



Art & Research

at the Royal
Academy of
Fine Arts
Antwerp

annual report 2023



Research Class 'Flow & Flatbread', by Charlotte Koopman, photo by Mannes Cré

The Belly and the Brain.....	3
Art & Research at the Academy	4
Research groups.....	12
Programme 2023.....	22
Publications 2023.....	96
Projects 2023.....	110



The Belly and the Brain

Any good work of art is the result of research. This has been so since art has been identified as a concept during the Renaissance. Organizing artistic research in an art school therefore seemed a bit redundant.

And yet, since artistic research has been implemented into higher art education, it has enriched the studio method and the artistic curriculum with alternative approaches. In the Antwerp Academy, that had been focusing on artistic and technical skills for a very long time, the introduction of artistic research provided an extra dimension and an extra shot of oxygen.

As a transdisciplinary practice, artistic research functions as a perfect complement to the studios that are mainly medium focused. Together the studio communities and the research groups inject the motor of the art school with a strong synergy.

After all, it is the collaboration between the belly and the brain that keeps the body going. And we all know that the brain is not only sited in the head. I'd like to thank the research team, the research groups and the researchers of the Academy for their daily practice and engagement!

Johan Pas

Dean of the Royal Academy of Fine Arts Antwerp

Art & Research at the Academy

It is now about twenty years since the structure of higher art education in Flanders was thoroughly reformed. The art programs were given a bachelor/master structure and were embedded in research. A third cycle was added with the possibility of a doctorate in the arts.

During these twenty years, there was a lot to deal with. Not only institutional issues as for example the relationship with the university, but also discussions on how one would define artistic research, how evaluations of artistic research would take place, how outcomes would be registered and with what goals, and how budgets for artistic research would be allocated, were at stake.

However, the core idea of the in-2003-new-decree was the introduction of research in higher art education. A lot of room was given to artistic experiment and research. Formats were tested. Methods were discussed. Work was created. Results were shown. Publications were made, and events were organized. Knowledge was shared. People gathered, participated, observed and listened.

A research community was born.

What did this mean for our Royal Academy of Fine Arts Antwerp? A nuanced answer would lead to a book, but in this brief introduction, we think we might say that in a research-based or research-oriented organization, it is easier to cope with the many urgent issues of our times. The world is rapidly changing and so does the art field. Global crises enter the art school and students ask for context, information, references, examples of how other artists deal with certain urgent and actual questions.

A great deal of this highly needed additional and complementary skills, knowledge and expertise enters the art school through research. By injecting the school with short and long term research projects, the range of expertise within the school broadens and deepens. By organizing research-based lectures, workshops, studio visits, residencies, classes, study trips and so on, ... alternative perspectives, fresh ideas, new methods, updated knowledge, cutting-edge skills and latest results are shared within and between students, teachers and researchers.

Meanwhile, artistic research develops further and will keep on pushing the art school towards a more self-critical position, a position that is aware of what is at stake in art and society, and how it can, or cannot, act and react on the artistic and societal challenges. This is not merely an added value for the art school, but a crucial instigator for the future development of artistic education. In this publication we offer you an overview of all research related activities

at the Royal Academy of Fine Arts Antwerp during one year. By doing so, we hope to inspire and to open dialogues, with one goal: the continuation of our flourishing artistic research scene during the coming years.

Els De bruyn

Head of Research of the Royal Academy of Fine Arts Antwerp



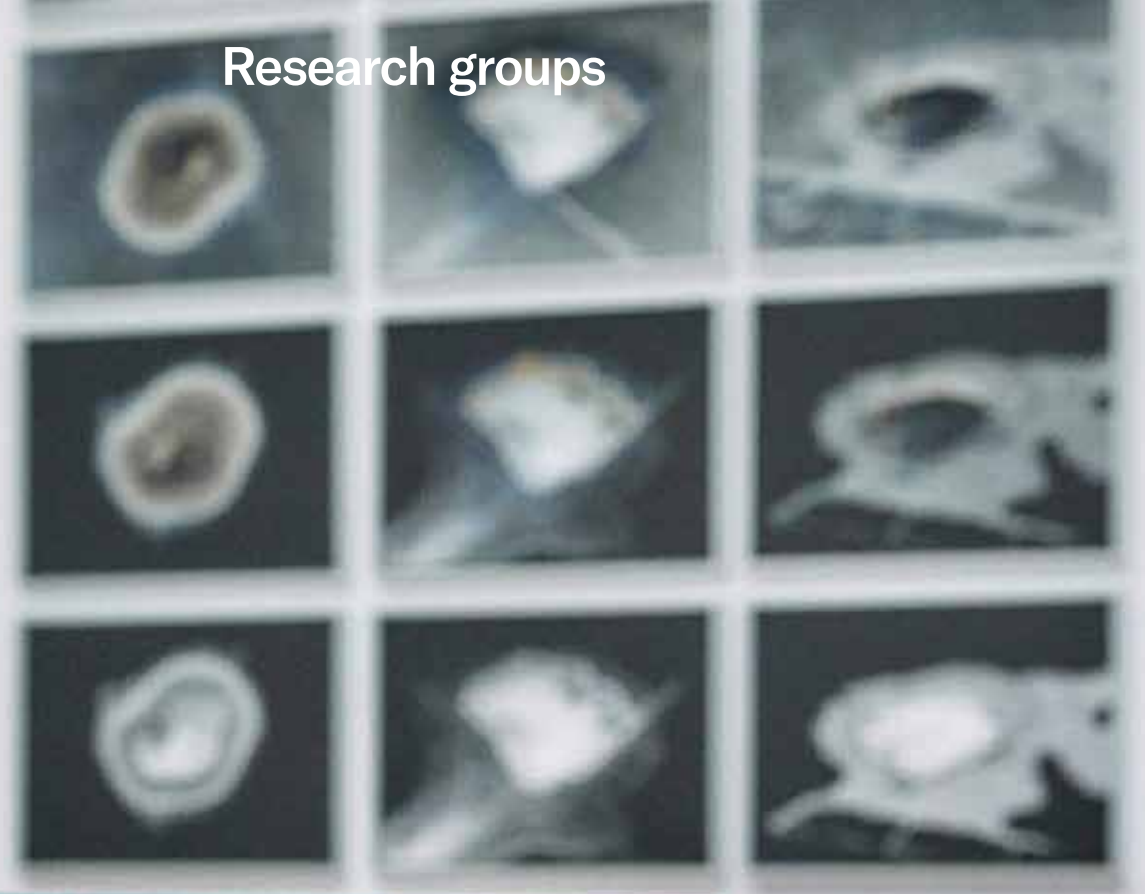
CATS EAR

Research Class 'The Garden', by Eline De Cleeck, photo by James Cré



Research Class 'In-Bodying Ourselves- S'en. corporel', by Delphine Wabaux, photo by Delphine Wabaux

Research groups



Exhibition 'Ecosystems', photo by Wannes Cré



The relationship between art and ecology plays an increasingly important role in the artistic research conducted at the Royal Academy of Fine Arts Antwerp. The exhibition 'Ecosystems' offers not only a fascinating look at the printed matter and writings of early land-artists and eco-pioneers, but also an insight into what is currently buzzing within the artistic research at the Academy in terms of art and ecology, science, activism and the intriguing interplay between them.

Organised by Art & Research of the Academy

Part of the research project ARTICULATE | ECOSYSTEMS

Otobong Nkanga in dialogue with Emanuele Coccia, photo by Mannes Cré

ArchiVolt

ArchiVolt is a think tank and a research platform centred on the notion of the 'archive' and on the practice of archiving. The central objective of the research group is to 'activate the archive'. Archives not only encourage discourse and reflection, but also action and creation. They are crucial to both academic and artistic practice.

We deliberately understand the word 'archive' in a broad sense. ArchiVolt is not only concerned with physical archives of artists. The platform is also focused on the practice of archiving and collecting; on the significance of an archive in the context of alternative organisations, such as artist-run spaces; and on the meaning of the word 'archive' in the digital age.

ArchiVolt ambitions to be a forum for colloquia, projects, presentations and publications about the archive and the act of archiving. How an artist looks at his or her own archive (or at that of a colleague) differs greatly from that of an art historian. But both lead to activation: in the form of new work, an archival exhibition, or new publications.

How we use the past today re-determines the place and the face of that past. An archive is usually synonymous with institutionalization and canonization. What is preserved, does have the potential to become history – and what is not preserved does not. Ethical and aesthetic aspects touch each other in the archive.

The platform offers the opportunity to reinvent the archive as a place that invites researchers to reflect on their own practice and to (re)position themselves. Examples of such strategies are wide-ranging, from the classical art catalogue or artist book, over the photobook and the digital archive, up to and including the self-publishing of archival material by artists, and personal ways of activating the archive (performance art). Archives can also establish new collaborations between artists and other researchers: What happens when both engage with the same archive?

Coordinated by Nico Dockx and Thomas Crombez



Front: 'Community Garden Table', 2023, by Eline De Clercq and students of the Academy; back: 'Portable Orchard, from: Survival Piece 6: Portable Farm', 1972, by Helen Mayer Harrison & Newton Harrison; in the exhibition 'Ecosystems' at the Lange Zaal of the Academy, 2023, photo by Mannes Cré

Art & Ecology

The Art & Ecology research group hosts a broad cluster of artistic research at the intersection of ecology, art and activism. This highly interdisciplinary field offers a multitude of perspectives, including social and political engagement, (eco)feminism, scientific perspectives and artistic activism. Insights from Posthumanism and New Materialism play an important reference point here.

From a commitment to art and ecology, the research group wishes to play a meaningful role in the recognition of contemporary art as a vital, connecting, investigative and regenerative force within society and within local natural and (cultural) historical givens. With exemplary policies, it aims to help the development of equitable and sustainable alternatives for a positive future.

Ecological art constitutes a highly pluralistic artistic discipline that has been around for decades, but for a long time remained relatively invisible and on the margins of more dominant art movements. At the beginning of the new millennium, the movement seems to have rapidly gained renewed momentum, visibility and a (young) following. Among the numerous topics addressed within eco-art are the representation of 'nature', sustainability, the Anthropocene, climate change, species extinction, the finite nature of fossil fuels, colonialism, waste, species contact, taxonomy and classification, food, indicator species, water management, genetic engineering, and ecosystem restoration.

The Art & Ecology research group stems from the research group Body and Material Reinvented (2015-2022). Partly because of stormy debates and pioneering research in the field of body and matter, and from the need to give ecology a permanent place within the Academy, in recent years the group has felt the need to define its field of research more specifically.

The new Art & Ecology research group wants to develop a substantive program of pioneering research, teaching, lectures and publications around art and ecology, to showcase the great multiplicity and thematic variety of eco-art, canonize relatively unknown artists, and help to write the history of an artistic discipline that has hitherto barely been charted.

Coordinated by Roel Arkesteijn



'Glasshouse', 2023, by Kristof Timmerman, Charo Calvo, Jeroen Cluckers, Florian Stigter Van Thillo, Lowie Spriet and Rob Mertens; in the exhibition 'Ecosystems' at the Lange Zaal of the Academy, 2023, photo by Mannes Cré

Maxlab

The research platform Maxlab focuses on the interaction between art and digital technology.

The objective is twofold. On the one hand, it examines how digital techniques can expand the toolbox of the artist. In various projects, workshops, bachelor and master classes these tools are developed and implemented through experiments.

On the other hand, Maxlab confirms the artist in the role of observer who reflects through the art practice on the rapidly evolving technology and the social and social transformation that goes with it. The polarization that the digital revolution apparently inevitably entails – the technophiles versus the technophobes – demands a nuanced analysis and a critical attitude. Research projects, lectures and exhibitions should shape this attitude.

Maxlab aims to promote the integration of digital techniques within classical study programs and to give new art forms such as computer-generated art, social media art and virtual reality a place within the Academy. This creates a breeding ground where artists are given the opportunity to manipulate digital technology. The better the artist succeeds in this, the more invisible the technology becomes. Does the artist keep the control? Or does the technology – partly or otherwise – get a say in the creation process? And what does this say about the relationship between art and technology, society and technology?

Coordinated by Kristof Timmerman and Janna Beck



'Refracting Eutrophication', 2023, by Sascha Herrmann; in the exhibition 'Ecosystems' at the Lange Zaal of the Academy, 2023, photo by Wannes Cré

Thinking Tools

Thinking Tools focusses on artistic practices in which a technical apparatus plays a crucial role. For the definition of what constitutes a technical device, the research group leans heavily on the insights of the media philosopher Vilém Flusser. Following his definition of the apparatus as a 'black box', we do not consider it as a simple transmission device that faithfully translates the maker's intentions into a concrete artistic object, but as an autonomously operating partner that intervenes decisively in the production process. Another characteristic of the technical apparatus is that it works according to strict rules and procedures. Therefore, within the broad field of art, the influence of the technical apparatus manifests itself both in conceptual practices where artists are willingly submitting themselves to self-designed rules and in artistic practices that employ a mix of analogue and digital apparatuses. In summary, the experimental, artistic practices that the research group wishes to support are determined by the friction (or collision) between control and surrender, between the digital and the analogue, between old and new media.

In other words, the researchers within Thinking Tools operate in the field of tension between the (relative) autonomy of a technical apparatus, the unruliness of the material they work with, and the idiosyncrasy of an independent artistic position. The result of this multifaceted interaction, of this multiple authorship, is a polyphonic artistic object where different actors meet on an equal footing. The works these artist-researchers create are hybrid objects, determined by the friction between human and non-human (technical, algorithmic, chemical, operational) actors. By encouraging researchers to allow these non-human forces to actively and poetically intervene in the production process, we invite them to produce work in which new relationships to (and imaginings of) the world can take form.

Coordinated by Steven Humblet



Research Class 'The Bear and the Smooth Snake', by Bart Van Dijk, photo by Wannes Cré



Extra Academy by Dago Sondervan at Het Bos, photo by Amber Cnaepkens

Extra Academy

Open programme on artistic practice, reflection and research

Extra Academy is an alliance between the Royal Academy of Fine Arts Antwerp, Sint Lucas School of Arts and Het Bos, and is curated by NICO DOCKX (Academy), JOERY SCHEPERS (Het Bos), TEUN VERBRUGGEN (Conservatoire) and HELEN MAULI DOWLING (Sint Lucas).

The platform that they offer, is one where participants become acquainted with practices and visions that are hardly or not at all addressed in the media or art education. In this way they aspire to create a much broader picture of the stratification and rich complexity of what contemporary artistic practice can mean in dialogue with, among other things, art-historical, socio-political, philosophical and economic implications.

Extra Academy is being held at Het Bos.

- **Extra Academy by THOMAS MEYNEN**
2 February 2023
- **Extra Academy by ISOLARII BOOKS**
9 February 2023
- **Extra Academy by ELINE DE CLERCQ**
16 March 2023
- **Extra Academy by JO-LENE ONG**
20 April 2023
- **Extra Academy by ALEXIS BLAKE**
4 May 2023
- **Extra Academy by DAGO SONDERVAN**
12 October 2023
- **Extra Academy by VINCENT MEESEN**
9 November 2023
- **Extra Academy by SIRAH AND EITAN**
14 December 2023

Soup Sessions

Get to know our researchers over a bowl of soup.

During the Soup Sessions, researchers, students, and teachers come together to discuss artistic research. Researchers explain their research, methods, or processes, (provisional) conclusions or results. Through images, they document their practice or talk about obstacles, doubts, and progress.

The Soup Sessions are organised by the research groups of the Academy. They are open to everyone connected to the Academy, and people from outside are welcome by invitation.

- **Soup Session by ANDREA CAMMAROSANO**
invited by research group Body and Material Reinvented
Tuesday 28 February 2023
- **Soup Session by ISABELLE CORDEMANS**
invited by research group Thinking Tools
Tuesday 7 March 2023
- **Soup Session by ALEXIS GAUTIER**
(cancelled)
invited by research group ArchiVolt
Tuesday 21 March 2023
- **Soup Session by CHARO CALVO and JEROEN CLUCKERS**
invited by research group MAXlab
Tuesday 28 March 2023
- **Soup Session by the residents of 'Hydromedia: Seeing with Water'**
invited by research group Thinking Tools
Wednesday 26 April 2023
- **Soup Session by YORGOS MARAZIOTIS**
invited by research group ArchiVolt
Tuesday 16 May 2023
- **Soup Session by MARIE-SOPHIE BEINKE**
invited by research group ArchiVolt
Tuesday 14 November 2023
- **Soup Session by CHRIS SNIK**
invited by research group Art & Ecology
Tuesday 21 November 2023
- **Soup Session by SOPHIE THUN**
invited by research group Thinking Tools
Tuesday 5 December 2023



Studio Stadswaag

Studio Stadswaag is a co-creative process in which artists and (former) students of the Royal Academy of Fine Arts Antwerp, together and in dialogue with the neighborhood of the Stadswaag (a square located on the North of the Academy Campus) and its residents, examine what the stratification of the Stadswaag consists of today, what is in the balance, and how we can create harmonious connections and new realities through art in the public space. How we can make public domain together, create the city together, ... and this in the long term.

Initiated by Johan Pas, Nico Dockx and Maarten Desmet in collaboration with Wouter Bolangier and others.

A collaboration between the District of Antwerp, the Flemish Community, the Royal Academy of Fine Arts Antwerp, Stadsform vzw, and the University of Antwerp – Faculty of Design Sciences.

Within this project, an artistic integration will be realized commissioned by the City of Antwerp (District Antwerp) and the Flemish Community.

This project runs over 2022-2023-2024

- **Studio Stadswaag #1: Stadswaag's memory: the Antwerp underground**
9 November 2022
Launch of the project Studio Stadswaag. With a lecture by Johan Pas on the Antwerp underground scene on and around the Stadswaag square from the 1950s on, with Rhea Van Der Vloet, Philippe Golbert, Arno Arnouts and Bernaded Dexters.
- **Studio Stadswaag #2: Stadswaag's memory: the heritage history of the square**
7 December 2022
Discovering the heritage history of the Stadswaag, with Inge Bertels, Johan Veeckeman and Hugo Soly.
- **Studio Stadswaag #3: Stadswaag's memory: an oral history of the neighbourhood**
15 December 2022
Several residents told their unique stories about their personal history and daily life at the Stadswaag.
- **Studio Stadswaag #4: For everybody, by everyone. How do we design in dialogue?**
1 March 2023
Endeavour shared some of the lessons they have learned in the past 10 years executing more than 150 commissions and self-initiated projects, all experiments in connecting

citizens, environment, local governments, designers, artists and more.

- **Studio Stadswaag #5: Feeling Things Together – A Synthetic Adventure**
26 April 2023
Book launch / artist talk / dialogue by Expanding Academy, with Wouter Van der Hallen
- **Studio Stadswaag Summer School: Feeling things together, conduits and fittings**

How to plumb a space for learning

26 – 29 September 2023
Curated by Expanding Academy & Endeavour

This Summer School aimed to generate a space of exchange and exercise for feeling and prefiguring a newly situated learning environment that connects the academy to the Stadswaag's neighborhood.

Expanding Academy, together with Endeavour and Studio Stadswaag invited the artists Morten Goll and Joachim Hamou (co-founder of Trampoline House), Adva Zakai (artist, co-founder of School of Love), Brandon LaBelle (founder of the Pirate Academy), Johan Pas (dean of the Royal Academy of Antwerp) Seppe Nobels and Instroom Academy, Globe Aroma, Fran Edgerley (ex-founder of Assemble and founder of research network

ab_), PubliekPark collective with Sophie Holst and Mathias Mu, Vincent Meessen, to explore how this new space of imagination and care could conduit knowledges and skills across various communities and fields of action in the future.



pita Pita
shogima - gril - labana



A Kind Of a 'Huh?'

Conversations on artists' publications

Organised by research group ArchiVolt, in collaboration with Middelheim Museum

What are artists' publications and what does one recognise them by?

Bibliographers, librarians, archivists and collection managers of visual arts museums are regularly confronted with this question.

At the request of the Middelheim Museum, artist Nico Dockx and art historian Johan Pas (from the ArchiVolt research group of the Royal Academy of Fine Arts Antwerp) undertook a physical screening of the museum library's collection of monographic art books and artists' publications.

Through conversations with artists, designers, publishers and collectors, they examined the phenomenon of the artists' publication from various perspectives. The series resulted in a symposium and a book presentation.

- **A Kind Of a 'Huh?'** #1: Talk with **JOHAN PAS** and **NICO DOCKX**
24 November 2022
Johan Pas and Nico Dockx introduced through concrete examples, the project and the phenomenon of the artists' publication.
- **A Kind Of a 'Huh?'** #2: Debate with **DENNIS TYFUS**, **LUC DERYCKE** and **POSTURE EDITIONS**
30 March 2023
Debate on the designing, publishing and distribution of artists' publications.
- **A Kind Of a 'Huh?'** #3: Lecture by **GERLACH EN KOOP**
19 April 2023
Gerlach en koop talked about their artists' publications and their residency at the Koninklijke Bibliotheek, Den Haag.
- **A Kind Of a 'Huh?'** #4: Debate with **EVI BERT**, **SOPHIE NYS & JOHAN SMETS**
11 May 2023
Debate about preserving and making accessible, archiving and activating artists' publications, from a public and private point of view as well as from an artistic perspective.

- **A Kind Of a 'Huh?'** #5: Talk with **IRMA BOOM**

25 May 2023

Talk with graphic designer Irma Boom, on her bold experimental and artistic approach of bookmaking.

- **A Kind Of a 'Huh?'** #6: Symposium on **Artists' Publications and How to Manage Them**

23 November 2023

Symposium with lectures, work sessions, and book launch

Over the past two years, the library of Middelheim Museum created metadata of its publications about/with/by artists and invested in increasing access to the content, container (the paper object) and context, with the support of the Flemish Government. Project partner ArchiVolt, research group at the Royal Academy of Fine Arts Antwerp, selected 1800 artists' publications from the library collection and drafted a user's guide. In a network of library and museum partners we shared practices on the collection management and use of artist's publications.

During this symposium, several national and international professionals were sharing their insights, cases and practices to further explore the potential of these publications.

With Johan Pas, Nico Dockx, Sara Weyns, Anna Stoppa, Sara Clissen, Veerle Meul, Gustavo Grandal Montero, Jasper De Ridder, Alison Norton, Mica Gherghescu, and Anne Thurmann-Jajes

manuscripts and incunables I asked myself what role the book played then and now. In the BAV you're not allowed to take photos of the books that were made before 1610. You have to examine the book at that moment in the reading room in complete silence. Before opening a book, I would measure it first, then continued to examine the interior, making detailed descriptions: the result is that you see more and more. I almost worked as a codicologist, an archivist of the book. I became totally attracted to and obsessed with the books, and went to the BAV every day: from early morning until the bell rang in the afternoon. My study resulted in a 300-page docu-

ment of all these descriptions and discoveries. The books in the library are an enormous inspiration for my work as a bookmaker.
An example: the oldest book in the BAV, c. 400 AD, is the illustrated manuscript *Virgilius Romanus* (Vat. lat. 3867): it's the oldest more or less complete preserved book in the world. It is a laudatio on the countryside, in three parts: the Aeneid, the Georgics and some of the Eclogues. Each part is indicated with the word *liber* (book). Like many ancient book texts are written in verse. Poems could easily remember. The dimensions are remarkably modern: 120 x 325 mm, almost a square. Because the text is large and there



'BOOK MANIFEST' by Irma Boom, photo by Fragile Books

Hydromedia: Seeing with Water

Organised by research group THINKING TOOLS

The climate crisis is announced in images, but leaves the imagination orphaned. Most images we're confronted with reduce us to passive onlookers. What is missing in our current media environment are images which can propose a healthier relation to the biosphere on which life depends: one in which mankind is not portrayed as the supreme lord of nature, but as an integral part of it. Images that could express this new kind of relationship require a different production method, one in which the human actor who initiates the process is no longer the sole author of the image, but create a post-humanist vision in which other species, minerals and chemicals are invited to impress their co-presence. To create these new, experimental production methods, the Royal Academy of Fine Arts Antwerp together with the HKU Utrecht and the Hfg Karlsruhe established the Creative Europe-project 'Hydromedia: Seeing with Water'.

Within the framework of this project the three institutions each organize a residency. For each residency four artists are selected to create new experimental approaches to seeing with water which, we hope, will contribute to the dismantling of the anthropocentric perspective inherent in classical, lens-based photography.

- **Hydromedia #1: Antwerp Residency and public programme**
3 - 4 April 2023
The first residency, consisting of the artists Tim Theo Deceuninck, Mirja Busch, Jarek Lustych and Sascha Herrmann, took place during the month of April in Antwerp at the Royal Academy of Fine Arts Antwerp.
In the first week of the residency, two days of lectures and presentations open to the general public were organised. With an open studio by Dries Segers, lectures by Boaz Levin, Arjen Mulder and Laure Winants, and an Ecological Safari at Stormkop.
- **Hydromedia #2: Group exhibition at Stormkop**
22 September - 7 October 2023
Taking the aquatic ecosystem of the Scheldt Estuary as a starting point, 'Hydromedia' wants to create new, easy-to-use visual procedures to re-imagine our relationship with nature. Sidestepping conventional visual approaches to the current climate crisis, these new visual procedures use experimental methods of co-creating and interspecies collaboration, inviting non-human beings and real matter to impress their co-presence in images and sound. In this poetics of shared human and



Guided tour by Koos Hogeweg on the dry docks and the nearby Scheldt area, during the Hydromedia public programme.



- Hydromedia group show at Stormkop

non-human authorship, the anthropocentric perspective inherent in classical lens-based photography is challenged.

Thanks to a hands-on and low-tech approach, the 'seeing with water' methods developed by the participating artists were shared with the public as manuals and tools so they could use them themselves to make the effects of global warming in the Scheldt Estuary and in local water resources tangible to the senses.

With works by Mirja Busch, Jarek Lustych, Sascha Herrmann and Tim Theo Deceuninck.

- **Hydromedia #3: Workshops**

Within the framework of the 'Hydromedia' residency in Antwerp and the exhibition at Stormkop, the participating artists introduced the participants to their working methods. The main aim of these workshops was to spread their experimental and easy-to-use methods of looking at and working with water so as to become aware of our interdependency with non-human beings and forces.

WORKSHOPS AT STORMKOP

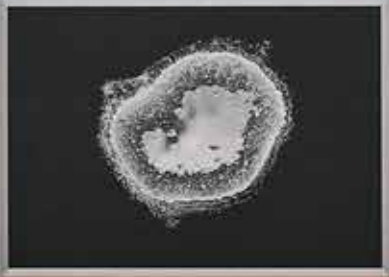
23 September 2023
'Puddle Watching'
by Mirja Busch
'To see a sound'
by Jarek Lustych
'The camera as testing equipment'
by Sascha Herrmann

WORKSHOP AT THE ACADEMY,
in the context of ARTICULATE
2023 I ECOSYSTEMS
8 November 2023
'Silver nor Gold'
by Tim Theo Deceuninck

- **Hydromedia #4: Part of 'Ecosystems' at ARTICULATE 2023**

21 October - 9 November
2023

The third part of the 'Ecosystems' exhibition looked at the current artistic research at the Academy. Several works were realised in the context of the international research project 'Hydromedia'.



Mirja Busch, 'Heavy-Metal Vibrations: or the dissection of a water Body', 2023, in the exhibition 'Ecosystems', photo by Wannes Cre



Fe



Cl



PO₄



C



On Thursday 28 September, the 'Forms of Life' artists presented their works during an event at the Koningin Astrid Museum, following their residency at the Bridderhaus, photo by Gilles Kayser

Forms of Life

Organised by TINA GILLEN and CHRISTOPHE GALLOIS

Driven by a collective, cross-disciplinary working dynamic, the 'Forms of Life' research project (2021-2023) was developed with a group of sixteen young artists from different departments of the Royal Academy of Fine Arts Antwerp.

'Forms of Life' explored the multiple resonances of a question animating all fields of contemporary creation, thought, and society: that of our relation to other forms of life, and the ways in which we inhabit the world. Through seminars, readings, encounters with guest authors and artists, regular exchanges within the group, workshops in Antwerp and Venice, and a final group exhibition, they questioned the links that weave together the work of art and the world; images and the living; and the forms that surround us and those we create.

The 'Forms of Life' research project was organised by the Royal Academy of Fine Arts Antwerp in collaboration with Mudam Luxembourg, in the context of the Luxembourg Pavilion at the 59th Venice Biennale.

'Forms of Life': CHRISTOPHE GALLOIS, TINA GILLEN, DIANA MURRAY WATTS. ARTISTS: MAX BEETS, PIETER ELIÉNS, KRISTINA FEKETE, RAFAELA FIGURSKI VIEIRA, NINA GROSS, MALENA GUERRIERI, PAUL MÜLLER, OONA OIKKONEN, LAURENCE PETRONE, PIT RIEWER, MAREN ROMMERSKIRCHEN, ALEXANDRA SAMAROVA, MARIA SAWIZKI, RUNE TUERLINCKX, WITOLD VANDENBROECK

- **Forms of Life #1: Conversations**
Spread over 2021-2022
Monthly seminars at the Academy, with Tim Ingold, Ismaïl Bahri, Katinka Bock, screening by Marion Neumann, François Génot, Irene Kopelman, and Delphine Wibaux
- **Forms of Life #2: Forme di Vita**
5 - 10 September 2022
A one-week workshop in the Venitian Lagoon
- **Forms of Life #3: In residency at the Bridderhaus**
9 August - 29 September 2023
To coincide with Tina Gillen's exhibition 'Flying Mercury', the Bridderhaus was hosting ten artists from the 'Forms of Life' research project for a series of short residencies: Rafaela Figurski Vieira, Nina Gross, Malena Guerrieri, Paul Müller, Oona Oikkonen, Laurence Petrone, Pit Riewer, Alexandra Samarova, Maria Sawizki, Witold Vandenbroeck (alumni from the Royal Academy of Fine Arts Antwerp).
- **Forms of Life #4: Exhibition 'Forms of Life'**
21 October - 9 November 2023 (as part of ARTICULATE 2023 I ECOSYSTEMS)
Born organically, the 'Forms of Life' exhibition was as much a reflection of the artists' individual trajectories during these two years of research as it was of a collective experience.



Exhibition 'Forms of Life' at the Wintertuin of the Academy, photo by Mannes Cré



International Design Workshop week 2023

Research Week 'STORM'

During the International Design
Workshop week
13 - 17 February 2023

Organised by UA Design Sciences
in collaboration with Art & Research of
the Royal Academy of Fine Arts Antwerp

For mixed groups of master students
of Fine Arts from the Academy and
students of UA Departments of
Architecture, Product Development,
Interior Architecture and Heritage

In current times where extreme
circumstances and polarization are
hardening the social debate, designing
for social emancipation, cohesion and
sustainability can enable students to
identify various ethical issues, frictions
or social gaps. The International Design
Workshop week aimed to storm through
the minds of our students: exploring the
power of the critical design approach for
social inquiry and engagement through
design.

During this five-day research week,
students could choose from 20
interdisciplinary workshops. The aim
was to focus on 'problem-finding' and
to explore the power of a critical design
attitude.

The workshop week was open to
radical pedagogical experiences, which
opened the eyes, widened thinking and
fostered new encounters. It stimulated
international and interdisciplinary
exchange and offered an informal
platform for discussing design education
and its agency.

Enter here

Part of the Academy's Drawing Marathon
2023
17 February 2023

As night fell and the evening gave way
to the nocturnal program, the projection
on the gateway building commenced.
Through a lengthy cable, the mapping
projection offered a glimpse of the
activities taking place within. The
gateway building transformed into a
portal, providing a sneak peek into
the enchanting world of the nighttime
drawing marathon. Attendees were
invited to immerse themselves in the
ambiance of peculiar performances and
evocative tableaux vivants.

The entire drawing marathon was further
enriched by various collaborative digital
drawing setups, complemented by
unconventional drawing devices such as
sticks and stones.

This additional layer, provided by the
research projects 'Framed' and '&Co',
added a touch of eccentricity to the
event, enhancing the overall experience.

Contributors: JANNA BECK, WOUTER
STEEL, KRIS MEEUSEN, ANNE LISE
CERCHEDEAN, and MARTINO
MORANDI.

How to make rammed earth bricks...

Workshop with NUNO VASCONCELOS, ELISE EERAERTS, GABRIELA ALBERGARIA and SEBASTIEN JANSSENS

20 - 22 February 2023

Expanding Academy organized a 3-days workshop with architect Nuno Vasconcelos (who is a close collaborator with Otobong Nkanga on rammed earth structures) and some invited guests: Elise Eeraerts (artist), Gabriela Albergaria (artist) and Sebastien Janssens (scientist/ researcher at the Flemish Land Agency). This workshop was initiated by alumni Jackson Shallcross-Platt and involved students from various departments like sculpture, insitu, jewelry, painting, costume design and fashion. We learned together how to make rammed earth bricks and also experienced some lectures by the various invited guests involved.

Little Fables of Practice

Writing-workshop by SINA SEIFEE

1 - 2 March 2023

Organised by research group THINKING TOOLS

For 3BA and master students of the Academy. Especially those who are developing artistic research practice, who are writing a master thesis, or who are interested in writing and storytelling.

Sina Seiffee is an artist-researcher, living between Cologne, Brussels and Tehran, who was doing a residency at research group Thinking Tools in the Morpho studios from October until December 2022.

His artistic practice is structured around a research-intensive and transversal exploration of performative storytelling and image-making. He looks at how epistemologies and knowledge get shaped.

In this two-day writing-workshop the participants took the notion of “keyword” seen as a site where both concepts and narratives are formulated as reorientational tools within one’s own research practices. They experimented with different writing techniques to (re)animate their keywords as short fables. These fables made available the operational metaphors that shape the knowledge we produce in our artistic practices.



Workshop Sina Seiffee at the Academy, 2023, photo by Sarah van Wingerden

Music as a living landscape.

Part one: “skotamo”

Workshop by KEIRA GREENE and PAUL ABBOTT

8 March 2023

Organised by artist-researcher PAUL ABBOTT

For students and non-students. This workshop was intended to be as open as possible: no musical or artistic training, performance experience or language was necessary.

This workshop explored how imaginary music can grow us together in new, strange, organic ways. We think that imagining music can be a special condition which allows us to be together—learning, playing, sharing, caring—simultaneously, in very different, unique and unknown new ways. This was a playful and experimental practical workshop which involved group and individual body movement exercises and listening practices. The participants explored non-verbal processes, music beyond sound, practices of attention, improvisation.

This workshop was organised by musician and researcher Paul Abbott, as part of his research project ‘WE GROW MUSIC! Ecologies of attention, discrepancy and multiplicity—real and imaginary—in embodied music performance’ at the Academy and the Conservatoire, in collaboration with artist-filmmaker Keira Greene.

One-day exhibition trip to Bonn and Düsseldorf

9 March 2023

Organised by research group THINKING TOOLS

For students and researchers of the Academy.

The Research Department undertakes several initiatives for students to get in touch with artistic research, developed at the Academy and beyond. Artist-researchers reach out to the students and invite them to their studios and exhibitions. They share their artistic research in presentations and workshops.



Work by Spiros Hadjidjanos at the Kunstmuseum Bonn, photo by David Ertl

In March 2023, research group Thinking Tools organised a bus trip to Bonn and Düsseldorf, for a comprehensive programme of exhibition visits and guided tours:

- visit exhibition ‘Expect The Unexpected’ at Kunstmuseum Bonn, with guided tour by Spiros Hadjidjanos (at the time resident at Thinking Tools/ Morpho)
- visit exhibition ‘Thomas Ruff /// Dispersion’ at KAT_A, Bad Honnef with guided tour by collector and art critic Markus Kramer, and a visit to the sculptures and installations in the historical garden
- visit exhibition ‘Out Of Sight / Andreas Gefeller Photographs’ at NRW-Forum Düsseldorf or the retrospective ‘Der Mucha. An initial Suspicion’ at K20/ K21

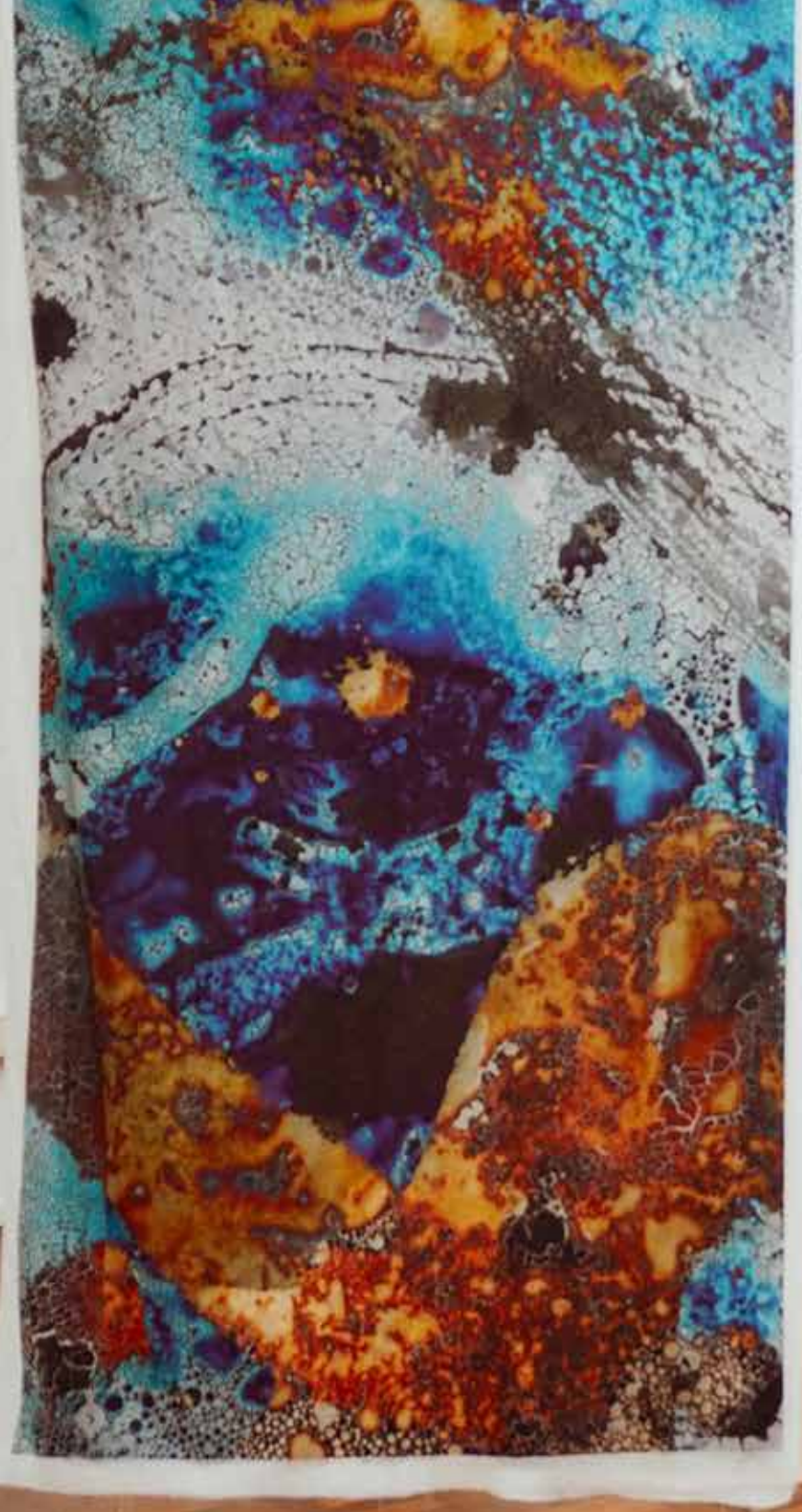
Connectivity and Creativity in times of Conflict

International Conference – Cumulus Antwerp

12 - 15 April 2023

Society is being constantly challenged by conflict (global/local), contradiction and an ever changing perspective by non-neutral roles of technology and organisations. We invite the Cumulus community, designers, artists, and educators to investigate how culture and creative industry can offer resilience, consolation, and innovation models on human scale.

Hosted by the Faculty of Design Sciences of the University of Antwerp in close collaboration with the Royal Academy of Fine Arts.



METHOD/ART #5 at the Lange Zaal of the Academy, photo by Akhila Babu

METHOD/ART #5: Confronting Conflicts

Research Seminar
12 - 15 April 2023

Organised by ADILIA ON-YING YIP, VIVI TOULOU MIDI and UMUT ELDEM

The fifth edition of METHOD/ART was part of the international conference CUMULUS, organized at the Royal Academy of Fine Arts Antwerp and the University of Antwerp from 12 to 15 April 2023.

Conflict, though consuming and challenging, inevitably results in the construction of a more conscious model of interconnectedness. Crisis can become a catalyst of co-dependence that fuels art and design processes that respond to a broad range of critical conditions, from the collapse of local social systems to the global ecological catastrophes. Conflict may also mean overcoming old conventions and the delusion of control, which presupposes new capacities and competences for engagement and co-action. Taking in consideration its transformative agency, creativity with courage can play an active role in maintaining resilience and in building sustainable human and non-human collaborations of mutual common futures.

Lectures and lecture-performances by PETER LEMMENS, ROELOF PETRUS VAN WYK, ANDREW VALLANCE, LAUREN ALEXANDER, CHRISTOPHER LEE, DESAMPARADOS PARDO, ANDREA CAMMAROSANO, MARIJA GRINIUK, YAEL EYLAT VAN ESSEN, DJIE HAN THUNG, ADILIA YIP, ANDREA MENDOZA & ANGELO MARIA FARRO, KLAAS DEVOS, GIUSY CARUSO, PAOLO BELLUCO & SAMUELE POLISTINA

Workshops by VEDRANA IKALOVIC & SIGRUN PRAHL, DANIELLE ARETS, FALK HÜBNER & THIJS VAN DEN HOUDT

Installation-exhibitions by GUIDO DEVADDR, DIAA LAGAN, GERT WASTYN & STEVEN MALLIET, SATU MIETTINEN, AMNA QURESHI, HEIDI PIETARINEN & MELANIE SARANTOU

Mythical Truths

A multidisciplinary intervention throughout Academy by YORGOS MARAZIOTIS
27 April - 7 July 2023

Organised by artist-researcher YORGOS MARAZIOTIS

'Mythical Truths', the site-specific artistic research that Yorgos Maraziotis was executing at the Royal Academy of Fine Arts Antwerp, spanned between archiving, social sculpture and institutional critique. Students, professors, technicians, administrative personnel and others that constitute the Academy, were invited to share their everyday experiences while walking through and around the school buildings. Their narratives touch, among others, notions on apprenticeship, spatial agents, representation and identity structures, everyday-life joys and burdens. And they highlight the Academy as a unique and diverse community. The recorded stories have been edited according to personal narrative and literacy criteria into a written archive which upon its publication shall work as a portrait of the school in the 21st century.

Parts of the aforementioned archive gain momentum through their sculptural, design and sound translation in space. Selected oral narrations were turned into language-based neon, metal and marble sculptures, printed matter and sound projections, and exhibited in numerous indoors and outdoors spaces of the Academy; the garden, the Orangerie, the Wintertuin, various halls, the Research Room and the Library. This way a

polyphonic landscape was created where personal truths blur with collective myths and shape the identity of the institution. 'Mythical Truths' stems from Maraziotis' necessity to look into the school model as an educational, pedagogical and cultural ecosystem where his vision of sculpture and archiving can amplify or sustain its social diversity.

RELATED EVENTS:

- 16 May 2023
Soup Session by Yorgos Maraziotis
- 18 May 2023
Guided walk by Yorgos Maraziotis, during the Antwerp Art Weekend



can you ever escape being a student?

'Mythical Truths' by Yorgos Maraziotis at the Academy's garden and the Orangerie, photo by We Document Art

Posteditionen (Postal Editions)

Exhibition by MARIE-SOPHIE BEINKE

4 May - 18 September 2023

Organised by artist-researcher
MARIE-SOPHIE BEINKE

The exhibition, on display at the Academy's Library, included postal editions sent between March and September 2023 from Belgium, India, Nepal, the United States, and Japan to the Library of the Academy, as part of Marie-Sophie Beinke's research project 'Belgium to Japan by foot' (2022-2023).

The exhibition, on display at the Academy's Library, included postal editions sent between March and September 2023 from Belgium, India, Nepal, the United States, and Japan to the Library of the Academy, as part of Marie-Sophie Beinke's research project 'Belgium to Japan by foot' (2022-2023).

The project started from the romantic idea that it should be possible to walk on foot from Belgium to Japan. This idea sprang from Marie-Sophie Beinke's desire to conceive an artistic practice that would take place outside of the current organization of the art world, with its gallery shows, art centres, residencies etc. It coincides with the wish to slow down and to bring her artistic practice closer to her personal needs and beliefs.

Graphic Design of Scheld'Apen

Book launch and exhibition

18 - 21 May 2023

Organised by research group ArchiVolt, in collaboration with Het Bos, Frans Masereel Centrum, TRIX, and Stockmans Art Books.

The cultural hub Scheld'Apen was home to an eclectic stream of artists, with over 1300 events occurring from 1998 till 2013. All those events produced a flux of visual communication and printed media. Artist Benny Van den Meulengracht-Vrancx and musician Bent Vande Sompele poured a selection of those graphical works into a book.

'Graphic Design of Scheld'Apen' is the result of two years of collecting, three archival residencies at Het Bos (the new home of the still existing Scheld'Apen organisation) and a short scanning residency at Frans Masereel Centrum. The book contains over 250 graphical works (flyers, posters and program booklets) from a variety of different artists, a preface by Pieter Willems and texts by Roel Griffioen and Pia Jacques.

The book launch took place during the Antwerp Art Weekend at the Royal Academy of Fine Arts Antwerp, accompanied by an exhibition displaying key works taken from the archive, with music by DJs Dennis Tyfus & Jan Matthé, Disko Bambrieno & RAPHAËL, broadcasted online by We Are Various.



Book launch and exhibition 'Graphic Design of Scheid'Apen', at the Temple of the Academy, photo by Akhil Babu

Storytelling In Virtual Reality

Summer School

21 August – 1 September 2023

Organised by our research group Maxlab with the Immersive Lab and UAntwerp.

This fourth edition of the summer school was designed for final year Bachelor students and Master students from different disciplines, as well as for professionals and researchers, interested in deepening their knowledge about the mechanisms of immersion, user-centered storytelling, interactive design, combining analogue and digital prototyping, 360° recording and editing, coding and user testing.



'Glasshouse', 2023, by Kristof Timmerman, Charo Galvo, Jeroen Cluckers, Florian Stigter Van Thillo, Lowie Spriet and Rob Mertens, 2023, photo by Mannes Oré

“Know how to now it’s that you’re learning the segments That aren’t sentences at all and converse with each other” *

Readings, sounds and performances on the poetics of measure

14 – 15 September 2023

Organised by artist-researcher ANDREA DI SEREGO ALIGHIERI

Paul Celan once described poetic language being “concerned with precision: [...] it names, it posits, it tries to measure the area of the given and the possible.”(1) Moved by this definition, this gathering explored past, present and future possibilities of poetic measure from a variety of disciplines and critical perspectives, amongst others, poetry, philosophy, poetics, typography, sound, and performance.

In a present where measure is becoming synonymous with counting, bordering, and quantification, guests will speak about, play, and perform metrics that unsettles canonical forms of written and spoken language, along with their cultural, historical, and political repercussions. While looking back at (and beyond) ‘tradition’, participants will re-trace unavowed approaches to metre, as well as sketch new possibilities.

With: ALICE NOTLEY, MAYRA A. RODRÍGUEZ CASTRO, PAUL ABBOTT, PHIL BABER, SNEJANKA MIHAYLOVA, WILL HOLDER, CHLOE CHIGNELL, NICOLA MASCIANDARO, and ANGELA XU

This session of readings was organised by Andrea di Serego Alighieri as the result of his two-year research project at the Academy.

* Alice Notley, *Poem of Leading*, from *The Speak Angel Series*, 2023 (1) Paul Celan, *Collected Prose*, translated by Rosemarie Waldrop, *The Sheep Meadow Press* (NY), 1985, 16.

Blurry Scanning

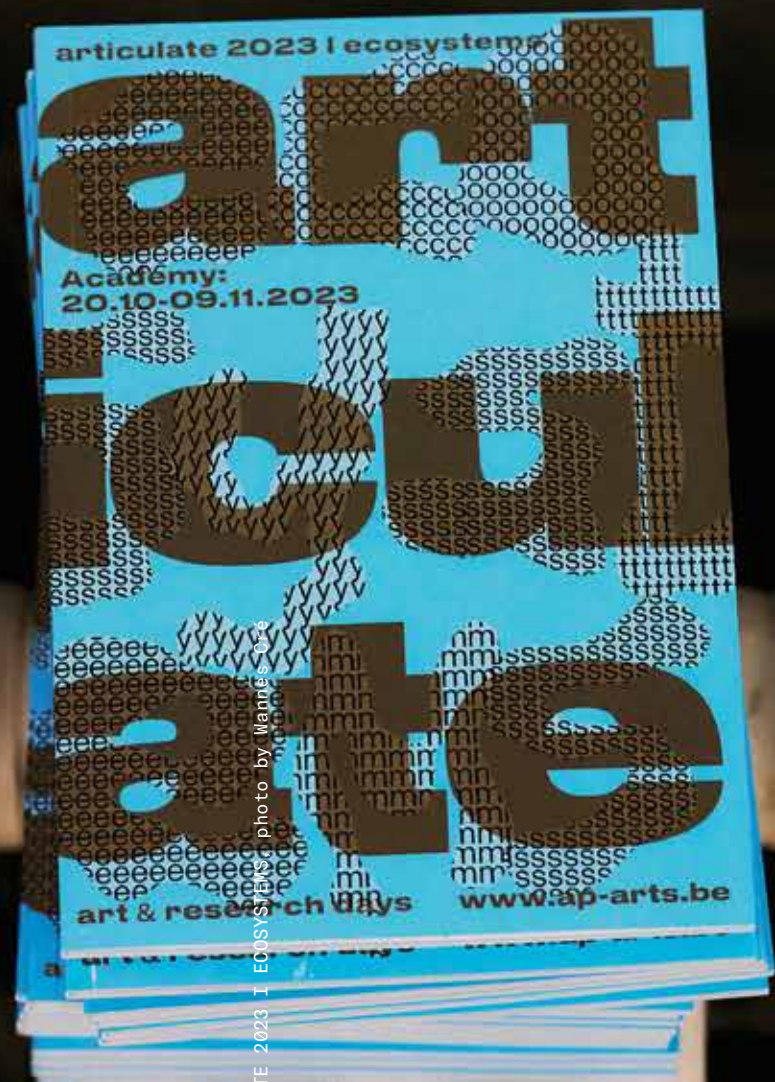
Exhibition, book launch and PhD defence
ANTON COTTELEER

The phantom statute of the unsharp, its relationship to our memories, its intimate character and openness for interpretation is what attracts Anton Cotteleer in the blurry. After investigating the meaning of the blurry and the sharp within photography, he looked as a sculptor how the sharp and unsharp relate to sculpture. In this he developed a well-founded personal vision about 'the blurry' or the unsharp. In the project, he analysed how analogue family photos from the 1970s and 1980s, from both personal and anonymous photo albums, could become blurred and how this lack of focus determines our perception of the images. He created new photographs through the act of enlarging and cutting. These new images brought forth mysterious, occasionally broken shapes that were unrelated to the intended subject of the original family photo. They triggered unexpected emotions and memories that paved the way for new interpretations. Based on these new images, he created tactile sculptures and installations that are characterized by blurriness.

- 15 October 2023
Book launch Track Report publication 'An Out-of-Focus Scan, part 2'
- 15 - 22 October 2023
Exhibition 'Out-of-Focus II' at DE STUDIO
- 19 October 2023
Defence of the PhD research conducted by Anton Cotteleer between 2019 and 2023 at the Royal Academy of Fine Arts Antwerp - within the research groups Body and Material Reinvented and Thinking Tools - and the University of Antwerp (ARIA).



Exhibition 'Out-of-Focus II' by Anton Cotteleer at DE STUDIO, 2023



Publication ARTICULATE 2023 | ECOSYSTEMS, photo by Manne - Oca

ARTICULATE 2023 | ECOSYSTEMS

Research festival

20 October – 9 November 2023

For this 8th edition of ARTICULATE, the annual research festival at the Royal Academy of Fine Arts and the Royal Conservatoire Antwerp, our research groups put forward the topic of the ecosystem. This served as the starting point for a diverse programme of exhibitions, research classes, performances and lectures. Ecosystems are intricate networks, critical to our planet's health and sustainability, where living and non-living, human and non-human elements interact and coexist. By incorporating the theme of the ecosystem into our programme, we aimed to ignite critical thinking about interconnectedness, adaptation and resilience, and inspire both artists and audiences to explore and appreciate the world around them in new and profound ways.

The relationship between art and ecology plays an increasingly important role in the artistic research conducted at the Royal Academy of Fine Arts Antwerp. Based on the need to give ecology a permanent place within the Academy's fabric, we established the new interdisciplinary research group Art & Ecology, which was launched during ARTICULATE. Social and political engagement and artistic activism linked to ecological issues have long been part of the identity of our other research groups.

To inspire a young generation of artists to delve deeper into the theory and practice of eco-art or to even move with their

own practice into the field of art and ecology, ARTICULATE | ECOSYSTEMS presented a comprehensive programme that encourages critical reflection and engagement.

Additionally, a publication was realised to nurture the discourse and artistic practices touching upon art and ecology and to provide a rich and nuanced background on the theme of ecosystems.

- **Ecosystems reading table**
In the context of ARTICULATE, a reading table was installed, with inspiring and thought-provoking books on ecosystems, and art & ecology, selected from the Academy Library's collection.

Sensing Earth – Cultural Quests Across a Heated Globe

ARIA Symposium

17 October 2023

Science and technology alone won't save the Earth. Eco-capitalism misleads; climate change is also a cultural issue. This symposium challenged our ecological senses, rediscusses (cultural) mobility and ecological responsibility, and winks at creative approaches to cooler futures.

Symposium with contributions by PASCAL GIELEN, JAKOB CLEYMANS, FUTUREFARMERS, SHAYMA NADER, LUIGI COPPOLA, TIM SOENS, KOEN VAN SYNGHEL, KATHLEEN VAN BREMPT, PHILIPP DIETACHMAIR, CHIARA BADIALI, BAU, ASA RICHARDSDÓTTIR, ELKE KASCHL-MOHNI, LAURENT STANDAERT, ALESSANDRA COPPOLA, and ILARIA LUPO.

During the event, the book 'Sensing Earth – Cultural Quests Across a Heated Globe' (edited by Philipp Dietachmair, Pascal Gielen & Georgia Nicolau) was presented.

Carved to flow – Germination, OTOBONG NKANGA in dialogue with EMANUELE COCCIA

20 October 2023

Organised by EXPANDING ACADEMY

We opened the public programme of ARTICULATE with an exceptional conversation between Emanuele Coccia – eco-philosopher and author of 'The Life of Plants' – and visual artist Otobong Nkanga.

Nkanga discussed with Coccia her ongoing project 'Carved to flow' in its 3rd phase, 'the Germination'.

'Carved to flow' was initiated in 2017 in Athens, in the frame of Documenta 14, as a site-specific installation that took the shape of a soap laboratory in collaboration with Maya Tounta, Vis Olivae, and an extensive network of local producers. As a support structure embedded in the social sphere, it is an intricate, expansive, and continually transforming artistic process that seeks to create awareness around urgent questions related to land, soil, extraction, networked geographies, economic histories and material entanglements.



Exhibition 'Forms of Life' at the Wintertuin of the Academy, photo by Mannes Cré

Exhibition ‘Forms of Life’

20 October – 9 November 2023
Wintertuin, Academy

From October 2021 to September 2023, the ‘Forms of Life’ research project, developed with a group of artists from different departments of the Royal Academy of Fine Arts Antwerp, explored the multiple resonances of a question animating all fields of contemporary creation, thought, and society: that of our relation to other forms of life, and the ways in which we inhabit the world. Its aim was to question the links that weave together the work of art and the world; images and the living; the forms that surround us and those we create – in other words, the fabric of life itself. We also explored collectively the way that this question could influence and affect our individual artistic and curatorial practices.

The research project took the form of a monthly seminar at the Academy, a one-week workshop in the Venice lagoon in September 2022 and a series of short residencies in Luxembourg in August and September 2023. Gathering the work of 15 artists who took part in Forms of Life, this exhibition is the culmination of this two year-long project.

Artists: MAX BEETS, PIETER ELIËNS, KRISTINA FEKETE, RAFAELA FIGURSKI VIEIRA, NINA GROSS, MALENA GUERRIERI, PAUL MÜLLER, OONA OIKKONEN, LAURENCE PETRONE, PIT RIEWER, MAREN ROMMERSKIRCHEN, ALEXANDRA SAMAROVA, MARIA SAWIZKI, RUNE TUERLINCKX, WITOLD VANDENBROECK (alumni from the Royal Academy of Fine Arts Antwerp).

Curators: CHRISTOPHE GALLOIS, TINA GILLEN, DIANA MURRAY WATTS.

‘Forms of Life’ was organised by the Royal Academy of Fine Arts Antwerp in collaboration with Mudam Luxembourg – Musée d’Art Moderne Grand-Duc Jean, in the context of the Luxembourg Pavilion at the 59th Venice Biennale (2022).

Exhibition ‘Ecosystems’

20 October – 9 November 2023
Lange Zaal, Academy

Ecosystems are intricate networks, critical to our planet’s health and sustainability, where living and non-living, human and non-human elements interact and coexist. By incorporating the theme of the ecosystem into the ARTICULATE programme, we aimed to ignite critical thinking about interconnectedness, adaptation and resilience. This exhibition invited you to explore the intricate tapestry of ecosystems through the lens of historical and contemporary artistic practices. It told a (possible) story of six decades of environmental awareness in the arts, offering a selection of works and projects that exemplify inspiring practices and theoretical concepts.

The relationship between art and ecology plays an increasingly important role in the artistic research conducted at the Royal Academy of Fine Arts Antwerp. The exhibition ‘Ecosystems’ offered not only a fascinating look at the printed matter and writings of early land-artists and eco-pioneers, but also an insight into what is currently buzzing within the artistic research at the Academy in terms of art and ecology, science, activism and the intriguing interplay between them.

With printed matter by the early land-, earth- and eco- artists MARINUS BOEZEM, CHRISTO AND JEANNE-CLAUDE, LEO COPERS, AGNES DENES, HERMAN DE VRIES, JAN DIBBETS, HAMISH FULTON, PAUL-ARMAND GETTE, HANS HAACKE, PETER HUTCHINSON, RICHARD LONG, MASS

(AND INDIVIDUAL) MOVING, DENNIS OPPENHEIM, ROBERT SMITHSON, T.O.P. OFFICE, NICOLÁS URIBURU AND WORKS BY MIRJA BUSCH, CHARO CALVO, JEROEN CLUCKERS, TIM THEO DECEUNINCK, ELINE DE CLERCQ, ELS DIETVORST, HELEN MAYER HARRISON & NEWTON HARRISON, SASCHA HERRMANN, PATRICIA JOHANSON, ILARIA LUPO, JAREK LUSTYCH, DRIES SEGERS, KRISTOF TIMMERMAN, SASKIA VAN DER GUCHT, among others

Organised by the research groups of the Academy



Exhibition 'Ecosystems', photo by Hannes Cre



Research Class 'Flow & Flatbread', by Charlotte Koopman, photo by Wannes Cré

Research classes during ARTICULATE

23 October - 27 October

The five-day experimental and reflective research classes for master students focused on various facets of ecosystems. The students worked around art and ecology, climate change, community gardening, rituals, food, embodiment, landscape, nature and activism, under the guidance of artist-researchers **ELINE DE CERCQ**, **CHARLOTTE KOOPMAN**, **DELPHINE WIBAUX**, **BART VAN DIJCK**, and **ANDREA CAMMAROSANO**.

- **Research Class 'The Garden'** by **ELINE DE CLERCQ**
What can we do to make a connection between art & ecology in the light of climate change and habitat precarity? And how can an old garden help us to understand nature and learn from ecology?

'The Garden' was a class on how ecology works and what humans can do to restore it, in return we learned how natural systems work and how we can think together with them. Supported by the books of contemporary thinkers Donna Haraway, Anna Tsing and Jamaica Kincaid we created a new path in an old garden. This class worked by collective reading and gardening as an inspirational practice to (re)connect with nature and extend our artistic perception to a wider ecology.

- **Research Class 'Flow & Flatbread'** by **CHARLOTTE KOOPMAN**
The vantage point of this research class was the kitchen and the larder from where the participants provided a daily lunch for all master students. Central to the kitchen was the making of flatbreads, a multitude of breads different from each other but always relatively thin. Their origin is ancient and diverse and can be obtained from cereals other than wheat, from pseudo cereals or legumes. They do not necessarily require an oven to be baked, as they can be cooked covered in sand and embers or on a griddle over fire. During the week the participants remixed, chopped up, blended and rewrote this content, served lunch, and reprinted the results.
- **Research Class 'In-Bodying Ourselves- S'en. corporer'** by **DELPHINE WIBAUX**
Our body as an ecosystem linked to its immediate living, human and non-human environment, light and time. How can we exist and create to get closer to ourselves and our senses? Through a series of attention devices (Baptiste Morizot, S'enforester) in different and more or less anthropized locations, the participants explored these questions, seeking to in-body ourselves. The approach was



Research Class 'The Bear and the Smooth Snake', by Bart Van Dijk, photo by Wijnnes Crémers



A Kind Of a 'Hub'?* #1: Talk with Johan Pas and Nico Dookx

transdisciplinary: writing, sound, body improvisation practice, sculpture, installation, image in the broadest sense, paying attention to the temporality of days- from dawn to dusk. Each day was an opportunity for personal exploration in connection with moments lived collectively, towards an ambidextrous, transdisciplinary, intersectional and non-binary approach to art.

- **Research Class 'The Bear and the Smooth Snake' by BART VAN DIJCK**
During this research class, the Bear and the Smooth Serpent invited the students to step into a moment of stillness, slowing down and introspection. Together with Bart Van Dijck they explored how to create a ritual time and space, and how it can contribute to personal growth as well as a deeper connection with the world around us. Using found and natural materials, the participants made objects that were charged with meaning.

Related event: 'Dying Bear Meditation'
24 October 2023

- **Research Class 'Patterns- Ecosystems in Contamination' by ANDREA CAMMAROSANO**
Graphics and patternmaking are two distinct artistic ecosystems, endowed of different languages and logics, but also sharing a common thread. Understanding the intersections between these artistic ecosystems can lead to innovative and exciting creations that push the boundaries of both fields.

The aim of this research class was to push students from different disciplines to explore interdisciplinary collaboration through an analogy between collaboration and composition.

The research class was introduced by a lecture / conversation between Andrea Cammarosano (designer) and Narcisse Tordoir (painter). This research class aimed at stimulating the participants' curiosity, ingenuity and experimentation but also at providing specific technical knowledge, in the fields of pattern-making, graphic composition, 3D construction and material design.



Research Class 'The Garden', by Eline De Clercq, photo by Wannes Cré



Research Class 'Patterns - Ecosystems in Contamination', by Andrea Cammarosano, photo by Mannes Cré

Pacifism: A Pledge or a Retreat, Idealism or Pragmatism?

ARIA Symposium
24 October 2023

What role does art and culture play in times of conflict? Is our cherished notion of pacifism facing challenges? How do we navigate the boundaries of representation in art and media during wartime? What ethical considerations arise in the portrayal of war?

“A pacifist is a rare animal in a bomb shelter.” The conflict in Ukraine has put our understanding of pacifism to the test. Ukrainian curator ALEXANDRA TRYANOVA and cultural sociologist PASCAL GIELEN have collaborated to produce the booklet ‘Passivity’ exploring this very topic. Furthermore, Pascal Gielen, in partnership with film director JAN BEDDEGENOODTS, journeyed to Ukraine to craft a documentary film delving into the intricate interplay between artists, war, and pacifism.

With ANNELYS DE VET, BART VAN NUFFELEN, ROSCHANACK SHAERY-YAZDI, INGE HENNEMAN, MYKHAILO GLUBOKYI, GERT JOCHEMS, ALEKSEY YUDIN, MASHID MOHADJERIN and BRUNO BEECKMAN

ARTwork. Conversations about Care for Artists’ Careers

25 October 2023
Organised by the YOUNG ACADEMY

Young artists are confronted with various players from art education and the professional field who influence their further development. These gatekeepers play a major role in the formation of the young artist’s identity and career.

- 11 October 2023:
Mixed Media; with EVA VAN TONGEREN, PASCAL VANDELANOITTE, BENDE RAES, NIKOL WELLENS, among others.
- 18 October 2023:
Performing Arts; with TUUR MARINUS, KAREN JOOSTEN, MOKHALLAD RASEM, NIKOL WELLENS, among others.
- 25 October 2023:
Visual Arts; with NICOLAS BAEYENS, LODEWIJK HEYLEN, KEVIN TRAPPENIERS, SERGIO SERVELLON, STELLA LOHAUS, LAURENCE PETRONE, MAARTEN INGHELIS, BART VANDERBIESEN, VEDRAN KOPLJAR, NIKOL WELLENS, among others.
- 28 October 2023:
Wrap-up symposium with NICOLAS BAEYENS and ANNELIES VAN ASSCHE.



‘Enter here’, at the Academy’s Drawing Marathon 2023, by Janna Beck, Wouter Steel, Kris Meeusen, Annelise Cerchedean, and Martino Morandi.

Artificial Ecologies

26 October 2023

Conversation with JOHAN PAS, NICO DOCKX, ROEL ARKESTEIJN, ELINE DE CLERCQ and LUC DELEU (T.O.P. Office), on the topicality and current relevance of the land and eco art of the 60s and 70s, reflecting on the role of printed matter, photography and video in documenting temporary interventions.

The exhibition 'Ecosystems' opened with 'Artificial Ecologies', a presentation of printed matter, documentaries and films from the first generation of land-, earth- and eco-artists, selected from the Collection for Research on Artists' Publications. All these artists have reshaped the ways in which we perceive and present our natural environment.

Silver nor Gold

Lecture-workshop by TIM THEO DECEUNINCK

8 November 2023

Within the framework of the Hydromedia project and the 'Ecosystems' exhibition, artist TIM THEO DECEUNINCK introduced the participants to the development of organic ink.

Since its invention, the development of photography has coincided with that of industrial growth and pollution. The camera was born in a world of dark smoke and fine dust. Like all products in this new techno-industrial regime, photography (still) relies on a large swath of unsustainable raw materials.

In the lecture-workshop 'Silver nor Gold' we took a step back and looked for more sustainable production methods for photography. In this specific workshop we collected different natural materials (plants & weeds) which we used to make our own ink.

Tim Theo Deceuninck is a photography-based artist working in the field of landscape representation / regenerative ecologies / restorative histories. Through historical processes and narratives, he tries to gain a deeper insight in the historical use and memory of the landscape. As part of his process he elaborates lens elements, focal points, early measuring instruments and camera mechanics. Since the analogue photographic process is based on toxic resources, Tim Theo got interested in non-toxic, organic exposure and printing techniques.



Workshop 'Silver nor Gold' by Tim Theo Deceuninck

Patricia Johanson: The World as a Work of Art

7 November 2023

Talk by ROEL ARKESTEIJN, on the American eco-artist PATRICIA JOHANSON and her impressive artistic-ecological programme, which she has developed since the late 1960's, prominence as one of the best practices for eco-artists.

Virtually unknown to the general public, Patricia Johanson (New York City, 1940) has been rapidly gaining prominence in the United States over the last decade, on the one hand as a female Minimal artist and on the other as an eco-art pioneer, recognised as a role model by younger generations of ecofeminists. As early as 1969, Johanson developed a visionary, coherent ecological programme in which she devised sculptural solutions to environmental problems, planning issues, urban development and the loss of natural habitats of plants and animals. In each case, her work is conceived on a landscape scale and focused on practical implementation. As a visual artist, she creates complete landscapes or habitats, restoring local plant and animal communities and providing meeting places between people and nature.

Roel Arkesteijn, coordinator of the research group Art & Ecology, is working on a voluminous publication of writings by Patricia Johanson.

UTM – Urban Travel Machines

3rd Creation Course presentation
27 October 2023

The Royal Academy served as the venue for an international collaborative creation course held from October 23rd to 27th. This event brought together students from the 3rd Bachelor Graphic Design with five accomplished poetry artists: MAKIS MOULIS, MARÍA ESTÍBALIZ ESPINOSA RÍO, MOTSWITLA HLAKOTSA (TSWI), MARIUS POVILAS MARTYNENKO, and JULIE LOMBÉ.

The primary objective was to foster meaningful interactions between emerging visual artists and skilled vocal artists, with a focus on developing innovative artistic concepts. The week-long event was dedicated to visual experimentation, technical exploration, and exploring various artistic possibilities.

The culmination of this intensive collaboration occurred on Friday afternoon when the collective results were presented as an immersive poetry performance at the Royal Academy of Antwerp's hall. This presentation showcased the successful integration of visual and vocal arts.

The course in Antwerp was supported and guided by experienced tutors, including JANNA BECK, ANNELOISE CERCHEDEAN, KRIS MEEUSEN, PHILIP MEERSMAN, OLGA WRONIEWICZ (Pjait Warsaw), and TARJA NIEMINEN (Aalto University).

Restoring the Human Element

Laser Talk by Maxlab
9 November 2023

The current state of our society is a product of the technological developments that originated in the second half of the past century. These accelerating technological innovations have shaped our way of life profoundly. However, the rapid pace of progress often overshadowed the long-term implications, leading to unintended consequences such as environmental degradation, social inequalities, and the erosion of human connection. Blinded and propelled by the promises of technological progress we have often overlooked the human factor and ecological consequences.

Maxlab invited artists and scientists working at the intersection of art and technology to a debate on reintroducing the human element at the centre of scientific and technological progress and the role of the arts in this.

With FRANK THEYS, EVA- MARIA LOPEZ, RONNY BLUST, EDITH DOOVE, MARJOLIJN DIJKMAN, FLORIAN ZANATTA, a.o., organised by ALEXANDRA DEMENTIEVA and KRISTOF TIMMERMAN (research group Maxlab).

Dialogues in the footsteps

Exhibition by ISABELLE CORDEMANS
11 – 12 November 2023

Isabelle Cordemans' exhibition at Atelier Tomorrow, the former studio of Joris Ghekiere, showed an in situ installation – a kind of 3D collage – as the provisional conclusion of her artistic research project 'Tragedy and Levity', conducted at the Academy, within research group Thinking Tools.

Cordemans creates layered images that she playfully brings together in temporary and lively constellations. She starts from photographic material that she transforms in an associative 'ongoing' process of cutting and pasting, rephotographing and reprinting. 'Dialogues in the footsteps' told of her desire to look up again – at the birds – after years of looking down, walking alongside her husband who suffered from visual spatial loss at the end of his life. She began photographing magnolia leaves trampled by footsteps on the pavement, and followed these 'footprints' into the studio of her artist friend Joris Ghekiere, to continue the conversation about looking up with him and with us. And looking up again.

The Art of Performance

Book launch by KATLEEN VAN LANGENDONCK

17 November 2023

Where does it chafe when you play with the codes of the visual and performing arts? What translation keys are needed when you leave your own medium to explore another? In 25 conversations with leading artists, curators, dramaturges and production workers, Katleen Van Langendonck explored these questions. In doing so, she draws on her practical experience as coordinator and curator of Performatik, the Brussels biennial of performance (2009 to 2019).

The book launch at STUK Leuven during the Playground Festival, was accompanied by a conversation between Katleen Van Langendonck and Ines Minten (cultural journalist at De Standaard).

The book 'The Art of Performance' was published by Track Report as the result of the research project 'Performance Art: craft or amateur art? A game with the codes of the theatre and the museum', conducted by Van Langendonck at the Royal Academy of Fine Arts Antwerp and Royal Conservatoire Antwerp.

Framing Colour: On the ambivalent desire for colour in photography & the visual arts

22 November 2023

Symposium organised by research group THINKING TOOLS, at FOMU

Being produced by external forces, colour is always an artificial addition to the photographic process. The symposium 'Framing Colour: On the ambivalent desire for colour in photography & the visual arts' aimed to explore the effects of this particular predicament. Through a series of talks by art-historians and artists, the symposium shined a light on the different technological procedures used to create these colourful images and analyse how they articulated new ambitions (and problems) for photography. Understanding colour not as just a surface phenomenon, but as an integral part of the structure and meaning of photographs and artworks, we invited contemporary artists to discuss their specific interest in colour.

With DAVID BATCHELOR (UK), NATHALIE BOULOCH (FR), MATTHEW BRANDT (USA), FRANCESCO DEL CONTE (IT), HILDE D'HAERYERE (BE), JAN DIBBETS (NL) and BASTIAAN VAN AARLE (BE).

TINC Fest – Technologie, innovatie & creativiteit

Organised by research groups Maxlab, Immersive Lab and Media, Design & IT, in collaboration with ANTWERP. POWERED BY CREATIVES.

An evening with a focus on innovation in the creative industry. Creative professionals could participate in workshops, attend talks and debates by industry speakers and expand their network in an accessible way. With Fredo De Smet (keynote), Bastien Genbrugge/Studio Plankton, Ives Agemans/Cyborn, Laura Herrewijn/Researcher at Media, Design and IT & Immersive Lab/AP Hogeschool and Victor Verhelst/Visual Artist.

The workshop 'Typo in AR' by Maxlab researchers Gina Poortman and Annelise Cerchedean, gave an insight into the many possibilities augmented reality (AR) has to offer. During this workshop, inspiring examples showed how text can be effectively used in AR in different contexts. Participants were challenged step by step to use text in AR in an experimental way.

Slow Costuming

Performance and book launch by CHRIS SNIK

7 December 2023

In the Atrium of the MoMu, Chris Snik's two-year research project 'Character through Coupe Towards an Integrated Costume Design Method' at the Royal Academy of Fine Arts Antwerp (2021 – 2023), was completed with a performance and release of the Track Report book 'SLOW COSTUMING, Creating characters through coupe'.

The concept of the performance was to reveal the process of Slow costuming, a method Chris Snik has developed where the work of costume designer and performer merge: through close collaboration on and with the unique performer's body in motion. The performers were Pieter Desmet, Jakobe Geens and Wietse Vendrig.



Slow Costuming, performance and book launch by Chris Snik at MoMu, photos by Geert Goiris



Bachelor classes and optional courses based on Art & Research

Bachelor classes and optional courses provide a playground between theory and practice, a meeting place between education and research, away from the familiar disciplines in the Academy. BA3 students from different disciplines participate, bringing in a multitude of perspectives.

- 'Art & Research' by INGE HENNEMAN
- 'Nature Studies' by ELINE DE CLERCQ
- 'Immersive Storytelling' by KRISTOF TIMMERMAN and JEROEN CLUCKERS
- 'Physical Awareness' by KAREL TUYTSCHAEVER
- 'Performance Course' by YUKI OKUMURA
- 'Making Change' by ROEL ARKESTEIJN
- 'Framed Extreme' by ANNE LISE CERCHÉDEAN & JANNA BECK

Residencies@ ThinkingTools

Each academic year (from 2020 on), the research group Thinking Tools invites two artist-researchers for an intense, short-term residency of three months at Morpho. With this project, Thinking Tools wants to support and give visibility to disobedient practices that explore, question and experiment with the underlying principles of the photographic process. We consider photography to be a prime example of a technological apparatus that has its own agency and is thus prone to co-shape artistic outcomes. In our selection we therefore focus on hybrid practices that exploit a technological apparatus in unintended ways to undermine or recontextualise its norms and rules.

In 2023, SPIROS HADJIDJANOS and SOPHIE THUN took up residency at Thinking Tools / Morpho.



Frans van Hoek, Flying Lessons, 2028, during the Performance Course by Yuki Okumura



Photo by Wannas Cré



'I write what you write, I walk where you walk'
ERSI VARVERI and GIJS WATERSCHOOT

This book follows a project developed on the rocks and slabs of Syros between 2020 to 2022: during their walks around the island, Ersi Varveri and Gijs Waterschoot noticed engravings dating back to the 19th century on the stones and rocks of Ermoupolis, the capital of Syros and the Cyclades. Inspired by that, they placed 26 new inscriptions with the idea of creating a "permanent" exhibition that enters into dialogue with history as well as with the landscape. This book is a guide to discover these traces.

Contributions from artists engraved in various locations around the island Gregor Andzelm, Philip Angermaier, Elena Bajo, Valentin Cernat, Sébastien Delire, Nico Dockx, Alexis Gautier, Erik Hagoort, Leen & Hera Hammenecker,

David Horvitz, Heide Hinrichs, Charlotte Koopman, Dimitra Kondylatou, J.Krissis, Bram van Meervelde, Peter Schamaun, Rien Schellemans, Denys Shantar, Jeannette Slütter, Ersi Varveri, Gijs Waterschoot, Myrto Xanthopoulou, Aya Zamir, Yi Zhang.

A walking discussion with Teo Romvos (writer, activist, researcher) & Chara Pelekanou (scholar, editor, photographer, activist) visiting an old inscription dating back to 500 BC.

Published by Track Report and Pink House Press, 2023

'walks, conversations'
BERIT SCHNEIDERREIT

This publication gained shape as part of the research project 'Continuous Space/ Flying Minds, conducted' by Berit Schneidereit between 2021 and 2023, and 'Empty Pages', a PhD research in the arts initiated by Bas Rogiers in 2020, both at the Royal Academy of Fine Arts Antwerp (AP University of Applied Sciences and Arts).

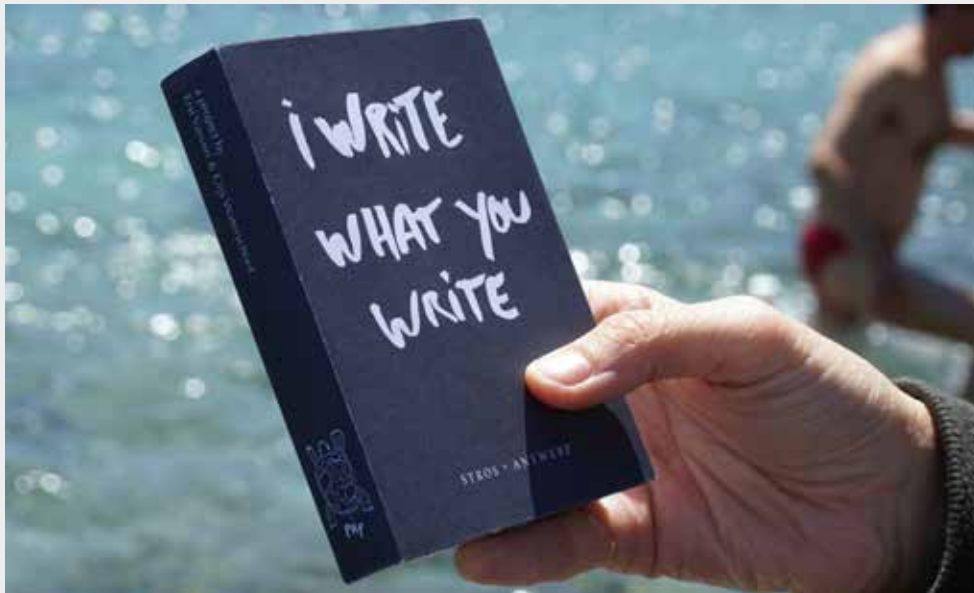
Emerging from the research group Thinking Tools, Schneidereit's practice-oriented project explored the fragment as a distinctive aspect of photography. Based on this work, the publication extends the investigation to the realm of the book. It engages in a dialogue

between various types of spaces and their contents, while tracing a continuous fine line from page to page. This publication primarily focuses on the artistic methodology rather than attempting to reproduce the full array of works developed and exhibited during this period.

The book includes contributions from the authors Julika Bosch and Steven Humblet.
Graphic Design by Bas Rogiers.

Published by Track Report and Distanz, 2023

'I write what you write, I walk where you walk',
by Ersi Varveri and Gijs Waterschoot



'walks, conversations', by Berit Schneidereit

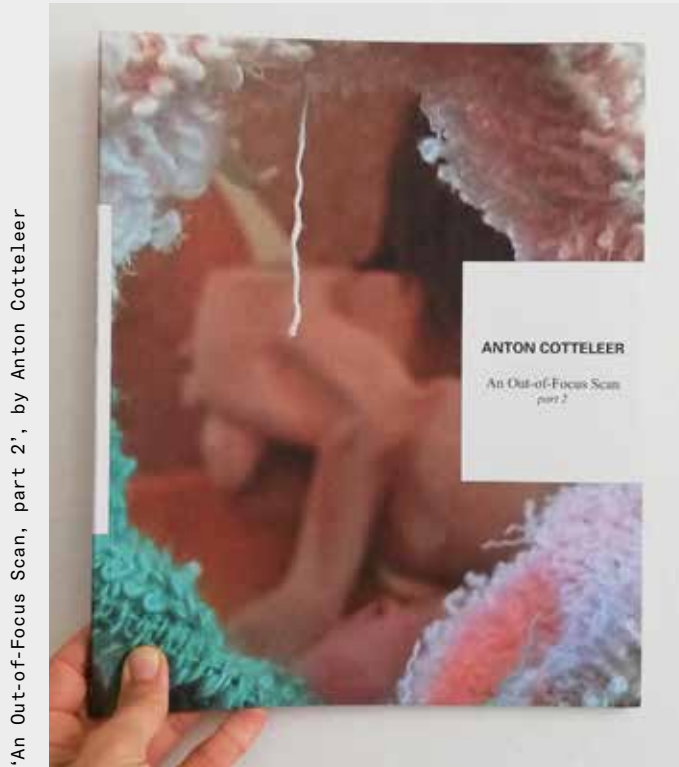


'An Out-of-Focus Scan, part 2'
ANTON COTTELEER

The phantom statute of the unsharp, its relationship to our memories, its intimate character and openness for interpretation is what attracts Cotteleer in the blurry. After investigating the meaning of the blurry and the sharp within photography, he looked as a sculptor how the sharp and unsharp relate to sculpture. In this he developed a well-founded personal vision about 'the blurry' or the unsharp.

This publication is part of the PhD research 'Blurry Scanning', conducted by Anton Cotteleer at the Royal Academy of Fine Arts Antwerp and at ARIA.

Published by Track Report, 2023



'An Out-of-Focus Scan, part 2', by Anton Cotteleer

'The Sympoiesis Garden'
ELINE DE CLERCQ

In September 2022, Eline De Clercq started a community garden for and by students and artists at the Royal Academy of Fine Arts Antwerp. 'The Sympoiesis Garden' is a three-year artistic research project on art and ecology and functions as a non-formal learning environment about climate change, gender norms, decolonisation and intersectionalism.

The publication is conceived as a map of the garden, with patches of words and a path for the reader to follow. It is a string figure with more-than-human gardeners, because one can't make a garden alone. The poster tells about the research inspired by Donna Haraway, Anna Tsing, Jamaica Kincaid, Ursula Le Guin and many others. The artistic approach to gardening focuses on how we can use

our skills to make a difference within this troubled present: looking at climate breakdown and acting on response-ability.

Design by Maren Rommerskirchen & Kristi Fekete.

FORUM+ included the poster as an artistic contribution in its October issue (2023) on the art school as an ecosystem in the 21st century. The poster was also part of the exhibition 'Ecosystems' at the Lange Zaal of the Academy (on view till 9 November 2023). The poster has been designated to the public domain and can be downloaded for free on the website of the Academy.

Published by Track Report, 2023

'The Sympoiesis Garden', by Eline De Clercq, photo by Mannes Oré



'SLOW COSTUMING. Creating characters through coupe'
CHRIS SNIK

This publication can be used as a handbook for Slow costuming. This integrated costume design process requires a rehearsal period where performers and designers interact and have time to be closely involved in all phases of the creating and making process. The work of costume designer and performer merge. Through close collaboration on and with the unique performer's body in motion. Chris Snik introduced a new term for this way of working, Slow costuming. Costumes with a good fit are not possible without coupe, which can give the right accents to body shapes and thus construct the the character of a performer.

In this book, Snik shares her findings from both her theoretical and practical research using images, photographs, and film stills (by Geert Goiris). Time, technical skills, and freedom to experiment with coupe, patternmaking, use of materials, shapes, and movements are essential and should be scheduled into the rehearsing periods and taught in various educational programmes.

Published by Track Report and Studio & MER @ Borgerhoff & Lamberigts, 2023

'SLOW COSTUMING. Creating characters through coupe', by Chris Snik



'The Art of Performance'
KATLEEN VAN LANGENDONCK

What happens when artists play with the codes of the visual and performing arts? Which negotiations take place when you leave your own medium to explore another? As it turns out, those who are considered innovative on the one hand, are often labeled amateur on the other. In twenty-five conversations with leading artists, curators, dramaturgs and production workers, Katleen Van Langendonck explores which choices are made when creating a contemporary performance, taking into account all layers of the creative process. In doing so, she draws on her practical experience as coordinator and curator of Performatik, the Brussels biennial of contemporary performance.

Conversations with: Alexis Blake – Ariane Loze – Boris Charmatz – Charles Aubin – Daniel Blanga-Gubbay- Eva Wittocx – Germaine Kruij – Grace Schwindt – Helena Kritis – Ilse Van Essche – Jenny Schlenzka – Jimmy Robert – Joanna Zielinska – Kristof Van Baarle – Laure Prouvost – Lore Boon – Louise O'Kelly – Luc Schaltin – Maria Hassabi – Martina Hochmuth – Orla Barry – Sara Jansen – Steven Vandervelden – Ula Sickle – Ulla Von Brandenburg

Published by Track Report, 2023

'The Art of Performance', by Katleen Van Langendonck



'Mythical Truths'
YORGOS MARAZIOTIS

The site-specific artistic research that Yorgos Maraziotis executed at the Royal Academy of Fine Arts Antwerp, spans between archiving, social sculpture and institutional critique. Drawing on the understanding of space through embodied memories and over a methodology that includes storytelling, human relations and visual arts, Maraziotis provokes the canon of academic knowledge and envisions an alternative school model where decision

making occurs on the authority of its community. Mythical Truths gathers two theoretical essays (by Yorgos Maraziotis and Sotirios Bahtsetzis), documentation from the social sculptures that were exhibited around the campus of the Academy in 2023 and the archive of the oral stories of the Academy's workforce.

Published by Track Report,
2023 - 2024



'Mythical Truths', by Yorgos Maraziotis

'FRAMED'
JANNA BECK & ANNELISE
CERCHEDEAN

FRAMED is a platform that creates a common ground for immersive experiences. It encourages public participation and interaction. The low-threshold approach encourages all to get the most out of their creativity and intuition. It is a stage for performance, one which is based on a shared improvisation in a fluid, post-digital world. The charcoal figure is animated into conscious action by a creative community.

This flipbook is an analogue counterpart to an online publication. The two emerged as one of the outcomes within the research projects 'GrowingGifs', 'Framed', and '&Co', striving to be a culmination but acknowledging the inherent challenge of fully encapsulating the entire research.

Research initiated and conducted between 2015 and 2023 at the Royal Academy of Fine Arts Antwerp.

Published by Track Report,
2023 - 2024



'FRAMED', by Janna Beck & Annelise Cerchedean

**'A Kind of a 'Huh?''* Artists' Publications,
(Not) A User's Guide'**

NICO DOCKX and JOHAN PAS

'A Kind of a 'Huh?''* is the record of a research into, in and with the Middelheim Museum's collection of artists' publications. It aims to offer professional and private collectors a guide to dealing with these often in all respects contrarian publications.

Nico Dockx is a visual artist, researcher, and author of artists' publications. Johan Pas is an art historian, curator, and collector of artists' publications. Both work at the Royal Academy of Fine Arts Antwerp.

This publication appears on the occasion of the research project 'Artists' Publications. Digital registration and accessibility of publications about/with/by artists in the library of the Middelheim Museum' (March 2022-December 2023) by the Middelheim Museum in collaboration with research group ArchiVolt of the Royal Academy of Fine Arts Antwerp.

Published by Track Report, 2023

'A Kind of a 'Huh?''* Artists' Publications, (Not) A User's Guide', by Nico Dockx and Johan Pas



106

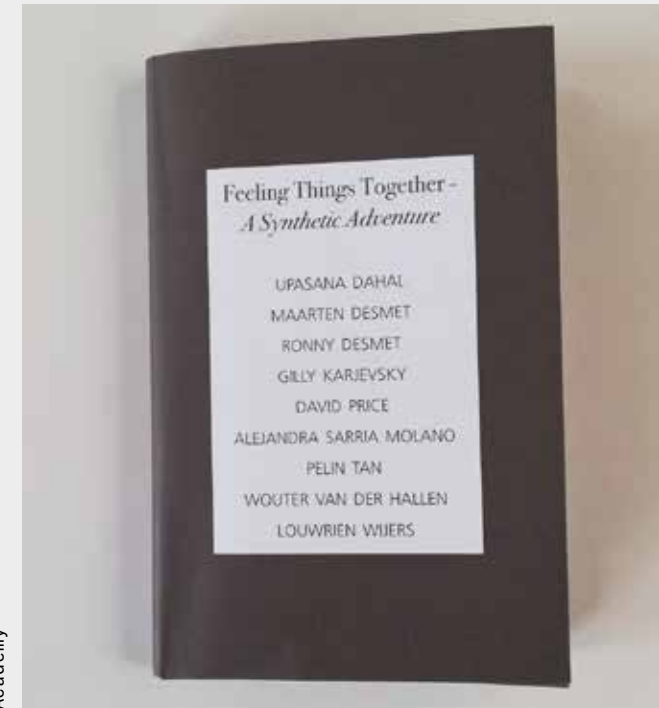
**'Feeling Things Together – A Synthetic
Adventure'**

**MAARTEN DESMET and EXPANDING
ACADEMY**

The publication 'Feeling Things Together' is a synthesis of the experiences of Maarten Desmet's office Endeavour, his research into Bhutan's 'Gross National Happiness', the process-relational thought of Alfred North Whitehead, and the work of the 15th-century Tibetan architect, philosopher, and iron-chain bridge builder Thangtong Gyalpo, to which we added some extra, reflective, texts by Pelin Tan, Louwrien Wijers, Gilly Karjevsky, and Alejandra Sarria Molano.

Published by Expanding Academy,
2023

'Feeling Things Together', by Maarten Desmet and Expanding Academy



107

'There Is in the Kitchen'
CHARLOTTE KOOPMAN

During the Articulate 2023 research week, Charlotte Koopman held her 2nd master class -after its success during Articulate 2022- where the kitchen got the vantage point from where the participating master students were providing a daily lunch for everyone taking part in the research week. All conversations take place in the kitchen while folding, pleating, chopping or stirring. Collaboration is key in this class, the direction taken will be a result of the skills and appetites of our formation. One will look at broad and sudden ways of recipe and menu writing as a means of communicating a daily archive of the content of the Flatbread.

This may include audio / visuals / poetry and anything else that may seem suitable. As part of this master class and within the context of the Expanding Academy book series, Charlotte also presented her cookbook titled 'There Is in the Kitchen' with a collection of short stories on her personal experiences in the kitchen. A tool for future masterclasses on food and nourishment as well as a toolbox for Instroom Academy and Academy students and anyone who wants to learn more about how to work in the kitchen.

Published by Expanding Academy, 2023



'There Is in the Kitchen', by Charlotte Koopman, photo by Mannes Cré

'Graphic Design of Scheld'Apen'
BENNY VAN DEN MEULENGRACHT-VRANCX and BENT VANDE SOMPELE

The cultural hub Scheld'Apen was home to an eclectic stream of artists, with over 1300 events occurring from 1998 till 2013. All those events produced a flux of visual communication and printed media. 'Graphic Design of Scheld'Apen' is the result of two years of collecting, three archival residencies at Het Bos (the new home of the still existing Scheld'Apen organisation) and a short scanning residency at Frans Masereel Centrum. The book contains over 250 graphical works (flyers, posters and program

booklets) from a variety of different artists, a preface by Pieter Willems and texts by Roel Griffioen and Pia Jacques.

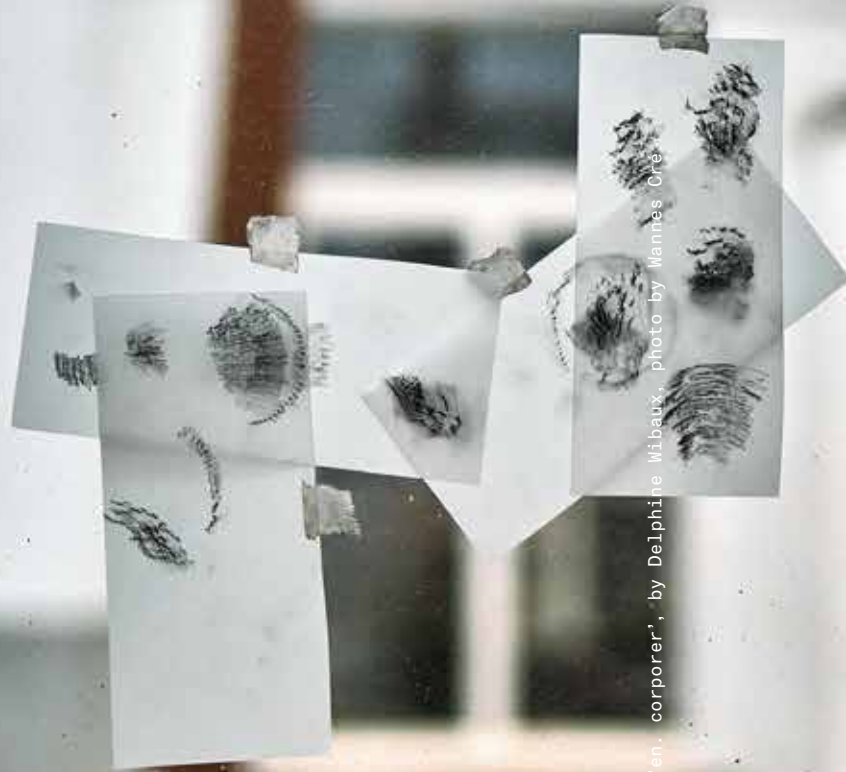
'Graphic Design of Scheld'Apen' in collaboration with Het Bos, the Royal Academy of Fine Arts Antwerp, Frans Masereel Centrum and TRIX.

Published by Stockmans Art Books, 2023.



'Graphic Design of Scheld'Apen', by Benny Van den Meulengracht-Vrancx and Bent Vande Sompele

Research Class 'In-Bodying Ourselves- S'en, corporel', by Delphine Wibaux, photo by Mannes Cite



1. Research projects

'Residencies@ThinkingTools'

STEVEN HUMBLET

from 2020

Thinking Tools

In collaboration with MORPHO

Antwerp

Each year the Thinking Tools research group invites two artists for a three-month residency. The selected artists consecutive translations and mediations between technological operations and artistic choices. The selection process starts from a list assembled by all researchers currently active within the research group while the final selection is made after a thorough discussion with our two 'critical friends'. During their residency period in Antwerp the artists stay at our partner Morpho who provides them with lodging and a working space. The aim of these residencies is twofold: to strengthen and broaden the focus of the research group and to create a free space for the residents to embark on new projects or to deepen their current practice. Being present in Antwerp for three months allows the resident artists to enlarge their network, to get acquainted with the art scene in Antwerp and to engage fully with the students at the Academy. For the research group, their prolonged presence gives us ample opportunity to learn more

about their artistic practice which in turn allows us to broaden our field of research. The residents also bring in their existing network of artist friends, curators and other experts, which amplifies the visibility of the research group to a larger audience of artistic professionals.

'Expanding Academy'

JUDITH WIELANDER and NICO DOCKX

from 2020

ArchiVolt

Expanding Academy is a research and education initiative at the Royal Academy of Fine Arts Antwerp, active since 2021, which considers the crucial role that artistic collectivity can play today in the present crisis of our society. It focuses on practices that try to establish sustainable forms of collaboration. It operates as a free program with an experimental and flexible profile, emphasizing pluri-versal and transdisciplinary research methods, collective learning, and new modes of exchange based on reciprocity and self-organization.

The desire not only to represent reality but also to transform that reality through the practice of art, inevitably calls us to experiment with pedagogical areas of

intervention that extend beyond the existing and well-known classroom. In a very similar way, this desire also reflects our need to expand beyond the white-cube exhibition spaces to generate situations where one is working with the full spectrum of these faceted living systems. The aim is to increase social understanding, encourage new modes of solidarity, and address our current and ever-shifting reality with great empathy.

Expanding Academy established and shared with students these in last 3 years a research trajectory, through presentations, workshops and summer schools, where students could interact with ongoing artistic long-term processes. Processes that generate infrastructures of care and responsibility for the creation of future imaginaries.

From 2021 onwards we have been organizing seminars, workshops, book presentations and lectures, as well as initiating a biennial summer school with, among others: Cooking Sections, Sepake Angiama, Zoe Butt, Anna Colin, Eva Chabanon, Emmanuele Coccia, Fran Edgerley (Assemble), Daniel Blanga Gubbay, Instroom Academy, Sandi Hilal, Otobong Nkanga, Nuno Vasconcelos, Pelin Tan, The Trampoline House and many others. With projects like Instroom Academy and Cooking Sections we are developing in the context of this program an ongoing collaboration on

CLIMAVORE, an artistic project that investigates how we eat while humans change the climate.

“The source is rock, the tongue is severed” – Word Spacing and the Alphabetisation of Silence'

ANDREA DI SEREGO ALIGHIERI

2021 – 2023

ArchiVolt

The subject of this research is a reevaluation of the conventions of word spacing – or the space between words – as well as the rhythm and directionality of reading and writing that these conventions imply. In typography, word spacing shows the unspoken aspect of speech, a canon introduced in order to make speech's continuous flow intelligible as distinct units. On another level, word spacing also signifies where we, as readers, position ourselves within a given flow of information. The introduction of word spacing went hand in hand with the birth of silent reading: it transformed the sentence from a linear document of speech – a score to be performed out loud – to an equation to be solved logically.

Should we still accept word spacing as a univocal convention, in a contemporary context which sees a continuous re-envisioning of forms of literacy through various transcultural and technological mediations? What constitutes a 'distinct unit' today, given that both language,

speech and bodies are processed through a variety of optical media? Can we, by tracing a yet unavowed history of word spacing, come to challenge the hegemony of this conventions and outline new approaches and pedagogies, proposing new ways of reading, writing, teaching and learning?

'Character through Coupe. Towards an Integrated Costume Design Method'

CHRIS SNIK

2021 – 2023

Body and Material Reinvented / Art & Ecology

The aim of this research 'Character through coupe' is to develop an integrated costume design method. Researcher and costume designer Chris Snik want to demonstrate the importance of a thorough collaboration between designer and performer, in which the creation of an idea and the elaboration of a costume interact dialectically. Coupe is a key concept in this vision. Costumes with a good fit are not possible without coupe, which can give the right accents to body shapes and thus construct a character.

However, in fashion and costume design, little or no research had been done on coupe yet. Although the costume (and therefore the coupe) is becoming increasingly important in the contemporary performing arts, less and less time, resources and expertise are being used. In an ever-shorter rehearsal

process, it is often not possible to create in an integrated way. Within costume design, concept development and production are often seen as separate activities. Collaboration with the performers is almost always minimal.

With this research, Snik wants to bridge the gap between the (moving) body and the expression of the performer on the one hand, and the concept and creative process of a costume on the other hand. Through literature, the study of designer pieces, field research and artistic experiments with performers, the character and body of the performer will be shaped in the final performance by means of coupe. Snik will collaborate with Karel Tuytschaever, Klaas De Vos, Daniel Poulson, Bart Van Merode, Katleen Vinck, Cees Janssens and Pieter Desmet. The findings of this research will provide guidelines for designers (in training), performers and theatre makers.

'Forms of Life'

TINA GILLEN and CHRISTOPHE GALLOIS

2021 – 2023

Thinking Tools

'Forms of Life' explores the multiple resonances of a question animating all fields of contemporary creation, thought, and society: that of our relation to other forms of life, and the ways in which we inhabit the

world. Our aim is to question the links that weave together the work of art and the world; images and the living; the forms that surround us and those we create – in other words, the fabric of life itself. The driving force of this project will be an exploration of the various meanings and transdisciplinary character of what we define as "forms of life" in the field of visual arts.

'Forms of Life' will unfold over the course of two years as a monthly seminar created as a time for exchange, reflection, reading, practice and encounters with international artists and thinkers from various disciplines. Several highlights will punctuate the project's development, including a workshop in Venice during the summer of 2022 that will consider the city and its lagoon as a territory for reflection and artistic experimentation.

'Forms of Life': Christophe Gallois, Tina Gillen, Diana Murray Watts. Artists: Max Beets, Pieter Eliëns, Kristina Fekete, Rafaela Figurski Vieira, Nina Gross, Malena Guerrieri, Paul Müller, Oona Oikkonen, Laurence Petrone, Pit Riewer, Maren Rommerskirchen, Alexandra Samarova, Maria Sawizki, Rune Tuerlinckx, Witold Vandebroek (alumni from the Royal Academy of Fine Arts Antwerp).

'Forms of Life' was initiated by Tina Gillen (artist and teacher

at the Royal Academy of Fine Arts Antwerp) and Christophe Gallois (curator, Mudam Luxembourg). It is organised by the Royal Academy of Fine Arts Antwerp in collaboration with Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean, in the context of the Luxembourg Pavilion at the 59th Venice Biennale.

'Your Body Text'

GINA POORTMAN

2021 – 2023

Maxlab

During the Information Age we have seen many things – such as writing a body text – turn into digital abstractions. As virtualized users, we are extracted from our physical realities. The screens that surround us are an extension of our brain and replace our bodies. The body, which still served as a tool in the 19th century, is now being neglected. We live in a disembodied society.

Technology is currently being innovated into a more portable and collaborative tool. Contemporary technologies, such as augmented reality (AR), merge the physical and digital world and make it possible to reintroduce the human body into the digital. AR takes our current reality and adds elements to it. Frames, such as a sheet or screen, are absent in this environment. The body

text always exists around a body and is driven by it. The reader is therefore the new carrier of the body text. Adapted to the proportions of the human body and subject to our interactions, the body text becomes anthropometric.

These new digital experiences do not only require a new reader but also a new designer. Designing for the embodied user calls for a shift in perspective, one that differs from traditional design thinking. The research project 'Your Body Text' takes this shift as a starting point and explores - with the use of modern technology - the possibilities to (re)embody the body text.

**'What to do with what you do?
(Researching the textile archives of
Richard Tuttle and Thomas Bayrle)'**
ALEXIS GAUTIER
2021 - 2023
ArchiVolt

Every morning, artist Richard Tuttle looks at a textile from up close. Carefully observing its construction and the ways in which over becomes under and under becomes over... Each thread carries the essence of the act of making, as his friend and fellow artist Agnes Martin used to say, deconstructing landscapes and time into lines, threads. Was this yarn spun clockwise or counter-clockwise? - he asked. What were the intentions of the weaver - who sat there for days,

months or even years - and how are they embodied throughout the weave? If the construction of the warp and weft refers to the North/ South and East/West axes, how do weavers situate themselves in this universe? In a ritualized observation of this microcosm and infinity, Richard Tuttle folds the fabric back into his archive and starts to work.

On the other side of the Atlantic, German artist Thomas Bayrle has spent a few years as a teenager in the sound of industrial weaving machines. An experience which has infused his artistic practice with notions of patterns, social fabric and the relationship between the machine and the human. Oscillating between my own interest for textiles and the ways in which they have informed the practices of Richard Tuttle and Thomas Bayrle, this research project does not focus on textile as a medium but rather as a metaphorical and critical image of the world we live in, while exploring the symbolics and realities of their archiving.

**'Sound Choreographies. Listening to
dance'**
CHARO CALVO
2021 - 2023
Maxlab / Creatie (Conservatoire)

Through their life and work, dancers, musicians and composers develop an extensive repertoire of motor skills and motor imagery. The concept of motor

imagery refers to phenomenal experiences of dynamic states during which an individual mentally simulates physical actions and imaginative gestures. From an artistic point of view, motor imagery of dancers and musicians hold a rich and vivid potential for expressive communication and creative narration.

The core subject of this research project is to study motor imagery in dancers and musicians, and explore how emergent technologies (motion capture and VR) can mediate motor imagery into corresponding sound traces in 3D space. This research aims to provide the foundation of new gesture-based practices and works of immersive sound art, as well as podcasts with the testimony of the artists involved.

'Les Nymphéas digitales'
SERGE VERSTOCKT
2021 - 2023
Creatie (Conservatoire) / Maxlab

The impetuous real world and the digital world where the physical laws of Einstein no longer count glide into a new reality. Without us realizing it our most emotional thoughts and images surf along an ice cold stream of a binary code where doubt doesn't exist. It's 1 or 0. But sometimes the glitch strikes, where both worlds encounter each other. In 'Leq Nymphéas digitales' Debussy like sound clouds blend with knife sharp

digital glitches in an immersive octophonic setting.

With the aid of techniques from quantum physics and artificial intelligence - for which we collaborate with experimental physicist Jan Eysermans (CERN) and specialist neural networks Frederik De Bleser - tools will be developed to help artists to interact artistically with immersive spaces. In the course of 2023 - under the title 'Les Nymphéas digitales' this research will result in a major immersive installation with 3D visuals, sound and musicians in collaboration with ChampdAction and HERMESensemble.

**'T*ActiLE: Technology and Action-led
Experience in music performance'**
GIUSY CARUSO
2021 - 2023
Creatie (Conservatoire) / Maxlab

What is the role of gestural interaction to enhance today's music expression? How can a vocabulary of sonified and visual gestures - categorized by using digital technology - facilitate the fruition of contemporary music and the participatory audience engagement, especially in remote conditions?

In combining art-science-technology, this multi-disciplinary project wants to explore gestural interaction and technological applications as a performative-based tool

to develop expressiveness and creativity in contemporary music performance. A categorization of gestural interaction archived and translated with a proper score annotation and technical parameters will be elaborated as outcomes to be used by other artist-researchers, performers and composers.

Pioneering performative paradigms on the role of gestural interaction will be outlooks of this multidisciplinary research that will contribute to opening new horizons in tomorrow's music performance research.

'Conditions For Raw Materials'

CÉLINE MATHIEU

2022 – 2023

ArchiVolt

"In 'Conditions For Raw Materials' I want to work with and on circulation of materials and thoughts in exhibitions. How can I guarantee longevity without material 'rest' after the exhibition? How do I store subtle, layered thinking that goes into art making? The research focuses on two materials in their raw form: stainless steel and pharmaceutical components. In this search for new modes of thinking on duration, documentation and archiving thoughts and matter, I focus on circulation: the (re)integration of material; value and (art)sale as a conceptual component; and the storing of invisible labour." (Céline Mathieu)

'TRAUM (dream) + RAUM (space) = TRAUMA'

GIULIA CAUTI

2022 – 2023

Body and Material Reinvented / Art & Ecology

TRAUM (dream) + RAUM (space) = TRAUMA' has the aim of observing the meaning of trauma in its many forms and analyze how it shapes perception, from the singular to the collective.

We are witnessing incredible despair, loss, suffering, but we can also choose to act towards change. Recent history has shown us that a lot has been superfluous, and that we should reconsider our ways of leading our own private lives as well as a society for the sake of a collective well-being. What happens when we start acknowledging how much of our reality is driven by trauma? When does addressing trauma become a matter of social responsibility and crisis prevention?

Trauma can be a passage, a ritual to another level of consciousness. It changes our brain's biochemistry, influencing our instincts. If we let trauma affect our perception of reality, then trauma becomes reality - but trauma is not a truth, it's a perception. In this context, can costume design aspire to be an activator for social renewal and the healing of Earth's traumas, while promoting productive and emotional sustainability for the individual? Could it help

embodying the storytelling of healing bodies?

By applying a methodology which combines theory and practice, the project aims to experiment with the creation and research upon alternative materials for costume design, including biomaterials, as a metaphor for opportunities that can arise from situations of vulnerability.

'Environmental consciousness hypothesis'

XUANLIN WANG

2022 – 2023

Body and Material Reinvented / Art & Ecology

The 'Environment consciousness hypothesis' theory is inspired by Carl Jung's theory on archetypes, Edward O. Wilson's hypothesis on Biophilia, Daniel Kehlmann's novel F, and Xuanlin Wang's master's natural material research project of the "bio-system" - assuming that the world's environment where we live exists in the environmental consciousness which resembles invisible and omnipresent elements around our body. It consistently creates input of signals that are processed in our sub-consciousness by our breath, our movement, and our experience. Like dust that is only noticed once it has accumulated, humans will go unnoticed until we accumulate within the environmental consciousness. This consciousness will become

a medium within the trinity system, which spontaneously and infinitely transports the messages into our subconscious. These messages are a conduit for altering our emotion, reaction, movement, ideology, cognition, and decisions. They further influence our artworks within this interactive, mutual, and circulatory system. The circulatory nature of the trinity system is based on the seasonal movement in relation to symbols between the environment, the human and the art in an endless succession. As a whole, in essence, have we ever consciously processed our subconscious? And how does it affect us, our reaction, our cognition, or even the artworks? If we can consciously process the environmental consciousness, how will we be changed?

'Look into my I's'

YANIS BERREWAERTS

2022 – 2023

Maxlab

We live virtually. The boundaries between man and machine are constantly changing. The fact that virtual and augmented reality are becoming an increasingly important part of our lives may play a role in how we will experience each other. For people it is almost self-evident that their environment can be redesigned. What if there was a way to apply these metamorphoses to ourselves?

Our digital avatar is an identical twin, a virtual duplication swimming around in the cloud. A cloudganger. Would he look just like us? Or is it rather a non-aesthetic, shapeless and colorless storage of data. What if you could design your own digital counterpart – essentially redesign yourself – as a creative opportunity to immortalize your existence? What aesthetic elements does this cloud DNA consist of and how do we paint this contemporary digital self-portrait with pixels? With current technologies such as AR, VR, creative coding and 3D scans, we can take our cyber avatar to a higher level.

We can apply these new techniques to our virtual twins. Let's drop our Zoom mirror image and start tabula rasa? Use yourself as a raw block of clay, using your keyboard and cursor like a sculptor uses his hands and tools to form a sculpture. What effect does this have on the perception of our digital identity? This research project takes this premise and explores the possibilities of questioning and redesigning the digital avatar image, different from the traditional self-portrait.

'Mythical Truths'
YORGOS MARAZIOTIS
2022 – 2023
ArchiVolt

Drawing on the understanding of space through embodied memories

and over a methodology that includes archival research, storytelling, human relations and visual arts, Mythical Truths envisions an alternative school model where decision making occurs on the authority to its own people. Students, professors, technicians, models, administrative personnel and others that constitute the Royal Academy of Fine Arts, are invited to share memories or their future aspirations as they walk through and around the school buildings. Their stories will be recorded in an archive and gain momentum through their sculptural and sound translation in space. This way a polyphonic landscape will be created where personal truths and collective myths shape the identity of the institution. The final outcome of the artistic research will address how an archive of untold stories, when activated through art, can become a method that privileges pluralism and inspires change. Mythical Truths stems from the necessity to look into the Academy as an educational and cultural system where sculpture and archiving can amplify or sustain its social diversity.

'Tragedy and Levity: A Reconstructive Approach'
ISABELLE CORDEMANS
2022 – 2023
Thinking Tools

This research project is intended as a photographic

inquiry into the phenomenon of cortical blindness, a form of visual/spatial loss resulting from damage to the brain, rather than the eyes. Cortical blindness has been described as the loss of one's sense of 'whereness'.

The research will center on photographic experiments in which the camera acts as a stand-in for the brain; if cortical blindness occurs because certain neurological connections in the brain are impaired, is it possible to visualize this experience by analogy using a camera in which certain mechanical/electrical connections are also (intentionally) impaired? Such an approach addresses the pressing need for more artistic research projects at the intersection of disability and photography, while exploring how our perceptual norms (and the exclusions they create) relate to the cultural, photographic, and institutional apparatuses of which we form a part.

'The Sympoiesis Garden, ecology and art in a participative garden'
ELINE DE CLERCQ
2022 – 2023
Body and Material Reinvented / Art & Ecology

Pioneering project that starts from the creation of new conditions for making ecologically engaged visual art. Together with a small

group of students a new type of garden is created where ecology and artistic development reinforce each other. The sympoiesis garden ('sympoiesis' means 'making together') is an experimental area where artists and students learn how to recognise, understand, restore, build and strengthen nature. It is a physical place for putting ecofeminist theory into practice. Themes include environmentalism, climate change, gender norms, classification systems, decolonisation and intersectionalism.

During one year, the sympoiesis garden will be planted with a responsible botanical selection that corresponds to the local ecology and the typical characteristics of the Academy and its students. External expertise is invited to share their queer and botanical knowledge. Developments are posted online via a logbook designed for this purpose. In this way, a new ecofeminist artistic vision can be developed from the sympoiesis garden, the co-creation of a botanical workplace for visual art and ecology.

'Belgium to Japan by foot'
MARIE-SOPHIE BEINKE
2022 – 2023
ArchiVolt

'Belgium to Japan by foot' is a practice-based artistic research project (2022-2023). It starts

from the romantic idea that it should be possible to walk on foot from Belgium to Japan. This idea sprang from Marie-Sophie Beinke's desire to conceive an artistic practice that would take place outside of the current organization of the art world, with its gallery shows, art centres, residencies etc. It coincides with the wish to slow down and to bring her artistic practice closer to her personal needs and beliefs, knowing that these will change throughout the practice.

Throughout this project themes as 'chance and control', 'failure and success', 'solitude and companionship', 'home and homelessness', 'migration and immigration', 'standstill and moving-on' will be fundamental clues and keys for the creation of new work as well as for understanding it.

Currently Beinke's main concern is how to transform this romantic wish into a feasible artistic practice by creating forms and rhythms and by starting collaborations with other artists, art centers and academies between Belgium and Japan.

The outcome will consist of postal and other editions, photographs, films, exhibitions and publications.

'The significance, importance and possibilities of participatory art in a multi-cultural and multi-social urban environment'

MAHMOUD SALEH MOHAMMADI

2022 – 2023

Body and Material Reinvented / Art & Ecology

As an artist, Mahmoud Saleh Mohammadi is incredibly fascinated by the positive impact of arts on the daily routine of a society.

The arts function as an interactive and immersive catalyst for public, who are participants of the art pieces at the same time. Afterwards, people trust each other more and have a feeling of belonging in the neighbourhoods where they live, which increases the overall value of a local reality.

Site-specific and participatory arts are tailored to its total context, with empathy as the most important tool. The art lies in the people who take part in it, the actions they take, and the change they eventually innermost create. They meet each other on the intersection between contemporary art and social design.

Mohammadi's aim is twofold. Firstly, to detangle the multitude of current definitions of participatory arts and related terminologies, as well as the role of the public therein. Secondly, to compose site specific and participatory arts.

By starting with data analysing the specific social context, appropriate art pieces can be created, responding to the exact needs present while staying close to his (the artists') artistic language at the same time. This is where art practice in heterogeneous neighbourhoods in Antwerpen – Merksem Dok, Antwerpen Noord – intertwines with theory.

'On Tables'

EVI OLDE RIKKERT

2022 – 2023

ArchiVolt

This research project focuses on the object table – a common infra-structure with a flat top and legs – with the aim to broaden our understanding of this object through a meta-physical investigation. In dialogue with collaborators the uses of tables in (art) historical representations are explored, making use of metaphors to examine the meanings and political and sociological tendencies of the table. In this manner the table can take the form of a tree around which birds gather, the interior of a pipe organ where infinite voices resound, remote tables connected by Zoom's digital conference rooms and Still Life paintings of the sixteenth century. The project also reflects on the materiality of these findings, which make the table a solid rather than a wobbly infra-object.

The different meanings, interpretations, stories and perspectives will be mapped in a virtual table to find linkages, overlap and contrast in their material, relational and metaphorical attributes. To consequently be able to describe and interpret the infra-spaces where encounters take place and to create and activate new possible infra-objects.

'Pas(s)Time'

KATJA MATER

2022 – 2023

Thinking Tools

What do we experience as 'NOW', as an absolute present? What does it mean to be 'in the moment' and how long does such a moment last in a hurried world where speed is a status symbol?

What happens when we archive this phenomenon, how does time behave inside versus outside the (film) camera and what are the differences between filmic-time and physical-time?

What metaphors and myths do we use when referring to time and how representable is it at all? What are possible alternatives to a dominant 'order' of linear time look like?

This research uses the time-based medium of analogue film to ask these and other timely questions. It aims to study the passage and its disintegration of time by means of visual translation.

While the filmcamera is used as a measuring instrument to study not the movement of bodies or objects, but the movement of time itself.

**‘Graphic Design of Scheld’apen’
2022 – 2023
ArchiVolt**

The cultural hub Scheld’apen was home to an eclectic stream of artists, with over 1300 events occurring from 1998 till 2013. All those events produced a flux of visual communication and printed media. Artist Benny Van den Meulengracht-Vrancx and musician Bent Vande Sompele poured a selection of those graphical works into a book. ‘Graphic Design of Scheld’apen’ is the result of two years of collecting, three archival residencies at Het Bos (the new home of the still existing Scheld’apen organisation) and a short scanning residency at Frans Masereel Centrum. The book contains over 250 graphical works (flyers, posters and program booklets) from a variety of different artists, a preface by Pieter Willems and texts by Roel Griffioen and Pia Jacques.

Coordinated by Nico Dockx, with Benny Van den Meulengracht-Vrancx and Bent Vande Sompele.

A collaboration between Het Bos, Royal Academy of Fine Arts Antwerpen, Frans Masereel Centrum and TRIX.

**‘Meeting Louwrien’
JAN BEDDEGENOODTS, SOFIE
COREYNEN, MAARTEN DESMET, NICO
DOCKX
2022 – 2024
ArchiVolt**

**In collaboration with LOUWRIEN
WIJERS and EGON HANFSTINGL**

“You come in and she calculates your numbers. Now she knows you’re a 7. Around you the transcripts of many conversations with people who are no longer there, but still sitting next to her. When you engage in conversation with her the frequency changes. “What a kind man that Dalai Lama. A real artist”. She also eats only grains, vegetables and beans and lives in a farmhouse in Hallum, Friesland, which is on the verge of collapse. She lives in an almost provocative austerity. And, Ben d’Armagnac sits beside her staring ahead in silence while her partner Egon Hanfstingl prepares a delicious meal of some rice and a green vegetable whose name I forgot. She tears through the curves of life with fun in her eyes and a heart valve that no longer works. The pills the doctor prescribes are not made for people who eat only grains, vegetables and beans. There is still a lot of work, there is still so very much to do. Among other things, that and more”. (Jan Beddegenoodts just after his first meeting with Louwrien Wijers)

Through a documentary film ‘Meeting Louwrien’, this research team aims to demonstrate the topicality of conversations organized by Wijers in 1990 at the Stedelijk Museum Amsterdam within the framework of her work Art meets Science and Spirituality in a changing Economy (AmSSE). This research builds on Nico Dockx’s previous doctoral research and analyzes conversations with, for example, artists Marina Abramovic, Lawrence Weiner, John Cage, Robert Rauschenberg, scientists such as Ilya Prigogine, Francisco Varela, David Bohm, Rupert Scheldrake, economists such as Stanislav Menschikov, Pienhero Neto and spiritual leaders such as Dalai Lama, Raimon Panikkar, Sogyal Rinpoche, Huston Smith, Tessa Bielecki, as well as the preparatory talks she organized from the mid-1970s onward with art lovers such as Robert Filliou, Joseph Beuys, Andy Warhol, Ben d’Armagnac, and many other artists of the Fluxus and Conceptual Art movements.

**‘Cognitive Making. The recreation of
procedures in the field of jewellery and
gemstone cutting’
EDU TARÍN
2022 – 2024
Body and Material Reinvented / Art &
Ecology**

This research intends to deal, from an artistic perspective, with the imaginary fracture that exists between crafts and technology, focusing on the

bridging point between hand and machine in jewellery making and more particularly in gemstone carving.

Although the etymological definition of craft shows a direct link with the domain of technology, and despite the fact of humans being immerse in a self-made world, craft is often associated with the way things were done in the past but not with how they will be done in the future. We build our understanding through technological systems that will, in turn, shape how we act and think. Through a phenomenological engagement towards making, Edu Tarín intends to plasm his personal entanglements with new technological processes and to find new sustainable equilibriums between the notion of human and technology.

The research methodology is based largely on an interdisciplinary approach, physically exploring how cognitive structures evolve within both traditional and modern manufacturing processes, and in search for ways to enable a deeper interaction between different branches of knowledge involved within the process of making.

By intertwining human, machine and artifact through reciprocal modification, Edu Tarín intends to question anthropocentric ideals in search for a more

intimate and intrusive way of dealing with matter that encompasses post-humanist and new materialistic cultural identities.

'&CO'
**JANNA BECK, MARTINO MORANDI,
ANNELISE CERCHEDEAN and WOUTER
STEEL**
2022 – 2024
Maxlab

Nowadays the term co-creation is applied to everything, what we used to call collaboration, participation, co- production, now falls under this term.

With the FRAMED project as a case study, we want to define co-creation within the context of digital art. During FRAMED, a toolbox for new expression possibilities and alternative forms of collaboration was created. An own open source software was developed that allows artists to draw simultaneously (digitally with Wacom tablets) on 1 canvas that consists of different frames.

We plan experiments and research by giving artists different roles: the team player, the conductor, the dictator and the performer. The output of each experiment/session/live event is a co-created digital artwork, a drawn animation created simultaneously.

As a theoretical output of the research, we provide a framework

and some reflection sessions with the artists and researchers in which we map out the collaboration, the course of the co-creation, the individuality of the artist and the shared authorship.

A second output of the research will be the "DIGITAL DRAWING COOKBOOK", a visual analysis of the research, experiments and best practices. The Cookbook thus becomes a manual/guide/lexicon/vade-mecum for co-creations within the context of digital animation drawing.

'What I'm talking about when I'm talking about Narrativity'
PETER LEMMENS
2022 – 2024

In a current Western information capitalism and distribution, infrastructure has become more and more synonymous with technology. In this research project, Peter Lemmens wants to look at how technology operates with an obfuscated backend narrativity. Although technology's ubiquity is beyond obvious, it simultaneously retreats into a background: it has become a covert database operation in darkness. Infrastructure is not about content that flows as information. Content is simply replaced over and over again. The real information piggybacks on the inconsequential frontend content and operates in backend darkness.

Darkness is a setting for narratives. Everybody loves a good story. However, more and more, stories are overhauled as unilateral constructs for leverage that require neither dialogue nor reflection. This is where the underlying infrastructure and technology become key. Infrastructure is no longer a neutral operational database. Technology actually shapes whatever it stores and distributes. In doing so, infrastructure applies two types of narrativity. The frontend scenario and the backend script. As more and more the frontend scenario is of no consequence, we are presented with a double ghost story: the frontend scenario insists on its characters' belief in them and the backend script not only plays out in the dark, but also keeps you in the dark. Narrativity doesn't mean coinciding with words then. It expands into the intangible constructions of production and distribution when we ask what something does. It expands the "what to produce" with the "how to produce".

Here, the artwork is questioned as a site of interference for dominant narratives instead of the search for an alternative dominant narrative. If infrastructure has become a party-in-the-front- business-in-the-back model, then let's ask what frontend narratives are, what backend narratives are and how art can expand its content

providing role and create meaningful relationships between these two?

'Ask your hands to know the things they hold'
DRIES SEGERS
2022 – 2024
Thinking Tools

The research 'Ask your hands to know the things they hold' focuses on generative materialization of photographic images through organic materials. In this way, a potentially dominant gaze of a maker is exchanged by reacting to, and radically collaborating with, the mechanism and raw material itself. This creates an artistically open process driven by the vibrant matter itself. This research will focus on the local, the attachment to the soil, the connection to traditions, photographic history, seasons, and the attention to the earth. By working with materials of botanical origin, researcher Dries Segers wants the experiments to lead to new devices and techniques that (re)activate historical and innovative knowledge.

'Temporary sonic architecture'
GIULIA VISMARA
2022 – 2024
Maxlab / Creatie (Conservatoire)

Giulia Vismara will build on her theoretical-practical research on the relationship

between space and sound as she investigates the creative potential of cutting-edge technology in architectural design, virtual environments, and 3D sound in search of unexplored possibilities. Her work intends to contribute to the discussion on the concept of material and materiality by focusing on the transition from matter as an expressive possibility to matter as an agent that enables experience. In fact, it appears that the relationship between sound and space is being undervalued in the current discussion, both in terms of morphological-formal organization and spatial morphogenesis. Instead, having access to virtual space creates a realm where one might encounter the different potential entanglements in all of their unique and varied manifestations. From a compositional perspective, it involves directly integrating sound into the space-time dimension in order to create beyond the articulation of spatial information in the projection space.

'Play(s) of Féminitude. The role of female artists in Belgian theatre history 1830-1948'

EDITH CASSIERS

2022 – 2024

UP (Conservatoire) / ArchiVolt

This research project offers the first in-depth study of the pioneering role of female

Belgian artists in theatre during the period of modernism: from Belgium's independence (1830) until an important feminist victory shortly after WW II (1948).

The study analyzes these staging and performance practices as a 'play with féminitude', a concept within second wave feminism that characterizes a woman's gender identity (De Beauvoir 1949). Rather than being a purely theoretical endeavor, this project proposes theatrical strategies to perform feminist historiography. It sheds light on the staging practices of female artists, on the basis of a carefully selected corpus of Belgian womxn playwrights, actors, dancers, performers, directors and choreographers. The objectives are threefold: (a) to collect and disclose historical information on the role of female artists in early Belgian theatre history, (b) to understand the sociopolitical relationship between the Belgian performing arts and feminism during the period 1830-1948, and (c) to develop performative strategies to re(dis)cover and (re)imagine women's history.

'WE GROW MUSIC! Ecologies of attention, discrepancy and multiplicity – real and imaginary – in embodied music performance'

PAUL ABBOTT

2022 – 2024

CORPoREAL (Conservatoire) / ArchiVolt

This research looks at the aspects of discrepancy and multiplicity as specific generative features of embodied music making, primarily in the context of live experimental improvised music. This follows the idea of music making as an ecology, in which simultaneously real (material, sonic) and imaginary (subjective, embodied) music is grown. The project engages the challenge: how to access, explore, and articulate features of the complex embodied music making process. The body is an "intricately coordinated crowd" and "multiple" but not "fragmented." Through practice led research the project focuses in particular on the aspect of attention as a practical guide through this 'crowd'. Practical exercises – for live improvised music – will be developed. These will be based on listening as a mode of attention and used to investigate how performing bodies grow music and language – dcharacterised by discrepancy and multiplicity. What this sounds and looks like, and what is at stake, will be demonstrated through performed and recorded music, written documentation, and presentations. This musical growth will be approached as the

production of a 'living archive' of scores, in an expanded sense.

'God Save the Queers – The (not so) secret life of Saints'

DENYS SHANTAR

2023 – 2024

ArchiVolt

"I often wonder about the discrepancy between the teachings of the church and what is written in the Bible and other holy texts. Growing up in a Russian Orthodox community in Zurich, I was taught a very conservative, heteronormative way of living and loving. Being always fascinated by saints, I used to read a lot about them in different books and Akathist Hymns (a hymn praising a saint's life). At one point though, the ambivalence between the Russian Orthodox church and my sexuality became so intense that I decided to leave the church. I was 18 years old then. The need for an alternative view on religion and iconography made me re-analyze my religious knowledge in the following years. I realized that the church and the community are often preaching a dogma, which is based on tradition rather than on what the Bible or other writings were telling. When looking for the queer-coded life of saints and biblical figures, I noticed that the heteronormative interpretations given by the church makes the difference. An alternative way of living and loving is possible, and even accepted and through

sainthood even supported by the church, but at the same time not for the normal church goers.

Although this research is based on religious topics, it shouldn't be become a religious work, it's more a personal journey asking myself where do I come from and who am I? This got me questioning how can I use this experience and knowledge for my personal artistic practice. But also, how can this be used for art institutions and museum collections to create a more diverse experience?" (Denys Shantar)

'The Chromatic Illusion within the Photographic Universe'

FRANCESCO DEL CONTE

2023 – 2024

Thinking Tools

'The Chromatic Illusion within the Photographic Universe' is a practice-based research project that aims to examine the impact technology has on color rendering within the photographic. To carry out this work, Francesco Del Conte will refer to Vilém Flusser's notions of 'black box' and 'program', and he will re-enact the scientific experiments carried out in the 1660s by Isaac Newton with sunlight and prisms. By stripping photography down to its very essence, Del Conte will seek to disclose how light-sensitive supports and output devices record and render the colors of the visible spectrum.

The research will deepen the notion of ready-made colors and will explore the elementary properties of photographic matter.

The experiments will address the following questions: Given that color in photography is always manufactured and never merely registered, what influence does the chosen technology have on the produced color charts? Would it be possible to link different worldviews to these different color charts? What is the influence of a given culture on the development of color technology? Do the cultural stratifications of a geographic area determine how visual technologies decode colors? What remains of the chromatic heritage left by past technologies? For instance: when a certain photographic film is discontinued, is it possible to talk about extinct colors?

'Exe-xe-xercising feedback loops'

ODE DE KORT

2023 – 2024

ArchiVolt

'Exe-xe-xercising feedback loops' is an artistic research that focuses on the exercise as an artistic working form to (learn to) know. In the exercise, a specific form of attention emerges that challenges unknowns both individually and collectively. In it, the exerciser tests individual intentions, desires and impulses. In this

sense, a vibrational field is created in the exercise, in which an embodied, sensory experience comes into direct relationship with an abstract knowing.

By going through a process in the exercise, namely, the individual sensorial handling of objects and environments, an experience has been given shape, and thus meaning is co-created. Thus experiencing is in this research understood in two ways: it is both experiencing and shaping an experience. The research looks for vibrational fields where there is resistance, faltering, unknowns, frustration and distortion. How can these resistances begin to mark, imprint, and thus begin to express themselves?

Repetition and repetition are central here. It is precisely through the systematic repeated deployment of the same abstractions that one can arrive at various articulations of "the same thing". Consequently, we can arrive at a vibrational understanding of knowledge, namely an embodied language that teaches us to be open to change and alterity.

'The Color of Language – The Language of Color (Abbreviated as CoLLOc)'

PHILIP MEERSMAN

2023 – 2024

Maxlab

Artists create work that is interpreted by the public

within a (different) context. In visual poetry this happens with white space, typography, color; in performance poetry through analog and/or digitally distorted voice (timbre, pitch, volume...), while hybrid or XR art introduces the user to predefined "experience contexts" with attention to user experience (UX) and user environment (UI : user interface). This 'human-machine-interaction' (HMI) and/or 'human-technology-interaction' (HTI) ensures that the user can enter into an engagement (interaction) with the technology used.

Various machine learning tools have already been developed that convert speech to text. In this research project Philip Meersman wants to find ways in which speech-to-text contributes to an immersive live visual poetry performance experience, how this can contribute to interaction between performer, audience and environment and how speech-to-text AI can interact in performance locations created for this purpose. For this he wants to visit expos, performances and events that already use these technologies. He will be mapping and testing these technologies with the aim of using different parameters, or performance variables that at the end are presented as Proof of Concept (POC) in poetry performances during, among others, the final event of the 'Urban Travel Machine' project at the Heysel planetarium, but also in the Lange Zaal during ARTICULATE 2024.

'Patricia Johanson: The World as a Work of Art. Selected Writings and Interviews'
ROEL ARKESTEIJN
2023-2024
Art & Ecology

As early as 1969, Patricia Johanson (New York City, 1940) developed a visionary, coherent ecological program in which she devised sculptural solutions to environmental problems, planning issues, urban development and the loss of natural habitats of plants and animals. Her work is always conceived on a landscape scale and focused on practical implementation. She designs complete landscapes or habitats, restoring local plant and animal communities and creating meeting places between humans and nature. Despite its undiminished topicality, Johanson's work has so far remained relatively unknown to a wider audience.

This research project sets as its goals:

- To reconstruct and provide insight into the genesis context and development of Patricia Johanson's work using mostly previously unpublished artist's texts
- To highlight Johanson's central place within eco-art with her methodology as its main "ideologue"
- To explore the significance of her work and tools for current, younger generations of artists.

By publishing a voluminous book of the writings of pioneering

American eco-artist Patricia Johanson, it aims to help set the tone for the continued history of the research group.

'Archival research Livinus van de Bundt'
NICO DOCKX, OXIEA VILLAMONTE and RAF WOLLAERT
2023 – 2024
ArchiVolt

**In collaboration with MIT Museum/
MIT University (CASV), Boston**

This research focuses on a particularly rich partial archive of visual artist Livinus van de Bundt (1909-1979). The archive concerns the intense correspondence between Livinus van de Bundt and Marcel Broodthaers between 1958-1962. An archive of letters, photographs, audiotapes, and an unrealized script of a film Broodthaers had planned to make about van de Bundt's work and in particular his lighting experiments in the late 1950s.

Via ArchiVolt, this sub-archive ended up in a private collection in Antwerp, making it easily accessible for further research. The project should result in a first monograph on the work of van den Bundt so that it can offer an inspiration to future, younger generations.

'Archival research Jef Geys'
SOFIE DEDEREN, ANDREA DI SEREGO ALIGHIERI, NICO DOCKX, JOHAN PAS
2023 – 2024
ArchiVolt

In collaboration with Wiels, Brussel

In the spring of 2024, Wiels, Brussels, will host a retrospective exhibition of Jef Geys' work. In preparation for this retrospective exhibition, the curators (Dirk Snauwaert and Charlotte Friling) are working on an accompanying catalogue raisonné of Jef Geys' oeuvre. In the context of this research and in consultation with them, ArchiVolt is organizing a parallel event (symposium) with several lectures and talks on the work of Geys, and in particular his archival work and the various artists' books, editions and other printed works he produced. ArchiVolt researchers will collaborate on this with the Graphic Design Studio of the Royal Academy, as well as with lecturer and researcher Sofie Dederen, who has published several Xerox books with partial archives from the archive of Jef Geys and who is currently working on a research project concerning the oral history of Geys' work on the basis of interviews with friends who do not necessarily have anything to do with the art world.

'Max (xe/xem)'
KRISTÍ FEKETE
2023 – 2024
Maxlab

In 2025, Maxlab will be celebrating its 10th anniversary, entering the age of teenhood. Seeking identity is often related to adolescence. The teenage Maxlab will look for ways to identify itself in the digital. In this context, virtual identity is meant as a performative embodiment utilizing digital technology. The research group is an entity composed of multiple selves; a decentralized 'I' pulled together by the overall research goals. To define its own dynamic identity and its potential, Maxlab's position in the digital will be made use of. Identity seeking will be put into a virtual context. In the virtual, identity is consciously performed: in what we upload and share. This presence is often spread across multiple online platforms. This digital, fragmented presence perfectly reflects Maxlab's structure as a decentralised 'I' with a digital context. The project is strongly self-referential. The project's goal is Maxlab's own definition of "digital" and its own definition of 'identity'. By doing this, the research group's dynamic identity will be defined: the project aims to create a virtual presence for Maxlab. The output of this project will help Maxlab in exploring its own present and future potential in artistic research.

Towards Transdisciplinarity

LOWIE SPRIET

2023 – 2024

Maxlab

Transdisciplinary research is defined as research efforts conducted by investigators from different disciplines working jointly to create new conceptual, theoretical, methodological, and translational innovations that integrate and move beyond discipline-specific approaches to address a common problem. This transdisciplinarity will be developed in 2023-2024 during internal residencies, where researchers of the Maxlab research group get the opportunity to spend a certain period of time in the Immersive Lab of the AP University of Applied Sciences and Arts, in order to explore if in the longer run a permanent structure for external residencies could be set up from September 2024 on.

'EXPANDING CREATIVITY: Cultivating Presence, Connection and Balance'

BERNADETTE ZDRAZIL and

LOCURATOLO

2023 – 2024

ArchiVolt

In collaboration with Expanding Academy

In this course and research - developed by alumni Bernadette Zdrasil and Locuratolo - Expanding Academy co-explores how to install a conscious

environment despite existing structures and dynamics which are not always benefiting our health. This open platform discusses how to deepen our connection to our bodies, minds, creative potentials and the environment we live in. We will apply to techniques of ayurveda, time management, meditation, yoga and temporary concepts of sustainable living, healing and transformation. In December 2023 the project was presented to the students of each department at the Royal Academy of Fine Arts and the Royal Conservatoire in order to investigate their needs, beliefs and constraints with questionnaires and interviews. With this collaborative and inclusive approach the project initiators enhance a project outline benefiting the individuals directly. After this investigation, in spring 2024, results will be evaluated and implemented in a project outline with the prospect to grow over time. During the first months of 2024 a pilot project with weekly activities & discussions will be realized testing formats of healing and transformation according to the evaluated needs of the students. Enhancing the student's capabilities and empowering them to find their own language to transform into more wellbeing and to expand their creativity detached from pressure and time constraints.

'See What I Mean'

PHIL BABER

2023 – 2025

ArchiVolt

"See What I Mean"[1]

This project will focus on the ways in which radical anglophone poets of the post-1945 period reimagined the space of the page and its relations to prosody, the voice, and the body. It will analyze how these poets exploited what Nathaniel Mackey has called "graphicity"—"line breaks, multiple margins, orthography, typography and so on"[2]—to reveal antagonisms and contradictions within language itself.

It will also reflect on the links between underground textual production and the social, political, and technological transformations of the period. To what extent are social and economic relations legible in the material and visual forms of poems? How did nonconformist poets and publishers of the later twentieth century appropriate or resist capitalist literary technologies? How has the (often collective) labour of editing, typesetting, and printing served—overtly or tacitly—to build solidarity within and between radical poetic and political movements?

The research will concentrate on documentary material related to the design and production of poetry: manuscripts, drafts, page

proofs, correspondence, etc. In the process, it will ask how we can work with archival material in ways that are attentive to the physical and temporal processes of literary production.

1. Amiri Baraka, "In Memory of Radio," c. 1962.
2. Nathaniel Mackey, "That Words Can Be on the Page," in 'Discrepant Engagement: Dissonance, Cross-Culturality, and Experimental Writing' (Cambridge, 1993), 122, 123.

'Between Old Habits and New Habitats'

NIK NAUDTS

2023 – 2025

ArchiVolt

We are frequently confronted with vastly different changes in our society today. Yet we still often cling to old habits. Even our Western cities remain largely carved from the same stone. Despite the ongoing search for new urban habitats and the many ambitious plans that accompany them, the most successful way we have inhabited the world for centuries is coming under pressure. But what do we exactly mean by inhabitability? We know it primarily as a set of technical regulations that our home must comply with. Moreover, inhabitability seems to apply only to our private domain; no such criteria exist for public space. However, it can be argued that as city dwellers we inhabit the entire city and not just our own home.

It is time to stretch the concept of inhabitability.

Not by starting from scratch, but by experimenting with the existing physical boundaries of the city of Antwerp. The dividing wall, the facade, the row house, the building block, the street profile, the ring road, ... they are all spatial elements that separate and limit us. How can we approach them differently so that they connect and enable us in the future? Possible answers to this question are modelled from clay as the research progresses. The sculptures will be presented to the city's increasingly diverse group of residents, users, and professionals. From developers to activists, the sculpting sessions provide a casual playground in which ideas, needs and doubts can be shared.

'Virtual Matter: Metamaterialisations of computational processes'

SPIROS HADJIDJANOS

2023 – 2025

Thinking Tools

The Anthropocene is an era of multiple nested crises in which all species are facing a series of existential challenges. An important and yet underexposed cause of the current predicament we find ourselves in, is the development and expansion of a robust system of information technologies. A constant theme in the work of Spiros Hadjidjanos has been the exploration of the mineral origins of information technology objects and materials. Geo-scientifically,

these materials comprise the Technosphere, a crucial component of the Anthropocene. The Technosphere, which covers by now the entire planet and penetrates the depths of nature, can be understood as the result of the spread of the technical object.

Informed by technological processes underlying the Technosphere, this research project starts with the investigation of newly emerging AI algorithms capable of extracting 3D models from single photographs and their potential to disrupt recognizable art-historical categories (more specific those focusing on human representation). For the final step, this project will set up an experimental studio to explore the hitherto little-studied dialectics between light-sensitive chemicals and digital fabrication.

'Pas de deux'

GINA POORTMAN and ANNE LISE

CERCHEDEAN

2023 – 2025

Maxlab

For years, literary studies have mistakenly portrayed reading as a purely mental, disembodied activity. Consequently, research on reading has primarily focused on its visual and cognitive aspects, ignoring the physicality involved in handling and reading a body text. However, with advancements in technology, it

becomes possible to make the body – which is often overlooked and neglected in our current society – an explicit part of reading.

As technology progresses to become more tangible, portable, and collaborative, it's possible to constantly collect bodily data through sensors. In a virtual world where everything is flexible and adaptable, the body text can immediately respond to the human body, making it as changeable and mobile as the body reading it. The body text exists in a flow of time – changing through different body forms, postures, movements, and interactions – and becomes performative in nature.

The reading body and the body text engage in a dance for two, with the body text no longer positioned as an opponent but as a willing dance partner, supported by modern technologies. In addition to a graphic and spatial design (scenography), reading involves a sequence of steps, gestures, and movements (choreography). What can the reading body learn from the dancing body?

'Making Sense'

ELINE DE CLERCQ

2023 – 2025

Art & Ecology

The research project 'Making Sense' is a continuation of the one-year project 'The Sympoiesis

Garden, ecology and art in a participative garden', in which Eline De Clercq, together with students, laid out a 'community garden' in the historic Academy garden, with a responsible botanical selection that corresponds to the local ecology and the typical characteristics of the Academy and its students. Developments are posted online via a logbook designed for this purpose and on Instagram. In this way, a new ecofeminist artistic vision can be developed from the sympoiesis garden, the co-creation of a botanical workplace for visual art and ecology.

'Sonifying Landscapes'

ANNA GODZINA

2023 – 2025

Art & Ecology

It has been frequently stated that our inability to engage with, and effectively intervene in the processes and transformations happening in our environment, are being directly related to the gradual time scale of those changes. In this artistic research, as a visual and sound artist, Anna Godzina wants to address the possibilities of making seemingly gradual, hardly perceivable changes in our environment and landscapes sensorially tangible on a time scale that becomes perceptible to humans. By positioning recording devices such as contact microphones inside landscapes, she will team

up with the transformative forces that shape our surroundings in order to create sonic and sensory experiences. She will document microscopic events and the transformation of the properties and qualities of materials in time. Changes that are ephemeral and inaudible, will become permanent and audible. From remote peripheral areas to city environments, the sounds of a specific location inside a time span will be documented with the use of sound maps and sound scores.

By collaborating with composers and musicians, these sounds will be published on vinyl. Godzina aims to address the following questions: How to convey contemporary landscapes with their ephemeral, transitory stages in musical compositions and soundscapes? What can sound tell us about the micro-changes happening in our surroundings? How to activate the entangled network of the found object, matter, and the contemporary landscape?

'This Small House Is All We Need'
MARC BERTEL
2023 – 2025
ArchiVolt

'This Small House Is All We Need' is an ever-expanding net of artistic projects produced in close collaboration with family and friends in Watts, California. These projects, varying in size and scale, include but are not

limited to film installations, publications, objects and interventions into public space. Ongoing conversations, the understanding of the various talents and desires of those involved as well as the consideration of the tools and resources available allow us to conceptualize the projects as small pieces fitting into a larger, open-ended body of work. Incorporating accidents, failures, chance, incompleteness and improvisation into the very DNA of the projects enables us to grow the work into many directions without having to adhere to the notion of a preconceived final destination. This *Small House Is All We Need* expresses our need to foster community, to embrace and build upon our differences and to never stop chipping away at my own Whiteness and the potential threats it poses to those around me in Watts and beyond.

2. PhD projects

'Studies in art teachers-savants'
MIRJAM VAN TILBURG
2017 – 2023
Educational master in Visual Arts

This PhD research by Mirjam van Tilburg is being conducted at Antwerp Research Institute for the Arts (ARIA). In her quest, she explores the possibilities for the life-long development of art teachers with students aged 12 to 18. One way she did this was through the 'Studio' experiment. With ten arts teachers in 2020 and 2021 she explored the shifting dynamics of their profession during the lockdowns. What makes art teaching an artistic connected practice? What is needed in life-long development of art teachers? What image is now dominant in this field? What other possibilities are there? Can life-long development be a practice of commoning?

'Oral performance of visual poetry'
PHILIP MEERSMAN
2017 – 2023
ArchiVolt / Maxlab

This doctoral project aims to explore the boundaries between literature, visual poetry, sound poetry, noise, music and installation art. It builds on academic research by Philip Meersman into the definition, rhizomatic genesis and transdisciplinary

research methodology of visual poetry. It aims to create a 4D sound-symbolic language as visual representation through intonation, timbre, tempo, loudness, accent, body language, attitude and position in the environment; more universal than the phonetic alphabet and only making use of its own voice and body, without the help of technological tools. In doing so, Meersman relies on the writings of René Magritte and the work of the Russian Cubo Futurists from the beginning of the 20th century.

How did the (neo) avant-gardes bring visual poetry on stage and how does Meersman do that himself today? Are there specific text = image = sound = meaning performances? How do typography, color, shape, positioning on the sheet, determine the (3D) form of visual poetry, ... the performance in terms of positioning of the performer, the timbre and the intonation of the voice? How does the spatial positioning on the page or reading direction relate to the performance space? What influence does paper, color, texture, used material, ... have on performance and how decisive is language for performance?

'Partisans of the real'
ELS DIETVORST
2019 – 2023
ArchiVolt

Els Dietvorst is a professional artist, co-participant and facilitator in multiple collective art projects. Partisans of the real questions the working methods and processes used in a body of work evolving from individual into collective creation. It questions the role of the artist as an active member in society. Inspired by the 'Social sculpture' of Beuys, Els Dietvorst sees an urgent need to (re)create collective-based, artistic models.

She will analyze this process by retrospectively deconstructing three of her/ their art projects: a multimedia project with migrant/refugees communities (Brussels-The Return of the Swallows, 1999-2004); a walking project with four artists (Brussels-N6, The Stone Road, 2007-2009); and a live 'arthappening' with artists/non-artists (Moscow Biennale, 2015).

She will 'decompose' thinking, tools and methods in these projects and research how to make these experimental processes usable as tools; how other artists can use them to set up projects like this or as a framework for their own artistic practice. That way artists can become 'partisans of the real' – active agents

for change, who, through the collective, reflexively and critically disrupt individualism in all its facets, from auteurism to neoliberalism to marketdriven globalization.

'Empty Pages'
BAS ROGIERS
2019 – 2024
Thinking Tools / ArchiVolt

Today, graphic designers continually diversify their practices by commissioning themselves and taking on other roles. These hybrid designers navigate between functionality (as designers) and autonomy (as commissioners of their own work). Yet hybrid designers do not create hybrid designs. Their practices are autonomous. Their designs are not. Not by definition.

The project 'Empty Pages' contrasts the conventional art book, which is functional, represents and discloses art, with the so-called artists' book, which questions its function as a book, presents art and is autonomous as art object. Both the representation as the presentation are realized through design strategies. Can that distinction then also tilt through design? Can the conventional art book stand as a thing between its users, as a shared design tool, as an interface? What is the role of reproductions in this? What are the stylistic and aesthetic

possibilities and limitations of reproductions? Can the mechanical reproductions of Walter Benjamin be designed as the digital reproductions of Boris Groys: as original performances of invisible originals?

With regard to these questions, the doctoral project proposes a productive and hybrid design practice as research method: the genesis of a publishing house as artistic research into (and an update of) the design of conventional art books. The practice comprises four sections: Papers (catalogue, raisonné), Sheets (catalogue, imaginé), Folds (catalogue, pratiqué) and Pages (catalogue, publié).

'Blurry Scanning'
ANTON COTTELEER
2019 – 2023
Body and Material Reinvented / Art & Ecology

The theme of the sharp and the blurry is fundamental for the act of looking / observing. This fact is crucial in higher art education, my sculptural work, the arts and society. The phantom statute of the unsharp, it's relationship to our memories, it's intimate character and openness for interpretation is what attracts me in the blurry. I will first investigate the meaning of the blurry and the sharp within photography, and will then look as a sculptor how the sharp and

unsharp relate to sculpture. In this is how I hope to develop a well-founded personal vision about 'the blurry' or the unsharp. In this project, I search for the presence of the unsharp in authentic photographs in my family albums of the 1970s and 1980s. I will create new photographs through the act of enlarging and cutting. Cosyness, mystery, intimacy, tactility and abstraction will be dominant themes in these new photos. Based on these new images, I want to create tactile sculptures and installations that are characterized by blurriness. How do sharpness-unsharpness relate to the memory that takes shape through visual media such as family albums? What is the role of focus and blurring in sculpture versus photography? And what is the impact of this effect on our memories? How does sharpness – unsharpness relate to the tactile space and how does 'being embodied' in a tactile environment relate to the sculptural? How does this relate to other media? These are just a few research questions that I will deal with.

'Relational Creativity. The workshop as a space to build technical, social and creative relations'
ANDREA CAMMAROSANO
2020 – 2024
Body and Material Reinvented / Art & Ecology

The future of fashion will depend on the industry's

ability to redefine not just how we produce and consume, but also of how – and why – we create. Creativity is not just a productive ability: it is originally a ritual act, through which the maker can establish a direct and personal relation to technology, the territory, and / or the human community. It is from these relations that arises the social imaginary: the series of shared symbols and concepts fundamental to cultural and social cohesiveness. A healthy fashion industry will therefore focus not just on productivity, but on creative relations; generating not just objects, but multiple relations, networks and languages.

Our research aims at defining how the school can foster these dynamics, structuring a system of exchanges between the players (student; producer; community), the places (school; laboratory; territory) and the resources (creative; technical; human) involved in the creative act. We will call this practice relational creativity. Our methodology will be based on workshops and seminars involving the students of the Antwerp Academy Fashion Department, local craftsmen and manufacturers, the public community, and the international fashion ecosystem. This kind of structure will generate hybrid and elastic networks among the creatives, the public community and the industry, of which the school

will be the centre and the promoter.

'The medium is the memory, the support the souvenir'

NICOLAS BAEYENS

2020 – 2024

ArchiVolt

At the beginning of 2018 Nicolas Baeyens started the research project 'Sculpture as a flexible ephemerality'. His question concerned the meaning of sculpture as a static medium in a rapidly changing world. As a methodology he used the changing conditions between creation and destruction. In the course of the research the term destruction changed into transformation, because the new form still carries the old one, but in a paradoxical way. This transformation of the images took place on the basis of happenings or events.

In a later step, the work of art was literally fragmented to be distributed as a souvenir among the visitors of the exhibition. This led to the following question: Can a work of art be stripped of its static character by inscribing it in a cyclical system of recovery and recycling? Each work of art has a metamorphosis in the viewer's memory, does it still exist in its original physical form?

In this PhD, Bayens wants to go deeper into the memory that functions as a medium and

the physical work of art that is reduced to the technical carrier of the concept. Is the artwork the packaging of an idea, just as our economic system stimulates the consumer with evocative packaging? The content is processed and the packaging is temporary and seductive. In this way he questions the material character of a work of art by viewing it as a changeable carrier of an immaterial message that is shaped and reformed by the viewer's memory.

He wants to connect this system in art to our daily world of consumption, recycling and our related economic system. His artistic practice functions as a case study.

'INTERZONE (architecture of the ritual space)'

BART VAN DIJCK

2021 – 2025

Body and Material Reinvented / Art & Ecology

The artistic practice of Bart Van Dijck addresses the unknown in the psyche and the collective consciousness. He sees celebrations and rituals as moments when a community expresses its identity; when the individual and the group merge. His interest in shamanism and rites of passage has a strong impact on his current way of working, in which collaborations and interaction with the public have become important.

The goal of this PhD research is to sculpt the participatory artwork *Interzone*, which aims to function as a transition ritual. During *Interzone* residencies and actions, taking place in the periphery of the city, the school and the art world, a liminal space is made where shared experiences are created through protocols and creative processes. In a next phase, Van Dijck will develop methods to visualize these experiences and, in consultation with the participants, link them back to an artistic context. What do we expose and how?

Furthermore, Van Dijck is going to organize a number of seasonal, cyclical actions in cooperation with other makers, where art is explored as a catalyst for transformation. Through this research, he is using his artistic practice as an experimental platform to implement rituals in the here and now, in education and in society, while exploring his position as an artist.

'Sense of Wonder. Artistic portals between the real and the virtual'

KRISTOF TIMMERMAN

2022 – 2026

Max lab

'SENSE OF WONDER: a feeling of awakening or awe triggered by an expansion of one's awareness of what is possible or by confrontation with the vastness

of space and time, as brought on by reading science fiction.'

Our lives are increasingly shifting towards the digital. Artists, too, have made attempts – successful or not – to attract spectators in virtual worlds. This evolution is irreversible, not to replace physical experiences, but to create new art forms and to tap into new audiences. These experiences are only valuable when everyone involved – artists, performers, spectators – feels included within the virtual surroundings. The portal – the entrance to this experience – has a crucial role to play in this.

How can the transition between the real and the virtual be constructed in such a way, that those involved feel part of the virtual environment?

'Any body, my self: conceptual art and personhood'

YUKI OKUMURA

2022 – 2026

ArchiVolt

A work of conceptual art, actively practiced in the late '60s to early '70s, documents a simultaneous full manifestation of the true reality of the world and the true personality of the artist, while inspiring a potential full dissolution of the artist's and the viewer's personhood into a state of self-other unity, all through the artist's

depersonalization–toward self-oblivion and embodiment of anybody–performed in the process of executing the work. This proposition is extraordinary in art-theoretical context but a logical conclusion of the initial definition of conceptual art posed by artist Sol LeWitt as a methodology to 'avoid subjectivity' (1967) in order to realize the idea just as conceived, through an instructed simple action, and to see how the world reacts to it. What principle enables this effect? How can the potential be activated? Informed by Alexander Alberro's theoretical articulation of conceptualism (1999), Kitaro Nishida's philosophy of 'absolutely contradictory self-identity' (1939), Lucy Lippard's and Bas Jan Ader's poetic simulations of hive minds (1969–71), and Pierre Bourdieu's 'dispositionalist' research method (2013), this project plays out the proposed conclusion in a self-reflexive manner, with my living body here and now as the sole agent for a four-year-long instructed performance, collectivizing many conceptual artists into one as a personification of the history of conceptual art redefined by depersonalization instead of dematerialization.

'When the artist swallows his image'

KAREL TUYTSCHAEVER

2022 – 2026

Body and Material Reinvented / CORPoREAL (Conservatoire)

What does the way of depicting someone else say, or not say, about the creator, the maker? 'When the artist swallows his image' digs deeper into the seldom explored domain of embodied knowledge within the relationship between the maker and their image of someone else.

Karel Tuytschaever explores the role that the maker's physicality plays in creating a visual presentation of somebody else. This is actualized by mutually purifying his hybrid, artistic craftsmanship and making his teaching method, as an artist at the Antwerp Schools of Arts, explicitly discipline-wide. As a theater and film maker, he looks for new ways to sincerely capture bodies in a 2D image, using lens-based media and his body, as a maker, as equal instruments. In his teaching method, he links different artistic disciplines to physical awareness and emphasize how the unique physicality of makers in training can be an engine for their vision and skills development.

This symbiotic and self-reflective research creates an interesting intermediate field in which a relevant awareness for contemporary artistry arises, whereby the body forms the mediator between the world and

an image. His methodology is based on the core values of his practice, and aims to identify crucial elements in an evolution towards a more integral and reciprocal embodied, artistic practice. A practice consisting of the different layers of sensory, embodied knowledge. This is necessary because our urge for identity in a digitized network society threatens to prevent us from productive involvement and empathy with one another. In this way, Karel Tuytschaever hopes to contribute to (the awareness of) a more physical, tactile imagery in the visual and performing arts, and thereby a more layered, multi-sensory viewing experience.

'The Mottolese Archive'

ILARIA LUPO

2022 – 2026

ArchiVolt

'The Mottolese Archive' is a research project focusing on a video archive never made public: the fifteen-years-long documentation of the local environmental struggles created by Piero Mottolese, a 70-years old former worker of Taranto's ILVA. The largest steel-plant in Europe, ILVA was held liable for environmental and health disaster. Involved in a history of ecocide historically rooted in the systemic harm of communities and ecosystems in Southern Italy, since 2005 Taranto has been home to a civil society's engagement of great complexity. The actual archive's

footage includes demonstrations, civil disobediences, meetings of activists, confrontations with politicians, labor strikes, personal stories, seizures of contaminated flocks and mussels and much more, in a flow of experiences embracing the history of a city. The project aims to collectively constitute the archive as a common good while exploring the intertwined layers of locality and globality in environmental justice through the lens of political ecology.

‘On the Perpetual Becoming of Sculpture and History and Their Moments of Convergence’

LAURENCE PETRONE

2023 – 2027

ArchiVolt

Can a work of art have a testimonial character with regard to political events? When does one acquire a legitimate authority to reflect upon lifechanging events? How autonomous can an artist or his, her, their work be?

Petrone wishes to address these questions as a sculptor (from within her artistic practice) and as a historian who wants to revisit the oeuvres of other artists.

As to her, the registration and layered processing of an event from within an artistic practice can be meaningful as a commitment that transgresses verbal statements.

Keywords are: the sensory qualities of sculpture, witnessing from the arts, non-discursive thinking, embodied thinking.

‘Practice: A Metaphor – Metaphorizing practices and practicing metaphors’

VEDRAN KOPLJAR

2023 – 2027

ArchiVolt

This project is a metaphor.

What happens when you say something is a metaphor? You designate that ‘something’ as that what it is but also as ‘something else’. You create a space for anyone who engages with this ‘something’ to co-create what ‘something else’ might be. By naming his personal artistic practice a metaphor, Vedran Kopljar wilfully creates this space and the opportunity for anyone who engages with it to co-create what else it might be.

What is the potential of metaphorizing artistic practices? Can the artistic archive be an embodiment of an artistic practice? How does painting relate to metaphor? Is a book a theoretical model? How can an academy function as a metaphor? These are just some of the questions summoned by Kopljar’s designation of his practice as a metaphor and reflection on it. The designation is rooted in the division of his practice into sub-practices and the subsequent

discovery of their functioning. The sub-practices evolved from works or long-term projects into distinct forms and became semi-autonomous practices with their own distinct methodology, archiving and documentation. By reflecting on this breakdown of his artistic practice into these sub-practices he has come to see their potential as metaphors, and they have evolved to function as such. In this process he has come to question the role of metaphor on the level of artistic practices, instead of on the level of the artwork itself.

3. Collaborative projects

‘Digital Mythologies – Mythical Digitalities’

**Erasmus+ project
2021 – 2024
Maxlab**

This project is about exploring and designing digital tools for art-tutors and artists starting from the topic of Mythology. Mythology has been used and abused in the current cultural, social, and political discussion and its interpretations have been shallow, divisive, and often nationalistically motivated. However, mythologies reflect our shared experiences and ideas on a less complicated level and can also be used to build understanding and sense of wider communality.

To achieve the goals of the project there will be a series of workshops organized by the different partners: Ireland, Belgium, Poland, Finland and Lithuania. The student workshops have an intensive phase of five days. Themes of the student workshops are related to different aspects of local mythology.

Coordinated by Janna Beck and Gina Poortman.

A collaboration between the Royal Academy of Fine Arts Antwerp, the School of Arts, Design and Architecture / Aalto University, Finland, the Art

Academy in Katowice, Poland, the IADT Institute of Art, Design + Technology, Dublin, Ireland, and the VDA Academy of Arts, Vilnius, Lithuania.

‘A Kind Of A ‘Huh?’*: Artists’ publications, a manual’ Supported by the Flemish Government 2022 – 2023 ArchiVolt

“What are artists’ publications and what does one recognise them by?” Bibliographers, librarians, archivists and collection managers of visual arts museums are regularly confronted with this question.

At the request of the Middelheim Museum, artist Nico Dockx and art historian Johan Pas (from the ArchiVolt research group of the Royal Academy of Fine Arts Antwerp) undertook a physical screening of the museum library’s collection of monographic art books and artists’ publications.

Through conversations with artists, designers, publishers and collectors, they will examine the phenomenon of the artists’ publication from various perspectives. The series resulted in a symposium and a book presentation.

Coordinated by Nico Dockx and Johan Pas.

A collaboration between ArchiVolt, research group at the Royal Academy of Fine Arts Antwerp, and the Middelheim Museum, with the support of the Flemish Government.

‘Studio Stadswaag’ Supported by the City of Antwerp (District Antwerp) and the Flemish Community 2022 – 2024 ArchiVolt

Studio Stadswaag is a co-creative process in which artists and (former) students of the Royal Academy of Fine Arts Antwerp, together and in dialogue with the neighborhood of the Stadswaag (a square located on the North of the Academy Campus) and its residents, examine what the stratification of the Stadswaag consists of today, what is in the balance, and how we can create harmonious connections and new realities through art in the public space. How we can make public domain together, create the city together, ... and this in the long term. We hope that this project can be a starting point for developing a sustainable dynamic on and around the Stadswaag square. Within this project, an artistic integration will be realized commissioned by the City of Antwerp (District Antwerp) and the Flemish Community.

Coordinated by Johan Pas, Nico Dockx and Maarten Desmet,

in collaboration with Wouter Bolangier and others. A collaboration between the District of Antwerp, the Flemish Community, the Royal Academy of Fine Arts Antwerp, Stadsform vzw, and the University of Antwerp – Faculty of Design Sciences.

‘Upcycling with Waste Reclaimers: Improving Urban Recycling Practices through Industrial Design and the Creative Arts’ VLIR-UOS project 2022 – 2024

In this project, we improve urban recycling practices in Johannesburg through participatory action research. We re-contextualize waste reclaimers’, residents’ and administrator’s field knowledge within industrial design research and the creative arts. We set up an Upcycling Lab for Metal, Plastics and Paper, we develop three upcycling prototypes, we develop more effective, visual based sorting schemes for local government, and we increase citizen engagement with an upcycling community parade. In that manner, we aim to respond to the low level of effective waste recycling in the province of Gauteng, as in South Africa as a whole, where only 40 % of waste production is effectively being recycled.

Coordinated by Kris van ‘t Hof (Academy) and Gordon Froud (University of Johannesburg),

with Leon Vranken and Heide Hinrichs (Academy).

A collaboration between the Royal Academy of Fine Arts Antwerp and the FADA (Faculty Art, Design and Architecture, University of Johannesburg).

'Urban Travel Machines: European Planetariums and Immersive Poetry Performances'
Creative Europe Project
2022 – 2024
Maxlab

UTM contributes to the renewal of the literary sector in Europe through the adoption of Immersive Technology. UTM enhances transnational mobility, new technology and audience engagement with regards to poetry performance.

In order to do that, UTM builds upon (1) the networks and practices of slam poetry. They have proved themselves a vibrant vector of audience expansion and artistic renewal, in particular when it comes to urban and cultural diversification in the literary sector. (2) immersive technology that has gained massive traction in the CCI's at large, yet remains strongly underused in the context of literary creation, in spite of significant expertise within European art schools (visual arts). (3) tech infrastructure in 4 scientific planetariums, re-defining 3D projection technology as a compelling means

of digital storytelling in the context of 4 creative cities (Tartu, Vienna, La Coruna and Brussels) . Coordinated by Philip Meersman with Janna Beck, Annelise Cerchedean, Olga Wroniewicz (PJAIT Warsaw), and Tarja Nieminen (Aalto University).

A collaboration between four planetaria across Europe (Tartu, Estonia; Volkshochschule Vienna, Austria; CasaCiencias A Coruña, Spain; and Koninklijke Belgische Sterrenwacht, Brussels), the Royal Academy of Fine Arts Antwerp, the School of Arts, Design and Architecture of AALTO University in Finland, and the Polish-Japanese Academy of Information Technology in Poland.

'Drawing Resilient futures: Imagining Sustainable Coping Strategies with regards to climate change in low-income urban areas through the digital arts'
VLIR-UOS project
2022 – 2024
Maxlab

In this project, we develop "collaborative drawing technology" in HEI (creative arts) and local community centres. With open source software and low tech digital devices, we bridge the gap between the "digital survival skills" of disadvantaged youth and the regional frontrunner position of the creative industries in Durban, improving the inclusivity of education,

the quality of needs oriented research, the uptake of digital applications for grassroots education and awareness campaigns. In this manner, we support the digital arts as a powerful means to re-imagine and re-tell futures and gender equity and economic inclusion in the creative arts and in local communities. We help HEI's in Kwazulu-Natal to guarantee higher quality and more inclusive education for larger and more diverse cohorts of talented candidates in these fields, in order to make the greatest number benefit from digital breakthroughs exemplified in the creative industries.

Coordinated by Janna Beck, with Philip Meersman, Evert Peeters, Wouter Steel.

A collaboration between the Royal Academy of Fine Arts Antwerp and the University of Kwazulu Natal (School of Arts) (UKZN).

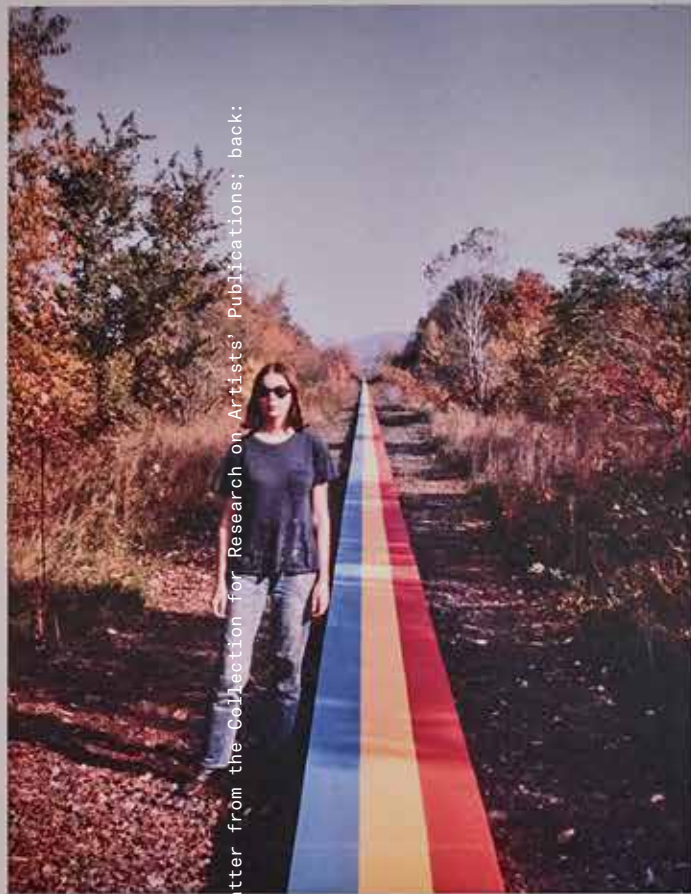
'Hydromedia: Seeing with Water'
Creative Europe Project
2023 – 2024
Thinking Tools

The climate crisis is announced in images, but leaves the imagination orphaned. Most images we're confronted with reduce us to passive onlookers. What is missing in our current media environment are images which can propose a healthier relation to the biosphere on

which life depends: one in which mankind is not portrayed as the supreme lord of nature, but as an integral part of it. Images that could express this new kind of relationship require a different production method, one in which the human actor who initiates the process is no longer the sole author of the image, but create a post-humanist vision in which other species, minerals and chemicals are invited to impress their co-presence. To create these new, experimental production methods, the Royal Academy of Fine Arts Antwerp together with the HKU Utrecht and the Hfg Karlsruhe established the Creative Europe-project

Coordinated by Steven Humblet and Inge Henneman.

A collaboration between Royal Academy of Fine Arts Antwerp, Natuurpunt, Instituut voor Natuureducatie, HKU Utrecht, HFG Karlsruhe, Naturschutzbund, and Technische Sammlun Dresden.



Front: 'Artificial Ecologies', a presentation of printed matter from the Collection for Research on Artists' Publications; back: 'Patricia Johanson with Stephen Long', 1989, print.





drawing by Laure Severac, 2015

In loving memory of Laure Severac (1986 – 2023)



Photo by Wannas Cré

This publication offers an insight in the research related activities at the Royal Academy of Fine Arts Antwerp in 2023. However, this is not a comprehensive overview. The researchers and the research groups organise a wide range of other informal activities, inspiring encounters and artistic output in the context of their research projects, addressing students or specialized peers.

Many thanks to all involved artists, researchers, collaborators, participants, coordinators and staff members.

Thanks also to the Research Council of the Royal Academy of Fine Arts and the Royal Conservatoire Antwerp, to the Board of the Royal Academy of Fine Arts Antwerp, to the Research Department of the AP University of Applied Sciences and Arts, and to the Research Council and Steering Committee of the Antwerp Research Institute of the Arts of the University of Antwerp.

Texts: the artists, researchers, coordinators

Images: see captions

Research team: Els De bruyn, Lotte De Voeght, Ann Daemen, Alicia Meersschaert, Supitha Kajan

Graphic design: Jef Cuypers

Printing: Antilope De Bie, Duffel
D/2024/411/2

Royal Academy of Fine Arts Antwerp
Mutsaardstraat 31
2000 Antwerp – Belgium
royalacademyantwerp.be
art&research@ap.be

Follow us on Instagram

@research_royalacademyantwerp



Art & Research



Royal Academy
of Fine Arts Antwerp



AP HOGESCHOOL
ANTWERPEN



University of Antwerp
ARIA | Antwerp Research
Institute for the Arts



