

**articulate 2024**

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**Conservatoire:  
16-18.10.2024**



In the 9<sup>th</sup> edition of the annual festival **ARTICULATE**, the Royal Conservatoire presents an exciting programme that invites you to explore the richness and diversity of artistic research.

This year, part of the festival is curated by researchers MAYA VERLAAK and THOMAS MOORE from the research group UP – Performance in Perspective. As the culmination of their research project ‘Fair Games: Questions of Care in Curating New Music’, they issued a call for researchers focusing on CARE IN, WITH, FOR, AND ABOUT PERFORMING ARTISTS, the curation of performing artists, and sustainable practices.

Get inspired by the variety of shapes, situations, and outcomes that artist-researchers generate during their artistic processes. Experience the innovative approaches and unique perspectives they bring to their work.

In collaboration with Antwerp Research Institute for the Arts, University of Antwerp (ARIA) and FORUM+ / with the support of the National Lottery and the National Lottery’s players

#### **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.

#### **WHERE?**

Royal Conservatoire: Desguinlei 25, 2018 Antwerp

#### **TICKETS?**

Free entry to all activities

#### **MORE INFORMATION AND UPDATES?**

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

‘Art x Research x City’, ARIA’s month for Research in the Arts

IG [research\\_conservatoireantwerp](https://www.instagram.com/research_conservatoireantwerp)

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

**day 1** Wed 16.10

12:00-14:00

**Fostering Collective Sustainability and Care in the Arts**

ROUNDTABLE DIALOGUE by MAYA VERLAAK, THOMAS MOORE, and faculty and staff Conservatoire

17:00-17:25

**Welcome and introduction**

by ASSIA BERT, KEVIN VOETS

17:25-18:00

**Constant Care**

KEYNOTE by KATHARINA SMETS

18:00-19:30

**Food and drinks**

19:30-20:00

**Stories with or without words**

PERFORMANCE by HANNAH AELVOET with ELI ELISE HOOPMAN, TOM VAN BOGAERT

20:30-21:00

**HARD TIMES GOOD TIMES**

PERFORMANCE project by SOPHIA DANAE VORVILA with MAYA DHONDT, SIMON VAN SCHUYLENBERGH, HANAKO HAYAKAWA, STINE SAMPERS and others

**day 2** Thu 17.10

18:00-18:30

**AI Musicking: Resonances**

CONCERT by UMUT ELDEM, CHIARA PERCIVATI, ADILIA YIP

**day 3** Fri 18.10

**Unraveling Care in New Music Curation**

12:00-13:00

CONCERT by KATHRYN WILLIAMS, KATRIEN GAELENS

13:00-14:00

PANEL DISCUSSION moderated by MAYA VERLAAK with GEOFFA FELS, KATHRYN WILLIAMS, KATRIEN GAELENS, THOMAS MOORE, MERIJN BISSCHOPS, TOM PAUWELS

14:00-15:30

**Forum+ launch October issue**

AUTHORS PANEL with HENNY DÖRR, FREDERIK DE BLESER, LINDE EX, KRISTOF TIMMERMAN, VEERLE SPRONCK

15:30-17:00

**Closing Drink**

**Thu 17.10**

13:00-17:00

**OPEN CLASSROOMS: Music**

with ANTON LAMBERT, BO VAN DER WERF, MAYA VERLAAK, THOMAS MOORE

14:00-17:00

**OPEN CLASSROOMS: Drama**

with LIES VANDEBURIE, REMKO DEVROEDE, TINE VAN AERSCHOT

**Fri 18.10**

09:30-11:30 /

14:00-16:00

**OPEN CLASSROOMS: Music**

with ANNA ALVIZOU, GIUSY CARUSO, NICOLAS CORNIA, UMUT ELDEM

14:00-16:00

**OPEN CLASSROOMS: Dance**

with ANNE-LISE BREVERS, MIGUELÁNGEL CLERC PARADA, SOPHIA DANAE VORVILA, YASEN VASILEV

Wed 16.10

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12:00– **Fostering Collective Sustainability and Care in the Arts**  
14:00

ROUND TABLE DISCUSSION

by MAYA VERLAAK, THOMAS MOORE, and faculty and staff Conservatoire  
Conference Room, L block, Conservatoire  
language: English and Dutch

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This roundtable offers a platform for dialogue, reflection, and collaboration. Bringing together faculty, staff, and invited participants, this open forum aims to address two fundamental imperatives:

*Community and Solidarity*

Participants are not alone in their commitment to holistic care and sustainable practices. By sharing experiences, challenges, and innovative strategies, we affirm our collective responsibility to nurture well-being, creativity, and resilience.

*The Role of the Institution*

Sustainable practices need not remain confined to individual efforts. Rather, they can thrive within institutional frameworks. Our goal is to shift the discourse from self-contained systems to a broader vision—one that acknowledges the role of institutions in fostering sustainable practices that honor both present needs and future generations.

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17:00– **Welcome and introduction**

17:25 by ASSIA BERT, KEVIN VOETS  
Witte Zaal, Conservatoire  
language: English and Dutch

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Join ASSIA BERT and KEVIN VOETS, for an insightful introduction to the world of artistic research at the Conservatoire. They will present the various research groups, highlight current research projects and PhDs, offer a glimpse into the range of research activities and publications, and discuss trends and novelties in artistic research in the Antwerp environment and beyond.

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17:25– **Constant Care**  
18:00 KEYNOTE  
by KATHARINA SMETS  
Witte Zaal, Conservatoire  
language: English

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During her artistic research, sound artist KATHARINA SMETS had to scrutinize her methodology and critically assess the forms she worked in, but she also had to take a good look at how she dealt with her subjects. After all, her subjects are living beings. She wondered what impact her artistic research could have on the people involved in her work. While preparing for a new performance, she recently veered into intimate and existential conversations that inevitably changed her. How does she take care of herself and others in this?

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18:00– **Food and drinks**  
19:30 Witte Foyer, Conservatoire

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19:30– **Stories with or without words**  
20:00 PERFORMANCE  
by HANNAH AELVOET with ELI ELISE HOOPMAN,  
TOM VAN BOGAERT  
Witte Zaal, Conservatoire  
language: English

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One of the hallmarks of early Romanticism is the intimate relationship between music and literature. The genre of the ballad lies at the intersection of both: in its literary form, the poem is meant to be recited and heard; in its musical form, the ballad retains the cadence of the spoken word. This performance centers on the exchange of storytelling techniques between the literary ballad, the sung ballad, and the solo piano ballad. It is part of the PhD project ‘Benoit’s Language,’ in which pianist and musicologist HANNAH AELVOET views Belgian composer Peter Benoit’s piano repertoire through the lens of 19<sup>th</sup>-century oral culture.

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20:30– **HARD TIMES GOOD TIMES**  
21:00 PERFORMANCE PROJECT  
concept and research by SOPHIA DANAE  
VORVILA, with MAYA DHONDT, SIMON VAN  
SCHUYLENBERGH, HANAKO HAYAKAWA, STINE  
SAMPERS, VENETSIANA KALAMPALIKI, MELINA  
MARTIN, MARCOS MARTINCANO GARCIA  
Gele Zaal, Conservatoire

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Rooted in dance and choreography, with a focus on improvisation, fragmentation and writing, this multidisciplinary work-in-progress features seven fragmented solos, where artists from diverse backgrounds explore discomfort and unease in daily life, transforming it into artistic creation. Without a linear narrative, performers blend or contradict each other, sharing a collective sense of tenderness amidst the uncertainty of today’s world. SOPHIA DANAE VORVILA seeks to create a space for vulnerability, memories, and togetherness, where movement serves as a portal for personal expression and agency.

outside eye: Katleen Van Langendonck / Promoter: Annelies Van Assche  
/ assistant choreographer: Christina Skoutela / video documentation:  
Giorgos Antanasiou / coproduction: KAAP



Thu 17.10

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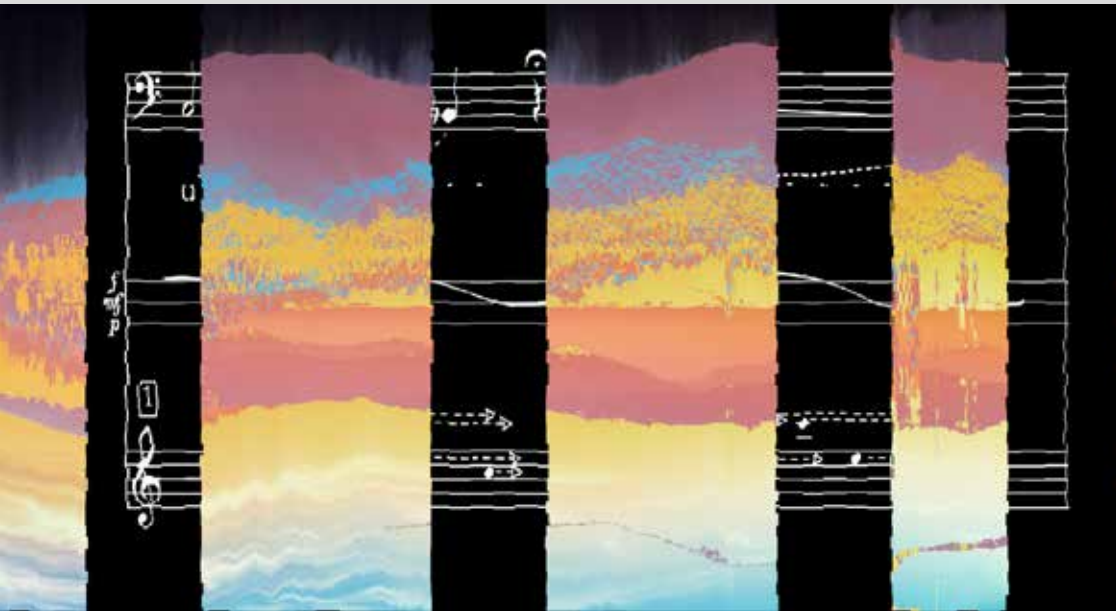
18:00- **AI Musicking: Resonances**

18:30 CONCERT

by UMUT ELDEM, CHIARA PERCIVATI, ADILIA YIP  
Lange Zaal, Academy

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Is musical AI a tool, a performer, or a mirror? The rise of AI is reshaping how we interact with technology in artistic expression. Most popular generative AI tools use vast amounts of data, which can introduce large-scale biases and tendencies. However, smaller AI models, trained on specific data sources, can produce more specialized outputs, reducing irrelevant biases and aligning better with niche needs or specific tasks. Researchers from the research group CREATION have trained generative AI models based on their musical practices. The resulting algorithms generate real-time sounds and phrases that reflect the sound world of the research group. This performance explores the implications of featuring AI as a co-creative agent on stage.



Fri 18.10

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## Unraveling Care in New Music Curation

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In the dynamic landscape of contemporary music, the role of the curator has transcended mere programming. The yearlong research project, 'Fair Games: Questions of Care in Curating New Music', delves into the intricate web of care within curation, culminating in a thought-provoking concert and panel discussion.

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12:00- CONCERT  
13:00 by KATHRYN WILLIAMS, KATRIEN GAELENS  
Gele Zaal, Conservatoire

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KATHRYN WILLIAMS, celebrated flutist and curator, embodies the very questions Verlaak and Moore explored throughout their research. Williams' performance becomes a canvas, illustrating the delicate balance between artistic expression and curatorship.

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13:00- PANEL DISCUSSION  
14:00 moderated by MAYA VERLAAK with GEOFFA FELLS (composer and care researcher), KATHRYN WILLIAMS, MERIJN BISSCHOPS (composer and curator), THOMAS MOORE, TOM PAUWELS (artistic director ICTUS ensemble)  
Witte Zaal, Conservatoire  
language: English and Dutch

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The expert panelists will engage in a critical dialogue on the following themes:

*Shared Ownership and the Shift from Programmer to Curator*  
How can curators foster collaboration and shared responsibility within the music community? As an ensemble leader, TOM PAUWELS draws on his extensive experience to explore this question, while MERIJN BISSCHOPS offers insights into how curators can empower musicians beyond their individual roles.

*Rise (and Fall?) of the Star Curator and New Performance Practices*  
GEOFFA FELLS challenges conventional norms, asking: What innovative performance practices arise when curators prioritize well-being?

KATHRYN WILLIAMS bridges theory and practice, inviting us to craft meaningful experiences for both artists and audiences.

*Sustainability in Curatorial Practices*

How can curators ensure the longevity of their impact, and that of performers, beyond the ephemeral? The panel will examine sustainable approaches that resonate beyond the concert hall.

Lunch will be provided during the panel upon registration: join us as we navigate the intricate threads of care, creativity, and community in the curation of new music.

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14:00- **FORUM+ | Launch October issue**

15:30 AUTHORS PANEL with HENNY DÖRR, FREDERIK DE BLESER, KRISTOF TIMMERMAN, LINDE EX, VEERLE SPRONCK  
Witte Zaal, Conservatoire

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Authors panel with an introduction by former FORUM+ editorial board member HENNY DÖRR. Followed by a series of short pitches by researchers FREDERIK DE BLESER (Sint Lucas Antwerp) on his co-publication with Lieven Menschaert and Martina Menegon, KRISTOF TIMMERMAN (Royal Academy of Fine Arts Antwerp), LINDE EX (University of Groningen and Minerva Art Academy), VEERLE SPRONCK (HKU University of the Arts); highlighting their contributions to the FORUM+ October issue. The launch will conclude with a Q&A with the present authors.

In collaboration with ARIA, FORUM+

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15:30- **Closing drink**

17:00 Witte Foyer, Conservatoire

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# ARTICULATE / CARE OPEN CLASSROOMS

On 17 and 18 October, as part of ARTICULATE | CARE, artist-researchers of the Conservatoire present their research to students, by elaborating on the scope of their project, introducing their methods, research processes, or (preliminary) conclusions, performing an artistic result or by supervising a workshop.

**For whom?** Within focused blocks, an interactive programme of open classrooms is developed for music, drama and dance students. Other interested parties are also welcome.



© Wannes Cré

## OPEN CLASSROOMS: Music

Thu 17.10, 13:00 - 17:00

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13:00-14:30 **Live electronics & feedback instruments as a vessel for improvisatory acousmatic music**

LECTURE-PERFORMANCE, WORKSHOP

by ANTON LAMBERT, THANOS POLYMENEAS  
LIONTRIS

Gele Zaal, Conservatoire  
language: English

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ANTON LAMBERT and THANOS POLYMENEAS LIONTRIS will introduce their research on enhancing improvisational practices through live electronics (Anton) and the potential of feedback instruments (Thanos). The workshop begins with an introductory performance and an explanation of their setup, focusing on how 'unpredictability' can be integrated into live electronics to allow improvisation. They will also explain the basic workings of the halldorophone – a feedback-based, modified violoncello developed by Halldór Úlfarsson – on which Thanos will perform. Afterwards, the workshop will be open for individual questions, allowing students to experiment with the setup, try the halldorophone, and improvise together.

Open to all; no prior knowledge required. Feel free to bring your instruments!

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15:00-16:30 **Les Petits Pays Colorés – Colours of Messiaen in Jazz**

LECTURE-WORKSHOP

by BO VAN DER WERF

Gele Zaal, Conservatoire  
language: English

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Olivier Messiaen's music is renowned for its vibrant use of colour, achieved through the separation of rhythm, melody, and harmony,



and his use of the seven modes of limited transposition. Although these concepts have fascinated jazz musicians for years, BO VAN DER WERF's doctoral research at Luca School of Arts is one of the first to systematically explore how they can be applied in jazz contexts. He will demonstrate practical methods for using Messiaen's ideas in jazz improvisation and composition, offering tools for experienced improvisers.

Bring your instruments!

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14:00–17:00 **Promoting more dialogue in composer – performer collaborations**  
CONCERT, WORKSHOP, DISCUSSION  
by MAYA VERLAAK, THOMAS MOORE  
Witte Zaal  
language: English

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The concert/workshop focuses on creating a supportive and productive environment for composers and performers to collaborate. It will discuss and demonstrate the results of a 4-month experimental project where traditional roles were challenged and new ways of working together explored. Student composers EDOARDO BRANDI and JUANNING LIU, along with performers TERENCE LIU, LUNA RODRIQUEZ, and ANTONIA GERLING, worked in two groups to develop a shared artistic vision. They communicated, shared ideas, and built trust to form a sustainable working relationship in which everyone contributed equally to the creative process. The workshop will also discuss shared decision-making and mutual respect in musical collaboration.

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## OPEN CLASSROOMS: Music

Fri 18.10, 9:30–11:30 / 14:00–16:00

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09:30–10:15 **FAAM: Flemish Archive for Annotated music**  
LECTURE-PERFORMANCE  
by NICHOLAS CORNIA, ANNA ALVIZOU  
Witte Zaal, Conservatoire  
language: English

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NICHOLAS CORNIA will present the current state of his research project, 'FAAM' (Flemish Archive for Annotated Music), to the students of FRANK AGSTERIBBE's Research 3 course at the Conservatoire. Together with pianist ANNA ALVIZOU, they will reflect on traditional and academic performance practices, navigating between intuition and analytical reasoning. Why do we make certain interpretative choices? What can we learn from performance practice traces, such as handwritten annotations? Anna will also discuss her encounter with the late composer and pianist Marinus de Jong, and how this interaction has influenced her piano playing, as well as her awareness and identity as a pianist.

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10:30–11:30 **MIRRORING CREATIVE LAB**  
LECTURE-PERFORMANCE  
by ALESSANDRA LA VECCHIA, ARNO STRAUVEN, ASTRID MERTENS, GIUSY CARUSO, SARA SIMONIATO  
Witte Zaal, Conservatoire  
language: English

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GIUSY CARUSO and four of her students will present the results of their projects from the 'MIRRORING CREATIVE LAB', to the students of FRANK AGSTERIBBE's Research 3 course at the Conservatoire. In this module, students develop their performance practice as creative research by applying the "mirroring method," conceived through Giusy's research.

The “mirroring method” enhances self-analysis for concerts, auditions, and recordings. It harmonizes body and mind in performance, helping musicians enter a performative state. It also improves skills in performing, presenting, and developing creative projects, as well as bachelor’s/master’s theses and research.

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14:00– **AI MUSICKING**  
16:00 LECTURE-PERFORMANCE  
by UMUT ELDEM  
Room 147, Conservatoire  
language: English

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Can AI compose music? How does the widespread adoption of AI tools affect contemporary compositional practices? In this workshop, composer and researcher UMUT ELDEM presents the process and findings of the research project ‘AI Musicking: Innovative Approaches to Musical Co-creation through Machine Learning’. Through a historical tour of computational creativity in music, the composer/musician is positioned within an augmented co-creative process, illustrated by interactive examples.





© Tine Van Aertschot

## OPEN CLASSROOMS: Drama

Thu 17.10, 14:00-17:00

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14:00-14:50 **Never too old to make a scene – theater with seniors in care homes**

15:00-15:50 LECTURE-WORKSHOP  
by LIES VANDEBURIE  
Room 432, Conservatoire  
16:00-16:50 language: Dutch

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How do we perceive age in our artistic practices? What is our view of elderly individuals, and have we encountered ageism in our journeys? This workshop will examine our biases about age and challenge common stereotypes about seniors living in care homes.

As artists, our creative perspectives can inspire imagination and foster autonomy among the elderly, opening new possibilities for playfulness and connection. Based on her experience organizing 25 theater sessions with seniors in Antwerp care homes, LIES VANDEBURIE has compiled a starter's manual with practical tips and insights to share.

Together, we'll explore how your artistic practice can create meaningful workshops with care home residents and enrich your creative journey.

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14:00-14:50 **Performative Pamphlet**

14:50 WORKSHOP  
15:00-15:50 by TINE VAN AERSCHOT  
Room 430, Conservatoire  
16:00-16:50 language: English and Dutch

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'Performative Pamphlet' explores the pamphlet as a form of artistic communication. Anyone can create, distribute, and perform a pamphlet. This mobile workshop travels between groups and cities to help people find their voice, platform, and language. Workshops



take place in public spaces, schools, theaters, festivals, and more, often in collaboration with refugee centers and community organizations. Each workshop ends with a public performance where participants express their opinions, build resilience, and connect through posters, flyers, and digital networks.

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14:00– **Making together – mapping an artistic**  
14:50 **creative process. Practical tools for**  
**collaborative decision making**  
15:00–  
15:50 WORKSHOP  
by REMKO DEVROEDE  
16:00– Room 431, Conservatoire  
16:50 language: Dutch

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The rise of right-wing extremism contrasts with renewed grassroots organizing, exposing deep societal tensions. While neoliberal policies and austerity measures weaken civil society, they also inspire new forms of activism that challenge toxic leadership and foster inclusivity. These contradictions present opportunities for change, as collective action rooted in shared values can drive meaningful transformation. Young artists are reimagining the collective, developing inclusive practices that honor diversity and agency. ‘Making Together’ is evolving into a process where care and consciousness are central. This workshop aims to create tools that make collective practices more inclusive, responsive, and thoughtful, focusing on key questions: How can we center care in decision-making? How can we create an inclusive, open workspace? How can we map the process and acknowledge all contributions?



## OPEN CLASSROOMS: Dance

Fri 18.10, 14:00-16:00

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14:00- **hyperwithin**

16:00 WORKSHOP

by ANNE-LISE BREVERS, live music by NAH  
Room 437, Conservatoire  
language: English

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Should we start disappearing now, so we don't disappear forever? If performance is the height of human visibility, could withdrawing and becoming less visible create change? In this workshop, we explore the idea of embracing invisibility or standing "outside" as a radical act of resistance. We focus on the paradox of "disappearing" as a strategy to prevent a greater disappearance, especially in the context of human-centered performance and ecology. By morphing into a faceless crowd and following a rigorous pattern, we will attempt to achieve freedom from representation through self-loss.

*Keywords:* resistance, anti-success, darkness, punk ethos, xenogothic, margins.

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14:00- **Space Boom! Spaces**

16:00 WORKSHOP

by MIGUELÁNGEL CLERC PARADA  
Room 436, Conservatoire  
language: English

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This workshop explores the creative potential of musical disturbances within choreographic processes. Participants will engage in improvisation, using various aural and musical tasks to generate and transform movement. Different forms of musical change and interference will be employed to open new creative possibilities. In the context of care, we will discuss how noise contributes to shared discourse, personal agency, and resilience. The discussion will also address how incorporating noise into dance creates a feedback loop between artistic practice, research, methods, and experience.

MIGUELÁNGEL CLERC PARADA's research examines noise as a creative and critical tool in artistic environments.

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14:00– **HARD TIMES GOOD TIMES**

16:00 WORKSHOP  
by SOPHIA DANAE VORVILA  
Room 501, Conservatoire  
language: English

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'HARD TIMES GOOD TIMES' is an ongoing collaborative research project in dance and performance. SOPHIA DANAE VORVILA explores how daily discomfort can interact with dance, sublimation, and creation. By collaborating with artists from various fields (cinema, visual arts, performance, music), she develops a synthesis of each artist's solo of discomfort and fragmented topography. In this workshop, participants are introduced to embodied exercises and physical scores to explore creation through improvisation, text, and instant composition. Participants will engage with physicality and intensity, using materials related to their emotional landscapes and imagination.

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14:00– **THE MANY-HEADED BODY**

16:00 WORKSHOP-MOVEMENT RESEARCH  
by YASEN VASILEV, DANY KIRILOV  
Room 435, Conservatoire  
language: English

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'THE MANY-HEADED BODY' is an exploration of how touch can facilitate collective action. A group of performers have their eyes closed, remaining in constant contact, breathing together, and attempting to form a collective, more-than-human body to explore its movement potential. Inspired by the many-headed slime, a unicellular organism that can make decisions and remember without a central nervous system or brain, the movement doesn't belong to any individual performer. It has its own internal dramaturgy, emerging from the point of contact between bodies, rather than anyone's individual will.



**ARTICULATE 2024** takes place at the Royal Academy of Fine Arts Antwerp and the Royal Conservatoire Antwerp:

**16–18 October:** at the Conservatoire

**17 October–27 November:** at the Academy

This publication focuses on the programme at the Royal Conservatoire Antwerp.

For more information on the complete programme, check:  
[www.ap-arts.be](http://www.ap-arts.be) / Art x Research x City, ARIA's month for Research in the Arts

## 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 ongoing research projects at the Conservatoire, and the activities that the Research Department and the artist-researchers organize.

## LET'S KEEP IN TOUCH

### SUBSCRIBE TO OUR MONTHLY NEWSLETTER

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