French Revolution and the Belgian Independence, and the relationship between musicians in the Northern and Southern Netherlands.

---

- 17:00 The Art of Preluding**  
lecture performance  
by **JEROEN MALAISE**

From a historical perspective, there are various ways to master improvisation, such as playing variations, cadenzas, and fantasias. But 'The Art of Preluding' is unique because of its focus on the 24 keys. Used as a way of introducing repertoire pieces during recitals, this tradition continued until the mid-20th century, but its peak was reached with pianist-composers such as Beethoven, Chopin and Liszt.

**Fri 21.10, 09:00 - 10:30 / 13:00 - 15:00**  
Zwarte Zaal, Conservatoire

---

- 09:00 - 10:30 Mirroring Creative Lab**  
lecture-workshop  
by **GIUSY CARUSO**

'Mirroring Creative Lab' offers a holistic method to improve the observation and the evaluation of gestural approaches in music performance. Students of the Conservatoire, who previously participated in Giusy Caruso's workshop, will share some results of their own performance model. Subsequently you can try the Myo armband technology (EMG) to monitor your muscles tensions.

Bring your instrument and become aware of your body in performance!

---

- 13:00 - 15:00 Flamencology**  
workshop  
by **PIET VERBIST**

A major challenge in flamenco are the rhythm structures and the distribution of the accents within the measure. Another big challenge is the irregular harmonic rhythm. Before combining those parameters, they need to be studied separately. Consequently, this workshop will mainly focus on rhythm.



## OPEN CLASSROOM: DANCE

---

**Fri 21.10, 10:00 - 19:30**

Gele Zaal, Conservatoire

---

### **10:00 - 12:00 Dance improvisation and electronic composition**

workshop

by **KLAAS DEVOS**

This workshop is of interest to students who want to explore dance improvisation in a triggering technological environment. We will investigate in practice how digital video and sound informs and disturbs dance. After improvising, we discuss in smaller groups how our movement qualities, sensitivity, and attention reacted to this environment and how this can inform choreographic work and electronic choreography. Bring a laptop or smart phone, or earphones.

---

### **13:00 - 14:00 TACTICS for a COLLECTIVE BODY**

immersive installation and conversation

by **STEFANIA ASSANDRI, RENATA LAMENZA EPIFANIO** and **RESEARCHER >1**

'TACTICS for a COLLECTIVE BODY' is a research project dedicated to investigating, developing and experimenting tactics to create collective bodies through participatory performance. After 2 years of research, SUDAKAS artist-researchers Stefania Assandri (Uruguay) and Renata Lamenza Epifanio (Rio de Janeiro) stage their TACTICS in an installation followed by a conversation at Articulate. We invite you to immerse yourself in a water-like soundscape, YOU are invited to be Public, to be Performer, to be Performance, to be "Water my friend" (Bruce Lee, atemporal).

This installation is a recreation of part of the performance-installation presented at Het Bos 08.09.2022. Created by Renata Lamenza and Stefania Assandri, with the collaboration of Amôra Pera for the soundscape, the advise and collaboration of Joonas Lahtinen; and the scenographic bodies by Luiza Crosman; with the special participation of

Agnese Forlani, Jackson Shallcross-Platt, Jurgen Fonteijn, Lara Ferrari -tumma- and Researcher >1.

---

### **15:00 - 18:00 Documentary Choreography**

interactive presentation

by **ARKADI ZAIDES**

In his PhD research, while reflecting on his work in the last decade, choreographer Arkadi Zaidés is focusing on something that could be called 'documentary choreography' - including evidence from the 'real' (documents, existing archives, documentary footage, interviews and testimonies) as co-performers in the artistic work. Zaidés focuses on the movement aspect, highlighting the choreography that is happening in the social sphere. He creates the project's own archive, dramaturgy, and the aesthetic aspects which are determined by the documents used in the research.

---

### **19:00 Speaking Figures**

try-out

by **MAX GREYSON**

A theatrical contemporary dance and spoken word performance that experiments and researches perception and tries to prioritize blind and visually impaired audiences (not excluding sighted audiences) by creating artistic bridges for perception in poetry, movement, music and theatre.

script and performance: Max Greyson  
choreography: Saïd Gharbi

# RESEARCH CLASSES

---

During ARTICULATE, an explicit connection between research and education is made. This gives our master students in Visual Arts an opportunity to get acquainted with research(ers) and the research base within the Academy.

They can choose from various research classes, organized, prepared and supervised by researchers from the Academy and / or by externally recruited researchers.

The classes are experimental and reflective in nature, they start from a thematic, but not discipline-related question, and provide added value to the permanent curriculum.

**FOR WHOM?** For the master students of the Academy

---

**Presentation research classes**  
by **all master students of the Academy**

---

**Fri 28.10, 15:00 - 16:00**  
Lange Zaal, Academy

---

The students of each research class get the opportunity to present their experiences and reflections, and to make visible the process.





## **Interactive Sound Machines**

research class by **MAX SCHWEDER** and **CHARO CALVO**

---

**Mon 24 - Fri 28.10**

Wintertuin, Academy

---

Research class on interactivity and multidisciplinary co-creation as a catalyst for an ecosystem within the digital arts.

“An ecosystem is a geographic area where plants, animals, and other organisms, as well as weather and landscape, work together to form a bubble of life. Ecosystems contain biotic or living, parts, as well as abiotic factors, or nonliving parts. Biotic factors include plants, animals, and other organisms. Abiotic factors include rocks, temperature, and humidity.”

Equivalent multidisciplinary co-creation within the digital arts includes both artistic and technical profiles, as well as technological tools, protocols, and methodologies. To facilitate this form of co-creation, MAXlab will organize a research class focusing on the inclusion of interactivity within digital arts.

How can artists from different disciplines and fields interact and collaborate within a live digital performance? In what ways can a multidisciplinary team contribute to a unique digital (e)co-system, while interacting with each other, the audience and the digital artwork itself? What is the role of each member and component of the digital (e)co-system?

Researchers Max Schweder (sound visualization and interactivity) and Charo Calvo (sound and embodiment) will organize a week of workshops, where you can research and experiment with the visualization of (body) movement and sound, using the software TouchDesigner. Students will gather an insight in the world of noise, variables, bodytracking, interactivity and large-scale projections, and will explore how multidisciplinary co-creation and interactivity will influence their art making into interactive sound machines.

## **Accelerated Life**

research class by **BEN BORDEN**

---

**Mon 24 - Fri 28.10**

Academy

---

This research class will encourage visual artists to think of time and aging as it relates to their work. In the field of industrial design and engineering there is a category of testing called Accelerated Life Testing that attempts to simulate the passage of long amounts of time to determine when and how something will break. These tests can range from the technical; controlled UV light exposure and salt mist chambers, to the comical; Rube Goldberg like devices that repeatedly open and close doors and drop bags of sand on chairs. The aim of this class is to apply the logic of Accelerated Life Testing to art making. How might this encourage us to conceptualize beyond the time scale of an average human lifespan? How do we want time to affect our work? Do we want it to remain static, archived for perpetuity, turn to dust or age like fine wine?

Participants are encouraged to bring small art works that they imagine will be interestingly transformed by time and aging to the first class. We will visit the applied engineering lab at the University of Antwerp with these objects and using a climate chamber and a weatherometer we will simulate the passage of 200 years. With this knowledge of how time will impact your works, you will spend the rest of the class imaging and making works specifically for an exhibition planned 200 years in the future. You are encouraged to come up with their own accelerated life testing processes. At the end of the week we will return to the applied engineering lab and put the works into the time simulators.

In between making and experimenting we will learn about the weird and wonderful world of Ikea's accelerated life testing contraptions (hopefully with a guest), talk about time and think Hilma af Klint style about the future exhibition space for these 200 year old works.

## **Sculptural Soundscapes**

research class by **ANNA GODZINA**, with **PIERRE CORIC** and **CORNELIA ZAMBILA**

---

**Mon 24 - Fri 28.10**

Temple, Academy

---

In this research class, we will be exploring objects that surround us, in order to transform them into sound bodies, activating their potential by creating a sculptural soundscape.

We will engage with the city and its inhabitants by looking into the stories that found materials can tell us, perceiving them as artefacts that contain crucial information about human needs, desires, decisions and values.

What we will add to traditional bricolage is the introduction of a definite function other than a mere aesthetic one - the function of sound making.

Two technological elements will be involved in our experimental working environment: engines as a source of motion, available to you as a working tool and the exploration of the Arduino computer platform.

The invited guest Pierre Coric will guide you into the digital world of programming. His body of work is a weaving of different technical and technological practices. Navigation of computer programming is crucial to his practice that often culminates in ephemeral installations and performances which reveal to us an offbeat kind of normal.

The composer and performer Cornelia Zambila will present to us the principals of the Laban Movement Analysis which will offer a concrete way of exploring the re-contextualization of the found object once it is entering the field of the arts.

We shall ask: is a found object a lost object? What happens to it when it enters an artistic process? Which are the different senses involved in the making of a sculptural soundscape?

## **Hands, letters, holes, silences and songs**

research class by **ANDREA DI SEREGENO ALIGHIERI** and **MARTINO MORANDI**

---

**Mon 24 - Fri 28.10**

K2.8, Academy

---

This research class proposes to explore writing as a way to re-understand the relation between language and the digital. You will experience how writing, as a physical and performative act, offers the possibility to re-organize the relation between letters, codes and bodies, allowing for a creative space of experimentation against the 'black box' of interfaces.

The seminar will start from a technical object: a teletype machine. The teletype is the meeting point between typewriters and computer interfaces, a first automated translator of letters into bits. Equipped with a keyboard, a transmitter and a punchcard read-writer, it is a historical link between early transmission technology such as the telegraph and the internet of today.

The purpose of the research class is to explore the implications of how text is structured by the writing support it appears on and by the technical means it is written with. The typewriter brought a grid of letters and voids of the same size, turning the absence of a letter (the space) into a key itself (the spacebar). The teletype completed this process, inscribing the space in the very same material as all other letters: electrical zeros and ones. Here, hands and bodies, initially serving only a mechanical function, also appropriated and redefined these means in new, critical and creative ways.

Two lectures will explain and explore in depth the context and implications of this technology for computing and creative writing respectively, touching upon software studies, feminist theory, (science) fiction and poetics. Guests from different backgrounds (music, performance, writing and publishing) will join us for short interventions and presentations.

### **Intuition is a muscle / part 3. Exercises to move to a more holistic and organic practice**

research class by **ELS DIETVORST**, with **DIRK BRAECKMAN** and **guests**

---

**Mon 24 – Fri 28.10**

Lange Zaal, Academy

---

Schiller wrote his ‘Letters on the Aesthetic Education of Man’ in response to his deep worries about the politics of his time. His answer was that the most urgent task wasn’t to build stronger armies to defeat our enemies, but to strengthen our appreciation of art and beauty in order to learn to live together in peace. Art, according to Schiller, isn’t mere ornament to the more serious parts of life, but its highest expression. Through beauty and play we can unite spirit and matter, thought and feeling, and become more complete, and harmonious beings. In this research class we invite you to befriend the thin line between art and life where art becomes a place for communication, desire, exchange and engagement.

During the five active days of working and thinking together, you are challenged to broaden your artistic boundaries towards a more holistic practice. Open to all disciplines, you discover how organic elements, rituals and connection to the universe can enrich your work, how processes can open up your practice, how experiments and failure can be used as a key.

A creative move, an unexplored proposition, demands resilience. Just like an ‘act de révolte’. 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. You never know what lies ahead, whether the wind will change or the clouds darken, or if the river might flood. You are never prepared enough (or else you forget to prepare at all). “You must face eternity, or the lack of it, each day.”

INTUITION-IMAGINATION-TRANSFORMATION are the guiding concepts we will use to broaden your practice. We will use organic materials to stimulate this. We will make our own

ink with organic matter, use wood and foundlings in nature as a base. The ancient elements Air, Fire, Earth, Water will be used as our guide.

So which tools do we need? Where do we find connection with the universe and our roots? How can we use it as a tool to create change? What are the skills you need? How do I, as an artist connect to the cosmos and create more holistic? How can we use archaic elements to stimulate our organs of intuition? How can art bring us in relationship with the spirit in all things? By creating small rituals, we come closer to express the inner nature of things.



## Cooking

research class by **CHARLOTTE KOOPMAN**

---

**Mon 24 – Fri 28.10**

Kitchen, Academy

---

For this research class, the kitchen will be the vantage point from where the participants will provide a daily lunch for everyone taking part in the research week. All conversations will take place in the kitchen while folding, pleating, chopping or stirring. Collaboration is key in this class, the direction taken will be a result of the skills and appetites of our formation.

Central to the kitchen will be Samosa or Sanbusak/ Sambusa/ Samsa/ Somsa/ Singara, an entire family of stuffed pastries or dumplings popular from The Middle East and East Africa to Central Asia and West China of which the Indian Samosa is merely the best known. We might look at design alterations to its traditional triangular or conical shapes and at new narratives of its contents.

We will look at broad and sudden ways of recipe and menu writing as a means of communicating a daily archive of the content of the Samosa. This may include audio/ visuals/ poetry and anything else that may seem suitable.

Prior to the start of the research week we will meet once, to introduce you to the history of the Samosa and the way it transformed during its travels after which our starting point will be the Now Samosa, here and new.

The session will be accompanied by a Simple Soup and The Continuous Hotsauce, to which we will daily add ingredients of our choice in an improvisation involving the produce of the day. There will be no time for rehearsal.





# EXPANDING ACADEMY. On Art and Education

---

**Expanding Academy and “practice based learning”  
in the Arts**

**Part 2: Art schools initiated by artists**

public debate

with **NICO DOCKX**, **JUDITH WIELANDER**, **SANDI HILAL**, **ZOE BUTT**,  
**SARA ALBERANI** and **MORTEN GOLL**, moderated by **JOHAN PAS**

---

**Mon 24.10; 19:00 – 21:00**

Wintertuin, Academy

---

‘Expanding Academy’ – initiated upon invitation of the Royal Academy of Fine Arts Antwerp by artist Nico Dockx and curator Judith Wielander – is a 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.

During this second debate evening (the first evening took place during ARTICULATE 2021), we start from the impression that today schools initiated by artists are often taking the shape of critical pedagogical platforms responsive to the needs and problems the society currently faces. Regarding this phenomenon, we invited two platforms to understand how the learning and exchange of knowledge are emerging. For this evening, we will focus on two critical pedagogical long-term projects initiated by artists that deal with the urgencies of our time: migration and radical hospitality. We will reflect on this, together with TRAMPOLINE HOUSE and THE LIVINGROOM.

[www.expanding.academy](http://www.expanding.academy)

# ART x RESEARCH x CITY

## Making Art + Research Public

roundtable and networking event  
organised by **ARIA** and **FORUM+**  
in the context of 'Art x Research x City - ARIA's  
month for Research in the Arts'

**THU 27.10, 16:00 - 18:00**

Aula Pand, Academy

**FOR WHOM?** The target audience includes, but is not limited to: researchers in the arts, art and research curators, communication specialists

Panel: **MICHELLE COENEN** (communication officer University of Antwerp, formerly Museum Hof van Busleyden), **TOON LEËN** (artist and researcher at PXL-MAD School of Arts), **SANDRA SARA RAES OKLOBDZIJA** (artist-producer Robin vzw) and **SARAH HENDRICKX** (artist and researcher at St Lucas School of Arts Antwerp), introduced and moderated by **NELE WYNANTS** (editor in chief FORUM+, research professor ARIA).

Art, research and research in the arts require an audience.

The result of research in the arts is often an artistic work, which usually includes the process and reflection of the research. The work, the exhibition or the publication, however, are not merely a culmination, but an intrinsic part of the research process. It is a crucial step that also moves the artist-researcher forward in the research process: writing an article, experimenting in the rehearsal room or developing a dramaturgy for an exhibition require the artist-researcher to tweak their questions, refine the method used and accurately name observations - in short, to translate the experiment and headwork in function of an audience. This is not a solitary matter and usually occurs in close dialogue with peers, editors, curators, dramaturgs or communication specialists. Thus, making art public also entails making a public.

To document and communicate the research process, artist-researchers and their sparring partners make use of various

media. They do not limit themselves to articles or books, the classical output channels for research. Different stages of an artistic research trajectory can also result in podcasts, documentaries or exhibitions. Sometimes this process of 'making public' requires a translation/conversion from one medium to another: a performative experiment can be documented and exhibited with a visual report or published in a magazine with accompanying text. Communication about art and artistic processes is therefore also a (re)search in itself: a challenge in finding the right medium and in conveying a clear message that does not detract from the artistic nuance. The results of research in the arts can include a multitude of forms that are often intertextually related.

In this public panel, we will collect best practices: How can artistic research in all its diversity and variety be made public? How to best document and communicate artistic research processes and results? How do you choose the right form of communicating research results? How can (scientific) communication specialists take the specificity of research in the arts into account while offering advice?

This event will conclude with the festive launch of the new edition of FORUM+ for research and the arts, followed by a reception.

Other publishing channels for research in the arts will also be available for perusal: FORUM+, Track Report, YellowPress, VALIZ/ Antennae series, ...

FORUM+ is the peer reviewed journal for research and arts in Belgium and the Netherlands. It is published three times a year, by the Royal Conservatoire Antwerp and Antwerp Research Institute for the Arts (ARIA), in collaboration with the Royal Academy of Fine Arts Antwerp.

forum-online.be  
FB / IG forum\_forresearchandarts



**FORUM+**



University of Antwerp  
ARIA | Antwerp Research  
Institute for the Arts

# INTUITION, FEEDBACK AND RESONANCE

---

## **Intuition, Feedback and Resonance, as keys for experimental musical performances**

public performance evening

with **CLARE STRAND**, **FRANK AGSTERIBBE**, **JANNA BECK**, **WOUTER STEEL** and **STUDENTS FROM THE ACADEMY AND THE CONSERVATOIRE**, **ERIC THIELEMANS** and **MAURO PAWLOWSKI**

---

**THU 27.10, 19:00**

Entrance hall, Lange Zaal, Wintertuin, Academy

---

This evening focusses on the potentialities of visual material (images, graphics, and text) for sound performances. Bringing together researchers and artists from different disciplines and backgrounds, but all experimenting with sound and image or text, we invite you to an intuitive and eclectic evening.

The doors to all locations remain open, so you can walk in and out freely, or grab a drink along the way.

---

**18:00** bar opens

---

### **19:00 Discrete Channel with Noise**

a performance of a photograph

by **CLARE STRAND** and **STUDENTS OF THE CONSERVATOIRE**

What does a photograph sound like? Conceptual artist Clare Strand built her residency with research group Thinking Tools on her engagement with the transmission and circulation of a photograph. Her work 'Discrete Channel with Noise' used a coded system of numbers 1 to 10 as monochrome tonal values to transmit and duplicate an image from sender to receiver without the use of the internet. Strand has taken this photographic code and invited chamber musicians from the Conservatoire to 'play a photograph'.

Each musician individually interpreted the code, playing a notated sound for each number, each

working autonomously but also as a group through gesture, intuition and feedback. Each time the photograph is performed new information is output. Without conductor and linearity, the musical sender and receivers operate in 'telematic dialogue', guided by a set of musical rules only to be built upon and replaced with new musical scores and understandings.

---

### **19:30 ARIA!**

Concert with live animation drawing

by **FRANK AGSTERIBBE**, **JANNA BECK**, **WOUTER STEEL** and **STUDENTS FROM THE ACADEMY AND THE CONSERVATOIRE**

This project sets up a surprising confrontation between the radical innovations in singing style in two periods. Musically, the beginning of the seventeenth century in Italy meant a radical break with the past: the polyphonic web of equal voices made way for individual expression. In his 'Aria' from 1958 and the 'Song Books' from 1970, John Cage explored the parameters of the solo voice. In doing so he used a whole arsenal of notation possibilities, using circles of various sizes, lines, dots and all sorts of shapes in different colors.

- Arias by Frescobaldi (1583-1643), Monteverdi (1567-1643) and John Cage (1912-1992).

The project 'FRAMED' investigates how drawers can intuitively create real-time animations. Specific software allows artists to co-create live animations on the spot, responding to the environment and the public. New to this episode is that the set-up will facilitate live interventions (by Martino Morandi and Kris Meeusen). This project is being initiated by Janna Beck and Wouter Steel and is part of the collaborative research project '&CO'.

---

### **21:00 The John Hales Society**

concert

by **ERIC THIELEMANS** and **MAURO PAWLOWSKI**

Fueled by their idiosyncratic bass and drums funk, Pawlowski and Thielemans invite (voice) performers who will interact on the spot!



## Discover more!

On [www.ap-arts.be](http://www.ap-arts.be), under the menu 'Research', you will find more information about our research groups, the research projects that are ongoing at the Academy and the Conservatoire, and the activities that the Research Department and the artist-researchers organise.

## Let's keep in touch!

SUBSCRIBE TO OUR MONTHLY NEWSLETTER!

[www.ap-arts.be](http://www.ap-arts.be) > Research

FOLLOW US!

FB [artandresearchantwerp](https://www.facebook.com/artandresearchantwerp)

IG [artandresearchantwerp](https://www.instagram.com/artandresearchantwerp)