



# Masteropleiding 2018–2019

## Theoretische Masterseminaries

## Theoretical Master Seminars

# Welkom

## Wat mag je verwachten van een masterseminarie?

Een seminarie is een werkcollege waarbinnen je een bepaalde thematiek of probleemstelling onderzoekt. Je krijgt de kans om in kleine groep te werken. Let op! De helft van je quotering behaal je door actief deel te nemen. Dus aanwezigheid is vereist.

## Hoeveel seminaries kies je?

Elke masterstudent volgt 3 theoretische masterseminaries. Elk seminarie is goed voor 4 studiepunten.

Uitzonderingen:

- 1 Instrumentenbouw I + Muziekeducatie:  
Elke masterstudent volgt 2 theoretische masterseminaries.
- 2 Instrumentenbouw II:  
Elke masterstudent volgt 1 theoretisch masterseminarie.

## Uit welke theoretische masterseminaries kan je kiezen?

In deze brochure vind je een mooi overzicht van alle seminaries waartussen je kan kiezen.

## Wanneer worden de seminaries gepland?

In het eerste semester starten de seminaries vanaf maandag 1 oktober 2018.

In het tweede semester starten de seminaries vanaf maandag 21 januari 2019.

Het exacte uurrooster van de masterseminaries wordt gepubliceerd je via de website [www.schoolofartsghent.be](http://www.schoolofartsghent.be)

## Hoe schrijf je in?

Inschrijven kan enkel online vanaf ZA 22.09.2018 om 10:00.

Stap 1

Lees de brochure aandachtig door.

Stap 2

Maak goed doordachte keuze. Hou bij je keuze voldoende rekening met jouw uurrooster en vermijd dat je seminaries of je andere vakken op hetzelfde tijdstip doorgaan. Aanwezigheid is cruciaal.

Stap 3

Kies ook enkele reserve seminaries die verschillen van je eerste keuze. Deze zijn verplicht aan te duiden.

Stap 4

Surf naar <https://goo.gl/forms/714f1z0aCsuh37s2> en vul het formulier volledig in.

Stap 5

Je krijgt een bevestiging van je inschrijving op het scherm.

Stap 6

Bekijk op zondag 30 september het overzicht van de deelnemers per seminarie op Chamilo. Nadien volgt er regelmatig een update.

## FAQ:

- 1 Engelse seminaries zijn uiteraard ook voor Nederlandstaligen toegankelijk.
- 2 Het maximum aantal deelnemers per seminarie is 20 studenten. Voor enkele seminaries is dit om praktische redenen minder. We houden bij de inschrijving rekening met een gezonde mix uit verschillende opleidingen.
- 3 De site blokkeert soms als hij overbelast is. Probeer na een uurtje nogeens.
- 4 Je keuze wijzigen?  
Probeer wijzigingen te vermijden. Toch nodig?  
Contacteer de seminariecoördinatoren. Let op! Wijzigen kan enkel naar een seminarie dat nog niet gestart is.

Veel succes!

# Welcome

## What can you expect of a master seminar?

A seminar is a work lecture where you investigate a certain theme or problem. You get the chance to work in small groups. Watch out! Half of your grades you earn by active participation. So your presence is required.

## How many seminars do you choose?

Each master student chooses 3 theoretical master seminars. Each seminar counts for 4 study points.

Exceptions are:

- 1 Instrument making I + Music education:  
Each master student chooses 2 theoretical master seminars.
- 2 Instrument making II:  
Each master student chooses 1 theoretical master seminar.

## Which theoretical seminars are there?

This catalogue gives you a clear overview of all the seminars of 2018-2019.

## When will the seminars be planned?

The first term seminars start from Monday the first of October 2018.

The second term seminars start from Monday 21th of January 2019.

The schedule of the master seminars 2017-2018 will be available on our website [www.schoolofartsghent.be](http://www.schoolofartsghent.be)

## How can I subscribe?

Subscription starts SA 22.09.2018 at 10 a.m. and is only possible online.

Step 1

Read the catalogue thoroughly. Especially pay attention to the seminars that are given in English during the term you're staying in Ghent.

Step 2

Make a well-considered choice. Look carefully at your schedule, avoid choosing seminars that are scheduled at the same time or overlap with your other courses. Your presence is required.

Step 3

Choose also a few seminars as reserve, other than those you choose as first choice. If necessary, we'll make an appeal on the alternative choices you have to indicate.

Step 4

Surf to <https://goo.gl/forms/714f1z0aCsuh37s2> and fill in the application form entirely and correctly.

Step 5

You get a confirmation of your subscription on screen.

Step 6

Do consult our e-learning platform Chamilo for your definitive subscription on Sunday the 30th of September. There will be regularly updates of the list.

## FAQ:

- 1 The maximum number of participants for each seminar is 20. However for some seminars this is less for practical reasons. We keep in account a healthy mix of students from different programs.
- 2 Please stay calm if the system is too slow and try again after an hour.
- 3 You want to change your choices?  
Please avoid changing your decision. Necessary?  
Please contact the seminar coordinators. Watch out!  
Only possible if the seminar hasn't started yet.

Good luck!

# Studiefiche Theoretische masterseminaries Study file Theoretical master seminars

## Trefwoorden

- h000-menswetenschappen
- h00x-kunst

## Doelstellingen

Afhankelijk van de opleiding neemt elke student een tot drie theoretische masterseminaries op. Deze seminaries worden gekozen, afhankelijk van de theoretische behoeftes die hij/ zij ondervindt tijdens zijn studietraject, vanuit zijn artistieke praktijk en zijn/ haar theoretische interesses. De theoretische seminaries zijn opgenomen in het masterprogramma als specifieke leervorm waarbij theoretische inhouden binnen een flexibele en open werkvorm worden overgedragen, met ruimte voor interventie van studenten en dialoog. Theoretische seminaries worden gedragen vanuit het artistieke en het theoretische onderzoek lopend aan KASK en Conservatorium van School of Arts, zodat de student te maken krijgt met probleemgerichte en thematisch opgezette seminaries.

## Leerinhoud

Elk seminarie vormt binnen dit opleidingsonderdeel een leereenheid. Een seminarie is probleem- en onderzoeksgericht. Het is thematisch van opzet en niet overzichtsggericht. Inhoudelijk staan de theoretische seminaries in de master open voor allerhande onderwerpen en thema's gelinkt aan de studiegebieden van de beeldende en audiovisuele kunsten, drama, muziek en instrumentenbouw. De specifieke focus van een seminarie vertrekt vanuit het onderzoek van de docent. Grenzen van artistieke disciplines kunnen daarbij overschreden worden.

## Begincompetenties

Het is zéér wenselijk dat de student de competenties van de bacheloropleiding heeft verworven.

## Eindcompetenties

- De student kan op een gefundeerde wijze mee denken en reflecteren ten aanzien van een wetenschappelijk en/of artistiek onderzoek.
- De student toont het vermogen tot originaliteit en creativiteit in het uitbreiden van zijn kennis en in het komen tot inzichten.
- De student geeft aan wat de meerwaarde kan zijn van een samenwerking die artistieke disciplines overschrijdt en kan die meerwaarde tevens mee realiseren in een multidisciplinaire omgeving.
- De student bezit een gevorderd begrip van en inzicht in wetenschappelijke en/of artistieke kennis eigen aan een bepaald domein binnen de beeldende of audiovisuele kunsten, drama, muziek of instrumentenbouw.
- De student heeft inzicht in de nieuwste kennis van een specifiek gebied hierbij en kan onderzoek hierin volgen en interpreteren.

## Onderwijsorganisatie

Theoretische uiteenzettingen, groepsdiscussies.  
Naar gelang de aanwezigheid van een gastdocent kan een seminarie ook in een andere taal verlopen.

## Begeleiding

Er is steeds de mogelijkheid tot een individuele afspraak met de betrokken docent.

## Evaluatie

Productevaluatie = 50 % van de punten

Dit kan in de vorm van een mondeling examen, presentatie, eventueel voorbereid door middel van een paper. Tweede zittijd mogelijk.  
Permanente evaluatie = 50 % van de punten  
Op basis van actieve deelname van de studenten aan de onderwijsactiviteiten. Daardoor is er verplichte deelname van de studenten aan de onderwijsactiviteiten.  
Dit opleidingsonderdeel wordt gequoteerd op 20 (tot op een geheel getal).  
Tweede examenkans: wel mogelijk.  
Delibereerbaarheid: Voor dit opleidingsonderdeel moet je slagen (wordt nooit gedelibereerd).

## Leermaterialen

Leermaterialen zijn afhankelijk van het gekozen seminarie.

## Studiekosten

Syllabus wordt ter beschikking gesteld vanuit de ateliërgelden. De student zorgt zelf voor aanschaf van eventuele handboeken.

## Op-leden

zie overzicht van de seminaries

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## Short information in English

Theoretical master seminars At the start of the academic year, students register for three seminars. Each seminar is focused on specific problems and investigations. They are thematically in nature and not intended as overviews. In terms of content, the theoretical seminars in the master's programs are open to all kinds of subjects and themes linked to the study of visual and audiovisual arts, drama, music and instrument making. The specific focus of each seminar generally evolves from the instructors' research area. Each September, a complete overview of the seminars to be held in the upcoming academic year can be found on our website ([www.schoolofartsgent.be](http://www.schoolofartsgent.be)) and can also be requested from the program counsellor.

# Overzicht van de seminars

## Survey of the seminars

| N° | Titel seminarie<br>Seminar title                                                                                                                        | Naam docent<br>Name professor                      | Taal<br>Language | Sem.<br>Term | Pag.<br>Page |
|----|---------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------|------------------|--------------|--------------|
| 1  | The Learning Artist: linking Arts Education to a sustainable Professional Environment                                                                   | Billiet Jeroen                                     | ENG              | 1            | 5            |
| 2  | Archisculpture                                                                                                                                          | Campens Angelique                                  | ENG              | 1            | 5            |
| 3  | Graphic Design and Exhibitions                                                                                                                          | De Bondt Sara                                      | ENG              | 1            | 6            |
| 4  | Documentaire fotografie <b>ANNULATIE</b>                                                                                                                | De Keyzer Carl                                     | NDL              | 1            | 6            |
| 5  | Foucault: power, resistance and care of the self                                                                                                        | De Preester Helena                                 | ENG              | 1            | 7            |
| 6  | Tracing the essay in contemporary theatre and performance practices                                                                                     | Delbecke Jasper                                    | ENG              | 1            | 8            |
| 7  | Artists & Animals                                                                                                                                       | Deliège Glenn                                      | ENG              | 1            | 9            |
| 8  | Slapstick Attitudes: Popular entertainment, avant-garde arts and dirty comedy                                                                           | D'haeyere Hilde                                    | ENG              | 1            | 9            |
| 9  | Moving, Performing, Living: Dance and Choreography in the Sixties and Seventies                                                                         | Engels Tom                                         | ENG              | 1            | 10           |
| 10 | Things we don't understand                                                                                                                              | Garabedian Mekhitar                                | ENG              | 1            | 10           |
| 11 | Maybe the sky is really green, and we're just colorblind                                                                                                | Grimonprez Johan                                   | ENG              | 1            | 11           |
| 12 | Film Collectives...Unit                                                                                                                                 | Yacoubi Mohanad                                    | ENG              | 1            | 12           |
| 13 | Moderne teksten over kunst                                                                                                                              | Vande Veire Frank                                  | NDL              | 1            | 13           |
| 14 | Deep Listening                                                                                                                                          | Vandewalle Daan                                    | ENG              | 1            | 14           |
| 15 | "The School of Speculative Documentary – 'Everything straight lies,' murmured the dwarf disdainfully. 'All truth is crooked; time itself is a circle.'" | Bellinck Thomas                                    | ENG              | 1            | 15           |
| 16 | The School of Speculative Documentary – 'Proximity and Approximation'                                                                                   | De Cleene Michiel                                  | ENG              | 1            | 16           |
| 17 | The School of Speculative Documentary – 'If the Heart Could Think it Would Stop Beating'                                                                | Pinckers Max                                       | ENG              | 1            | 16           |
| 18 | The School of Speculative Documentary – 'The documentary turn in contemporary arts': in historische manifesten & hedendaagse kunstpraktijk              | Van Dienderen An                                   | NDL              | 1            | 17           |
| 19 | Performing the Invisible. Injecteren van fictie in de maatschappelijke realiteit in tijden van Trumpisme.                                               | Ben Chikha Chokri                                  | NDL              | 2            | 18           |
| 20 | Het wilde ding. Onderzoek naar subjectieve kwaliteiten in het alledaagse                                                                                | Bouchez Hilde                                      | NDL              | 2            | 19           |
| 21 | Violin technique in the first decades of the 19th century in the German-speaking areas                                                                  | Cnop Ann                                           | ENG              | 2            | 19           |
| 22 | ENTER THE EKPHRASIS: EXPERTISE IN EXPERIENCE                                                                                                            | Conard Sébastien                                   | ENG              | 2            | 20           |
| 23 | Figures of Dissent                                                                                                                                      | Debuysere Stoffel                                  | ENG              | 2            | 20           |
| 24 | Carbon fiber instruments, exploring and making composites                                                                                               | Duerinck Tim                                       | ENG              | 2            | 21           |
| 25 | Kind of Brew                                                                                                                                            | Gyselinck Lander                                   | NDL              | 2            | 21           |
| 26 | Unfolding Amnesia: Beyond the political articulation of a traumatic past                                                                                | Juresa Jelena                                      | ENG              | 2            | 22           |
| 27 | Alternatieve Mainstream                                                                                                                                 | Keunen Gert                                        | NDL              | 2            | 23           |
| 28 | A Series of Reflections on Scale                                                                                                                        | Kwakkenbos Lars                                    | ENG              | 2            | 24           |
| 29 | Out of sync. Performing temporal disorders in time based arts                                                                                           | Le Roy Frederik                                    | ENG              | 2            | 25           |
| 30 | Circus and theory: undoing fantasies of mastery                                                                                                         | Lievens Bauke<br>Kann Sebastian<br>Ketels Quintijn | NDL              | 2            | 26           |
| 31 | DWALEN ALS DISCIPLINE. "Het logboek als 'Art writing' en labo voor artistiek onderzoek."                                                                | Luyten Anna                                        | NDL              | 2            | 27           |
| 32 | Mapping Colonial Belgium                                                                                                                                | Laura Nsengiyumva                                  | ENG              | 2            | 28           |
| 33 | Art, science and technology interactions                                                                                                                | Ordóñez María Boto                                 | ENG              | 2            | 28           |
| 34 | Frank with Frankenstein                                                                                                                                 | Rekveld Joost                                      | ENG              | 2            | 29           |
| 35 | Johann Sebastian Bach: geen beek maar een zee                                                                                                           | Senden Yves                                        | NDL              | 2            | 30           |
| 36 | The migrant image: power relations and the poetics of cinema                                                                                            | Verhoustraete Hannes                               | ENG              | 2            | 30           |
| 37 | An Inquiry on the Relation of Humans to Fragile Humans and Non-Humans in Art and Life                                                                   | Weber-Krebs David                                  | ENG              | 2            | 31           |
| 38 | FABRICATE - FABRIC - SOCIAL FABRIC, Over textiel, kunst en het sociale weefsel                                                                          | De Baets Isabelle                                  | NDL              | 2            | 32           |
| 39 | SCHHTTTT IIAMMM LLLISSTTTTENNNIIING                                                                                                                     | Deforce Arne                                       | ENG              | 2            | 33           |

Alfabetisch overzicht  
van de masterseminaries  
Alphabetical survey  
of the seminar titles

— 1ste semester / first Term

1. *The Learning Artist:  
linking Arts Education  
to a sustainable  
Professional Environment*

Billiet Jeroen  
English

TAGS art history, music history and culture history

In the final decades the 19th century, François-Auguste Gevaert (1828-1908) established a new model for music education in Belgium. The Brussels Conservatory, initially founded as a place for safekeeping the “Grand Tradition” became a research and knowledge center that went beyond the apprenticeship of technical skills or virtuosity. Similar smaller-scale concepts developed in Ghent and Liège. The location and eclectic architecture of the new conservatoires, at the heart of our redesigned cities symbolizes the central position of artistic life during the Belle Epoque.

the Learning Artist departs from this historical context to focus on the link between arts education and life after graduation. The impact of past and present education systems on artistic life will be largely discussed.

From this framework we will actively develop practice-based tools helping the students to establish a sustainable practice as an artist or arts educator through a professional and life-long learning attitude.

Although the case-studies presented in this course will be drawn mainly from the practices of classical music and instrument building, students from other arts disciplines are greatly encouraged to participate with examples from their own fields of interest.

Participants will be asked to do a short presentation on an article of their choice regarding this subject.

**About Jeroen Billiet:**

Jeroen Billiet is a horn player specialized in historical performance. He has worked as principal horn with major European HIP ensembles as les Musiciens du Louvre-Grenoble, le Concert d’Astrée, Collegium Vocale and B’Rock, and established a large experience in teaching. His research interests include organology, social status of the artist and repertoire, Jeroen Billiet currently performs a Doctorate in the Arts at Ghent University on the legacy of the Ghentian horn tradition during the Belle Epoque period. [www.corecole.be](http://www.corecole.be)

## 2. *Archisculpture* Campens Angelique English

TAGS contemporary art, art theory, art history, sculpture and architecture

The course will explore the relationship between sculpture and architecture, and how sculpture has functioned between both disciplines, during the 20th century and with a focus on post-war art.

Special attention will be given to contemporary crossovers/ intersections between visual arts, architecture and design. More and more artists are now collaborating with architects or designers, and vice versa. Starting from key examples and cases from the past like from debates on the synthesis of the arts (1943-1967), le Corbusier, Charles and Ray Eames, Frederick Kiesler, Oscar Niemeyer, Burle Marx, Situationist International, to Helio Oiticica, Luis Barragan, Mathias Goeritz, Donald Judd, Robert Morris, Richard Serra to more recent cases like Absalon, Dan Graham, Thomas Schütte, James Turrell, Richard Artschwager, Martin Boyce, Jorge Pardo and Andrea Zittel, just to name a few.

The studio /seminar intends to look afresh at the contemporary state of these practices and ask what can be added today to further our understanding. With the hope of encouraging discussion — perhaps more important here than handing out specific answers — we will ask how the architects, artists, designers and theoreticians of today see these issues about the interrelation of art, architecture and design. We will reflect on what we can learn by seeing things from their perspective.

On the basis of some essential readings like from Adolf Loos, László Moholy Nagy, Martin Heidegger, Sigfried Giedion, Vilém Flusser, Reyner Banham, Aldo van Eyck, Manfredo Tafuri, Donald Judd, Rosalind Krauss. Some field trips planned for example to Skulpturenhalle, Thomas Schütte Foundation, and Museumsinsel Hombroich; or Robert Morris' Observatorium, (1971-1977) Lelystad, Richard Serra, Sea level, Zeewolde, 1996, Daniel Libeskind, Polderland garden of love and fire (1992-1997), and other exhibitions that deal with issues depending of what is on.

**Evaluation:** Participation in the seminar and assignment.

**About Angelique Campens:**

She is an independent art historian, writer, educator and curator whose research focuses on sculptural concrete, interactions between sculpture and architecture in the twentieth and twenty-first century, and the integration of sculpture in public space. Born in Belgium, she has worked for international museums and public art spaces including the Whitney Museum, Kulturprojekte Berlin, Fondazione Sandretto and Wiels. She has written for various catalogue and magazines including Taschen’s Art Now Vol. 4, Abitare, Domus, Sculpture Journal and Aspect. She teaches at KASK Ghent and is a PhD candidate in art history. In 2007-2008, she was a Curatorial Fellow at the International Study Program (ISP ) at the Whitney Museum of American Art in New York. In 2010 she published her first monograph about the architecture of the Belgian Modernist Juliaan Lampens. She currently works on a monograph of the artist and architect Jacques Moeschal (1913-2004). Angelique Campens holds an M.A. in Art History from Ghent University.

### 3. *Graphic Design and Exhibitions*

De Bondt Sara  
English

TAGS art history, culture history, graphic design, typography, contemporary art, reflection and discussion

This seminar will focus on curating graphic design history. It will consist of two parts:

1. History of graphic design in Belgium  
All participants will research one relevant subject and write a paper about it. The format of the paper can be unconventional. We will launch a compilation of all our papers before the end of the seminar, either in the form of a book, magazine, website or something else all together.
2. Exhibiting graphic design  
We will look at different ways graphic design can be exhibited, and how it is used in exhibitions. Printed or digital matter is designed to live on the street amongst other things. How should it then be exhibited? And how is graphic design used in art exhibitions? Together we will visit archives, listen to graphic designers, curators, publishers and artists, analyse exhibition graphics and museum branding, and digest an essential reading list.

The seminar is open to all levels and prior knowledge is not necessary. However, it is important to attend all sessions and you will be required to contribute to the discussions. Attendance and participation will be marked.

#### **About Sara De Bondt:**

Sara De Bondt is the epitome of a cultural designer, combining a love of contemporary typography with a deep investigation into the history of graphic design. Through her design practice, which consists of client-based work, designing and editing books, and curating conferences, she is consistently contributing to the critical discourse. Her playful aesthetic is always idea-based, typography-driven, and completely fresh. Her clients include the Wiels Centre for Contemporary Art in Brussels and Nottingham Contemporary as well as projects for the V&A, the Barbican, London's Institute of Contemporary Arts, Camden Arts Center, and MIT Press. Most recently she took over the art direction of Tate Etc. magazine. In 2008, De Bondt cofounded Occasional Papers, a nonprofit publishing house investigating the histories of architecture, art, design, film, and literature. In 2009, she curated the conference the Form of the Book, which explored the past, present, and future of book design. She received her MFA from Sint-Lukas, Brussels, and completed postgraduate research at the Jan van Eyck Academie. Prior to opening her own studio in 2004, De Bondt worked for Daniel Eatock's studio, Foundation 33. She has taught design at the Royal College of Art, Central Saint Martins College of Art and Design, and KASK School of Art.

### 4. *Documentaire fotografie* De Keyzer Carl Nederlands

**ANNULATIE**

TAGS cultuurgeschiedenis, fotografie, kunstactualiteit, reflectie en discussie

#### **Voorkennis vereist:**

Voldoende technische voorkennis van en praktische ervaring met fotografie is een absolute voorwaarde om aan dit seminarie te kunnen deelnemen.

Carl De Keyzer houdt een seminarie over documentaire fotografie bestaande uit 3 sessies van 8 uur.

Het gaat om:

- een overzicht van de hedendaagse documentaire fotografie door middel van projecties, video documentaires en besprekingen.
- een voorstelling van eigen werk en opbouw, voorbereiding verschillende boekprojecten.
- de geschiedenis van het agentschap Magnum, werking, projecten van collega's leden de wereld van foto agentschappen, festivals, beurzen, prijzen, hoe begin ik een groot project en wie betaalt wat.
- een reportage fotografie vs documentaire fotografie, links met perswereld en kunstwereld, verleden en toekomst.
- digitale archivering, print en computer technieken.
- kritische evaluatie projects 'Moments before the flood' (mijn onderzoeksproject, zie [www.momentsbeforetheflood.com](http://www.momentsbeforetheflood.com)) en projecten van masters.
- keuze van drager : boek, tentoonstelling, website, multimediaal.
- discussie over beeldtaal.
- bezoek aan het agentschap Magnum in Parijs op dag 3. De studenten worden verwacht voor eigen vervoer te zorgen.

#### **Over Carl De Keyzer:**

Carl De Keyzer is een Belgisch fotograaf. En sinds 1994 lid van het bekende fotocollectief Magnum. Zijn foto's worden wereldwijd gepubliceerd en getoond. Thema's in zijn werk zijnde permanente dreiging van verval in een moderne samenleving en de impact van macht op het dagelijks leven. Zijn geromeerde exposities reisden over de hele wereld (België, Nederland, Frankrijk, India, Engeland, New York, Denemarken,...).

Hij won diverse awards zoals de Kodak Germany Book Award (1996), PDN Book Award for 'Zona' (New York, 2004) en Photobook award of the year for 'Congo (Belge)' and 'Congo Belge en images' (Kassel, 2010), werd hij genomineerd voor o.a. The Deutsche Börse Prize (2004), the Prix Pictet (2008 en 2012). Carl De Keyzer was regisseur voor o.a. de documentaire 'Feestlokaal de Vooruit'. Zijn werk is terug te vinden in verschillende collecties (vb. Bibliothèque Nationale, Paris France - Victoria and Albert museum, London UK- FOMU Antwerpen,...).

# 5. Foucault: power, resistance and care of the self

De Preester Helena  
English

TAGS culture history, philosophy, reflection and discussion

## Method

In this seminar, you engage on the basis of texts in a discussion on three topics of Michel Foucault's philosophy: power, resistance, and care of the self. Because of the particular discussion format of this seminar, you are required to attend all sessions and to prepare the reading of eight (4x2) texts (before sessions 2, 3, 5, and 6). You also prepare for the discussion of an actual topic for session 7 or 8.

Preparatory reading is organized by the students and happens in small groups of no more than 4 to 5 students. Each group takes the lead in 3 discussions (see overview below). Evaluation happens on a permanent basis: your preparation for and active participation during the discussions. An individual paper in which you analyze an actual topic starting from your lecture of Foucault is submitted in January.

Basic knowledge of the history of philosophy and fluency in reading, writing and speaking English are required.

## Content

The 'histories' elaborated in Michel Foucault's philosophy start from his judgement that something in the present (a discipline, an institution, a social practice) is profoundly wrong and intolerable. In examining contemporary disciplines and institutions, Foucault's aim is to suggest liberating alternatives to what are at first sight inevitable conceptions and practices. Foucault uses an understanding of the past to understand what is intolerable in the present, showing that the present is not inevitable, but surpassable – i.e. that there is an alternative. In this seminar, we explore and discuss on the basis of key texts the themes of power and resistance, but also Foucault's later turn to ethics and alternative ethical forms of human life.

## Sessions

- Session 1: Introduction to Foucault's philosophy and to theme 1.
- Session 2: Octavian discussion text 1: power (discussion led by group A)  
Octavian discussion text 2: power (discussion led by group B)
- Session 3: Octavian discussion text 3: power (discussion led by group C)  
Octavian discussion text 4: power (discussion led by group D)
- Session 4: Introduction to themes 2 and 3.
- Session 5: Octavian discussion text 5: resistance (discussion led by group C)  
Octavian discussion text 6: resistance (discussion led by group A)
- Session 6: Octavian discussion text 7: care of the self (discussion led by group D)  
Octavian discussion text 8: care of the self (discussion led by group B)
- Session 7: Octavian discussion: actual topic (discussion led by group A)  
Octavian discussion: actual topic (discussion led by group B)
- Session 8: Octavian discussion: actual topic (discussion led by group C)  
Octavian discussion: actual topic (discussion led by group D)

## Text

(to be ordered online [hogent.standaardstudentshop.be](http://hogent.standaardstudentshop.be))

### Power

Text 1: M. Foucault (1977 [1975]): Text 'Docile Bodies', pp. 135-169 in *Discipline and Punish*.

Text 2: M. Foucault (1980 [1977]): Interview 'Truth and Power', pp. 109-133 in *Power/Knowledge: Selected interviews & other writings (1972-1977)*.

Text 3: M. Foucault (1978 [1976]): Text 'Method', pp. 92-102 in *The History of Sexuality, Vol. I An Introduction*.

Text 4: M. Foucault (1977): Interview 'Power and Sex: An Interview with Michel Foucault', *Telos* June 20, 1977, no. 32, pp. 152-161.

### Resistance

Text 5: M. Foucault (1982): Text 'The Subject and Power', *Critical Inquiry*, vol. 8, no. 4, pp. 777-795.

Text 6: M. Foucault (1980 [1977]): Interview 'The Eye of Power. A conversation with Jean-Pierre Barou and Michelle Perrot', pp. 156-165 in *Power/Knowledge: Selected interviews & other writings (1972-1977)*.

### The Care of the Self

Text 7: M. Foucault (1986 [1984]): Text 'The Cultivation of the Self', pp. 39-68 in *The History of Sexuality, Vol. III The Care of the Self*.

Text 8: M. Foucault (1983). Interview with Paul Rabinow and H.L. Dreyfus 'How we behave', pp. 60-69 in *Vanity Fair* 46, no. 9 (1983).

## About Helena De Preester

Helena De Preester studied at Ghent University and Université Libre de Bruxelles before completing her PhD in philosophy at Ghent University (2004). Her research topics focus on philosophy of technology (body, mind & society), the human mind (self and subjectivity, and the role of embodiment) and the relationships with art. She is currently professor of philosophy and researcher at the Faculty of Fine Arts, University College Ghent and visiting research professor at the department of Philosophy and Moral Science, Ghent University. More information on <https://helenadepreester.wordpress.com>.

# 6. *Tracing the essay in contemporary performing arts.*

## Delbecke Jasper

### English

TAGS culture history, philosophy, contemporary art, theatre, performance, reflection and discussion

#### Content of the seminar

In the seminar we will explore the evolution of the essay and how the form of the essay appears within the field of contemporary performing arts. The genealogy of the essay begins with Michel de Montaigne. In the middle of the 16th century, the French philosopher developed a new literary genre in order to reflect on his tumultuous time. Ever since, the form of the essay flourishes in times of ideological and representational crisis and became an instrument to challenge the dominant modes of thinking. Thanks to Lukács' and Adorno's theories on the essay and Benjamin's essayistic publications, the qualities and the strategies of the essay did not remain unnoticed for other artistic discipline. On the intersection of documentary film and experimental cinema, the genre of the Essay Film was born.

Today, within the field of contemporary theatre and performance, the essay is rising to prominence. The nature and the purpose of the essay inspires a number of contemporary artists in their artistic practice. By reading Montaigne, Adorno, exploring theories on Essay film and analysing the work of Thomas Bellinck, Hannah Hurtzig, Rabih Mroué, Niko Hafkenscheid and Michiel Vandevelde, the seminar maps how the essay appears in contemporary performing arts and how it differs from its literary and cinematic precursors. The seminar will be a combination of a theoretical survey of the history and legacy of the essay, the essay's translation into other disciplines and a participatory part where we will discuss the examples suggested by the students and teacher.

#### Program of the seminar

The seminar is split up in two parts. The first part consists out of four theoretical sessions that will start from the collective close-reading of the selected theoretical texts. We will explore and discuss the theoretical ideas during these sessions. In November there will be an intermission that should give students the time to work on their assignment. The second part of the seminar starts the last week of November and consists out the student presentations and therefrom group discussions.

The assignment: starting from two texts that were discussed during the sessions, students encounter an artwork/performance/artist of their own choice or their own work and survey how it relates to what has been discussed during the theoretical session. They share their findings and reflections with the other students during the presentations. The student's research ends up in a written paper.

#### Session 1: introduction:

##### Montaigne and the essay in times of crisis

Texts:

- \* Fragments from: de Montaigne, M. Eyquem, & Screech, M. A. (1995). *The complete Essays*. London: Penguin books.
- \* Fragments from: Zweig, S. (2015). *Montaigne*, London: Pushkin Press
- \* De Certeau, Michel. 2000 [1986]. "Chapter 5: Montaigne's "Of Cannibals": The Savage "I" ", in *Heterologies. Discourse on the Other*, De Certeau, Michel. London & Minneapolis, University of Minnesota Press, pp. 67-79

#### Session 2: The theorization of the essay:

##### Lukács and Adorno

Texts:

- \* Lukács, G. 2010 ([1910]). "On the Nature and Form of the Essay. A Letter to Leo Popper", in *Soul & Form* Lukács, György, John T Sanders, & Katie Terezakis (eds), New York: Columbia University Press, 16-34
- \* Adorno, Theodor W. (1984 [1958]). "The Essay as Form", *New German Critique*, No. 32. Spring – Summer, 151 – 170

#### Session 3: essay film

Texts:

- \* Rascaroli, L. (2009). "The Essay Film: Problems, Definitions, Textual Commitments", from Rascaroli, L., *The Personal Camera: Subjective Cinema and The Essay Film*.
- \* Renov, Michael. (2017 [1995]) "The Electronic Essay." in *Essays on the Essay Film*, edited by Alter, Nora M. & Corrigan, Timothy. New York: Columbia University Press, 89-92
- \* Arthur, Paul. (2003). "Essay Questions: From Alain Renais to Michael Moore", *Film Comment* 39:1, January/February, pp. 58-63

#### Session 4: Tracing the essay into theatre and performance

Texts:

- \* Alter, N.M., (2007). "Translating the Essay into Film and Installation". *Journal of Visual culture*, Vol. 6 (1), Los Angeles & London, SAGE Publications, 44 – 57
- \* Delbecke, J. (2018). *Tracing the essay in contemporary performing arts.* (R. Allsopp & J. Preston, Eds.) *PERFORMANCE RESEARCH*, 23(2), 5–12.
- \* Delbecke, J. (2018). *Exploring the Essay in the New Documentary Turn.* *DOCUMENTA*, 36(1), 8–32.

#### Session 5 – 6 - 7 - 8: presentations of the students

#### Evaluation of the seminar

Attendance to both the seminar sessions (theoretical session and student presentations) is obligatory. Students will be evaluated based on their active participation during the seminar sessions (20%), as well as their presentation (40%) and paper (40%).

#### Biography

Jasper Delbecke is PhD researcher funded by the Flemish Research Foundation (PhD Fellowship, FWO-Vlaanderen) and is affiliated with the research group Studies in Performing Arts & Media at Ghent University. His research is entitled *The essay following the new documentary turn in performing arts: Tracing the essay in contemporary theatre and performance practices*. Delbecke is dramaturge and worked in the past for workspacebrussels and SoAP Maastricht.



## 7. Artists & Animals

### Deliège Glenn

#### English

TAGS culture history and philosophy

In 2014, GAIA, one of the biggest animal welfare groups in Belgium, filed a complaint against Sibran Sampers, at that moment a student at the School of Arts, for having killed two rabbits during a performance on campus. Animals, so they claimed, should not be made to suffer for the sake of art: artistic freedom should be bounded by morality and the law. The court however ruled that no animal welfare laws had been broken in the performance: Sampers had slaughtered the rabbits through recognized humane slaughtering methods. GAIA reacted with dismay: it feared the ruling would set a precedent for using art as an excuse for all kinds of animal abuse.

Probably most people share GAIA's intuition: animals should not be made to suffer for the sake of art. In his defense however, Sampers pointed out that he had never slaughtered rabbits for the sake of art, but that his performance was part of an ongoing artistic research project into our relations with animals within industrial farming practices. Surely an organization like GAIA should welcome all forms of reflection on the horrors that go on in our animal factories? Ethics and morality do not take shape through abstract reasoning alone!

The strength of Sampers defense probably lies in that last remark. Can art actually add something to the debate on human/animal relations, something which might not be achieved through other, perhaps more familiar and clinical methods of research? If so, can artists then be trusted to develop responsible practices to research these relations?

In this theoretical seminar, we will be looking at texts that explore the possibilities of artistic research in reflecting on and shaping human/animal relations. We will mainly use Steve Baker's *Animal/Artist* (2013) and Ron Broglio's *Surface Encounters* (2011) as our guide. Where Barker looks more at how art can question our ethical codes, intuitions and practices regarding animals, Broglio looks into ways in which art could give us access to the animal perspective on the world. Both however share an intuition that art's greatest strength lies in focusing the attention on the sheer viscerality of the animal's presence, and both ground their analysis in careful interpretation and critique of contemporary animal art.

#### Method

After an introductory lecture, each seminar-session will be structured around a chapter from either Baker's or Broglio's work. Participants should read the relevant chapter in advance; the sessions are reserved for discussion of the text. Each week (a) participant(s) will be asked to prepare a short presentation of some of the artists or works which figure in that week's chapter. The discussion is primarily aimed at understanding the issues raised in the text and through the different works presented in the chapters, but there is of course also room for critical assessment. There will also be a (couple of) guest lecture(s) on topics relevant to our theme.

#### Evaluation

Participants will be asked to write a 2500 word paper on the themes and topics discussed during the seminar.

#### About Glenn Deliège:

Glenn Deliège has a PhD in philosophy and teaches landscape philosophy at the School of Arts, where he also conducts research into the role of animals in the design of urban public spaces.

## 8. Slapstick Attitudes:

### Popular entertainment, avant-garde arts and dirty comedy

### D'haeyere Hilde

#### English

TAGS art history, contemporary art, film and video art, reflection and discussion, theatre and performance

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

From its inception in the 1900s to its heydays in the 1920s and beyond, slapstick comedies acted as distorted mirrors that reflect technological changes and societal tensions in need of comedic digestion. For precisely that reason avant-garde art movements admired slapstick comedy and cited it as a significant marker of modernity that ridiculed icons of bourgeois society. Other interpretations situate slapstick comedy in a surrealist universe in which free-floating streams of impossible actions referenced the logic of dreams to address subconscious anxieties.

In turn, female comedians used slapstick antics as forms of feminist protest in the wake of the suffragette movement.

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

The seminar starts with five three-hour sessions in which components of slapstick comedy are contextualized. The sessions are lavishly illustrated with films and fragments to examine formal aspects such as filming and acting styles, stunts and gags, story subjects, comedy techniques, and editing patterns. The visual analyses are underpinned with manifestos and artist's writings. The participants are expected to read and discuss a minimum of five given texts. Subsequently, in a four-hour workshop, the participants work on their own contributions, which eventually are presented on a one-day symposium.

#### Program (subject to slight changes):

- Wednesday 31 October, 9:30-12:30, Session 1: “Slapstick Comedy: pie and chase”
- Wednesday 7 November, 9:30-12:30, Session 2: “Constructivist slapstick: machine-age comedy”
- Wednesday 21 November, 9:30-12:30, Session 3: “Surrealist slapstick and Freudian laughter”
- Wednesday 28 November, 9:30-12:30, Session 4: “Feminist Slapstick: the emancipatory force of funny women”
- Wednesday 5 December, 9:30-12:30, Session 5: “Slapstick attitudes in contemporary art”
- Wednesday 12 December, 9-13:00: Workshop
- Presentation of the research results on a one-day symposium in January 2019 (date tbc)

#### About Hilde D'haeyere

Hilde D'haeyere is a photographer and film historian. Her work focuses on photographic aspects of silent film, especially the links between film style, movie technology and the mechanisms of comedy. She publishes articles and performs papers that result from hands-on and embodied research methods to reactivate film history.

## 9. *Moving, Performing, Living: Dance and Choreography in the Sixties and Seventies*

Engels Tom  
English

TAGS culture history, contemporary art, dance, art history, theatre and performance

### Requirements

A basic knowledge of theatre, performance, or dance and a good proficiency in English is required.

This research seminar sets out on a historical inquiry into the sixties and seventies in dance and performance. In particular the seminar will focus on developments that primarily took place along the American East Coast. We will dive into the works of the following dancers and choreographers: Trisha Brown, Simone Forti, Lucinda Childs, Yvonne Rainer, Steve Paxton, Lisa Nelson and Anna Halprin. The seminar will also examine the relationship between developments in performance, choreography and dance and the visual arts, focussing on artists such as Vito Acconci, Robert Morris, Bruce Nauman, Allan Kaprow, Yoko Ono, Jack Smith, Carolee Schneemann, Lynn Herschmann-Leeson, a.o. We will investigate how modes of living (together) emerged during the sixties and seventies and how they translated into the aesthetic expressions of the aforementioned artists.

**Examination:** Presentation in class.

## 10. *Things we don't understand*

Garabedian Mekhitar  
English

TAGS philosophy, contemporary art, art theory, literature, reflection and discussion

This seminar explores why we are constituted by the strangers in ourselves, and the significance of not understanding a work of art.

During this seminar we will investigate the idea that identity is always already plural, that the self is a multiplicity. Through examining different literary, philosophical, psychological and scientific approaches regarding the self and consciousness, and specifically the view of a fluid mind, of a divided self, which is one of the fundamental principles of Modernism. 'The shattered cogito' could be the emblematic title of a tradition whose passion culminates with Nietzsche. Our proper or personal identity and our subjective experience are frequently, perhaps always, ambiguous.

Language and the other both fundamentally constitute and define us as human beings. Becoming ourselves and understanding ourselves always take place in relation to the other(s). Truth and meaning are only possible through the other and through unexpected and unwilled encounters, which reveal how much we are personally ignorant about ourselves. We are constituted by these unexpected encounters and by shattering epiphanies in which memories return and appear like apparitions, exposing the fact that we are strangers to ourselves.

Furthermore, we will explore the potentialities of embracing an openness towards unknowing, without reducing its destabilizing force or effects, and how works of art open up spaces of non-knowledge. Finding is a matter of getting lost; it is a matter of being attentive and open to accidental encounters and arriving at truth quite unexpectedly, as a gift from the unknown; of recognizing the use of embracing the experience of getting lost, wandering, uncertainty, and the unknown; of insisting on becoming and on the multiplicity and irreducibility of the self and of experience.

### Material

Materials (such as readers, films, images, etc.) will be available during the sessions. Reading material: *To a Stranger From a Stranger* (Garabedian, 2015)

### Evaluation

Permanent evaluation, presentation (during seminar) and paper

### About Mekhitar Garabedian

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

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

Grimonprez Johan  
English

TAGS film, video art, photography, philosophy, contemporary art, art theory, literature, reflection and discussion

While Walter Benjamin and Sergei Eisenstein defined montage as a revolutionary tool for social analysis, MTV and CNN have totally surpassed this. The commercial break and the remote control installed zapping and channel surfing as a new way to relate to the world in the 80s. But today with YouTube and Google we don't zap anymore, we now skip and navigate a reality zone defined in 'bufferingtime' and where images of global warming, Abu Grahib, 9-11, Afghanistan and the swine flu have become the new contemporary sublime. This illusion of abundance hides the ugly face of an info-dystopia where political debate has shrunken into mere fear management, keeping viewers permanently subdued. No longer happy innocent consumers of a bygone TV-era, we are now avid consumers of fear.

Paranoia suddenly seems the normal state of being. It's easier to ponder the end of the world, then to imagine political alternatives. Not without a pun to interpret our world Bart Simpson's Guide to Reality once coined the following: 'MAYBE THE SKY IS REALLY GREEN, AND WE'RE JUST COLORBLIND.'

With Podcasts, online TV, mobile phones, video Ipods, blogs and YouTube, the digital age allows an infinite number of images and sounds to travel the world in no time. It is the era of home made productions, which expresses the chaotic nature of the human condition today as well as the cynicism of power. "MAYBE THE SKY IS GREEN," a media-jamming tool at the hand of an extensive collection of clips, that can be envisioned both as the joyful affirmation of a global disengagement and the catalyst of effervescent criticism, best described as a platform for temporary disobedience.

The course is twofold: first of all it is rooted in my own practice as filmmaker, curator and visual artist, positioned both inside the film and museum world. The seminar would build from this practice into a more theoretical framework and dialogue. In this first part we choose for a discussion around current events in the media and the art world at the end of each session, initiated by screening examples from a recent WeTube-O-Theque I've compiled as curator. Focusing on contemporary media jammer strategists that go against the grain and question our contemporary media landscape, this visual library includes work from The Yes Men, Harun Farocki, Miranda July, Chris Marker, Pierre Huyghe, Digital Zapatismo, Rea Tajiri, Alexander Sokurov, David Shrigley, Ulrike Meinhof, Mathias Muller, RtMark, The Residents, The Gorillaz, Bjork & Michel Gondry, but furthermore also mainstream and not so mainstream examples literally plucked from all sorts of venues, including commercial breaks, quirky home movies, YouTube stuff, MTV and CNN, Al Jazeera, Democracy Now & Russian TV.

A second part of this course is group discussions where participants bring the dialogue into the sphere of their own practice. Here we can choose to either do it in a group session or if participants prefer as one on ones. This can be decided in the first session and we can divide the days accordingly.

## About Johan Grimonprez

Johan Grimonprez is an internationally acclaimed artist and filmmaker. His films include *dial H-I-S-T-O-R-Y* (1997), and *Double Take* (2009). Acquired by NBC UNIVERSAL, ARTE TV (Germany/France), and CHANNEL 4 (UK),

his productions travelled the main festival circuit from SUNDANCE to BERLIN. They garnered several Best Director Awards, a ZKM International Media Award, a Spirit Award and the recent 2009 Black Pearl Award (Abu Dhabi). His curatorial projects were hosted at museums worldwide, such as the HAMMER MUSEUM (LA) and the PINAKOTHEK DER MODERNE (München). His work resides at major museum collections, including CENTRE GEORGES POMPIDOU (Paris) and TATE MODERN (London). He is published with Hatje/Cantz (Germany), and in distribution with Soda Pictures and Kino International. He spends his time between Brussels and New York, where he lectures at the SCHOOL OF THE VISUAL ARTS. 2014 his film *The Shadow World* in co-production with Sundance was released.

# 12. *Film Collectives... Unit*

## Yacoubi Mohanad

### English

film *Off Frame AKA Revolution Until Victory*, 2016 made its premiers at TIFF, Berlinale, cinema du reel, Dubai IFF, and Yamagata among 50 other premiers and screenings around the world.

**TAGS** Art outside Europe, History of culture, reflection and discussion

Solidarity is the base that connected several film collectives and units that were operating within the several political struggles of the 60's and 70's, when having a closer look, it appears that the landscape of this collaboration was much wider than politics, there was a need to create a parallel film economy that fitted the production models they were adopted, and which allowed these film units to transmit their aesthetical manifestations through alternative screens.

This master course aims to engage participants in an active discussions of the day, in relation to the archival strategies dealing with this intangible film heritage, by looking at the cine tactics used by several individuals and institutes to preserve or utilise this collective memory of People in struggle, at the same time looking at the persons behind the frames who created and worked with these film collectives, trying to understand their references and aesthetical approaches to

Cinema is a physical interpretation of time, with a positive film print of modern human history, from ideology, technology, wars, politics, fashion, and by understanding the influences and factors behind the cinematic choices of these films, we are actually reflecting the influences on our ways of seeing.

Based on this approach, the courses will look at different cinematic schools, collectives, and film periods around the world that developed its aesthetics within its contexts and specificities, trying at the same time to find a theoretical links that presents a wider perspective to the significance of such a film heritage.

This seminar does not intend to inform participants about the classical and technical history of "world" cinema, it aims to develop cinema as a tool to read and analyse history and politics.

#### **Course Objectives**

- \* Realise cinema as a tool to understand the political, social and economical nature realities.
- \* Identify different film schools and trends.
- \* Explore different references for film studies.
- \* Increase Analytical and research skills.

#### **Methodology**

The Seminar combines 8 courses workshops (3 hours), each workshop deals with a number of topics, the workshops will be a combination of film screening, and group discussion on selected text, the evaluation will be based on 3 factors:

- \* Attendance
- \* Group discussion
- \* 2000 word reflective essay on selected topics.

#### **About Mohanad Yaqubi:**

Mohanad Yaqubi is a filmmaker, producer, and one of the founders of the Ramallah-based production house, Idioms Film. Yaqubi is also one of the founders of the research and curatorial collective Subversive Films that focuses on militant film practices, and most recently, a resident researcher at The Royal Academy of Fine Arts (KASK) in Gent, Belgium.

Yaqubi's filmography as a producer includes the documentary feature *Infiltrators* (dir. Khaled Jarrar, 2013), *Suspended Time* (Several directors, 2013) the narrative short *Pink Bullet* (dir. Ramzi Hazboun, 2014) and *Though I Know the River is Dry* (dir. Omar R. Hamilton, 2012), he co-produced several feature films including *Habibi* (dir. Susan Youssef, 2010), *Ambulance* (dir. Mohammed Jabaly, 2016) and *Ouroboros* (dir. Basma Sharif, 2017). Yaqubi's first feature

# 13. *Moderne teksten over kunst*

## Vande Veire Frank Nederlands

TAGS filosofie, kunsttheorie, literatuur, reflectie en discussie

In dit seminarie worden teksten besproken die grosso modo tussen het einde van de achttiende eeuw en vandaag geschreven zijn. Alle teksten stellen op een indringende manier de positie van de kunst en/of de kunstenaar/schrijver in de moderne samenleving aan de orde. Ze zijn meestal van de hand van schrijvers of kunstenaars. Ze kunnen essayistisch, literair, poëtisch, poëticaal, manifest-achtig of filosofisch zijn. Ze zijn gerangschikt onder een achttal met elkaar verweven thema's die de spanning tussen de kunst en de samenleving kenmerken: de nieuwe mens, het helse inzicht, de passie voor het reële, melancholie, vervreemding, gespletenheid, transgressie, Unheimliche. De bedoeling is dat de student de uit deze teksten opgediepte problematiek op de kunstactualiteit en het eigen werk kan betrekken.

### Onderwijsvormen

- hoorcolleges
- een verkennend individueel gesprek over het onderwerp van de paper

### Wat wordt er van de student verwacht?

- aanwezigheid op alle bijeenkomsten verwacht.
  - op voorhand de betreffende tekst lezen. Anders is er nauwelijks participatie mogelijk.
  - een paper schrijven (min. 2000 woorden).
- Hierin gaat hij dieper in op een auteur of enkele auteurs, een boek of enkele artikels, een kunstenaar of enkele kunstenaars, een kunstwerk of enkele kunstwerken of in het algemeen een thema dat gerelateerd is aan één van de teksten uit de bundel, besproken of niet besproken.
- Deze paper moet een persoonlijke verwerking zijn van lectuur. Het is hierbij noodzakelijk dat de gebruikte tekstbronnen (boeken, artikels, websites), of ze nu letterlijk geciteerd worden of gewoon inspirerend waren, in voetnoten worden vermeld.
- Het onderwerp van de paper wordt op voorhand met Frank Vande Veire besproken. De paper wordt afgegeven op het schriftelijk examen.
- een 'klassiek', schriftelijk examen over de tijdens de lessen becommentarieerde teksten.
- Het schriftelijk examen staat op 12 punten, de paper op 8.

### Lijst van 50 teksten (jaarlijks wordt hiervan 1/5 behandeld)

- De nieuwe mens
- Rainer Maria Rilke, Zie je... (1904)
- Kasimir Malevitsj, Zorg ervoor dat je jezelf nooit herhaalt...
- Paul Van Ostayen, Ik kan geen postzegels verzamelen... (1921)
- Schelling, Hegel, Hölderlin, Systeemprogramma van het Duitse idealisme (1797)
- Friedrich Nietzsche, De dolle mens (1882)
- Adolf Loos, Ornament en misdaad (1908)
- Rainer Maria Rilke, De jonge dichter (1913)
- Tristan Tzara, Twee dada-manifesten (1918)
- Peter Sloterdijk, Dadaïstische chaotologie (1983)
- Walter Benjamin, Ervaring en armoede (1933)
- Octavio Paz, De traditie van de breuk (1972)
- Alain Badiou, Avantgardes (2000)
- Het helse inzicht
- William Blake, Het huwelijk van hemel en hel (1793)
- F. J. Dostojevski, Aantekeningen uit het ondergrondse (1864)
- Arthur Rimbaud, Twee ziensbrieven (1871)
- Friedrich Nietzsche, Wij kunstenaars, Onze uiteindelijke dankbaarheid jegens de kunst (1882)
- Georges Bataille, De zonne-anus (1927)

- Antonin Artaud, Van Gogh, de zelfmoordenaar van de maatschappij (1947)
- De passie voor het reële (de crisis van de voorstelling)
- Honoré de Balzac, Het onbekende meesterwerk (1832)
- Edgar Allan Poe, Het ovale portret (1850)
- Georges Bataille, Het ongevormde (1929)
- Jean-Paul Sartre, De walging (1938)
- Maurice Blanchot, De blik van Orpheus (1955)
- Melancholie van de moderniteit
- Charles Baudelaire, Het spleen van Parijs (1862)
- Friedrich Nietzsche, Wat is romantiek? (1882)
- Hugo von Hofmansthal, Brief van Lord Chandos (1901)
- Rainer Maria Rilke, De dingen van de toekomst (1903)
- Rainer Maria Rilke, Brief aan Hulewicz + De 9e elegie van Duino (1925)
- Theodor W. Adorno, Toverfluit (1951)
- Vervreemding van de kunst, kunst van de vervreemding
- Friedrich Nietzsche, De overschietende mensen (1882)
- J.-K. Huysmans, Tegen de keer (1884)
- Hugo von Hofmansthal, Brieven van de man die terugkeerde (1901)
- Thomas Mann, Tonio Kröger (1903)
- Viktor Sjklovskij, Kunst als techniek (1917)
- Franz Kafka, Josefina de zangeres, of het muizenvolk (1924)
- Francis Ponge, De augiasstallen + Retorica + Voetje-van-dvloer + Over de redenen om te schrijven (1929)
- De gespletenheid van de kunstenaar
- Nietzsche, In hoeverre het er in Europa steeds 'artistieker' aan toe zal gaan (1882)
- Nietzsche, De hansworsten van God (1885)
- Friedrich Nietzsche, Ach, mijn gedachten! (1885)
- Antonin Artaud, Alle geschrijf is zwijnerij (1927)
- Fernando Pessoa, Niet mijn, niet mijn is mijn gedicht + Autopsychografie
- Jorge Luigi Borges, Borges en ik + Everything and nothing (1960)
- Hans Magnus Enzenberger, Verdere redenen waarom dichter liegen (1978)
- Kunst als transgressie
- Charles Baudelaire, Ode aan de schoonheid (1861)
- Franz Kafka, Een hongerkunstenaar (1924)
- Georges Bataille, Sacrale verminking en het oor van Van Gogh (1930)
- Antonin Artaud, Het theater van de wreedheid (1938)
- Witold Gombrowicz, Voorwoord tot 'Filibert met kind bekleed' (1937)
- Het Unheimliche
- Heinrich von Kleist, Het marionettentheater (1810)
- Franz Kafka, De zorgen van een huisvader (1917)
- Sigmund Freud, Het Unheimliche (1919)
- Walter Benjamin, Het bochelmannetje (1938)
- Maurice Blanchot, De twee versies van het imaginaire (1955)

### Over Frank Vande Veire:

Frank Vande Veire (1958) studeerde filosofie en culturele antropologie aan de K.U.L. en behaalde een doctoraat over Slavoj Žižek. Hij doceert filosofie en 'teksten over kunst' aan de School of Arts Gent. Sinds jaar en dag schrijft hij over kunst, literatuur en filosofie. In 1998 ontving hij de Vlaamse prijs voor Kritiek, voornamelijk door zijn bundel De geplooidde voorstelling. Essays over kunst. Zijn belangrijkste filosofische werk is Neem en eet, dit is je lichaam. Fascinatie en intimidatie in de moderne cultuur. In 2003 veroorzaakte hij wat opschudding met een 'pamflet' over de kunstwereld. In 2008 was hij een jaar lang 'writer in residence' bij Yang. In 2013 verscheen de roman Bloeiende Agatha (2013).

# 14. *Deep Listening*

## Vandewalle Daan

### English

**TAGS** culture history, contemporary art, art history, art theory, literature, contemporary music, music history, politics, reflection and discussion

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

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

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

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

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

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

#### **Evaluation:**

Permanent evaluation and small assignment

#### **About Daan Vandewalle:**

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

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

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

festivals all over Europe.

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

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

Daan Vandewalle was awarded the Jeanne and Willem Pelemans-prize 2000 by the union of Belgian composers. In 2005 he released a 4 cd box dedicated to the entire INNER CITIES piano marathon by Alvin Curran (long distance/harmonia Mundi) which was met with rave reviews.

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

The School of Speculative Documentary is een initiatief van Max Pinckers, Michiel De Cleene, Thomas Bellinck en An van Dienderen. Het is een interdisciplinaire ontmoetingsruimte en bevraging van het documentaire gebaar. In hun praktijk bedienen de ma(a)k(st)ers zich van onzekerheid en giswerk om tot een vergelijk te komen met de niet te dichten gaten in hun werk en de messiness van de werkelijkheid.

De vier seminaries, zoals hieronder gepresenteerd, zijn een voorbereiding op het symposium 'The School of Speculative Documentary' in het Kaaithheater op 25 februari 2019. Aanwezigheid is verplicht.

Op dit symposium worden volgende vragen behandeld: Hoe kunnen we het documentaire in de kunst inhoudelijk, vormelijk en methodologisch herdenken? Hoe kunnen we ons laten inspireren door de paradox dat, wanneer je de realiteit documentair probeert te benaderen, deze meteen verdampt en muteert? Hoe wrikken we het documentaire los uit de afbakening in disciplines en ontwikkelen we strategieën wars van een geformatteerd marktdenken? Hoe nemen we onze verantwoordelijkheid voor mechanismen die bepalen wat er wel of niet kan of mag worden waargenomen, gezien, gehoord, gezegd, gedacht, gemaakt, gedaan? En hoe springen documentairema(a)k(st)ers om met hun eigen (machts)positie en blinde vlekken?

Het is geen verplichting om alle vier de seminaries te volgen. Je kan één seminarie van The School of Speculative Documentary kiezen, maar je bent ook vrij om er twee of drie te kiezen.

—

The School of Speculative Documentary is an initiative of Max Pinckers, Michiel De Cleene, Thomas Bellinck and An van Dienderen. It's a cross-disciplinary meeting place dedicated to critically questioning the documentary gesture. The artists associated with the School of Speculative Documentary openly embrace uncertainty, messiness and conjecture in their engagement with and creation of multiple and mutable realities.

The seminars here presented below as The School of Speculative Documentary, all culminate in an all-day symposium organized by The School of Speculative Documentary. The symposium will take place on 25 February 2019 in Kaaithheater (Brussels). Attendance is mandatory for all seminar participants.

During the symposium several questions will be raised. How can we rethink the documentary gesture conceptually, formally and methodologically, exposing it to continuous uncertainty, contamination and contestation? How can we draw inspiration from the paradox that any attempt to document a reality, causes it to mutate and evaporate? How can we cut across the traditional boundaries that pigeonhole the documentary into rigid genres? What strategies can we develop to subvert market-driven formats? How can we critically question the power-structures inherent in documentary making? How do we undermine the documentary's authoritative claim to knowledge and truth? How do documentarists deal with their own blind spots and positions of power? How can we shoulder responsibility for the selection mechanisms that define what can and should be perceived, seen, heard, said, thought, made or done?

There is no obligation to follow all seminars. You can choose just one seminar of the School of Speculative Documentary, but you are also free to choose two or three.

15. *The School of Speculative Documentary*  
– “Everything straight lies,” murmured the dwarf disdainfully.  
“All truth is crooked; time itself is a circle.”

Bellinck Thomas  
English

TAGS literature, theatre, film, installation art, contemporary art, reflection and discussion

In Friedrich Nietzsche's 1885 philosophical novel *Thus Spoke Zarathustra*, the prophet Zarathustra and a dwarf stand in front of a gateway separating the “eternal path backwards” from the “eternal path forward”. The gateway bears the inscription “This Moment”. Right there, in front of the gateway called “This Moment,” the dwarf and the prophet start bickering over the nature of time. Before long, their muttered argument is undermining modernism's myth of forward-marching time. “Everything straight lies,” murmured the dwarf disdainfully. “All truth is crooked; time itself is a circle.”

This is a seminar about crookedness, about times that touch, bend and stretch. From alternate history to preenactment, from anachronism and transtemporal drag to heterochronia, we will delve into speculative-documentary strategies that attempt to disrupt linear order – shattering the constructed boundaries between past, present and future, challenging ideological chronologies (e.g. “First the West, then the rest”), reconfiguring dominant historical narratives, subverting the fetishization of progress and productivity. Featuring a cast of agitational propagandists, counter-archivists, time travelers, shapeshifters, zombies and many more.

#### Method

Every session will focus on a different temporal topic. Starting from the collective close-reading of theoretical texts, we will explore and discuss the work of such artists and thinkers as Pedro Costa, Tania El Khoury, Harun Farocki, Rabih Mroué, Rebecca Schneider, Allison Smith, Hito Steyerl, Ho Tzu Nyen, Andrei Ujică et al.

#### Evaluation

Attendance to both the seminar sessions and the symposium is obligatory. Students will be evaluated on the basis of their active participation during the sessions, as well as their writing of an artist paper, which relates their own artistic practice to the material explored in the seminar.

#### Timing

1 introductory session by the founding members of The School of Speculative Documentary + 3 5-hour sessions + 1 full-day symposium at Kaaithheater (Brussels) + 1 4-hour feedback session.

#### About Thomas Bellinck

Thomas Bellinck (b.1983, DE) is an artist whose work branches out into theatre, installation art and TV and has been presented in theatres and festivals across Europe. Thomas studied Germanic Philology (University of Leuven), trained as a theatre director (RITCS, Brussels) and is currently working as a doctoral researcher in the arts at KASK/School of Arts of University College Ghent. Since 2015, he has been developing *Simple as ABC*, an ever-expanding series of performances and installations scrutinizing the Western Migration Apparatus.

# 16. *The School of Speculative Documentary – ‘Proximity and Approximation’*

De Cleene Michiel  
English

TAGS documentaire, fotografie, kunstactualiteit, film en videokunst, reflectie en discussie

‘Approximation’ indicates a significant and functional relationship between proximity and distance: the approximate is similar, but not exactly the same; it nears a certain value, but is never identical. The documentary approach employs elements that in one way or another testify on the basis of their proximity to the subject. But the documentary also has a need for distance: the objectivity and representativeness that the genre implies, emanates from a (literal or conceptual) distance to the subject that provides an analytical potential. Rather than regarding these two concepts as each other's opposites, the relationship between the two can be seen as a productive and speculative force within the context of the documentary. This seminar researches the constant negotiation between approaching and retreating from a cross-disciplinary perspective. In an attempt to grasp 'approximation', it looks at a variety of instances in which the relationship between proximity and distance plays a central role. This seminar takes these approximate instances as a starting point to explore the correspondences and discrepancies between the concept of documentary 'approximation' and various theoretical and artistic works (Balsom & Peleg, Daston & Galison, Demand, Enwezor, Farocki, Franke, Kluge, Lugon, Sekula, Steyerl...). In a convergent movement, this seminar looks at: the planetary, the autobiographical, the scientific, the mold and the aut documenting object.

## Method

This seminar consists of an introductory session with the other members of The School of Speculative Documentary and their students. This will be followed by five three-hour sessions that focus on a certain aspect of the documentary approximation through text, discussion, video, photograph and other documentation. The students will be invited to present a related topic in connection to their own work or contemporary issues. In the second semester students are expected to attend the symposium at Kaaitheter in Brussels, followed by a four-hour group feedback session. This seminar will be held in Dutch or English depending on the attendance of English speaking participants. Most of the documentation presented will be in English.

## Evaluation

Each student will present a topic of choice to the group, that relates to the material discussed during the course, and will be evaluated based on their participation during the classes along with a final oral exam. The attendance of the symposium ‘The School of Speculative Documentary’ at Kaaitheter on February 25th 2019 is mandatory.

## About Michiel De Cleene

Michiel De Cleene (b.1988, BE) is a photographer. The recurring theme in his work is an investigation into the functioning of documentary with a focus on the process of authentication. Following *Barriers - European Neighbouring* (2010), *-scope* (2015), *F#1-13* (2017) and *Recollecting Landscapes* (2018), he is now working as a researcher at KASK/School Of Arts, Ghent on the long-term projects *Reference Guide* (a growing encyclopaedia on ships, forests and pacemakers) and *Documenting Objects*.

# 17. *The School of Speculative Documentary – ‘If the Heart Could Think it Would Stop Beating’*

Pinckers Max  
Engels

TAGS film, video art, photography, contemporary art, reflection and discussion

This seminar focuses on the realization of healthy self-criticism in relation to the production of an artistic body of work with a documentary attitude. The aim is to motivate the development of a critical method, a personal vision and fine-tuned approach. Based on a series of discussion topics, participants will be encouraged to question notions of truth, authenticity, objectivity and the underlying belief systems that drive our hyper-visual culture today. Looking at various modes and visual strategies of cross-disciplinary documentary, group discussions will be held based on diverse examples, video fragments and works that define the boundaries and definitions of this transient genre.

## Method

A two-hour introduction session with ‘The School of Speculative Documentary’ will take place in conjunction with An van Dienderen, Michiel De Cleene and Thomas Bellinck together with their students. This will be followed by five three-hour sessions. Each session will focus on a different theme that will be addressed in the form of a group discussion in which the students will be invited to present a related topic in connection to their own work or the issues explored in class. In the second semester students will be expected to attend the symposium at Kaaitheter in Brussels, followed by a four-hour group feedback session. The emphasis of this seminar lies on participation, debate, conversation and reflection on the documentary gesture as an attitude and critical method of dealing with reality. The intention is to explore and broaden the students’ own practice through exchange and discussion. This seminar will be held in Dutch or English depending on the attendance of English speaking participants. Most of the documentation presented will be in English.

## Evaluation

Each student will present a topic of choice to the group, that relates to the material discussed during the course, and will be evaluated based on their participation during the classes along with a final oral exam. The attendance of the symposium ‘The School of Speculative Documentary’ at Kaaitheter on February 25th 2019 is mandatory.

## Documentation

Videos, texts, photographs, books and other documentation will be available during the sessions.

## About Max Pinckers

Max Pinckers (b.1988, BE) is an artist based in Brussels, Belgium. His oeuvre explores visual storytelling strategies in documentary photography and the relationship between aesthetics, images and their subjects. His works manifest in the form of self-published artist books and exhibition installations such as ‘The Fourth Wall’ (2012), ‘Will They Sing Like Raindrops or Leave Me Thirsty’ (2014), ‘Trophy Camera v0.9’ (2017) and ‘Margins of Excess’ (2018). Pinckers is currently a doctoral researcher and lecturer in the arts at the School of Arts / KASK in Ghent. He has been internationally awarded and has exhibited at MOCAP in Poland, the Philadelphia Museum of Art in the United States and the Centre for Fine Arts - Bozar in Belgium, among others.



# 18. *The School of Speculative Documentary* – *‘The documentary turn in contemporary arts’: in historische manifesten & hedendaagse kunstpraktijk* van. Dienderen An Nederlands

TAGS film, video kunst, kunstactualiteit, documentaire, reflectie en discussie

De laatste jaren verschenen enkele toonaangevende publicaties waarin manifesten over documentaire film werden herbekeken in het licht van de zogenaamde “documentary turn in contemporary arts”. Zo verscheen ‘Documentary across disciplines’ samengesteld door Erika Balsom en Hila Peleg naar aanleiding van de geslaagde edities van het Berlin Documentary Forum (2010-2014) uitgegeven door het gezaghebbende Haus der Kulturen in Berlijn in 2016; ‘The Documentary Film Reader. History, Theory, Criticism’ samengesteld door Jonathan Kahana en uitgegeven door Oxford University Press in 2015 en ‘Documentary’ in de reeks van “Documents of Contemporary Art” van de Whitechapel Gallery in 2013.

Alhoewel documentaire film historisch gezien vaak verkeerdelijk wordt geassocieerd met objectiviteit en waarheid, volgen we in dit seminarie de overtuiging dat de documentaire traditie er altijd één geweest is van onzekerheid, contestatie, en contaminatie (ook met betrekking tot de positie van de maker) vertrekkende vanuit een houding ten aanzien van de meervoudige en veranderende realiteiten in onze wereld. De interesse voor dit documentaire gebaar in verschillende kunstdisciplines loopt parallel aan de opkomst van kritiek ten aanzien van Eurocentrisme en de bijhorende postkoloniale methodes om de ‘wereld’ terug in oogschouw te nemen. Er ontstaan hybride docufictie vormen, en er worden essayistische, etnografische, archivalische en observerende strategieën gehanteerd die de tradities van de documentaire film in een nieuwe context plaatsen, ook vaak in de ruimtelijke omgeving van musea en galerijen. In dit seminarie vertrekken we van deze documentaire manifesten (John Grierson, Dziga Vertov, Jean Painlevé, Joris Ivens, Jean Vigo,...) en zoeken verbanden en contrasten met hedendaagse (feministische) teksten (Hito Steyerl, Judith Butler, Linda Williams, Trinh Minh-ha, Genevieve Yue) en artistiek werk dat huidige sociale, geopolitieke en technologische condities onderzoekt (Kutlug Ataman, Sarah Vanagt, John Smith, Lucien Castaing-Taylor, e.a.).

## Methode

Introductie les samen met de leden van The School of Speculative Documentary + 5 lessen van telkens 3 uur + 1 dag symposium (25/2/19) + 1 feedbackmoment van 4 uur.

Elke sessie gebeurt op basis van een pakket (films, artikels) samengesteld door de docent en terug te vinden in de syllabus. Wekelijks wordt één pakket gelezen door heel de groep. Het pakket wordt voorts gepresenteerd door 1 groepje studenten die eigen klemtonen legt, het thema verder uitwerkt, de voor hen meest relevante aspecten eruit distilleert en het koppelt aan hun eigen praktijk. Deze methode heeft de bedoeling tot interactieve en diepgaande groepsdiscussies te komen.

## Evaluatie

De studenten worden geëvalueerd op basis van hun presentaties in de les, de actieve participatie in de discussies, het aanbrengen van nieuw materiaal en de aanwezigheid op de groepsmomenten. De aanwezigheid op het symposium ‘The School of Speculative Documentary’ is daarbij verplicht.

## About An van. Dienderen:

De Belgische filmmaakster An van. Dienderen (°1971) realiseerde verschillende internationaal bekroonde documentaires en publiceert over documentaire, visuele antropologie, culturele diversiteit en stedelijkheid. Ze onderzoekt de tegenstellingen tussen feit en fictie, het imaginaire en de observatie, representatie en ervaring, waarbij het belang van het beeld in onze multiculturele samenleving als uitgangspunt wordt genomen. Het werk van An van. Dienderen toont welke absurde, poëtische en vaak ontroerende verhalen deze tegenstellingen kunnen aannemen. Haar films werden getoond op onder meer volgende plaatsen Margaret Mead Film and Video festival (New York), FID Marseille, DocFest Sheffield, Belluard Festival (Fribourg), DMZ Korea International documentary festival, International Short film Festival Oberhausen, FIDOCs, Festival International de Documentales de Santiago, International Filmfestival Rotterdam, 25 FPS Festival Zagreb, Videonale Bonn, Cinematek Brussel, Museum of Contemporary Arts Athens, Contemporary art center Vilnius, Yuerba Buena Center San Fransisco, etc.

## 19. *Performing the Invisible. Injecteren van fictie in de maatschappelijke realiteit in tijden van Trumpisme.*

Ben Chikha Chokri  
Nederlands

TAGS cultuurgeschiedenis, kunstactualiteit, kunsttheorie, theater, performance, reflectie en discussie

“Door de komst van Trump is de serie ‘House of cards’ overbodig geworden”, concludeert Amerikawatcher Björn Soenens (VRT). “Ik ga de reeks uitkijken, maar het hoeft niet meer per se.” Volgens Soenens is de realiteit momenteel gewoon boeiender dan de fictie. “Het zijn dezelfde soort intriges. We hebben de serie niet meer nodig, want het zit elke dag in het nieuws: de mediamanipulatie, de kiesfraude, het verdeelde Amerika, de hacking, de terreurdreiging...” Hebben we fictie niet meer nodig? Wordt kunst overbodig? Wat is de rol van kunstenaars in het post-truth tijdperk? Kunnen we nog in de realiteit inbreken met onze artistieke waarheid?

‘Die Waarheit ist konkret’, stond er te lezen boven het bureau van Duits dichter, schrijver en theaterregisseur Bertold Brecht tijdens zijn Deense ballingschap in de jaren dertig. Om de waarheid kan je niet heen. Het blijft een intrigerende uitspraak in tijden waarin onze ervaring van de werkelijkheid in stijgende lijn afhankelijk is geworden van hoe deze in de media wordt voorgesteld. De ongebreidelde voortgang van internet en multimedia maakt dat de mens vandaag onderhevig is aan een stortvloed van informatie waar amper nog een overzicht op te krijgen valt. En de expansie van het geglobaliseerde kapitalisme zorgt voor meer tegenbewegingen en interculturele conflicthaarden dan ooit, zowel in binnen- als buitenland.

En hoewel we veel waarde hechten aan een objectieve berichtgeving is de gemedieerde beeldvorming steeds sterk ideologisch gekleurd door de politieke, economische of institutionele macht die ze communiceert. Filosoof Noam Chomsky zag, al jaren geleden, in dit overaanbod van informatie een simulacrum ontstaan dat ons van de werkelijkheid vervreemdde met een vergaande passiviteit tot gevolg: “It appears that we’re living in the golden age of information, but is this the ‘real’ information? Propaganda, which is spread in mediated information deforms, obscures and tampers reality in order to create obedience, passivity and apathy.” In de postmoderne gemediatiseerde opiniecultuur lijkt de waarheid samen te vallen met de waan van de dag. En die waan wordt al te vaak zorgvuldig geënceneerd door het machtsblok dat er de centen voor kan leggen.

Hoe ontmasker je de heersende beeldvorming, hoe leg je blinde vlekken bloot in deze specifieke hedendaagse situatie? Is hier voor kunst en activisme een rol weggelegd, als bewustwordingsmachine tegenover de passiviteit en apathie? Of hebben de kunsten zich vandaag teruggetrokken in de burchten van hun autonomie, waar ze worden opgewacht door een slinkend publiek? En maken ze door een gebrek aan zelfreflectie deel uit van het systeem dat ze beweren bloot te leggen? Daartegenover ontwikkelen zich in het recente verleden ver buiten het reguliere kunstcircuit (van podiumkunsten tot tentoonstellingen allerhande), acties van groepen zoals Femen, de indignados, Pussy Riot en Occupy – als ‘format’ van protestvoering in de publieke ruimte of via het internet die veel onmiddellijker en

maatschappelijk ingebed zijn dan regulier kunst: ze trekken een dieper spoor, met een groter publieksbereik. Maar tegelijk is hun uitwerking vaak eenduidig, moraliserend of polariserend, waardoor ze soms snel gerecupereerd worden in de opiniecultuur. Denk aan de actie van de Egyptische kunstenaar Magda Elmahdy die in een video de vlag van IS besmeurt met menstruatiebloed en uitwerpselen. Is dit politieke performancekunst? Of eerder een opwelling die de polarisering slechts bestendigt? Als de beeldvorming van onze werkelijkheid vandaag al zo overgemediatiseerd is, op zichzelf al een schouwtoneel van beeld(ver)vorming is, dient een verschuiving van de reguliere kunstcircuits zich dan niet aan? Kan kunst net door de werkelijkheid te infiltreren de enscenering ervan blootleggen? Inspirerend waren de interventies van The Yes Men, een Amerikaanse groep activistische kunstenaars. Zij ontwerpt en onderhouden nepwebsites, die lijken op de websites die ze wilden parodiëren. Zij infiltrerden als ‘deskundigen’ op wetenschappelijke conferenties, symposia en televisieprogramma's door zich voor te doen als invloedrijke personen en woordvoerders van belangrijke organisaties of bedrijven zoals de Wereldhandelsorganisatie, McDonald's, Dow Chemical, ExxonMobil en het Amerikaanse ministerie van Volkshuisvesting.

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

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

### Over Chokri Ben Chikha

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

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

Vanaf 2008 concentreert Chokri zich op zijn praktijkgericht, artistiek doctoraatsonderzoek in het KASK, onder de titel ‘Wat is de kritische waarde van het gebruik van stereotypen als theaterteken? De zoo humain als (onder)zoek(s)instrument’. Vanuit die context richt hij in 2009 de internationale performancegroep Action Zoo Humain op. Hij sluit dit onderzoek af met de voorstelling De Waarheidscommissie: Expo Zoo Humain (2013). Deze voorstelling speelt in 2014 in Kaapstad (Zuid-Afrika), een samenwerking met de University of Western Cape en performer/schrijver Tom Lanoye.

## 20 *Het wilde ding. Onderzoek naar subjectieve kwaliteiten in het alledaagse*

Bouchez Hilde  
Nederlands

TAGS cultuurgeschiedenis, material culture, filosofie,  
kunstactualiteit en -geschiedenis, kunsttheorie,  
vormgeving, reflectie en discussie

Dit seminarie baseert zich op het boek: Bouchez, H., *Het Wilde Ding, Over nabijheid, liefde en dingen*, APE, 2017. Er zal gevraagd worden om op voorhand hoofdstukken van het boek te lezen, die dan in de les besproken zullen worden. In het seminarie gaan we op zoek naar subjectieve kwaliteiten in vormgeving en in alledaagse gebruiksvoorwerpen. Vragen zoals wat is schoonheid, wat is intentie, wat is verantwoordelijkheid binnen het designdiscours zullen aan bod komen. Deze vragen worden beantwoord via de antropologie, de filosofie en ook getoetst aan de designgeschiedenis. Bovendien worden constant voorbeelden aangehaald van actueel design. De rode draad van het boek en het seminarie is een zoeken naar een duurzaamheid en zingeving binnen onze materiele cultuur, die verder gaat dan het ecologische aspect van materiaal gebruik.

De studenten worden geacht een paper te schrijven omtrent deze thematiek. Ze worden hierin tijdens de lessen in begeleid. Indien er anderstalige studenten aan dit seminarie deelnemen, dan gaat het gedeeltelijk door in het Engels.

### **Over Hilde Bouchez**

Hilde Bouchez, schrijft, denkt en doceert over onze materiële cultuur, in het bijzonder over datgene wat dicht bij de mens staat. Ze werkte als journalist, was oprichter van BEople, hoofdredacteur van A-magazine en docent aan de Design Academy Eindhoven. Ze behaalde een doctoraat in de kunstwetenschappen aan de KU Leuven. En is ook docent aan KASK.

## 21 *Violin technique in the first decades of the 19th century in the German- speaking areas*

Cnop Ann  
English

TAGS music history

This master's seminar will focus on the historical performance of the violin repertoire during the first 30 years after 1800 in Germany – Austria. The theoretical part of this seminar will cover the general style elements, which are typical for the period mentioned above and will also discuss the specific violin techniques. The different violin methods of that time will be analysed and the violin repertoire studied from a whole new angle, namely from the fingerings and bow strokes provided by the former violinist himself in original first editions of the music. As the semester progresses, the lessons will focus more on practice. The students will be given the chance to put the new insights on the repertoire (solo and chamber music) into practice. This seminar is open to all music students, but one must take into account that the lessons will focus on string techniques. A syllabus will be distributed.

Questions can be asked via [info@anncnop.be](mailto:info@anncnop.be)

### **About Ann Cnop**

Ann Cnop gets her first violin lessons at the age of 7. At the age of 17 she chooses the Lemmens Institute in Leuven (Belgium) to study violin with Elisa Kawaguti. After obtaining her master violin degree (magna cum laude) in 2004, she enrolls at the Conservatory of Brussels to specialize in baroque violin with Sigiswald Kuijken. She concludes her studies with a master's degree (magna cum laude) and is awarded the Ingeborg Köberle Prize, an award annually given by the Brussels Conservatory to the two most meritorious students.

Ann is regularly seen as a soloist at major venues from Mexico to Japan. Under the direction of Sigiswald Kuijken she performed Bach's concertos and Mozart's Symphonie Concertante. With Il Fondamento she played the violin concerto in e of Felix Mendelssohn.

Since 2013, Ann is concertmaster of the German orchestra Concerto Foscari (Hannover), plays in duo with Luc De Vos (piano) and is the first violin of the string quartet Quatuor a4.

Currently she is doing extensive research on the performance practice of the Romantic repertoire. This is also the subject of her PhD (University of Ghent).

Ann is also a teacher of violin and baroque violin at the Royal Conservatory of Ghent.

## 22. ENTER THE EKPHRASIS: EXPERTISE IN EXPERIENCE

Conard Sébastien  
English

TAGS culture history, philosophy, photography, graphic design, art history, art theory, literature, reflection and discussion

Ekphrasis is the art of describing an image or any work of art (sculpture, music, architecture etc.) or even more broadly any experience, whether it be poetically or in a more prosaic, essayistic or even academic way. Crucial for this activity is not the description but the rendering of a personal experience and, even more so, a subjective implication or engagement. Writing about a supposedly 'external' object or topic becomes a mirror of one's self and a possible quest into one's own subjectivity.

For this seminar, we'll start with some loose 'experiences' into which we are going to venture and upon which we'll consequently gather so-called 'expertise': a moment of silence, a visit to an external location (a church, a museum or any other 'temple of art', maybe a factory), the description of personal choices of images, art works, sensations. In order to deliver a relevant and satisfying paper, the students will be introduced to certain texts of some authors dealing with these questions, ranging from art history to phenomenology, literature and psychoanalysis: Roland Barthes, Jacques Lacan, John Berger, Gilles Deleuze, Georges Didi-Huberman amongst others.

The purpose of this seminar is to stress personal experience of esthetic and other sensations and a differentiating reflection on such experiences, instead of responding to the very contemporary demand of assimilating external and often objectified expertise, specialized knowledge or accumulated information. The point is to develop a nonetheless informed and supported subjective stance towards one's own experience (of art) and what others might say and write about it. If the teacher has anything to offer here, it is an unavoidably limited and lacking expertise in his own experiences, and an ever failing attempt at articulating them. Nonetheless, his research led him to a number of texts of which he hopes that they might in turn propose a fertile encounter for students who are interested in developing their own way of talking and writing about. To speak up, write and voice out: such an activity could still be called ekphrasis.

**Method:** some visits, close readings of texts, discussion

**Necessary knowledge:** reading skills, listening, speaking, writing

**Evaluation:** paper

### About Sébastien Conard:

Sébastien Conard is an author and graphic artist. Partly through the realization of an artistic PhD on word, image and narrative (2011-2016), he expanded his practice as a comic maker and graphic novelist to a broader activity involving the in-betweens of words and images, and reflection upon these. He originally studied History and Cultural Sciences and relates since then to a broad and fragmentary field of references including continental philosophy, art history and psychoanalysis. He is a founding member of Imprimittiv and is a teacher at KASK.

## 23. Figures of Dissent Debuysere Stoffel English

TAGS culture history, film, video art, philosophy, photography, art history, art theory, reflection and discussion

How can one consider the relation between cinema and politics today, in an era that has been branded as one of both "post-politics" and "post-cinema"? Even if we for a moment put aside the apocalyptic discourses of today's cultural and political climates, there is no denying that we experience once again what Hannah Arendt, on the eve of the turbulent 1960's, called "dark times", in which "the public realm has been obscured and the world become so dubious that people have ceased to ask any more of politics than that it show due consideration for their vital interests and personal liberty." No doubt the world we live in is a different place than the one Arendt tried to engage with. Both the geo-political and the socio-economical landscape have been drastically rearranged, and the revolutionary horizons that were once envisaged, are said to have dissolved in a common state of things that carries names such as "neo-liberalism", "hyper-capitalism" or "liberal democracy". All of this has greatly influenced the discursive field for thinking about politics. Cinema has gone through quite a few changes as well. What was once thought of as a particular form of individual and collective experience, a way of inhabiting the world and living with images, has been dispersed over various media and contexts, different ways of approaching the art of the moving image. At the same time the film critical discourse which, at the time of Arendt's reflections, consisted of interrogating works of cinema on what they tend to show and hide, not only of the state of cinema but first and foremost of that of the world, seems to be caught in a haze of mourning and melancholy, just like almost everything else. As Jacques Rancière has written: "unmasking the ghosts has turned to be an affair of ghosts". "Everything flows", Pedro Costa recently said in an interview, and all we can do is peddle, even if we know it doesn't get us anywhere, at least not anywhere else. How then, can we find or reinvent modes and concepts to think and speak about what might be a cinema of politics and a politics of cinema today, without resorting to an endless unmasking of ghosts and speculating of flows?

### About Stoffel Debuysere:

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

## 24. Carbon fiber instruments, exploring and making composites

Duerinck Tim  
English

**TAGS** literature, instrument making, materials, investigation in arts, sound, reflection and discussion

This master seminar is open to all students, but a basic understanding of how music instruments work is required. We will explore composites, and more specifically fiber reinforced plastics and their application in music instruments.

The lessons will start with theoretical seminars that give us the required basic understanding of the topic. Through small assignments performed alone or in small groups during class hours, we will explore the topic further and students are able to explore specific fields of interest. By the end of the seminar, we will evolve to a practical introduction into making composites by making the parts of a carbon fiber violin.

Through the lessons the following topics will be discussed:

- General introduction in fiber-reinforced plastics
- Exploring different composite materials and their applications
- Carbon and flax fiber instruments
- Existing research papers and patents on composite instruments
- Making techniques of composites: mold making, hand lay-up, resin infusion and prepregs

This seminar aims to provide a theoretical background and understanding of composites as well as to serve as a first step-by-step introduction into working with these materials in your own practice.

### Method

Participants should be present in all seminars to work in group projects, if a participant can give a valid reason for not being able to attend a seminar he or she will be given an assignment instead.

### Evaluation

Evaluation will be on attendance and participation as well as a personal assignment at the end of the seminar, which can be presented in written form as a paper, a website, or presented as a PowerPoint presentation

### About Tim Duerinck

PhD researcher at School of Arts Ghent / Ghent University  
Tim Duerinck challenges dogma's in violinmaking, and pushes the craft of violinmaking in the 21st century.

He aims to create a better understanding about the acoustics of string instruments and the contribution of the materials to the created sound.

Tim creates instruments from materials such as Styrofoam, flax and carbon and presented these together with musicians and composers on Ode Gand, Iedereen Klassiek, September Me (NL) etc.

A violin and cello have recently been exhibited at the Design Museum Gent (exhibition starting November 2018).

## 25. Kind of Brew Lander Gyselinck Nederlands

Lander Gyselinck is drummer, muzikant, componist en actief in menige groepen en projecten.

Als onderzoeker aan het KASK bestudeert hij via zijn praktijk de kruising van enerzijds geïmproviseerde muziek, jazz en vrije impro en anderzijds dance, geproduceerde elektronische muziek, hiphop etc.

Binnen dit seminarie wordt er ingezoomd op bepaalde muziekstromingen die in deze praktijk relevant en zijn. Bvb Klassieke Indische muziek, ambient, footwork, IDM, jazz, impro...

Er wordt zeer diverse muziek voorgesteld, gespeeld, beluisterd, in bredere context gebracht en in groep besproken. Bepaalde aspecten, conventies van heel uiteenlopende muziekculturen worden in kaart gebracht maar ook in in groep in vraag gesteld. Doorheen dit seminarie worden krijgen bepaalde bredere thema's een belangrijke focus: Momentum en interplay, culturele eigendom, sampling, relatie tussen dans en beat-georiënteerde muziek. Doorheen het seminarie zal Gyselinck ook enkele internationale gastsprekers uitnodigen om vanuit hun specialisatie te vertellen en ervaring te delen.

Geen muzikale voorkennis of theoretische kennis vereist, wel een gezonde interesse in muziek.

### About Lander Gyselinck

At the age of four, Lander Gyselinck (1987, Ghent, Belgium), developed a strange fondness for kitchen noises: he discovered cookin'! In the following years, the drums would become the conventional instrument for expressing and imitating these noises, so he started creating his own drumset with kitchen gear. Musically, he was raised by his father and his older brother, with whom he started playing at age 12 in a mad, theatrical, funky zappa-like ensemble, Mambocito Mio. Also influenced by his sister, a contemporary dancer and choreographer, he started breakdancing and later founded with Sam Dewaele, Psycho B-boys. Old School hiphop grooves, funk, mixtapes gradually replaced his one and only love, the music of Frank Zappa. Mixmonster Menno showed him how to apply those fresh rhythms via turntablism on the grooves Lander liked so much. Lander started studying at the Conservatory of Ghent, Jazzdrums, where he was taught by Arnoud Gerritse, Pierre Vaiana, Erik Vermeulen and many others.

He discovered a love for free improvisation at jams playing with Bart Maris, Kristof Roseeuw, Jeroen Van Herzeele and Dick Van der Harst, amongst others. In 2008 he met drumphenomenon Jim Black, who opened new perspectives on playing and listening to music. Lander started studying in Brussels, with Stéphane Galland, Kris Defoort and others who taught him how to use new ingredients to spice up his cookin', by opening up and broadening the jazzidiom. As a "jazz drummer" you would know him from lots of different groups such as the new trio of Kris Defoort, LABtrio, productions with Dick Van Der Harst, groups of Toine Thys and many others, flavouring the music with his idiosyncratic style of cookin', experimenting, learning, ever listening!

In 2009 he was rewarded for "Best Soloist" on the XL-competition of Brussels Jazz Marathon, together with "Best Group" and "Public Prize" for his group, LABtrio with Bram De Looze, Anneleen Boehme. In 2010 he received the prestigious "Toots Thielemans Jazz Award" and played concerts in China with Li Tie Qiao, representing Unesco, Ghent "Creative City of Music". Brosella gave him a carte-blanche for the jazzfestival in 2011, which led to a successful collaboration with Georgia-Anne Muldrow, Lander's favorite experimental hiphop/soulproducer with his band "STUFF." In August 2011 his trio, LABtrio won the Grand Prix and the Prix de Public at the prestigious Avignon Tremplin Jazz Festival Competition. His excentric musical taste is much broader than jazz,

expanding the borders to electronic music, pop, hip-hop, free-impro, indian music, noise and performance... Bands as "STUFF.", "Beraad Geslagen", collaborations with Esther Venrooy, Kris Dane represent his eclectic taste and focus on "sound".

Every interesting musical idea of any genre of music inspires him to play and write music, which leads to a unique clash of jazz, electronic music, hiphop and contemporary music. Always eager to learn new things, his search for sound and the thrill of making exciting music with friends goes on..

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

### Juresa Jelena English

TAGS arts and politics, art outside Europe, history of culture, philosophy of history, meta history, art theory, film and video art

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

During the six meetings, we will look into historically and geographically distant exemplars of state identity building, based on the silence regarding past crimes, in order to see how the mechanisms by which this is achieved work in practice. We will discuss literature and art projects that aim at uncovering the many truths about past wrongdoings by a government on the one hand and that examine the politics of oblivion at work in the construction of a homogeneous national identity on the other.

#### 1. Multidirectional Memory and Europe

Connecting the fractured stories — Highlighting the blind spots, the interval and the gun — Multidirectional memory — Phantom limb and phantom pain in the works of: Kader Attia, *Reflecting Memory* (2016); William Kentridge, *More Sweetly Play the Dance* (2015), Alfredo Jaar *The Rwanda Project* (1994-2000) — Göran Olsson, *Concerning Violence*, 2014, documentary film

#### 2. Regarding the Pain of Others

How much meaning can one attach to a name? — Susan Sontag, *Regarding the Pain of Others*, chapter 5 — Photojournalism — Maria Todorova, *Imagining the Balkans* — Ron Haviv's Bijeljina photograph and the Belgrade Techno Party — Semezdin Mehmedinovic, *Sarajevo Blues* (first published in 1992) — Jean-Luc Godard: *Je Vous Salue, Sarajevo* (1993) — Judith Butler, *Frames of War: When is Life Grievable?*

3. "Death is a Job" – A Portrait of a Modern Criminal  
Hannah Arendt, *Eichmann in Jerusalem* — Eyal Sivan's *THE SPECIALIST*, *Portrait of a Modern Criminal* (1999) — The Hague Tribunal — The Infernal Irony of a Poet— Aleksandar Hemon, *The Book of My Lives*, chapter *The Book of my Life* (2013) — Pawel Pawlikowski, *The Serbian Epics* (1992), documentary

#### 3. Ongoing Politics of Forgetting – Digging

Populism and revisionism — Forensic architecture — A memorial in exile and the Four Faces of Omarska Group — Ognjen Glavonic, *Depth Two*, (2016), feature documentary

#### 4. The Anatomy Lesson

Rembrandt and Aris Kindt — WG. Sebald, *The Rings of Saturn* (1995) — *The Man Without Qualities*,

Kurt Waldheim, the United Nations — Carl Sagan's Golden Record — Ruth Beckermann, East of War (1996) feature documentary film and diary entries

5. "Shame you are" – On Productive Shame  
Paul Gilroy, Postcolonial Melancholia — Jay Rosenblatt, The Smell of Burning Ants — Michael Haneke's The White Ribbon (2009)

6. The Legacy of Hunters - Teddy Bear Patriarchy and the Royal Museum for Central Africa in Tervuren as a 'Contact Zone'

Donna Haraway, Teddy bear patriarchy: Taxidermy in the garden of Eden, New York City, 1908-1936 — Ann L. Stoler, Colonial Aphasia — Trophy Body — Franz Ferdinand and photography — Rudolf Pöch and Josef Wastl racial experiments — The Darkest Austria — Peter Kubelka's Unsere Afrikareise (1961) — Africa Museum in Tervuren — Chris Marker and Alain Resnais, Les statues meurent aussi.

### About Jelena Juresa

Jelena Juresa has been extensively working with the questions of identity, politics of memory and oblivion through the media of photography, video and text. The focus of Jelena Juresa's work is the relationship between the observer and the observed within the confines of the image, and what it does and does not convey. Being an artist who works with history and with archives, Juresa investigates the notion of truth on the verge of representation, hence combining private memories with artifacts and political and historical narratives. She has exhibited internationally. As the Jackman Goldwasser resident artist in 2015, in collaboration with the Hyde Park Art Center at Chicago, she is developing a new art project, tackling the questions and relations of public art – capitalism – patriarchy, as well as the production of male and female histories within this context. As an artist in residence at Q21 in Vienna in 2016, she studied the work of anthropologists and racial hygienists of Austrian imperial period, as well as politics of oblivion after WWII in Austria. In her latest project – Aphasia – she deals with traumatic pasts of the twentieth century in the European context. First, the negation of war crimes after the dissolution of Yugoslavia and the construction of a new national identity in Serbia and Republika Srpska. Second, the construction of a national identity in Austria after the Anschluss, and third, the construction of a Belgian identity in the aftermath of its colonial past.

## 27. *Alternatieve Mainstream* Keunen Gert Nederlands

TAGS muziekactualiteit en -geschiedenis, pop en jazz muziek, reflectie en discussie

Dit seminarie geeft je een inkijk hoe er achter de schermen van het muziekbedrijf keuzes worden gemaakt en hoe die artiestcarrières bepalen. Je leert de motieven waarom sleutelfiguren in de industrie en de media bepaalde artiesten wel en andere net niet selecteren.

Vooreerst wordt een overzicht gegeven van de belangrijkste spelers in en de werking van de muziekindustrie: de platenmaatschappijen, concertorganisatoren, boekers, artiestenmanagers, publishers, journalisten en radiomakers, etc. Uitgangspunt is hier de popmuziekwereld, maar de vergelijkingen met de jazz- en klassieke wereld worden ook telkens gemaakt.

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

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

In de marge daarvan wordt ook stilgestaan bij de de impact van globalisering en digitalisering en komen thema's als interactienetwerken, actor-netwerktheorie en postfordisme voorbij. Maar telkens wordt de link gelegd met de artiestenpraktijk en artistieke carrières: welke factoren bepalen uiteindelijk welke rol een artiest in een scene of netwerk kan spelen?

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

### Praktisch

- Lesmethode: centraal staan colleges, maar telkens met voldoende ruimte voor discussie en groepsgesprekken.
- Vereisten: een specifieke voorkennis is niet nodig, maar een interesse in artiestencarrières en de flankerende actoren (gatekeepers) in een kunstwereld is noodzakelijk. Ook al gaan de colleges en is het uitgangspunt van de docent de (pop)muziekwereld, net de vergelijking en het opentrekken naar andere muziek- en kunstwerelden wordt beoogd.
- Cursusmateriaal: het boek *Alternatieve Mainstream* (Gert Keunen, LannooCampus, 2013), aangevuld met de studentencursus *Business As Usual* (Gert Keunen, 2013), en eventueel wat hand-outs over cultuursociologie.
- Aan dit seminarie is een opdracht verbonden, die op het einde van de reeks in groep gepresenteerd wordt. Onderwerp van die paper is een persoonlijke vertaalslag naar de eigen artistieke praktijk van de onderwerpen die in de bijeenkomsten besproken worden.
- Manier van evalueren: een quotering op basis van permanente evaluatie (aanwezigheid verplicht), paper en presentatie.

### Over Gert Keunen

Gert Keunen (1969) is docent, publicist en muzikant. Hij is doctor in de cultuursociologie en doceert muziekgeschiedenis en muzieksociologie aan de School Of Arts/ Conservatorium in Gent, PXL

Music in Hasselt en School Of Arts/ Rits in Brussel. In het Conservatorium Gent is hij ook coördinator van de jazz-/popafdeling.

Voorheen was hij docent en onderzoeker bij de Fontys Hogeschool voor de Kunsten/Rockacademie in Tilburg, was hij actief als label manager bij platenfirma Zomba/Rough Trade, muziekprogrammatriceur bij kunstencentrum Vooruit in Gent en freelance-muziekjournalist voor De Standaard, De Morgen en Gonzo Circus. Hij zetelt ook al jarenlang in de Beoordelingscommissie Muziek van de Vlaamse Gemeenschap.

Hij is auteur van *Surfing On Pop Waves. Een kwarteeuw popmuziek* (Kritak, 1996), *Pop! Een Halve Eeuw Beweging* (Lannoo, 2002), *Alternatieve Mainstream – Over selectiemechanismen in het popmuziekcircuit* (LannooCampus, 2013) en *Een Eeuw Popmuziek – Van Crooners tot Dubstep* (Lannoo, 2015). Voor die laatste ontving hij de Cultuurprijs Oost-Vlaanderen 2016, en met *Alternatieve Mainstream* won hij in 2013 de Fontys Onderzoeksprijs. Dat boek is ook in het Engels vertaald.

## 28. *A Series of Questions on Scale*

Kwakkenbos Lars  
English

TAGS history of culture, philosophy, art history, art and architecture theory, theory of politics, history of Architecture, reflection and discussion

What kind of impact does the scale of a thing (a work of art, a nation, an enterprise, a household, an economic, social or cultural sphere, intimacy...) have on its form and content? What kind of impact does the scale of a work of art or an exhibition have on its content, for instance, or how high can we build an apartment block without triggering social problems? How big (or small) can a nation, a society or a continent be without people starting to question existing forms of social and civil securities? How do new forms of social behavior, such as using Facebook, destabilize older ones by functioning on a different scale? What does the scale of a human organisation imply for its internal practices of power and participation? Why does the world of mushrooms provide so much inspiration amongst philosophers, sociologists and other researchers when thinking about issues of scale in living and working together? This seminar consists of seven sessions in which such questions regarding scale can be discussed. Participants will also propose other questions, and each participant will give an oral presentation and write a paper about it.

The eighth and final session will be a micro-festival, for which all participants will create and present a project in which scale plays a crucial role. The project can be an object, a mechanic device, a poem, a piece of music or any other cultural artifact.



# 29. *Out of sync. Performing temporal disorders*

Frederik Le Roy  
English

TAGS history of culture, theatre, performance, reflection and discussion

In this seminar, we will look at different modern and contemporary forms of what Elissa Marder called 'temporal disorders', i.e. forms of temporality that question the modern notion of time as a linear progression of past, present and future and as a measurable clock time. We will explore their relationship to and potential for the arts. We will investigate time-based arts as media for experimenting with, reflecting on and proposing alternative experiences of temporality.

The background of this seminar is the current interest in re-thinking temporality (socially, philosophically and artistically) in response to fundamental changes in temporal experience brought forth by an increasingly technological, screen-based and performative culture. To name but a few examples of phenomena that have contributed to this: the gradual extinction of 'dead time' in the neo-liberal digital age (leisure time, sleep, boredom - all these states are increasingly turned into productive time); phenomena like high-frequency trading on the financial markets or live-streaming create a sense of a global immediacy and proximity; the emergence of a way of looking at history that favours the affective experience of the past in heritage spectacles and historical re-enactments over its objective study; the centrality of 'contemporaneity' as a measure in the arts; the emergence of a post-historical age. It is probably no coincidence that both the practice and theory of art seem far removed today from what Pamela M. Lee diagnosed as the "chronophobia" of the 1960s modern art.

In this seminar we will read theoretical texts that approach and specify this broad subject. Moreover, we will explore art works in different media, paying especially attention to performance and the performing arts, as they are particularly apt at experimenting with temporality: the artistic moment of performance, not only produces a distinct sense of presentness, it can also become a porous event that registers other times; the performing arts cite and reenact history, produce a sense of 'again-ness', appropriate old-fashioned forms, or extend the life/live of what has supposedly passed; moreover, they can stretch or suspend time, and make the experience of time their central focus.

In many ways, performance work therefore offer a productive framework to address the question of temporal disorder at large.

The seminar will be structured around different clusters, each exploring different phenomena and experiences of temporality that will be unpacked with historical and contemporary examples from the arts and beyond.

We will work around three clusters (clusters and subjects are liable to change):

1. Times entangled (on non-chronological time): anachronism / re-enactment / contemporaneity
2. Time extended (on the long now): duration / boredom
3. Time suspended (on productive unproductive time and activist deactivation): laziness / standstill / strike / sleep

Possible texts and works by (liable to change):

Walter Benjamin, Siegfried Kracauer, Bojana Kunst, Mladin Stilnovic, William Kentridge, Rebecca Schneider, George Didi-Huberman, Jonathan Crary, Peter Watkins, Andros Zins-Browne, Jeremy Deller, Fabian Barba, Claire Bishop, Peter Osborne, Elissa Marder, Charles Baudelaire, Jacques Rancière, Harun Farocki, Kris Verdonck, Mårten Spångberg, Forced Entertainment, Svetlana Boym, Mark Leckey, ...

## Methods

There are eight sessions of three hours. At least one of these sessions will be extra muros at the Brussels biannual for performance art PERFORMATIK (please already keep the evening of Friday, March 22th 2019 free to visit a piece in Brussels).

The working method will be a combination of lectures, group discussions, student presentations, viewing sessions and practical exercises. Participants will be required to read, present and discuss a number of theoretical texts. A good mastery of English is therefore required.

Participants will be required to write a paper. There will be an oral exam. The seminar will be held in Dutch or English depending on the participation of foreign students.

## Evaluation method

The evaluation will be based on: participation and presentations during the seminar sessions; a written paper; an oral exam.

## Costs / study material

- Course reader (via KASK)
- Cost: excursion and visit to Brussels: ca 30 EURO

## About Fredrik Le Roy

Frederik Le Roy is guest professor at KASK & Conservatorium / School of Arts Ghent where he coordinates the Master in Drama and teaches several theory courses. He is also a guest professor at Ghent University where he teaches performance theory. He obtained his PhD in Art Sciences (specialized in theatre and performance studies) in 2012.

# 30. *Circus and theory: undoing fantasies of mastery* Bauke Lievens, Quintijn Ketels and Sebastian Kann Dutch and a bit in English

**TAGS** contemporary art, art theory, philosophy,  
contemporary circus, theatre and performance

In this seminar, KASK-researchers Bauke Lievens, Quintijn Ketels and Sebastian Kann will share several theoretical paths that animate their artistic research project *The Circus Dialogues* (2018-2020). The seminar will focus on posthuman philosophical thought, feminist critiques of pornography, and the politics of knowledge and (embodied) knowledge production. We will look at when, why, and under what circumstances contemporary circus practice expresses anthropocentric fantasies of mastery, and think about how these fantasies can be undone in the name of diversity and sustainability. This means that we will focus on attempts at crossing the human – nonhuman divide, asking: what could an expansion of ‘circus practice’ possibly entail, and how can we support and propagate the narrative that stages circus as a thick ecology?

## **Method**

Work colleges, written assignments, extra muros

## **Costs**

Reader available at the student office.  
Cost of a ticket of a performance.

## **Evaluation**

60 % permanent evaluation  
40% evaluation written assignments

## **About Bauke Lievens, Sebastian Kann en Quintijn Ketels:**

Bauke Lievens (BE) works as a dramaturge for various circus, dance and theatre companies. In the past she has worked with Cie Un loup pour l’homme (FR), Kaori Ito/les ballets C de la B (JAP/BE) and the young Ghent theatre collective Tibaldus en andere hoeren, among others. Since 2015 she also makes own work. Together with circus artists Alexander Vantournhout, she created ANECKXANDER (2015) and Raphaël (2017). Bauke studied Theatre Sciences at UGent (BE) and Philosophy of Contemporary Art at the Universitat Autònoma de Barcelona (ES). She is a lecturer and researcher with the Drama department of KASK School of Arts (Ghent). In 2017 she concluded a four-year artistic research project at KASK, investigating the methods for artistic research into the creation of contemporary circus performances. In 2018, she initiated a new research project called *The Circus Dialogues*, in which she invited circus artists Sebastian Kann and Quintijn Ketels as co-researchers. Bauke is also part of the editorial boards of *Rekto:Verso* and *CircusMagazine*.

Quintijn Ketels (BE) is a circus artist and maker. In 2004, he graduated at ESAC (Ecole Supérieure des Arts du Cirque, Brussels), after which he toured intensively with his own company Hople Circus. Their performance *La Familia Rodriguez* has been performed more than 350 times internationally (2004-2009). Together with Aline Breucker, he is the artistic co-director of Side-Show Company, bringing together circus and visual art and currently working on a ‘trilogy of the imagination’ with pieces like *Wonders* (2013) and *Spiegel im Spiegel* (2017). In 2015 Quintijn received a grant from the Vlaamse Gemeenschapscommissie for the research *Permanent laboratory From A to B*, mentored by Guy Dermal and Alain Platel. He has collaborated in various ways with choreographer Wim Vandekeybus (*Ultima Vez*). At the

moment, Quintijn is engaged as a co-researcher in the artistic research project *The Circus Dialogues* together with Bauke Lievens and Sebastian Kann. (2018-2020)  
Sebastian Kann (USA/DE) is a circus artist, theorist, pedagogue, and performance dramaturg, with a diploma in circus practice from ENC (Montréal) and an MA in Theatre Studies from Utrecht University. As Manor House (with Natalie Oleink), he makes experimental aerial work with a focus on improvisation. Sebastian works as a dramaturg in dance and circus, collaborating with artists like Vera Tussing (BE); Emile Pineault (QC); Cie Catalyst (FR); and Lara Oundjian (QC), among others. He also teaches dramaturgy workshops for circus artists across Europe. He lives in Brussels.

# 31. DWALEN ALS DISCIPLINE.

## *‘Het logboek als ‘Art writing’ en labo voor artistiek onderzoek.’*

Anna Luyten  
Nederlands

TAGS cultuurgeschiedenis, filosofie, fotografie, theater, performance, literatuur, reflectie en discussie, kunstactualiteit, -theorie en -geschiedenis

“Leave the door open for the unknown. The door into the dark. That’s where the most important things come from, where you yourself come from and where you will go.”  
(Rebecca Solnit. A field guide to getting lost)

Een seminarie over de vele vormen van aandacht en hoe een lenige blik te krijgen. Omdat de weg belangrijker is dan het doel. Omdat dwalen een eerbetoon is aan wat en wie zich verbergt in de schaduw. Omdat dwalen durven falen is. “To be an artist is to fail as no other dare fail”, schreef Samuel Becket. Omdat dwalen buiten dominante denkkaders treden is, verboden zones durven ingaan.

Dwalen, of ‘Le Dérive’, zoals de Situationisten het noemden. We maken een hedendaagse versie van Le Dérive. We lezen fragmenten uit hun ‘neo-polars’. We dwalen in kleine groepjes van de stad naar de periferie. Te voet. Zonder map. Met onze lijfelijheid. Met onze zintuigen. We houden halt bij het posthumanisme en denken na over het antropoceen. We gaan verder en ieder brengt zijn referentiekaders mee en vergroot zo het perspectief van de ander. We houden een logboek bij.

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

We staan stil bij de verschillende methodes om artistieke onderzoeks-houdingen te verdiepen. We zoeken nieuwe vormentalen van artistiek onderzoek.

We vertrekken vanuit observaties en materialiteit. We zijn praktisch maar ook beschouwelijk. Het denken zit in het doen en het doen in het denken.

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

In dit seminarie maken we interdisciplinaire dwaaltochten, zowel fysiek als mentaal. Het examen is een weergave van wat ieder, vertrekkend vanuit zijn of haar registratie van de dwaaltochten, creëerde. Het begint bij een logboek. Het eindigt in een tekst, een experimenteel essays, muziekstuk, een lecture-performance, een tekening, een kortfilm, een fotoboek... al naargelang de wegen die ieder individueel is ingeslagen.

### Over Anna Luyten

Anna Luyten is artistiek onderzoeker en docent kunstenaarsteksten aan de School of Arts, KASK Gent. Zij is master in de filosofie, master toegepaste literatuurwetenschappen en master drama- en theaterwetenschappen. Zij schreef en maakte diepgravende portretten en documentaires voor binnen-en buitenlandse tijdschriften. Die resulteerden soms in theaterteksten

of literaire non-fictie verhalen. Ze maakte interviews en radio- en televisiedocumentaires voor Canvas, Radio 1 en Klara en converseert met kunstenaars op grote podia. Het artistiek onderzoek, dat ze samen voert met Heike Langsdorf, draagt de gelijknamige titel van het seminarie: “Dwalen als discipline”.

## 32. *Mapping Colonial Belgium*

Nsengiyumva Laura  
English

TAGS history of culture, philosophy, graphic design, activism, reflection and discussion

All cities in Belgium are marked by the colonial past.

Subconsciously, colonial monuments and street names tell us a side of the story that glorifies the colonial enterprise and conceals its inherent oppression. Yet this part of our common heritage is barely known nor is it addressed in the discipline that shapes our cities; our urban-planning. This taboo holds in its core the seed of violence as it repeats the same imbalance as the one of our oppressive pasts; demands are received with a brutal defensiveness, unheard claims become violent revendications (vandalism).

Therefore, claims of many activists throughout Belgium (and in the world) focus on the memorial spaces: from the battle for a Patrice Lumumba square in Brussels to the fall of confederate monuments in America.

To escape the misinformed opinions resulted by the taboo and reach the political debate, some objectivity is needed. How big is this problem in Belgium? How colonial is our space? This seminar aims to elucidate this question by the realization of a cartography of colonial spaces in Belgium. It aims to define and map all monuments and street names still present in our public space.

As it is a much-awaited tool that could serve the political debate, the quality of the documents and the accuracy of its content are the priorities. Therefore, all talents are welcomed to join the forces; graphic designers, historians, philosophers, artists etc. As long as they have a genuine sensitivity for the topic.

### **Work methods and evaluation**

Collectivity is a necessity in change-making dynamics.

The ability to work as a coherent interdisciplinary group will be appreciated. That is why you will be graded at 40% on the collective result.

The other 60% will attest of your individual involvement and skills. Your personal goals will be discussed individually and evaluated accordingly.

Previous interest for the topic will be appreciated.

### **Costs and materials**

Travel costs and participation to excursions.

### **About Laura Nsengiyumva**

Made of spatialities and images in movement, the installations by the Belgo-Rwandan artist and architect Laura Nsengiyumva explore themes such as the diasporic experience, multiple identity, North-South relationships and empathy. This is a transcultural look at History through the human histories that make it up, which invites us to discover what brings us together. Laura Nsengiyumva lives in Brussels. In 2011 she won First Prize at the Ghent Kunstsalon, and a prize at the 2012 Dakar Biennale.

## 33. *Art, science and technology interactions*

Ordóñez María Boto  
English

TAGS Science/ Technology, contemporary art

In the past few decades there is a growing number of art, science and/or technology collaborations. This seminar offers the possibility to explore the interactions between these fields and places this contemporary phenomenon within a larger cultural, historical and political context. KASK's recently installed experimental bio-lab for art and design 'Laboratorium' will function as the concrete starting point for the seminar, led by María Boto (Science).

Not only the emerging biotechnology has provided tools, materials and methodologies to artistic creations but also this intersection generates questions and discussions that traditionally have been limited to the scientific community. On the other hand, new approaches to a certain topic could bring unexpected solutions or research lines that rarely would be obtained in traditional academic contexts. Collaborations between art and science engage explicitly in the fields of change of our socio-technical world. Both from a cultural or artistic approach and from a scientific or technology approach, it is a context requiring openness, challenging and expanding both the notion of art and of science.

The aim of this seminar is to give a general overview of art-science collaborations by presenting several examples, developing a critical approach to them, and exploring hands-on possibilities and challenges of the dialogue between science and artistic research. Guests related to art-science collaborations during this seminar will be communicated later on.

### **About María Boto Ordóñez**

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

Since 2016, María is a researcher at KASK/School of Arts of University College Ghent, where is responsible for Laboratorium the experimental lab for art/design and biotechnology. The main research project developed at Laboratorium is the color biolab, which focuses on new ways of approaching the color field, from alternative and sustainable color production to color as a common language between art and science.

# 34. *Frank with Frankenstein*

## Rekveld Joost

### English

TAGS philosophy, art theory, art history, reflection and discussion

This seminar will take place exactly 201 years after the publication of Mary Wollstonecraft Shelley's novel "Frankenstein; or, The Modern Prometheus", and we will use this novel as a starting point for a discussion about the relationship between humans and technology.

Mary Shelley wrote this book when she was 18 years old, a few decades before the industrial revolution really started and far before biotechnology and cyborgs existed. In the two centuries since, the monster of Frankenstein has turned into an image for the unforeseen and destructive consequences of our technical activity. This interpretation is mostly based on the many later adaptations of the story, and Langdon Winner is one of the authors who tell us that we should return to the original by Mary Shelley, because it is "still the closest thing we have to a definitive modern parable about mankind's ambiguous relationship to technological creation and power". It is this ambiguity we will focus on in this seminar; in the original, one third of the text is written from the perspective of the monster Frankenstein, who patiently explains its creator to recognize that the invention of something novel and powerful is not enough; thought and care must be given to its place in the sphere of human relationships. But its creator is too abhorred to understand this and will not listen...

#### Approach

The seminar will consist of three parts:

As an introduction, we will read parts of the original Frankenstein novel, and (briefly) follow the history of Frankenstein in its many different adaptations for stage plays, films and other forms of culture. We will look at the controversy generated by the book and the first stage adaptation in 1823, when the play was boycotted by a 'Friends of Humanity' pressure group. Why was the story changed so much in its adaptations?

A large part of the seminar will consist of reading texts that show a wide spectrum of views on the relationship between humans and technology. On the gloomy end of this spectrum thinkers can be found that explain to us that technology by definition subordinates and replaces the natural world, and that in the end humans will have no choice but to collaborate and to be enslaved by the forces they have themselves unleashed. Voices on the more euphoric extreme of the spectrum celebrate technology as the means by which humanity will be able to finally liberate itself from the constraints of the material world and enter a world of unimaginable freedom. These two extremes are surprisingly present in our culture, and of course many positions other than these have been formulated too. How have artists thought about these questions?

We will focus our discussion on the relation between humans and technology by writing a letter to Frankenstein. One, not-unimportant question to decide will be to whom this letter should be addressed: to Victor Frankenstein, the brilliant scientist who made the 'creature' in the original novel by Shelley, or should we write to the monster that was given Frankenstein's name in Peggy Webling's later stage adaptation and most later films? Or should we address our thoughts to the still existing Frankenstein castle that was perhaps one of Mary Shelley's inspirations, with its alleged history of dark alchemical experiments involving corpses?

#### Evaluation

The students are expected to be present at all sessions and contribute to discussions. Each participant will prepare one

presentation in relation to one of the texts made available and is asked to bring a work of art (in any discipline) into the discussion about what should go into our letter. After the seminar, each participant is asked to write a letter to Frankenstein.

The evaluation will be based on these four elements: presence, discussion, presentation and letter. If you can not be present at almost all the sessions, this seminar is not for you!

## 35. *Johann Sebastian Bach: geen beek maar een zee* Senden Yves Nederlands

TAGS muziekgeschiedenis

Voorkennis van de muziekgeschiedenis (renaissance, barok) is wenselijk, maar niet verplicht.

De familie Bach is gedurende een drietal eeuwen muzikaal werkzaam geweest. In dit seminar komt de voorgeschiedenis van Johann Sebastian Bach (JSB) aan bod, waarbij tegelijk een dwarsdoorsnede wordt gegeven van de vroeg- en hoogbarok. Vervolgens wordt ingezoomd op de invloeden die de jonge JSB onderging. Aan de hand van een chronologisch, muzikaal-maatschappelijk overzicht wordt nagegaan hoe hij zich compositorisch ontwikkelde én onderscheidde van zijn tijdgenoten. Alle door hem beoefende muziekgenres worden daarbij tegen het licht gehouden, met een bijzondere aandacht voor de cantates. De evaluatiemethode bestaat uit het schrijven over een paper over een Bach-gerelateerd onderwerp.

### Over Yves Senden:

Yves Senden (geb. 1965) is licentiaat in de Klassieke Filologie.

Hij maakte in 1987 zijn eindverhandeling over de plaats van Moira in de Ilias en de Odyssee van Homeros.

Tussen 1987 en 1991 behaalde hij aan het Conservatorium van Antwerpen het einddiploma nieuwe cyclus voor orgel bij Stanislas Deriemaeker, evenals eerste prijzen voor harmonie, praktische harmonie, muziekgeschiedenis, kamermuziek en het getuigschrift voor analyse.

In 1995 behaalde hij aan het Conservatorium van Den Haag het einddiploma Uitvoerend Musicus bij Leo Van Doeselaar.

In 2009 behaalde hij de graad van Doctor in de Kunsten (studiegebied Muziek en Podiumkunsten) met het proefschrift "Muzikale interpretatie vanuit het pragmatisme van C.S. Peirce" (promotor: Peter De Graeve, co-promotor: Eugeen Schreurs) aan de Universiteit Antwerpen en de Artesis Hogeschool Antwerpen (Koninklijk Conservatorium), Associatiefaculteit Kunsten – Letteren en Wijsbegeerte.

Als organist geeft hij concerten in binnen- en buitenland en verzorgde hij radio-opnames.

Als pedagoog is hij verbonden aan de Koninklijke Conservatoria van de AP Hogeschool Antwerpen, de Hogeschool Gent, en aan de academie van Jette.

In de periode 1999-2001 bracht hij met het Firstness-ensemble het muziektheater Triumph of Death van Frederic Rzewski. Deze productie werd door de VRT gecapteerd.

Als voordrachthouder bestrijkt hij een ruim domein: referaten over componisten (Bach, Haydn, Mozart, Beethoven, Schubert, Dvorak, Mahler, Sjostakovitsj, hedendaagse muziek) naast thematische onderwerpen (de banden tussen de klassieke retoriek en muziek, de CD als vloek en zegen, muziek en emotie ...).

Als reisleider begeleidt hij cultuurreizen naar Cuenca (Spanje), Griekenland (het vasteland, eilanden), Turkije, Italië (Crete Senesi, muziekfestival Herreweghe).

## 36. *The migrant image: power relations and the poetics of cinema* Verhoustraete Hannes English

TAGS art theory, literature, film, video art, philosophy, photography, contemporary art, reflection and discussion

(...) the dominant media by no mean drown us in a torrent of images testifying to massacres, massive population transfers and the other horrors that go to make up our planet's present. Quite the reverse, they reduce their number, taking good care to select and order them. They eliminate from them anything that might exceed the simple superfluous illustration of their meaning.

— Jacques Rancière, *The Emancipated Spectator*

This seminar focusses on the way migrants are and have been depicted by western media, and how another 'migrant image' might be constructed through the poetics of cinema. Exceptions to the binary opposition of swarms, armies or hordes of invaders on the one hand, and helpless victims on the other, are few. Both these 'ways' of representing the migrant rarely venture beyond the pornographic, beyond the affect. But this schizophrenic pornography of the displaced is more than a messy conglomerate of images through which the complexity of the situation supposedly doesn't find its way to the public. Just as the migration 'crisis' is not an isolated problem, the iconography and terminology surrounding it are not random products of an ever expanding audio-visual productivity. They are instead constitutive elements of a complex structure of power relations, of which no one entity is pulling the strings (as would have some of the many imaginative conspiracy theorists out there), but which is nevertheless constructed, maintained and manipulated by human strategy. What is said and shown, and more importantly, by whom, is made sure to be in tune with the functioning of the system. This hegemony is man-made and its main power seems to reside in its capability to dictate the horizon of possibilities. This 'mise-en-scène' can however be dismantled and reconfigured to serve – to say it with a recent campaign slogan – the many, not the few.

This seminar aims to oppose the 'content' of the breaking news cycles to the 'image' of the cinema. Whereas 'the news' presents its items as isolated fragments of daily reality, cinema could be seen as a poetics that exists in 'between'. Between the images, sounds and texts that make up a film; between the spectator, the maker, and the one that is being filmed; between the past and the future. In short, the news cycle is a closed loop, cinema is an art of associations, of complex open systems.

Through this prism, we will try to make a modest yet radical beginning at 'thinking' this 'situation'. Together we will assemble a body of (moving and still) images and texts thought to be representative of the 'migrant image'. What are the forces that have been shaping this iconography and terminology? Have there been significant evolutions over time? Or can we easily discern the themes that have been endlessly varied? Having assembled these documents, we will then try to identify the historical power relations at play in people's 'decision' to migrate. In doing so, we will not only focus on the many wars that are raging throughout the world, as economic migration has as violent a breeding ground as the horrors in Syria, Iraq, Afghanistan, Yemen, DR Congo and many other places.

Having succinctly situated these power relations historically and ideologically, we will move towards

imagining a new, 'radical' migrant image. This 'quest' is a group effort in which the poetics of cinema is but a guide - insofar as it directs our attention to the potential of this 'in between' - and so students will be invited to mobilize their own disciplines and practices in this exercise of imagination. Although 8 sessions of 3 hours of reading texts, discussing, collecting or making images and watching films, will surely be insufficient time to produce any conclusive material, the seminar will hopefully end up being some sort of boot camp for a radical imagining of 'new horizons of the possible', as well as an open-ended collection of material for the study of the 'migrant image'.

#### **About Hannes Verhoustraete**

Hannes Verhoustraete was born in 1986 and graduated from School of Arts Ghent in 2013 with a documentary essay, '28 Rue Brichaut'. Various ways of looking at the past are probed in this film in an attempt to reveal the history of a particular house. '28 Rue Brichaut' has been selected for Visions Du Réel (CH) in 2014. It won the Prix des Parrains at FIDE Saint-Ouen and was selected for Etats généraux du film documentaire at Lussas. He is lector at KASK and Ugent.

## 37. *An Inquiry on the Relation of Humans to Fragile Humans and Non-Humans in Art and Life*

Weber-Krebs David  
English

TAGS philosophy, contemporary art, art history, art theory, reflection and discussion

During this seminar we will focus on fragility as an important phenomenon of contemporary existence and as an aesthetic. We are all fragile. And every day we enter into relation with fragile humans and non-humans alike. We have developed ethics of proximity and distance towards it. But how should we act accordingly?

Traditionally the aesthetics of the Sublime implies authority from the artwork on the beholder. The human is confronted with what surpasses him/her and he cannot respond but with fascination and fear, with attraction and repulsion. The sublime implies in a way "strong" artworks in confrontation with "small" or "weak" beholders.

Politically this is exactly the "problem" of the Sublime. But what if this relation is reversed and it is suddenly the artwork that is fragile? What if we are placed in a situation where it is the artwork that needs almost a caring attention from the audience. What do these artworks ask from us? How should we act?

In this seminar we will try to analyse fragility as a cultural phenomenon. We will closely look at fragile art works and at fragility in art works. We will analyse what is at stake.

#### **Method**

There will be eight classes, each one lasting three hours. Students will be asked to read and work on a text fragment of chosen literature about the topic (ex. Donna Haraway, Susan Sontag, Timothy Morton, Emily Dickinson...). Students will also be asked to produce something fragile.

#### **Evaluation**

Attendance is obligatory. Students prepare the seminar by reading one chapter-a week. An active participation in the classes is asked. At the end a paper and art work will be presented to the class.

#### **Study material**

Reader (English)

#### **About David Weber-Krebs**

David Weber-Krebs (BE/D) is an artist and a researcher based in Brussels. He studied at the University of Fribourg (CH) and the Amsterdam School of the Arts (NL). David explores various contexts as a basis for an experimental process, which questions the traditional relationship between the work of art and its public. Recent works for theatres are the performances *Tonight, lights out!* (2011/2013), *Balthazar* (2011/2015) and *The Guardians of Sleep* (2017), and the installations *Immersion* (2014) at the Weltkulturen Museum, Frankfurt and *The Earthly Paradise* (2017) at Museum für Neue Kunst, Freiburg. David is member of THIRDL!, the third cycle research group of Das Graduate school (Amsterdam).

He is affiliated as a doctoral artistic researcher to KASK & Conservatory / School of Arts with the research project *The Sublime in the Anthropocene, the Smallest Degree of Participation*.

# 38. *FABRICATE – FABRIC* *– SOCIAL FABRIC* *Over textiel, kunst* *en het sociale weefsel* De Baets Isabelle Nederlands

TAGS cultuurgeschiedenis, kunstactualiteit,  
kunstgeschiedenis, mode en textiel

In het masterseminarie ‘Textiel, kunst en het sociale weefsel’ wordt textiel benaderd vanuit een breed cultuurhistorisch, technologisch en kunsthistorisch perspectief, om vervolgens een focus te leggen op de veelzijdige textieltoepassingen in actuele kunst- en vormgevingspraktijken.

Textiel in de cultuurgeschiedenis Textiel is verbonden met alle aspecten van het dagelijks leven. Functionerend als onze tweede huid zorgt het ervoor dat we ons makkelijker kunnen verbinden met onszelf, anderen en de wereld. Textiel zit diep ingebed in het collectief bewustzijn, de taal en het sociale weefsel van diverse bevolkingsgroepen. Dit bewijst het veelzijdig metaforisch gebruik van ‘draad’, ‘weefsel’ en ‘stof’ om kernideeën in scheppingsverhalen, mythologie en sprookjes te vertolken.

Textiel in de technologische cultuur Vanaf de 18de eeuw leiden snel opeenvolgende ontwikkelingen in onze industriële cultuur tot een groot en divers aanbod aan nieuwe textiele materialen en technieken. Eind 19de eeuw zoeken textielvormgevers een duidelijke positie tegenover de snel opkomende textielindustrie. Ambacht en industrie gaan volop met elkaar in confrontatie. In de huidige gedigitaliseerde wereld begeeft textieldesign zich nog steeds tussen traditie en innovatie. High tech en low tech gaan op de meest diverse manieren met elkaar in confrontatie. De consument leert bewust kiezen tussen wegwerptextiel, ‘slow’ textiel, ecologisch verantwoord en duurzaam textiel.

Textiel in de kunst- en designwereld Vanaf eind 19de eeuw gebruiken veel kunstenaars en vormgevers textiele of aanverwante concepten in hun werk. De redenen daarvoor kunnen sterk verschillen. Sommigen grijpen naar textiel omwille van zijn aantrekkelijke fysieke of verbindende kwaliteiten of omwille van zijn vermogen om dynamische processen en openend structuren te genereren. Vanaf de jaren ‘60 en ‘70 wenden veel kunstenaars textiel aan als communicatiemiddel om complexe lagen van sociale betekenis over te brengen, om politieke aspecten in onderwerpen als werk, identiteit, gender, economie aan te kaarten, of om relationele of participatieve aspecten in hun werk te belichten. Verder leidt de huidige digitale revolutie tot een grote maatschappelijke en culturele omwenteling die sterk voelbaar is in de kunst- en designwereld. Terwijl in het dominante kunstdiscours van de laatste decennia de klemtoon in de kunst bleef liggen op een tot het uiterste gedreven individualisme, vervreemding en afstand, kwamen nieuwe vormen van kunst en design boven drijven die gericht zijn op samenwerking en dialoog. Opmerkelijk is dat vele aanhangers hiervan een meer zorgzame, verbindende, helende of herstellende houding ten opzichte van de wereld aannemen – en dat velen ervan met textiel werken. Tot deze nieuwe kunstvormen behoren de relationele kunst, social design, participatieve en interactieve kunst, interaction design, collaboratieve of collectieve kunst/design en de co-creatiepraktijken.

Dit seminarie beoogt niet alleen de blik van de student te verruimen op het medium textiel, maar leert hij/zij ook een standpunt in nemen tegenover mogelijke kunstenaars- en vormgeversattitudes en gerelateerde kunst- en vormgevingspraktijken in onze snel evoluerende wereld.

## Lesvorm

8 lessen van telkens 3 uur.

## Methode

Een combinatie van een hoorcollege, bespreking van leesopdrachten, groepsdiscussie en een presentatie van studenten.

## Werkcollege

Teksten uit de reader worden telkens voor het college gelezen en besproken tijdens het college. Plus werkbezoeken.

## Studielast

Lezen van teksten, een presentatie met paper en een visie

## Over Isabelle De Baets

Isabelle De Baets is textielingenieur (Hogent CTL, Gent (1990) & kunsthistorica (UGent (1999)). Sinds 2000 publiceert ze als kunstredacteur over actuele kunst, textiel, technologische cultuur en gender in boeken en tijdschriften (o.a. Janus en HART-magazine). Als textielverantwoordelijke van het MIAT in Gent zette ze verschillende tentoonstellingen en projecten rond textiel op. Sinds 2011 is ze vooral actief als freelance curator, kunstredacteur en docent.



39. *SCHHTTTT IIAMMM  
LLISSTTTTENNNIIING*  
*Everything you wanted to  
know about contemporary  
music, art and perception  
but where afraid to  
ask about*

Deforce Arne  
Engels

This seminar will focus on the parallel concepts, esthetic percepts and expressive affects which have been developed independently allover 20th century music and the arts. Divers esthetics such as abstract expressionism, cubism, dadaism, minimalism, formalism in the arts or dodecaphony, serialism, indeterminism, spectralism and free improvisation in music, will be discussed and elaborated on common levels in which the image-sound-, matter-form-, or object-process relationship play an substantial role. The goal is to understand and experience on a more profound level the making of contemporary music and parallel to that, the divers forms of art in their mutual similarities, influences and differences. Along the seminar it should become clear how the history and development of 20th century music and arts are profoundly interconnected. They are in fact a history of our perception, the art of listening, the art of looking and the art of thinking. We hope to connect music and art as a means of encounter and exchange, consciousness expansion and self-transformation. In the end music and art will no longer be understood as separated worlds but holistically as multiple forms of expression of the divers worldviews, societies or ideologies from which they originated. The seminar is open to anyone who feels like extending his horizons

**About Arne Deforce**

Arne Deforce is renowned for his passionate and unparalleled performances of contemporary and experimental music. His inventive programmes explore new musical forms of expression in which the discovery of the 'Other' of the cello and the act of an uninhibited creative listening is foremost. As a musician and researcher, he is fascinated by how, at the intersection between music, art, science and technology, new concepts and relationships in music can be developed between the instrument, musical gesture and electronics. As such, his collaboration on life-form (2012), a one-hour cycle by Richard Barrett for cello and electronics, or on the piece Foris (2012) by Raphaël Cendo, reflects the fact that a sound-world of untapped potential between the physicality of playing, technology and extended notations can further be developed in a collaborative project between composer and performer. As such he recently premiered (Ruhrtriennale 2017) together with the Catalan composer Hèctor Parra, a great admirer of new cosmological models of quantum physics, and sound designer Thomas Goepfer, a new one hour grand cycle for cello and electronics called 'Limite les rêves au-delà' inspired by the theory of 'superstrings', gravity waves and black holes as described by the French physicist Jean-Pierre Luminet.