

PROGRAMME 2017.2018

**ARIA**

**SUMMER SCHOOL.RESEARCH SEMINARS.CONFERENCES**

# INFO

During academic year 2017-2018, ARIA will be co-organising a rich programme of research seminars, a summer school, a research festival and a conference for the second time. All activities are related to the research being carried out by PhD students, postdoc researchers and/or professors at the Schools of Arts and the University of Antwerp. The events are open to artists, researchers, students, professors, professionals, policy makers and all other interested parties.

The seminars are free but registration is required: [art&research@ap.be](mailto:art&research@ap.be) for the Research Days and [www.uantwerpen.be/en/rg/aria/activities](http://www.uantwerpen.be/en/rg/aria/activities) for the other seminars. The summer school and the Integrated'17 conference are not free, but reduced prices are available for students. You can register for the summer school at [www.makingpublicdomain.be](http://www.makingpublicdomain.be), and for the Integrated '17 conference at [www.integratedconf.org](http://www.integratedconf.org).

Please contact the initiator of each event if you would like more information about the content of the seminar.

We hope to **welcome** you at one of our inspiring events!



# SUMMARY

**SEPTEMBER 11-15.2017**

**MAKING PUBLIC DOMAIN – SUMMER SCHOOL**

Initiators: Nico Dockx (nicodockx@yahoo.com) and Pascal Gielen (pascal.gielen@uantwerpen.be)

**SEPTEMBER 28-29.2017**

**TEXTURE AS AN INTERDISCIPLINARY CONTEXT IN ARTS**

Initiator: Amit Gur (amittgur@gmail.com)

**OCTOBER 19-21.2017**

**ARTICULATE - RESEARCH FESTIVAL**

Initiator: Royal Academy & Conservatoire of Antwerp (art&research@ap.be)

**NOVEMBER 14-15.2017**

**INTEGRATED '17 - BETWEEN CREATIVITY AND CRIMINALITY - CONFERENCE**

Initiator: Hugo Puttaert (puttaert.hugo@icloud.com)

**DECEMBER 07.2017**

**AUTHENTIC VOICES: THE ARTISTIC AND ETHICAL CONSEQUENCES OF USING DOCUMENTARY IN MULTIMEDIA PERFORMANCE**

Initiator: Katharina Smets (katharina.smets@ap.be)

**DECEMBER 13.2017**

**NEW INCLUSIVITY: A RESEARCH FOR DIVERSITY IN CONTEMPORARY MUSIC**

Initiator: Ine Vanoeveren (ine.vanoeveren@ap.be)

**JANUARY 18.2018**

**ART IN REVOLUTION: THE CHALLENGES OF ART IN SITUATIONS OF POLITICAL REPRESSION**

Initiator: Pascal Gielen (pascal.gielen@uantwerpen.be)

**FEBRUARY 15.2018**

**DISSEMINATING ARTISTIC RESEARCH - MASTERING THE CURTAINS**

Initiator: Els Vanden Meersch (elsvandenmeersch@gmail.com)

**MARCH 09.2018**

**PERFORMING KNOWLEDGE. LECTURE-PERFORMANCES IN PERSPECTIVE**

Initiator: Pieter Vermeulen (pieter-vermeulen@hotmail.com)

**MAY 03.2018**

**CANON IN CONTEXT - THE MUSICAL CANON AND THE PROSPECT OF SUSTAINABILITY IN SYMPHONY ORCHESTRAS**

Initiator: Arne Herman (arne.herman@uantwerpen.be)

**MAY 17-18.2018**

**WORKFLOW - A PLAY WITH ARTS AND CRAFTS**

Initiator: Wim Wauman (wim.wauman@ap.be)

**MAY 19.2018**

**“... IN ASCOLTO DEL SUONO E IN ATTESA DEL SENSO...” - A JOURNEY THROUGH THE RELATIONSHIPS BETWEEN SOUND AND SENSE IN THE MUSICAL PRACTICE OF THE TWENTIETH AND TWENTY-FIRST CENTURY**

Initiator: Paolo Galli (paolo.galli@ap.be)

# ABSTRACTS

SEPTEMBER 11-15.2017

## MAKING PUBLIC DOMAIN – SUMMER SCHOOL

The summer school 'MAKING PUBLIC DOMAIN' will examine how public space can be made and what role art can play in this. Which strategies then – artistic, civil, activist, social, political, legal, etc. – are able to generate public space?

Artists, experts, policy makers and academics (art academics, jurists, urbanists, media specialists and so on) will tackle a different theme every day. By means of workshops, lectures, artistic interventions and case studies, summer school participants will be actively involved in a 5-day exchange between artists and experts unravelling the concepts and practices of 'making public domain'.

A space only becomes public when it admits other voices, opinions, images and ideas, and when the invisible is made visible. A productive dialogue on 'making public domain' requires an interdisciplinary approach, involving both guests and participants from various domains of knowledge and expertise.

**Contributions by** Pat McCarthy, Luc Deleu, Harry Gamboa, Futurefarmers, Ex-Asilo Filangieri Naples, Geert Lovink, Stavros Stavrides, Evgeny Morozov, Judith Wielander, Bart Somers and many others.



**Partners:** Summer School #2 is part of the research project 'Making Public Domain' by Nico Dockx (Royal Academy for Fine Arts) and Pascal Gielen (UAntwerpen - ARIA) and is a collaboration between Extra City, Middelheim Museum, the Royal Academy for Fine Arts and the Culture Commons Quest Office, and the Flemish Community.

**Venue:** Middelheim Museum and other venues in Antwerp

**Registration & payment:** [www.makingpublicdomain.be](http://www.makingpublicdomain.be)

**SEPTEMBER 28-29.2017**

**TEXTURE AS AN INTERDISCIPLINARY CONTEXT IN ARTS**

The interest in 'texture' in various artistic fields has intensified considerably in recent times and references to texture in various art forms, similar in their nature, appear frequently in the discourse on fine arts and music. It is also apparent that the various manifestations of texture share a similar essence: it is a perceptual phenomenon in which multiple elements are perceived as one entity, characterised by a sense of unity. Unlike a shape which is defined by boundaries, texture exists between boundaries – but is not defined by them. This 'boundless' nature of texture contributes to its unique aesthetic quality; it diffuses and surrounds us by a sense of 'sameness', and gives an experience of a surface in which boundaries of time and space are obsolete.

This seminar will be dedicated to the exploration of textures in various arts. We will begin by defining texture and discussing the conditions necessary for this perceptual phenomenon to occur. Following this, we will learn about a theoretical framework for analysing diverse textures, and explore textural structures in visual and auditory mediums.

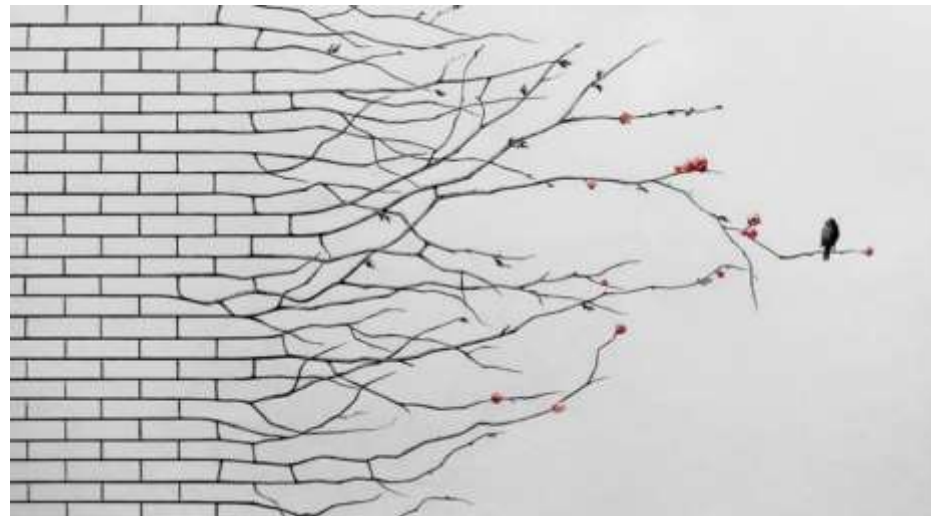
The seminar is an inspiring and eye-opening experience for artists from any field, and for filmmakers, visual artists and musicians in particular. Since it provides a new and original approach to understanding art, it has great relevance for artistic researchers as well.

**Contributions by** Elad Keidan and Amit Gur

**Venue:** ARIA, Lange Sint-Annastraat 7, 2000 Antwerp

**Registration:**

[www.uantwerpen.be/en/rg/aria/activities/research-seminars](http://www.uantwerpen.be/en/rg/aria/activities/research-seminars)



## **OCTOBER 19-21.2017**

### **ARTICULATE #2 – RESEARCH DAYS**

The second edition of the research festival ARTICULATE, organised by the Royal Academy of Fine Arts and the Royal Conservatoire of Antwerp, includes a jazz evening, a Richard Sennett parcours, and a research lunch. Besides these new activities, the researchers will present their projects in music, dance, theatre and visual arts during talks, workshops and performances.

#### **Programme**

**19.10** - Jazz evening, approximately 21:30

**Venue:** Royal Academy of Fine Arts, Antwerp (Tempel)

**20.10** - All day

Richard Sennett parcours on craftsmanship (reservation required)

New Music lunch (reservation required)

Workshops and talks on theatre, dance, artists as teachers

**Venue:** Royal Conservatoire of Antwerp

**21.10** - Research lunch: food and a talk with Neal Leemput, Levente Kende, moderated by Katharina Smets (reservation required). Followed by a piano concert by Levente Kende and a performance by Neal Leemput.

**Venue:** Royal Conservatoire of Antwerp

**More information:** [www.articulateresearchdays.be](http://www.articulateresearchdays.be)

**Registration:** [art&research@ap.be](mailto:art&research@ap.be)



Photo Kaat Somers



**NOVEMBER 14-15.2017**

**INTEGRATED '17 – BETWEEN CREATIVITY AND CRIMINALITY -  
CONFERENCE**

Integrated is a biennial conference which sheds light on the changing positions of designers, architects and artists, and explores how they function as connecting actors in the development of new practices.

This year's edition, Integrated'17, focuses on the liminal zone between creativity and criminality in which art and design attempt to constitute civil domains. Many artists and designers who engage with public space, for example by making activist or political statements or by reclaiming public space, are confronted with restrictions imposed by laws and authorities. At this conference artists, architects, activists and designers describe and explain the strategies and tactics they use in the grey zones between legality and illegality.

Citizen initiatives not only make abundant use of design and artistic strategies, but they are also often initiated by designers, artists and architects. In Spain, for instance, the architects of Recetas Urbanas 'illegally' built a school on forbidden land, where the population 'legally' needs it. In Croatia, DJs, theatre-makers and visual artists have taken the initiative to challenge the construction of a shopping mall and to block the privatisation of motorways.

In Belgium, Hart Boven Hard is founded partly in the cultural sector, and ethical hackers can make hidden facts public on a global scale.

What aesthetic does this work between creativity and criminality generate, and what positions do designers, artists and architects occupy in this? What is their language – often with a hint of humour – and what design and artistic strategies do they use? How is this civil domain designed and shaped? We call this border area the terrain between creativity and criminality, because it often involves creative and highly innovative initiatives that do not yet have any legal status. But it is also about a new aesthetics which – whether minimal or eclectic – falls into the undecided area between art and kitsch, artistic and political engagement, social and commercial design.

**Contributions by** Mike Monteiro, Oliviero Toscani, Pascal Gielen, Metahaven, Lucienne Roberts, David O'Reilly, Lauren Grusenmeyer, Anja Groten, Janneke de Rooij, Recatas Urbanas, Douglas Coupland, Pussy Riot - Nadja Tolokonnikova

**Venue:** deSingel, Antwerp

**Partners:** Integrated is an initiative of De Hybride Ontwerper and YellowPress – a research and a publication platform of St Lucas Antwerp.

**Registration & payment:** [www.integratedconf.org](http://www.integratedconf.org)



**DECEMBER 07.2017**

**'AUTHENTIC VOICES' – THE ARTISTIC AND ETHICAL  
CONSEQUENCES OF USING DOCUMENTARY IN MULTIMEDIA  
PERFORMANCE**

Journalism claims to tell the truth, while factuality alone does not define documentary art. "It is what the artist does with those factual elements, artfully weaving them into an overall narrative that is often greater than the sum of its parts." (Sheila Curran Bernard, Author of Documentary Storytelling).

Is trueness influenced or compromised when used in documentary art forms, manipulated by the medium in which the stories are presented?

During the seminar "Authentic Voices", the participating artists are asked about the artistic and ethical choices they are confronted with when working with documentary material. How far can you go in manipulating non-fiction material for aesthetic purposes? Does the medium change the content? Does it affect the narrative point and influence the perception?

Photo Ingrid Leonard



**Contributions by** Duncan Speakman (composer and director of the artists collective Circumstance), Rikke Houd (Danish independent radio producer and sound artist), Bart Baele and/or Yves Degryse (Belgian theatre company Berlin) and Katharina Smets (artist and PhD student in audio narrative, UAntwerp and Artesis) and others.

**Venue:** Royal Conservatoire of Antwerp, foyer Blauwe zaal

**Registration:**

[www.uantwerpen.be/en/rg/aria/activities/research-seminars](http://www.uantwerpen.be/en/rg/aria/activities/research-seminars)

**DECEMBER 13.2017**

**NEW INCLUSIVITY: A SEARCH FOR DIVERSITY IN  
CONTEMPORARY MUSIC**

Inclusivity: 'the non-exclusion of members or participants on grounds of gender, race, social class, sexual preference, disability, etc.'

In a broader context, this term can also be expanded to the inclusivity of artistic disciplines, artists and artistic researchers focusing on different aspects of the contemporary music scene. In this seminar, the focus lies on the creative process within different artistic and performative disciplines, with a specific emphasis on diversity and diversification. The research projects currently being undertaken in the research group 'Creation' (KCA) deal with ethnomusicology in contemporary performance practice, gender-related issues in new music, the use of a variety of multimedia sources, instant composing and improvisation, etc., and are representative of the modern-day music scene.

Inclusivity is the new 'it word' within the worldwide contemporary music landscape: GRINM (Gender Research in New Music), the frustrations around all-male panels, the dominance of white performers at the four most important and famous contemporary music festivals in Europe... We still have a

long way to go in fighting the biases and archaic power structures in music and art in general.

But it is not only the more politically loaded subjects that will be discussed at this seminar: the word 'inclusivity' within artistic research also means inclusion of and openness towards interdisciplinary and boundaryless performances (in every sense of the word), where artists challenge the limits between reality and virtuality using a variety of technological devices and multimedia approaches.

As a research group at the Royal Conservatoire of Antwerp, which breathes diversity, creativity and cutting-edge performances, 'Creation' is delighted to present a topical and sometimes even controversial seminar with a broad variety of influences and impressions.

**Contributions by** Liselotte Sels, Ine Vanoeveren, Kobe Van Cauwenberghe, Amit Gur, Hans Roels, Wim Henderickx

**Venue:** Royal Conservatoire of Antwerp, Witte zaal, 13:00

**Registration:** [ine.vanoeveren@ap.be](mailto:ine.vanoeveren@ap.be)

**JANUARY 18.2018**

**ART IN REVOLUTION: THE CHALLENGES OF ART IN SITUATIONS OF POLITICAL REPRESSION**

In times of war and repression, artists and intellectuals often become the first victims of political measures. In Syria, Turkey, Russia and China, for example, many of them have been arrested, prosecuted or forced to remain silent. But artists are also very good at developing strategies and tactics to counteract, develop protests and safeguard public voices. Taking Syria and Turkey as a starting point, this seminar will analyse the more general dialogues between art and politics in dramatic human and political conflict conditions. How does authoritarianism actually work and how do artists and intellectuals produce their works in such a context? Can art become a spokesperson for all in such dramatic situations? How do artists become civil actors and what kind of risks do they take? How do they operate in larger frameworks of resistance and what are the limits of such resistance in arts and writings? What's the value, but also the danger and the price, of such activities?

**Contributions by** Sana Yazigi, Sarah Vanhee, Roschanack Shaery-Yazdi, Hakan Topal, Pascal Gielen, and others

**Venue:** Co.Labs Antwerp, Borgerhout

**Partners:** in collaboration with the Centre for Political History, University of Antwerp, Kunsthal Extra City, Culture Commons Quest Office and Co.Labs Antwerp

**Registration:**

[www.uantwerpen.be/en/rg/aria/activities/research-seminars](http://www.uantwerpen.be/en/rg/aria/activities/research-seminars)

**FEBRUARY 15.2018**

**DISSEMINATION OF ARTISTIC RESEARCH MASTERING THE CURTAINS**

Can experimental outings for social spread and the creation of new public space, as an integral part of artistic practice, enhance the critical independence of artists? Can artistic excerpts from research introduced in existing channels, such as scientific journals, create newspapers of new creative space? By creating space in existing non-artistic formats, parts of artistic research can be combined with information from other sources. Within this area of exchange and association, new information can emerge, while challenging the autonomy of both formats.

Self-organising and diversified export of artistic practice can examine its elasticity and investigate the extent to which artistic facets become publicly active and where and when the artistic component is neutralised. Drawing on realised and intended elements of my own research, Mastering The Curtains, I want to enter into a discussion with other artists, specifically focused on creating public space. The focus is on photography and publishing.

**Contributions by** Els Vanden Meersch and others

**Venue:** will be announced after registration

**Registration:**

[www.uantwerpen.be/en/rg/aria/activities/research-seminars](http://www.uantwerpen.be/en/rg/aria/activities/research-seminars)

**MARCH 09.2018**

**PERFORMING KNOWLEDGE – LECTURE-PERFORMANCES IN PERSPECTIVE**

Lecture-performances have gained increasing attention in recent years, in the wake of the ‘academic turn’, which frames artistic praxis as a form of research. Its genealogy can arguably be traced back to the emergence of performance art in the 1960s, with canonical examples such as Robert Morris, Dan Graham, Andrea Fraser and Joseph Beuys. Contemporary artists like Sharon Hayes, William Kentridge, Hito Steyerl, Amalia Ulman, Bruce High Quality Foundation and many others are now continuing this historical legacy. Sharpening the relation between art and knowledge, their work can be situated at the intersection of visual art, lecture and performance.

How to analyse these different forms of knowledge transmission? What kind of knowledge are we dealing with and how is it being performed? What is the role of the performer's body, and is it possible to move beyond the divide between subject and object? Or, for that matter, between the spectator and performer, or between the academic and artistic realm? Would teaching qualify as a form of art and/or research? The objective of this research seminar is not to canonise the lecture-performance as a ‘medium’, but to examine its multiplicity at the intersection between the arts and academia.

**Contributions by** Warren Neidich and Barnaby Drabble

**Venue:** ARIA, Lange Sint-Annastraat 7, 2000 Antwerp (room S.S208)

**Registration:**

[www.uantwerpen.be/en/rg/aria/activities/research-seminars](http://www.uantwerpen.be/en/rg/aria/activities/research-seminars)

**MAY 03.2018**

**CANON IN CONTEXT – THE MUSICAL CANON AND THE PROSPECT OF SUSTAINABILITY IN SYMPHONY ORCHESTRAS**

The established musical canon has served as an implicit framework for aesthetic orientation and social identification throughout history. As the dominance of this regulative force influences (top-down) policy discourses and (bottom-up) public opinion alike, programmers, composers and performers feel increasingly obliged to adhere to the canon's fixed boundary conditions in order to sustain themselves.

The present-day symphonic landscape thus presents itself as a scattered and imbalanced pluriverse, dominated by government-funded orchestras that mostly play canonised repertoire, complemented by small-scale alternatives that promote new music to a niche audience, and tinted by some variations in between. This seminar takes on the question of how the current symphonic landscape in the broadest sense can be (re-)organised in a sustainable way. That is, without having to compromise its artistic integrity and without losing sight of its practical performance climate.

**Contributions by** Benjamin Haemhouts, Wim Henderickx, Stefan Prins, Arne Herman and many others

**Venue:** will be announced at registration

**Registration:**

[www.uantwerpen.be/en/rg/aria/activities/research-seminars](http://www.uantwerpen.be/en/rg/aria/activities/research-seminars)

**MAY 17 or 18.2018**

**WORKFLOW - A PLAY WITH ARTS AND CRAFTS**

This seminar is organised on the occasion of a curated exhibition WORKFLOW which questions, presents and documents (through an accompanying publication) the ambiguity and potential of the notion of workflow within contemporary art. It is organised by Wim Wauman and related to his PhD research on the apparent conflict between making and thinking: Making Waves: A Play with Arts and Crafts.

‘Workflow’ mostly refers to the deliberate, rational organisation of work, primarily in the context of manufacturing. It usually consists of an orchestrated and repeatable pattern of business activity enabled by the systematic organisation of resources into processes that transform materials, provide services, or process information.

Traditionally, the process of making was characterised by continuity in time and space. Artisans/artists relied on skills acquired through years of practice and developed a tacit understanding of how to ‘do it right’. In fact, the psychological term ‘flow’ is extremely apt when describing the working activity of artisans: ‘flow’ refers to a mental state of operation in which a person performing an activity is fully immersed in a feeling of energised focus, full involvement, and enjoyment in

the process of the activity. Instead of being a highly schematised and pre-patterned activity, a workflow in this sense denotes an intuitive stream of thoughts and actions following a path of discoveries.

During this seminar we will focus on both traditional and innovative artistic production strategies and seek to identify the benefits of schematised production procedures as opposed to a practice which relies on intuition/skills. How can we define ‘skill’ in an era of mass production? How do artists, guided by intuition, respond to urgent social matters of sustainability, or criticise consumerism? The key argument is that the way we deal with objects and with others is inextricably linked to our social visions.

**Contributions by** Wim Wauman, Maarten Vanden Eynde, Eric van Hove and Michael Petry

**Venue:** CC Sint-Niklaas (Tentoonstellingszaal Zwijgershoek) + WARP Art Projects, Sint-Niklaas

**Partners:** Royal Academy of Fine Arts Antwerp (AP) and WARP

**Registration:**

[www.uantwerpen.be/en/rg/aria/activities/research-seminars](http://www.uantwerpen.be/en/rg/aria/activities/research-seminars)



**MAY 19.2018**

**“... IN ASCOLTO DEL SUONO E IN ATTESA DEL SENSO...”**

**(Giacché) – A JOURNEY THROUGH THE RELATIONSHIPS BETWEEN SOUND AND SENSE IN THE MUSICAL PRACTICE OF THE TWENTIETH AND TWENTY-FIRST CENTURY**

The main purpose of this seminar is the investigation of the connections between vocal/instrumental/electronic music and linguistics, with the specific aim of examining the relations and the subtle transformations between sound and sense. Influenced by new linguistic theories and stimulated by the possibilities arising from the improvement of vocal/instrumental techniques and the development of new technologies, some renowned composers of the twentieth and twenty-first centuries, such as Karlheinz Stockhausen, Luciano Berio, Luigi Nono and Jonathan Harvey, were able to establish fruitful interactions between vocal/instrumental/electronic compositions and the phonetic dimension of the linguistic apparatus. In this regard, the increased interest in the timbral dimension of language became the catalyst for those musical processes which enabled composers to explore and map the unknown, continuously evolving territory between words as bearers of meaning (‘sense’) and words as sound material (‘sound’). More precisely, some of the possible ways of exploring the continuum between sound and sense involved compositional practices based on (i) the adoption of diverse modalities of text processing, such as different levels of text fragmentation (ranging from pure phonetic material to complete sentences), simultaneous

text presentation, polylingualism, (ii) the use of phonetic criteria and computer-aided composition techniques as tools to expand the acoustic characteristics of a text and determine the timbral and formal features of a composition, and (iii) the exploration of the manifold gradations of the speech-music spectrum.

In the light of these considerations, the following questions arise: what are the relationships between sound and sense within those compositions involving processes that clearly affect the possibility of recognising words and therefore imply a greater concentration on the sonic aspects of language? What are the implications of this conception of the relation between sound and sense on today's compositional and performance practice? Starting from these premises and questions, a heterogeneous panel of experts will address the topic from multiple points of view through a series of presentations and a subsequent panel discussion, which will provide the opportunity to broaden the horizons of our understanding of such a crucial issue for current musical practice. Finally, the seminar will end with a musical performance.

**Contributions by** Jo Verhoeven, Marlies De Munck, Marie Guilleray, Shaya Feldman, Wim Henderickx, Paolo Galli and others

**Venue:** Royal Conservatoire of Antwerp, Witte Zaal

**Registration:** [www.uantwerpen.be/en/rg/aria/activities/research-seminars](http://www.uantwerpen.be/en/rg/aria/activities/research-seminars)

