

# ARTICULATE BAUHAUS

Academy  
26-31.10.20

Conservatoire  
11-13.11.20

research days

101

# Program Academy

## 26-31.10.20

### ARTICULATE | BAUHAUS 101 research days

#### WELCOME!

On this side of the brochure you will find the program of ARTICULATE at the Royal Academy of Fine Arts Antwerp. In order to accommodate our multilingual audience of students and researchers, all practical information is published in English. Content information is provided in Dutch and/or English, depending on the language in which the activity takes place.

#### LOCATIONS

Academy: Mutsaardstraat 31, 2000 Antwerp

Het Bos: Ankerrui 5/7, 2000 Antwerpen  
Check the sessions for the exact venue.

#### TICKETS

Free admission to all activities.

For most events at the Academy advanced registration is not required, except for the master classes and the activities at Het Bos.

#### COVID-19

Before your visit, check the most recent Covid-19-guidelines on [www.ap-arts.be/articulate](http://www.ap-arts.be/articulate)

#### MORE INFORMATION

[art&research@ap.be](mailto:art&research@ap.be)  
[www.ap-arts.be/articulate](http://www.ap-arts.be/articulate)  
FB [artandresearchantwerp](https://www.facebook.com/artandresearchantwerp)

 Koninklijke Academie voor Schone Kunsten Antwerpen

#### MONDAY 26 OCTOBER

- 10:00 – Master class ‘THINK TANK future TV’, by Kristof Timmerman & Janna Beck (p. 4)
- 18:00 – Master class ‘WRITING OUT LOUD’, by Stefan Vanthuyne & Inge Henneman (p. 6)
- Master class ‘Apartheid Art History Room’, by Nico Dockx & Thomas Crombez (p. 7)
- Master class ‘The world looks indeed quite different’, by Els Dietvorst (p. 8)
- Master class ‘Difficult to see’, by Vijai Patchineelam (p. 9)

- 10:00 – Research day ‘VISION.AIR. Talks and thoughts about media, art and technology’, by MAXlab, with Lode Coen, Frederik De Bleser, Christophe De Jaeger, Philip Meersman, Kris Meeusen, Dan Mussett, Natché, Studio Radiaal, Rafaël Rozendaal, Peter Westenberg (p. 4)

- 11:00 – Exhibition ‘The Unruly Apparatus’, with works by Thomas Ruff, Sine Van Menxel, Ine Kools, Filip Vervaeke, Bram Rinkel, Spiros Hadjadjanos, Anton Cotteleer, Elias Asselbergh, Walead Beshty, Fabien Silvestre Suzor, Athar Jaber, Liesbet Gruppung, Bernard Voita, Aglaia Konrad, Kaat Somers, Azuli Peeters, Geert Goiris, Alix Manon, Seth Price, Bernadette Zdravil, Miguel Cipriano, Wade Guyton (p. 10)

- 11:00 – Reading room ‘Track Report: The first decade. 10 Years of artistic research’ (p. 11)

- 11:00 – ‘Initiatives for a Future-proof Academy’, by Educational Master of the Academy (p. 16)

- continuously Project ‘Propositions voor DE PARKING’, by students In Situ, in collaboration with students of UAntwerp, Design Sciences (Architecture) (p. 18)

#### TUESDAY 27 OCTOBER

- 10:00 – Master classes ‘THINK TANK future TV’, ‘WRITING OUT LOUD’, ‘Apartheid Art History Room’, ‘The world looks indeed quite different’, ‘Difficult to see’ (p. 4, 6-9)

- 11:00 – Exhibition ‘The Unruly Apparatus’ (p. 10)

- 11:00 – Reading room ‘Track Report: The first decade. 10 Years of artistic research’ (p. 11)

- 12:00 – ‘Initiatives for a Future-proof Academy’, by Educational Master of the Academy (p. 16)

- 12:30 – ‘Soup Safe Session’, guided walk hosted by Steven Humblet, Geert Goiris and Anton Cotteleer (p. 12)

- 20:50 – Release concert ‘Singer Featherweight’, by LEAP/DETACH (Vitja Pauwels, Hendrik Lasure and Casper Van De Velde) (p. 13)

- 00:00 – Live radio show & album release ‘Plano B, Lapa’, by Vijai Patchineelam (p. 14)

- continuously Project ‘Propositions voor DE PARKING’ (p. 18)

#### WEDNESDAY 28 OCTOBER

- 10:00 – Master classes ‘THINK TANK future TV’, ‘WRITING OUT LOUD’, ‘Apartheid Art History Room’, ‘The world looks indeed quite different’, ‘Difficult to see’ (p. 4, 6-9)

- 11:00 – Exhibition ‘The Unruly Apparatus’ (p. 10)

- 11:00 – Reading room ‘Track Report: The first decade. 10 Years of artistic research’ (p. 11)

- 17:30 – Discussion evening ‘BAUHAUS 101 – EXPANDING ACADEMY. Experiments in Higher Arts Education and Research’ • introduction by Ine Kools • presentation ‘Propositions voor DE PARKING’, by students In Situ • lecture ‘BAUHAUS: Paradoxes exposed’, by Inge Henneman • presentation ‘Expanding Academy’ by Nico Dockx and Judith Wielander • conversation ‘On Art Education’ and Q&A (p. 15)

- continuously Project ‘Propositions voor DE PARKING’ (p. 18)

#### THURSDAY 29 OCTOBER

- 10:00 – Master classes ‘THINK TANK future TV’, ‘WRITING OUT LOUD’, ‘Apartheid

- Art History Room’, ‘The world looks indeed quite different’, ‘Difficult to see’ (p. 4, 6-9)

- 11:00 – Exhibition ‘The Unruly Apparatus’ (p. 10)

- 11:00 – Reading room ‘Track Report: The first decade. 10 Years of artistic research’ (p. 11)

- 12:30 – ‘Soup Safe Session’, guided walk hosted by Els Dietvorst and Inge Henneman (p. 12)

- 18:00 – Presentation master class ‘VISION.AIR // THINK TANK future TV’ (p. 5)

- 19:00 – ‘Extra Academy’, with guest Radio Centraal (p. 14)

- continuously Project ‘Propositions voor DE PARKING’ (p. 18)

#### FRIDAY 30 OCTOBER

- 10:00 – Master classes ‘THINK TANK future TV’, ‘WRITING OUT LOUD’, ‘Apartheid Art History Room’, ‘The world looks indeed quite different’, ‘Difficult to see’ (p. 4, 6-9)

- 11:00 – Exhibition ‘The Unruly Apparatus’ (p. 10)

- 11:00 – Reading room ‘Track Report: The first decade. 10 Years of artistic research’ (p. 11)

- continuously Project ‘Propositions voor DE PARKING’ (p. 18)

#### SATURDAY 31 OCTOBER ANTWERP ART NOCTURNE

- 12:00 – Exhibition ‘The Unruly Apparatus’ (p. 10)

- 12:00 – Reading room ‘Track Report: The first decade. 10 Years of artistic research’ (p. 11)

- 12:00 – Book launch ‘Naughty Kids – Punk in Antwerp’ & film screening ‘Anarchy & Attitude. Punk in Antwerp 1980-1990’ (p. 19)

## THINK TANK future

TV

Master class

by **Kristof Timmermans & Janna Beck**

**Mon 26.10 – Fri 30.10**

10:00 – 18:00

The media landscape is on the eve of a revolutionary upheaval. Over the next decade, “watching television” will change radically. Where television used to be in the hands of the government and used as propaganda, new channels such as YouTube, Vimeo, Facebook,... give the possibility to stream your own content. Subscribers or followers sometimes number in the millions. What will the TV channel of the future look like? How do you define a TV channel today? What is the difference between Tik-Tok, Netflix and VRT? Where are the opportunities for the arts in this revolution?

Participants will develop in small groups new TV formats of the future. They design a visual identity, form and substantive concept that they present on Thursday evening in a launch event with a one-minute trailer.

This master class and the research day on Monday are the kick-off of the research project VISI.ON.AIR.

For master students  
Language: English  
Venue: Academy (Wintertuin)  
More information on [ap-arts.be](http://ap-arts.be)

## VISI.ON.AIR. Talks

and thoughts about

media, art and

technology

Research day

by **MAXlab**

**Mon 26.10**

10:00 – 16:00

During ARTICULATE, MAXlab is launching the collective research project VISI.ON.AIR. This project aims to initiate a dialogue about media, art and technology and should ultimately lead to the co-creation of a digital TV channel. As a kick-off of the project, MAXlab invites a number of (inter) national guests and some of its own researchers on Monday 26 October to talk about contemporary (social) media, the role of (digital) arts in these media and the relationship to their own work. The whole is presented as an experimental television show, live from the Wintertuin. If possible, a limited audience is admitted, a larger audience can follow via live streaming. Recordings of the TV show may later become part of the programming of the TV channel that will be further developed.

This event is the first in a series of experiments within VISI.ON.AIR. On the one hand, it is investigated during the recordings how the live experience can be enhanced, what the added value is of such a live event and how visual elements can contribute. On the other hand, it is a preliminary study for the TV channel and the

lectures/performances provide input to further delineate the research. During the master class 'THINK TANK future TV', students will then make an artistic translation into concepts and concrete proposals for future TV formats.

Questions that may be addressed during this research day are: How do you define digital arts in the current media landscape? When do science and technology become art? Where are the major challenges for researchers in the contemporary media landscape? Where are the opportunities for MAXlab and the Academy in general?

With contributions by Lode Coen, Frederik De Bleser, Christophe De Jaeger, Philip Meersman, Kris Meeusen, Dan Mussett, Natché, Studio Radiaal, Rafaël Rozendaal, Peter Westenberg

Language: English  
Venue: Academy (Wintertuin): live attendance is reserved for the participants of the master class and researchers of MAXlab  
Online attendance via live streaming  
[youtube.com/royalacademyantwerp/live](https://youtube.com/royalacademyantwerp/live)

## VISI.ON.AIR // THINK

TANK future TV

Presentation master class

by **students master class**

**Thu 29.10**

18:00 – 19:30

In the master class 'THINK TANK future TV', students develop in small groups new TV formats of the future. They design a visual identity, form and substantive concept that they present on Thursday evening in a launch event with a one-minute trailer. This is streamed live from the Wintertuin.

Language: English  
Venue: Academy (Wintertuin): live attendance is reserved for the participants of the master class and researchers of Maxlab,  
online attendance via live streaming  
[youtube.com/royalacademyantwerp/live](https://youtube.com/royalacademyantwerp/live)

## WRITING OUT LOUD

Master class

by **Stefan Vanthuyne** & **Inge Henneman**

**Mon 26.10 – Fri 30.10**  
10:00 – 18:00

In this master class you explore and discover how you, as a visual artist, can use writing as an instrument in your thinking and working process; as a way to look critically at your own work and the work of others, but also as a way to get closer to yourself and your artistic practice. As you can think aloud, here you will write aloud. The purpose is not to become a writer, but to become familiar with words and to find your own voice to talk about your work. Thus, the common thread throughout the master class is the laying of a solid foundation for an artist's statement.

At the start of the master class, we give due attention to your notebook and diary entries, which you start keeping prior to the master class. Could they be important for artists, for example, to sharpen their awareness in observation and expose to us how we see and think? Throughout the week during interactive sessions we share our influences, references and sources, we map our genealogy as an artist, and reflect on what occupies our minds on a daily basis. We do word and writing exercises (possibly in relation to images) that pull you out of your comfort zone and your familiar artistic vocabulary. We literally cut, shred and paste text into new sentences and constructions.

We visit a museum, where you choose a work to write about. We respond with words to each other's work and talk about the relation we experience between words and the visual. We read a couple of artists' texts. But we stay away from the hermetic 'art speak' and look for more personal and free forms like letters, conversations, stream of consciousness or visual poetry.

Wilfried Huet of Gagarin magazine will show how you can open up the whole matter of text and art when 'the artist in his/her own words' stays away from explanation or justification. Poet and writer Charlotte Van den Broeck comes to visit and brings her experiences with her. On Thursday there will be an intervention by Mekhitar Garabedian, who will lend us his perspective on an exercise in artistic research.

Prior to the start of the master class, participants are required to start keeping an observation diary with daily reflections (from the beginning of October), as a personal preparatory exercise. These diary entries in your notebook will be the starting point for the shared process that takes shape in an open but confidential and secure research environment.

For master students  
Language: English and Dutch  
Venue: Academy (Anatomielokaal)  
More information on [ap-arts.be](http://ap-arts.be)

## Apartheid Art History Room

Master class

by **Nico Dockx** & **Thomas Crombez**

**Mon 26.10 – Fri 30.10**  
10:00 – 18:00

'Apartheid Art History Room' is an ongoing research project initiated by art historian, curator and thinker Sarat Maharaj. The project starts from his classroom back in the 1960s in Durban in South Africa, where he studied Art History at a university restricted by the apartheid regime to 'Blacks of Indian origin'.

At the time, this room developed as a hybrid environment, privately exhibiting an 'evolutionary ladder' of artifacts, artworks and cultures, thus undermining the insistence on a clear distinction between cultural groups as applied by the apartheid government. The central intention of the research is to 'revive' the Art History Room in new and very different contexts leading to new readings and versions of this classroom set-up, as happened in previous iterations in Malmö, Lisbon, and Amsterdam.

The Academy will host a new version of the Art History Room. The objective of the original Art History Room was to underline a Eurocentric vision of things. But what counter-views and readings did the display also open up – perhaps quite unwittingly? What light could this throw on today's world of the migratory mix of peoples and cultural elements –

on prickly issues of 'multiculturalism, its limits and shortcomings', on questions of learning to live with 'diversity and multiplicity', on much-thumbed notions of 'hospitality' and tolerance, on ceaseless everyday cultural translation and cosmopolitanising forces – all in a setting of apparent 'racisme sans race'?

Collaboration being a key component in developing new readings of the image of the room and in furnishing new works for it, a group of artists, teachers, researchers and students has started a collaborative dialogue in a preparatory process, exploring these and other research questions. The group will work towards a critical display of the Art History Room at the Academy, supported by a (semi) public program of lectures, walks and other gatherings.

During the master class accompanying the project, the ongoing group collaboration is expanded with the participants of the master class. We will explore echoes of these questions together with master students: What kind of objects could be added to the Art History Room? What would you personally add to it?

For master students  
Language: English  
Venue: Academy (Research Room)  
More information on [ap-arts.be](http://ap-arts.be)

## The world looks indeed quite different

Master class

by **Els Dietvorst**

**Mon 26.10 – Fri 30.10**  
10:00 – 18:00

“Ladies and Gentlemen. The world looks indeed quite different.” In 1974 Joseph Beuys wrote this sentence in white chalk on one of the one hundred blackboards in his installation ‘Directive forces (of a new society)’. Today again (or still?) our society is in a deep crisis, facing unexpected, new, exciting challenges. Everything calls for change. Creativity is a basic characteristic of our being and can create change. Where do we find models to make our art in this new future? What do we create in order to make connections, to make a difference? Following Beuys we will find it in the social realm where we reconnect with primal social gestures and collective desires, needs and values.

For this master class and the collaboration we will engage in together, I will source from my own practice to invite you into a collective process of artistic research and mutual learning. Inspired by Beuys my work’s fundamentals are based on INTUITION-IMAGINATION-TRANSFORMATION. A recurring question in my practice concerns the ecological. How can we move towards a more ecological practice? Ecological here meaning fluid, in and with nature as a driving power and inspiration that makes movements and currents possible.

During this experimental research week you will befriend the thin line between art and life where art becomes a place for communication, desire, exchange and engagement. You will learn the tools how to create freely, unattached to form and connected to your artistic soul. By creating small rituals we come closer to express the inner nature of things. It will lead us to questions as: How can we stimulate a new ethical awareness from an aesthetic point of view and stimulate new knowledge formation? What are the skills you need? How do I, as an artist connect to the world and what do I find necessary to share? How can we collectively share and create?

Guest artists during this week are Sadrie Alves, Stefania Assandri, Flor Maesen and Yi & Honey. They are the group of former master students whom I worked with for the solo exhibition ‘Dooltocht/A desperate quest to find a base for hope’ in M HKA. For this show I engaged in a deliberate collaboration with (former) master students of the Academy to re-create and re-make all my work. Every day we receive a challenge from them. On Friday we will reflect on the results of the previous days.

After this master class a 16-Page Notebook will be completed.

For master students  
Language: English  
Venue: Academy (Tempel)  
More information on [ap-arts.be](http://ap-arts.be)

## Difficult to see

Master class

by **Vijai Patchineelam**

**Mon 26.10 – Fri 30.10**  
10:00 – 18:00

Engaging with the world from the perspective of a creator of images has multiple angles, requires different ways of seeing. One possible angle is to research multiple ways of seeing from the notion of film. Between ciné-club and reading group, this 5-day working week develops from daily film screenings complemented with sessions of collective readings and discussions. The intention of the master class is not a discussion on film as a medium, rather through film engage critically with larger societal issues.

Mixing different forms of being together — reading, viewing, discussing — gives emphasis to learning through peers, by way of sharing, accumulating and comparing different experiences. The attempt is to move towards a space for an active, critical and collective viewing experience. In other words, different ways of seeing informed by each other’s perspective.

Together we will read texts by authors such as bel hooks, Gayatri Chakravorty Spivak, Susan Sontag, Paulo Freire and others. And delve into film movements such as: Parallel Cinema (India), Yugoslav Black Wave Cinema, New Argentine Cinema, Marginal Cinema (Brazil), LA Rebellion (United States of

America), The School of Reis (Portugal), amongst others. We will look critically into the problematics that arise in the process of portraying/documenting others and later the projection of that image. Before the the start of the week the program for each day will be communicated to the participants, along with a preparatory reading list.

We’ll tackle together (possibly in the presence of guest teachers) issues such as: being together in our differences; the relations we establish while looking; developing a viewing relation with the cinematic context that takes into account what is present and what is absent.

Participants will take up an active role in the daily programme of the master class. While the mornings are dedicated to the collective readings of selected texts, after lunch we will proceed with the screening of selected films. Concluding each day with a discussion led by one of the participants taking turns in rounding up and developing further the main questions brought up during the activities of that day. In order to do so, it is important that the participants in charge with this role pay extra attention during the reading and screening sessions, by taking notes for example, which later can serve as a guide for the discussion.

For master students  
Language: English  
Venue: Academy (Lokaal Cinema)  
More information on [ap-arts.be](http://ap-arts.be)



# The Unruly Apparatus

Exhibition

with works by **Thomas Ruff, Sine Van Menxel, Ine Kools, Filip Vervaet, Bram Rinkel, Spiros Hadjadjanos, Anton Cotteleer, Elias Asselbergh, Walead Beshty, Fabien Silvestre Suzor, Athar Jaber, Liesbet Gruppig, Bernard Voïta, Aglaia Konrad, Kaat Somers, Azuli Peeters, Geert Goiris, Alix Manon, Seth Price, Bernadette Zdrzil, Miguel Cipriano** and **Wade Guyton**

**Fri 16.10 – Fri 30.10**

11:00 – 18:00  
Sunday closed

**Sat 31.10** ANTWERP ART NOCTURNE  
12:00 – 21:00

The exhibition 'The Unruly Apparatus' presents the end result of a six-month research project at the Royal Academy of Fine Arts Antwerp, by Anton Cotteleer, Geert Goiris and Steven Humblet. The research project brought together a group of eleven young researchers to map out the possible meeting points between sculpture and photography and to react to them in a visual way. Where do these two practices meet, where do they come into conflict with each other and how can new, challenging work emerge from this friction?

The finished works show exactly what this process of mutual contamination has led to: photographs lose their transparency, become sturdy objects or acquire a sculptural quality, while sculptures arise

from photographic processes or play with optical effects. The exhibition confronts the works of the young researchers with some reference works by artists who have inspired their research.

*De tentoonstelling 'The Unruly Apparatus' presenteert het beeldend eindresultaat van een zes maanden durend onderzoeksproject aan de Koninklijke Academie van Schone Kunsten Antwerpen, door Anton Cotteleer, Geert Goiris en Steven Humblet. Het onderzoeksproject bracht een groep van elf jonge onderzoekers samen om de mogelijke ontmoetingspunten tussen beeldhouwkunst en fotografie in kaart te brengen en er beeldend op te reageren. Waar raken beide praktijken elkaar, waar komen ze met elkaar in conflict en hoe kan uit die frictie nieuw, uitdagend werk ontstaan?*

*De gerealiseerde eindwerken tonen waartoe dit proces van wederzijdse besmetting precies heeft geleid: foto's verliezen hun transparantie, worden stugge objecten of krijgen een sculpturale kwaliteit, terwijl beeldhouwwerken dan weer ontstaan vanuit fotografische processen of spelen met optische effecten. De tentoonstelling confronteert de werken van de jonge onderzoekers met enkele referentiewerken van kunstenaars die hun onderzoek hebben geïnspireerd.*

Venue: Academy (Lange Zaal, entrance Venusstraat 34)  
Free admission, advanced registration is not required

Soup Safe Sessions – Guided Walk in the exhibition: Tue 27.10, 12:30 – 14:00, by Steven Humblet, Geert Goiris, Anton Cotteleer

# Track Report: The first decade. 10 Years of artistic research

Reading room

**Mon 26.10 – Fri 30.10**

11:00 – 18:00

**Sat 31.10** ANTWERP ART NOCTURNE

12:00 – 21:00

With 'Track Report: The first decade', the Royal Academy of Fine Arts Antwerp presents an overview of 10 years of publishing research in/as art.

Between 2009 – 2020, Track Report published fifty-four issues. Spanning from rather conventional looking textbook editions to alternative bearers as fold-out posters and vinyl records: all of them, in one way or another, represent the strategy and the status of artistic research being conducted in and around the Royal Academy of Fine Arts Antwerp. The red thread running throughout all these publications is their materiality and plasticity. Being printed and distributed, Track Report goes against the tendency of radical digitization. This physical embodiment of edgy research reflects also the status of the Academy as a research community.

*Met 'Track Report: The first decade' presenteert de Koninklijke Academie voor Schone Kunsten Antwerpen het overzicht van tien jaar publiceren van onderzoek in/als kunst.*

*Maar liefst vierenvijftig nummers zagen tussen 2009 en 2019 het levenslicht. Van eerder conventioneel ogende readers tot alternatieve dragers zoals uitvouwbare posters en vinylplaten: allemaal vertegenwoordigen ze op een of andere manier de strategie en de status van artistiek onderzoek in en rond de Koninklijke Academie voor Schone Kunsten Antwerpen. De rode draad doorheen al deze publicaties is hun materialiteit en plasticiteit. Hiermee ingaand tegen de tendens tot radicale digitalisering, vormt Track Report de fysieke belichaming van scherpzinnig onderzoek en van de onderzoeksgemeenschap aan de Academie.*

Venue: Academy (Venushal, entrance Venusstraat 34)  
Free admission, advanced registration is not required

All Track Report publications are available for sale in the bookshop at the library of the Academy (entrance Mutsaardstraat 31). During the ANTWERP ART NOCTURNE, a temporary bookshop will be installed in the hall of the Academy.

---

PRESENTATION OF NEW TRACK REPORT PUBLICATIONS

---

TR19/06 'PLANO B' by Vijai Patchineelam  
Tue 27.10, 00:00 – 01:30, at Het Bos

---

TR20/02 'Singer Featherweight' by LEAP/DETACH  
Tue 27.10, 20:30 – 21:30, at Het Bos

---

TR20/03 'Naughty Kids. Punk in Antwerp'  
Sat 31.10, 12:00 – 21:00, at Academy (Wintertuin)

---

## Soup Safe Sessions

Open(air) dialogues for  
and by researchers

**Tue 27.10 & Thu 29.10**

Tue 27.10

12:30 – Soup Safe Session hosted by Steven Humblet, Geert Goiris and Anton Cotteleer  
14:00

Thu 29.10

12:30 – Soup Safe Session postponed hosted by Els Dietvorst and Vivi Touloumidi  
14:00

The Soup Sessions facilitate encounters for, by and about research in the arts at the Academy. During these lunch meetings researchers – both newcomers and more experienced researchers – get the chance to introduce their research process to their peers. Dialogue is always central to this. The Soup Sessions are intended as an opportunity for researchers to make as direct use as possible of the research capital of the Academy to which they belong and to which they themselves contribute.

In a one-and-a-half hour session, two researchers talk to each other about their research practice. There are no 'rules': researchers can elaborate on the scope of their research, their methods or processes, present (preliminary) conclusions or results, document their practice through images or tell about obstacles they encounter, their doubts and progress. The duo of researchers who host a session together, are expected to prepare soup and develop

a suitable format for their dialogue. The only guideline is the explicit invitation to create opportunities for an experimental approach to inquisitive listening and interaction. In this way, the sessions can not only be a moment for meeting and exchange in which the researchers get to know each other(s) practice(s) better, but there is also room for sharing insights that can support everyone's individual research practice.

The Soup Sessions will temporarily become Soup Safe Sessions as sharing a meal together is currently not allowed. The dialogue sessions will therefore take place without soup and mostly outside.

During ARTICULATE, the first Soup Safe Session will be about the project 'The Unruly Apparatus' and takes place as a guided walk through the exhibition in the Lange Zaal. Hosted by Steven Humblet, Geert Goiris and Anton Cotteleer. The second Soup Safe Session takes place in the Tempel and is hosted by Els Dietvorst and Vivi Touloumidi.

Language: English  
Venue: Academy (Tempel, Lange Zaal)  
Free admission, advanced registration is not required

## ARTICULATE AT HET BOS

**Celebrating 40 years of Radio Centraal!**

It is common practice to find alliances and join forces with partners-in-crime to collaborate for the dissemination of research. This can take many shapes taking into consideration what the research needs and the added exposure that an external context, location or event can offer. The collaboration with Het Bos and Radio Centraal, celebrating their 40<sup>th</sup> anniversary, offers the ideal occasion to illustrate this by co-organising a concert, a radio show and an evening of Extra Academy.

**LEAP/DETACH – Singer Featherweight**

Concert & release new album

by **Vitja Pauwels, Hendrik Lasure & Casper Van De Velde**

**Tue 27.10**  
20:30 – 21:30

To play on location is an activity that is currently more of a normality for football teams or toddlers than for musicians, but we are taking our chances with this concert by LEAP/DETACH (Vitja Pauwels, Hendrik Lasure & Casper Van De Velde) on Tuesday evening 27 October in Het Bos.

The occasion is doubly festive: this concert is not only the album presentation of the most recent Track Report vinyl edition 'Singer Featherweight', it is also a birthday present for the jubilee of 40 years of Radio Centraal from behalf of the Academy.

The album 'Singer Featherweight' is the result of the two-year research project 'Artificial Extensions of Acoustics' at the Conservatoire. The trio of guitar, piano and drums wanted to explore the richness of their personal instruments in terms of timbre, time and form, regardless of any means and in interaction with one another. The result is a mix of improvisation and métier, of transience and deepening that is bound to get under your skin, also live.

Venue: Het Bos (Ankerrui 5/7)  
Free admission, but limited places – advanced reservations via [www.hetbos.be](http://www.hetbos.be)

## Plano B

Live radio show & album launch

by **Vijai Patchineelam**

**Tue 27.10**

00:00 – 01:30

‘Plano B’ opened in 2003 in the neighbourhood of Lapa, Rio de Janeiro. A vinyl shop during the day and a cultural space of sorts over the weekend, ‘Plano B’ housed concerts, performances, talks, screenings, etc. by numerous artists from Brazil and abroad. Over the course of ten years it fomented an alternative music scene in Rio.

For a couple of years now, Vijai Patchineelam has worked with Fernando Torres on his archive of over 300 live recorded shows that were held in the shop between 2004 and 2013, when the space closed. Their ongoing collaboration has so far resulted in a double album of these recordings as a way of communicating what ‘Plano B’ was and to leave some trace of it for the current experimental music scene in Rio and beyond.

The album launch at the radio program ‘Atelier Central’ will bring together artists who’ve performed at ‘Plano B’, back when it was still active. Continuing with the collaborative ethos of ‘Plano B’ and in line with the spirit of Radio Centraal.

Venue: Bosbar – Het Bos (Ankerrui 5/7)  
On air: Radio Centraal 106.7 FM  
Online streaming: [radiosonline.be/centraal/](http://radiosonline.be/centraal/)

## Extra Academy

Talk

with guest **Radio Centraal / Daniel de Botanicus**

**Thu 29.10**

19:00 – 20:30

Extra Academy organizes an open program of lectures, performances, workshops and screenings around artistic practice, reflection and research. The platform that it offers, 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 Extra Academy 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.

During ARTICULATE Extra Academy invites Radio Centraal as guest with Daniel de Botanicus as spokesman. A fixture in the Antwerp underground and on the airwaves, Radio Centraal will blow out forty (!) candles this year. The idea, model and approach of Radio Centraal are perhaps more relevant than ever given the current zeitgeist: fully independent radio skilfully made and financed by the programme makers, mostly Antwerp musicians and artists. During this Extra Academy, Radio Centraal will explain the birth of this special musical alliance forty years later.

Language: English  
Venue: Het Bos (Ankerrui 5/7)  
Free admission, advanced reservations via [www.hetbos.be](http://www.hetbos.be)

## BAUHAUS 101 – EXPANDING ACADEMY Experiments in Higher Arts Educa- tion and Research

Discussion evening

**Wed 28.10**

17:30 – 19:30

postponed

17:30	Introduction by Johan Pas (dean, art historian, researcher)
17:40	Propositions for ‘DE PARKING’ by Students In Situ Department
17:50	‘BAUHAUS: paradoxes exposed’ by Inge Henneman (art historian, researcher)
18:30	Break
18:40	‘Expanding Academy’ by Nico Dookx (artist, researcher) and Judith Wielander (curator, researcher)
19:00	Conversation on Art Education + Q&A
19:30	Round-up & conclusion

The central question during this ARTICULATE research days is: “Can artistic research contribute to imagining new perspectives, now that our way of life is shaken up?”. These new perspectives can highlight a multitude of themes, both socially as within the arts or in the field of art education and present – not coincidentally – the topics that the research project ‘Expanding Academy’ endeavours to deal with in practice, with the aim of arriving at new forms of art education.

During this evening, we will make a leap from the present to the past and future and enter into a dialogue about old and new models, about urgent and long-term needs for our art education. The evening starts in the ‘now’, with an introduction by Johan Pas and the project ‘DE PARKING’ by In Situ and will continue with an exploration of the BAUHAUS model.

The agenda for the discussion after the break is to explore alternative future approaches of our Antwerp academy. All participants invited to explore the potential of the initiative ‘Expanding Academy’, that tackles education as research, as artistic practice, as a critical position in the world, and to enter into dialogue about this.

All master students are expected to attend. Ideally, their input and that of other students, lecturers, researchers and other staff members and those involved will be the guiding thread of the conversation.

*De centrale vraag tijdens deze ARTICULATE research days luidt: “Kan artistiek onderzoek bijdragen aan het verbeelden van nieuwe perspectieven, nu onze manier van leven door elkaar wordt geschud?”. Die nieuwe perspectieven kunnen een veelheid van thema’s uitlichten, zowel maatschappelijk als binnen de kunsten of op het vlak van kunstonderwijs. Niet toevallig zijn dit de thema’s waar het onderzoeksproject ‘Expanding Academy’ in de praktijk mee aan de slag gaat om tot nieuwe vormen te komen.*

*Tijdens deze gespreksavond maken we een sprong van heden naar verleden en toekomst en gaan we in dialoog over*



oude en nieuwe modellen, over urgente en lange-termijnbehoeften voor ons kunstonderwijs. De avond start in het 'nu' met een introductie door Johan Pas en het project 'DE PARKING' van In Situ en vervolgt met een verkenning van het BAUHAUS-model. Onderwerp van de discussie na de pauze is het verkennen van alternatieve toekomstgerichte benaderingen voor onze Antwerpse academie. Alle aanwezigen worden uitgenodigd om het potentieel te verkennen van het initiatief 'Expanding Academy', dat onderwijs aanpakt als onderzoek, als artistieke praktijk, als een kritische positie in de wereld en om hierover in dialoog te treden.

Alle master studenten worden verwacht aanwezig te zijn. Hun inbreng en die van andere studenten, docenten, onderzoekers, medewerkers en betrokkenen vormt idealiter de rode draad door het gesprek.

Language: English and Dutch  
Venue: Academy (Atelier Beeldhouwkunst, entrance Parking Blindestraat)  
Free admission, advanced registration is not required

## Initiatives for a future-proof Academy

by **Educational Master of the Academy (EMA)**

During ARTICULATE, the EMA will put two projects in the spotlight by means of targeted actions.

*Door middel van gerichte acties zet de EMA tijdens ARTICULATE twee projecten in de kijker.*

## ON/OFF: Towards an Adaptive Academy

Kick-off event

by **Educational Master of the Academy (EMA)**

**Mon 26.10 & Tue 27.10**  
12:00 – 14:00

From the shocking transition from physical to digital lessons a lot can be learned about the essence, adaptation and expansion of artistic and theoretical education. The EMA searches for what 'adaptive learning', 'blended learning' and 'hybrid learning' can mean for an art school in the year 2021.

With the kick-off of ON/OFF, the EMA invites all teachers, researchers and students of the academy to actively contribute to the development of a future-proof educational model, based on personal experiences.

*Uit de recente schoksgewijze overgang van fysieke naar digitale lessen valt heel wat te leren over de essentie, adaptatie en expansie van artistiek en theoretisch onderwijs. De EMA zoekt in dit project naar wat 'adaptief leren', 'blended learning' en 'hybrid learning' kunnen betekenen voor een kunstschool anno 2021.*

*Met de kick-off van ON/OFF nodigt de EMA alle docenten, onderzoekers en studenten van de academie uit om, vanuit persoonlijke ervaringen, actief bij te dragen aan de ontwikkeling van een future-proof onderwijsmodel.*

Language: English and Dutch  
Venue: Academy (the corridor)  
Free admission, registration is not required

## De Biechtstoel

Action

by **Educational Master of the Academy (EMA)**

**Mon 26.10**  
11:00 – 14:00

The EMA invited the collective 'de Zendelingen' to park their Confessional at the academy in order to gauge experiences regarding diversity and inclusion. The results of the discussions will be taken into account in the development of a diversity and inclusion policy for school contexts.

*De EMA nodigde het collectief 'de Zendelingen' uit om hun Biechtstoel op de academie te parkeren om te peilen naar ervaringen i.v.m. diversiteit en inclusie. De resultaten van de gesprekken worden meegenomen in de ontwikkeling van een diversiteits- en inclusiebeleid voor schoolcontexten.*

Language: English and Dutch  
Venue: Academy (the corridor)  
Free admission, registration is not required

# Propositions for 'DE PARKING' Project

by **students In Situ Academy & students Architecture UAntwerp**

**Mon 26.10 – Fri 30.10**

Continuously

**Wed 28.10**

17:30

Presentation during the discussion evening 'BAUHAUS 101 – EXPANDING ACADEMY'

Just like in previous years, at the start of this academic year, the In Situ department will put its students to work on a shared assignment. During one month, all In Situ bachelor and master students – in close collaboration with master's students of Architecture at the UAntwerp – will collectively work on the sustainable development possibilities of the outdoor space commonly referred to among Academy users 'the parking'.

During ARTICULATE, their results – scale models, 1/1 models – can be seen inside and outside. In the spirit of BAUHAUS 101 and as an addition to the 'MAKING MUTSAARD' process, this project has the ambition of turning the Academy – as a space and as a school – inside out.

*Naar goede gewoonte zette de afdeling In Situ ook bij de start van dit academiejaar al haar studenten aan het werk rond een gedeelde opdracht. Een maand lang buigen alle bachelor en masterstudenten van*

*de opleiding, in samenwerking met masterstudenten Architectuur van de UAntwerpen, zich collectief over duurzame ontwikkelingsmogelijkheden van de buitenruimte die onder Academiegebruikers gemeenzaam 'de parking' wordt genoemd.*

*Tijdens ARTICULATE zijn hun resultaten – schaalmodellen, 1/1 modellen – te zien, binnen en buiten. Met BAUHAUS 101 in het achterhoofd en als aanvulling bij het proces 'MAKING MUTSAARD' hebben de opleiding In Situ en de architectuuropleiding de ambitie om met dit project de academie als school binnenstebuiten te keren.*

Venue: Academy (Parking Blindestraat & central entrance hall)  
Free admission, advanced registration is not required

# Naughty Kids – Punk in Antwerp

Book launch & film screening

**Sat 31.10**

ANTWERP ART NOCTURNE  
12:00 – 21:00

Two years after 'Naughty Kids. Punk in Antwerp' (2018), the Royal Academy of Fine Arts and Track Report present a book that documents this remarkable exhibition. Through installation shots of the exhibited photographs, printed matter, works of art, music, clothing, punk paraphernalia and living witnesses, the publication brings the impact of punk, post-punk, New Wave and neopunk in Antwerp into the picture.

During the event, the documentary film 'Anarchy & Attitude. Punk in Antwerp 1980-1990' (2018) by Christine Clinckx will be screened in loop. For this film Clinckx, once a member of the Antwerp Punk community herself, interviewed punk musicians, artists, designers and other rebels about their anarchist years in Antwerp.

*Twee jaar na 'Naughty Kids. Punk in Antwerpen' (2018) presenteert de Koninklijke Academie voor Schone Kunsten en Track Report een boek dat deze opmerkelijke tentoonstelling documenteert. Aan de hand van installatieshots van de tentoongestelde foto's, drukwerk, kunstwerken, muziek, kleding, punkparaferalia en getuigenissen, brengt de publicatie de impact van punk, post-punk, New Wave*

*en neopunk in Antwerpen in beeld. Tijdens het evenement wordt de documentaire film 'Anarchy & Attitude. Punk in Antwerp 1980-1990' (2018) van Christine Clinckx doorlopend getoond. Voor deze film interviewde Clinckx, ooit zelf lid van de Antwerpse Punk gemeenschap, muzikanten, kunstenaars, ontwerpers en andere rebellen over hun anarchistische jaren in Antwerpen.*

Screening 'Anarchy & Attitude. Punk in Antwerp 1980-1990'  
Language: English and Dutch  
Location: Academy (Wintertuin, entrance Venusstraat 34)  
Free admission, registration is not required

Publication 'Naughty Kids. Punk in Antwerp'  
During the ANTWERP ART NOCTURNE, a temporary bookshop will be installed in the hall of the Academy. Also for sale in the Track Report bookshop at the library of the Academy (entrance Mutsaardstraat 31).

# Conservatoire 11-13.11.20

## ARTICULATE | BAUHAUS 1 0 1 research days

### WELCOME!

On this side of the brochure you will find the program of ARTICULATE at the Royal Conservatoire Antwerp. In order to accommodate our multilingual audience of students and researchers, all practical information is published in English. Content information is provided in Dutch and/or English, depending on the language in which the activity takes place.

### LOCATIONS

Conservatoire (deSingel):  
Desguinlei 25, 2018 Antwerp  
Check the sessions for the exact venue.

### TICKETS

Free admission to all activities.  
For most sessions at the  
Conservatoire, it is mandatory to  
register in advance.

### COVID-19

Before your visit, check the most  
recent Covid-19-guidelines on  
[www.ap-arts.be/articulate](http://www.ap-arts.be/articulate)

### MORE INFORMATION

[art&research@ap.be](mailto:art&research@ap.be)  
[www.ap-arts.be/articulate](http://www.ap-arts.be/articulate)  
FB [artandresearchantwerp](https://www.facebook.com/artandresearchantwerp)

 Koninklijk Conservatorium  
Antwerpen

 AP HOGESCHOOL  
ANTWERPEN

V.U. Pascale De Groote

#### WEDNESDAY 11 NOVEMBER

- 14:00 – Installation ‘Sonopariete’, by Umut Eldem (p. 4)
- 15:00 – Research Seminar ARIA ‘Gesture, interdisciplinarity and new technologies’, initiated by Alireza Farhang, with Ine Vanoeveren, Diemo Schwartz, François Paris, Pieter-Jan Maes, HERMESensemble, Bruno Boulzaguet (p. 5)
- 19:30 – Concert ‘Chuchotements burlesques’, by Alireza Farhang (HERMESensemble) Round Table, with Pieter-Jan Maes, HERMESensemble, Bruno Boulzaguet, Alireza Farhang (p. 5)

#### THURSDAY 12 NOVEMBER

- 10:00 – Lecture-recital ‘Partimento: the basic training of the Italian composer-improviser in the 18th century’, by Ewald Demeyere (p. 6)
- 11:30 – Concert ‘Unfinished Business’, by Jeroen Malaise and Karel Stulens (p. 7)
- 11:00 – Installation ‘Sonopariete’, by Umut Eldem (p. 4)
- 12:00 – Concert ‘Locked in Live’, by Ine Vanoeveren (p. 7)
- 13:00 – Concert ‘Conrelius Cardew, Treatise’, by Marco Fusi (p. 8)
- 13:00 – Lecture-performance ‘Exploring new dramaturgical codes in contemporary music theatre creation’, by Lies Colman, Gaea Schoeters, Annelies Van Parys and Els Mondelaers (p. 8)
- 14:00 – Active lecture ‘The Singer Inside Out’, by Katrien Van Opstal, with Vanessa Matthys and Hendrik Braeckman (p. 9)
- 14:00 – Concert ‘Trombonemuziek in het Antwerpse Conservatorium’, by Bram Fournier & Yasuko Takahashi (p. 9)
- 15:00 – Lecture & live showcase ‘Choreographing potentialities of collectivity’, by Tuur Marinus (p. 10)
- 19:00 – Try-out concert ‘Anthony Braxton’s “Echo Echo Mirror House Music”’, by Kobe Van Cauwenberghe, with Steven Delannoye, Niels Van Heertum, Hampus Lindwall, Carl Testa (p. 10)

- 20:00 – Lecture-concert ‘Groupies’, by Thomas M. Moore, with Hugo Ranilla, Pieter Matthyssens, Mar Sala Romagosa, Yassine Posman, Tim Courtyn, Alejandro Tentor, Wim Pelgrims, Taha Posman, Bert Koether, Arne Torfs, Cézanne Van de Voorde, Emma Wills, Emma Zoons and Nico Couck (p. 11)
- 21:00 – Concert & video ‘Octopus’, by Geoffa Fells, with Ine Vanoeveren, Marcelo Lazzano, Thomas Moore, Umut Eldem, Kate Smith, THAT! Ensemble, Bob Payne (p. 12)
- 22:00 – Concert ‘Soundvision’, by Max Schweder (p. 13)

#### FRIDAY 13 NOVEMBER

- 11:00 – Installation ‘Sonopariete’, by Umut Eldem (p. 4)
- 13:00 – Concert & lecture ‘Jacqueline Fontyn’, by Pauline Lebbe, Hannah Aelvoet, Vlad Weverberg, Adilia Yip, Astrid Espinosa Bordón, Jorge Rodriguez, Ricardo Lievano Flores, in the presence of Jacqueline Fontyn (p. 13)
- 15:30 – Open lecture / Workshop presentation ‘INCORPORATED’, by Winnie Huang (p. 14)
- 17:00 – Lecture & book launch ‘ArtInAD: methods for artistic integrated audio-description’, by Max Greyson (p. 14)
- 19:00 – Lecture-performance ‘What is reading? What is performing?: Phase 1’, by Stefania Assandri and Renata Lamenza Epifanio (p. 15)
- 20:00 – Lecture-performance ‘Vincent Van Meenen’s Surrealistisch Sputwatersalon nr. 2’, by Vincent Van Meenen and Bob Vanden Broeck (p. 15)
- 21:00 – Music theatre performance ‘Ik Werk Zo Geire’, by Teletext (p. 16)

## Sonopariete Installation

by **Umut Eldem**

**Wed 11.11**

14:00 – 19:00

**Thu 12.11 & Fri 13.11**

11:00 – 16:00

What does music look like on a canvas?

‘Sonopariete’ is an installation that turns music into visuals on an empty canvas, projected on a wall. Anyone can come to the installation and start making sounds—a computer program takes the input from the microphone and transforms it into visuals. Different notes, instruments, sounds, and melodies create all kinds of different colours and shapes on the canvas. Inspired by synaesthetes—people who see colours and shapes when they hear music—, everyone is welcome to come and paint!

Umut Eldem’s research on synaesthesia explores how the senses combine in the artistic world. With artistic and scientific experiments on the nature of our audiovisual perception, he creates performances and installations where the visual and aural world combine into a synaesthetic experience. This installation is a part of his exploration of turning the musical experience into a visual one.

*Hoe ziet muziek eruit op een canvas?*

*‘Sonopariete’ is een installatie die muziek omzet in visuals op een leeg canvas, geprojecteerd op een muur. Voorbijgangers kunnen de installatie*

*uitproberen door geluiden te maken. Een computerprogramma neemt de input van de microfoon over en zet deze om in beelden. Verschillende noten, instrumenten, geluiden en melodieën creëren verschillende kleuren en vormen op het canvas. Geïnspireerd door synestheten (mensen die kleuren en vormen zien als ze muziek horen), is iedereen welkom om te komen schilderen!*

*Umut Eldems onderzoek naar synesthesie exploreert hoe de zintuigen samenkomen in de artistieke wereld. Met artistieke en wetenschappelijke experimenten over de aard van onze audiovisuele perceptie, creëert hij performances en installaties waarin de visuele en auditieve wereld samenkomen in een synesthetische ervaring. Deze installatie maakt deel uit van zijn onderzoek om de muzikale ervaring om te zetten in een visuele ervaring.*

Language: English and Dutch  
Venue: Conservatoire (deSingel Zwarte Foyer)  
Free admission, registration is not required / 10 participants at the same time in the installation

## Gesture, interdisciplinarity and new technologies

Research Seminar ARIA

initiated by **Alireza Farhang**

**Wed 11.11**

15:00 – 20:30

---

15:00 – Lecture ‘Accessible tools as a way for interdisciplinary development’, by Ine Vanoeveeren

---

15:40 – Lecture ‘Tangible and Embodied Interaction with a Corpus of Sounds’, by Diemo Schwartz

---

16:20 – Lecture ‘Composer Desk’, by François Paris

---

17:10 – Interactive presentation, by Pieter-Jan Maes, Tim Vets, Alireza Farhang

---

19:30 – Concert ‘Chuchotements burlesques’, 20:00 by Alireza Farhang (HERMESensemble)

---

20:00 – Round table with Pieter-Jan Maes, 20:30 HERMESensemble, Bruno Boulzaguet, Alireza Farhang

---

This event has a focus on notation, gesture and new technology in the composition of interdisciplinary works. Through this event that consists of lectures, interactive presentation, round-table as well as the performance of ‘Chuchotements burlesques’, an entire piece for an actor, three musicians and electronics, we will attempt to study the notational strategies and motion capture that are brought forward with new technologies.

Today, thanks to the new technologies we are able to engage all our senses

deeply in the perception of our environment that figures in music, sound and image. Thus the relationship between concept, notation, repetition and work was radically redefined; resulting in the draft processes themselves becoming autonomous artworks. Digital technologies have given rise to new forms of expressivity, allowing art and science to enter into a symbiotic relationship, hence an erosion of the conventional boundaries between different branches of art. Nowadays artists navigate flexibly between music and theatre, video and dance, in order to express more complex ideas. The logical manifestation of this is closer collaboration between artists; hence, there is a real and practical need for a lingua franca between artistic disciplines such as music, theatre, dance, as well as performances, installations and digital art.

One of the main objectives of this event is to create a platform of exchange for theoretical reflections and empirical attempts. The specialised musicians of the Antwerp based ensemble, HERMES, will feature a new version of a transdisciplinary work, entitled ‘Chuchotements burlesques’, which is considered as the outcome of the two years research project that the composer Alireza Farhang carried out during his residency in the Royal Conservatoire of Antwerp in 2018 and 2019.

The event is public. However, through a call, artists, composers, researchers, as well as students of composition, dance and theatre of universities and conservatoires are invited to participate



actively in the interactive presentation of the event.

Language: English  
Venue: Conservatoire (deSingel Gele Zaal & Witte Zaal)  
Free admission, but registration required

## Partimento: the basic training of the Italian composer-improvisor in the 18th century

Lecture-recital

by **Ewald Demeyere**

**Thu 12.11**  
10:00 – 11:00

How did eighteenth-century Italian composer-improvisers manage to produce so much good music so quickly and easily? Long surrounded by mystery, this is a question to which a more concrete answer can now be given. Recent research has shown that partimento was at the origin of this craft. Giorgio Sanguinetti defines a partimento as “a sketch, written on a single staff, whose main purpose is to be a guide for improvisation of a composition at the keyboard.” And thanks to Ewald Demeyere’s research, it is now known exactly how maestro Fedele Fenaroli gave shape to his partimento method, research that resulted in various publications.

During this lecture recital, Demeyere will not only explain the method as such, on the basis of partimenti by Alessandro Scarlatti, Francesco Durante, Fedele Fenaroli and Giacomo Tritto, but also illustrate how it eventually resulted in actual keyboard compositions, albeit written in shorthand.

Language: English  
Venue: Conservatoire (deSingel Witte Zaal)  
Free admission, but registration required

## Unfinished Business

Concert

by **Jeroen Malaise** and **Karel Stulens**

**Thu 12.11**  
11:00 – 11:30

A composition that has just been finished can be dismantled immediately. This creates new elements which are then used again to compose. A circular process starts in which the relationship between element and whole is rediscovered over and over again. Can something be really finished? Or may something never be finished and is this process just a motive to create? Jeroen Malaise (grand piano) and Karel Stulens (electronics) duel and engage in dialogue in search of this circular improvisational adventure.

Jeroen Malaise’s research focuses on the daily study practice of the first generation of pianists. This practice contained essential elements in the form of exercises that were indispensable in an artistically creating process and formed a trail throughout the training of a pianist-composer.

Venue: Conservatoire (deSingel Witte Zaal)  
Free admission, but registration required

## Locked in Live

Concert

by **Ine Vanoeveren**

**Thu 12.11**  
12:00 – 12:30

Virtual creations in the time of a pandemic. This is not the title of a new novel, but reality for most musicians and artists. The corona crisis has far-reaching consequences for the cultural sector. ‘Normal’ concerts and projects were completely swept off the table. Time for creative solutions! During the lockdown, contemporary flautist Ine Vanoeveren searched for meaningful collaborations with composers from all over the world. Virtual creations offer a lot of advantages, but unfortunately also a whole range of frustrations: from slow internet connections to video recordings being interrupted by the cat: it is all part of ‘our new normal’.

But this has also been a very enriching period, with the creation of new pieces that would never have been developed otherwise. For the time being, these miniature works have only known a virtual creation, but during this lunch concert, they will finally be created in front of a live audience.

Program:  
• ‘Love is Essential’ Anahita Abbasi (Iran/USA)  
• ‘Locked down / locked in’ Marcelo Flores Lazcano (Chile/Germany)  
• ‘Echo de Clèves H’ Frederik Neyrinck (Belgium/Austria)  
• ‘Trumpet Vine’ Jason Eckardt (USA)  
• ‘New piece in Mozilla Hubs’ Josh Spear (GBR/Norway)

Venue: Conservatoire (deSingel Gele Zaal)  
Free admission, but registration required



## Conrelius Cardew, Treatise

Concert

by **Marco Fusi**  
with **students of research  
module ASLab**

**Thu 12.11**  
12:30 – 13:00

The Animated Score Laboratory (ASLab) performs excerpts fr Cornelius Cardew (1936–1981) most iconic visual score, 'Treatise' (1963/67), the largest-scale piece of graphic notation ever written. Cardew created 'Treatise' as a combination of graphic elements that could be read symbolically—as language, a code, or notation. However, Cardew published 'Treatise' with no performance instructions, thereby allowing it to be read as graphic art as well. 'Treatise' has inspired questions on the philosophy and aesthetics of notation, and even to the nature of composition and of performance itself.

The original graphic notation is presented in the animated version created by Marco Fusi, who will also introduce the future activities of ASLab, towards an investigation of the use of animated scores in music performance and education.

Language: English  
Venue: Conservatoire (deSingel Gele Zaal)  
Free admission, but registration required

## Exploring new dramatic codes in contemporary music theatre creation

Lecture-performance

by **Lies Colman, Gaea Schoeters, Annelies Van Parys** and **Els Mondelaers**

**Thu 12.11**  
13:00 – 14:00

As part of their research into co-creation strategies and methodologies for interdisciplinary contemporary music performances, Gaea Schoeters, Lies Colman, Annelies Van Parys and Els Mondelaers developed the project 'Holle Haven', an adaptation of the poem of the same name by Paul van Ostaijen. The focus of this experiment was the interaction between the different disciplines and artists, where makers also acted as performers, and performers were also makers. During their lecture performance, the artists will explain the preparatory and semi-improvisational rehearsal process and the tested co-creation protocols, highlighting specific examples, and will bring the final performance.

Language: English  
Venue: Conservatoire (deSingel Muziekstudio)  
Free admission, but registration required

## The Singer Inside Out

Active lecture

by **Katrien Van Opstal, with Vanessa Matthys** and **Hendrik Braeckman**

**Thu 12.11**  
14:00 – 14:30

In this lecture we will take a look at the connection between voice, body and emotion. Participants of all disciplines are welcome. The focus will be on singers, dancers and actors.

Katrien Van Opstal, Belgian jazz singer and researcher, developed the Mixing Table Model for vocal jazz. In a flexible way, it connects the anatomical setup of the voice with a desired sound. At first sight. Look deeper and you see the emotions of words and music translated into the body and expressed through sound.

We will explore where different emotions are felt in our bodies. We will work with the model to understand how these feelings give rise to different sounds. We will use this deep level of consciousness to express ourselves in songs, movement and spoken word. You will be able to deeply feel the stories told. You will hear them in the words, feel them in your bodies and have them expressed in music.

Language: English and Dutch  
Venue: Conservatoire (deSingel Witte Zaal)  
Free admission, but registration required

## Trombonemuziek in het Antwerpse Conservatorium

Concert

by **Bram Fournier** and **Yasuko Takahashi**

**Thu 12.11**  
14:00 – 14:30

*Het Koninklijk Conservatorium Antwerpen kan bogen op een roemrijke koperblazerstraditie die teruggaat tot de vele militaire muziekkapellen die in de negentiende eeuw in en rond Antwerpen gelegerd waren, en die tot op vandaag een groot aantal (ex)docenten en alumni aanlevert bij de koperblazerssecties van binnen- en buitenlandse orkesten. Toch is deze traditie, en de didactische en artistieke repercussies voor het hedendaags onderwijs, nauwelijks bestudeerd.*

*De onderzoeksgroep Labo XIX-XX zoomde in op het tromboneonderwijs aan het Conservatorium sinds de stichting van de school, om de actuele opleiding te bevragen en te verrijken. Het onderzoek gebeurde aan de hand van bronnen- en literatuuronderzoek, een doorlichting van de didactische methodes, een stijlanalytische studie van het repertoire, en een evaluatie van (historische) opnames.*

*Bram Fournier speelt trombonemuziek van componisten verbonden aan het Conservatorium, die hun stempel hebben gedrukt op het Belgische muziekleven.*

Venue: Conservatorium (deSingel Gele Zaal)  
Free admission, but registration required

## Choreographing potentialities of collectivity

Lecture & live showcase

by **Tuur Marinus**

**Thu 12.11**

15:00 – 16:00

In this lecture, Tuur Marinus will give an insight into his research project 'Choreographing Potentiality of Collectivity'. Expect a -not so academical- ex-catheder presentaton, alternated with some pre-recorded footage as well as with some live choreographical experiments.

Together with a few of his collaborators/ dancers, Tuur Marinus will present some new forms of thinking, dancing, and observing 'collectivity' in dance.

Will also the audience become part of this 'new collectivity'? The proof will be in the pudding!

Language: English  
Venue: Conservatoire (deSingel Muziekstudio)  
Free admission, but registration required

## Anthony Braxton's 'Echo Echo Mirror House Music'

Try-out concert

by **Kobe Van Cauwenberghe**,  
with **Steven Delannoye**, **Niels Van Heertum**, **Hampus Lindwall**, **Carl Testa**

**Thu 12.11**

19:00 – 19:30

“This is a world of INTER-CONNECTIVITY that allows for integrated and re-integration strategies – including merging into different area-spaces.”  
– A. Braxton (Liner notes to '3 Compositions [EEMHM] 2011').

'Echo Echo Mirror House Music' (EEMHM) is one of Anthony Braxton's lesser-known recent composition systems in which he combines a layered system of graphic scores with an interactive sound collage consisting of his entire recorded oeuvre. Braxton associates EEMHM within his holistic composition model with 'Sound Mass Logics', which musically translates into replication, multiplicity, infinity, clouds, swarms and noise.

Working closely with Carl Testa from Tri-Centric Foundation, guitarist Kobe Van Cauwenberghe will present a first step in the realization of a new live version of EEMHM. For this version Van

Cauwenberghe is joined by saxophonist Steven Delannoye, tubist Niels Van Heertum and organist Hampus Lindwall as well as Carl Testa himself, who will perform the sound collage live from New Haven via zoom.

Language: English  
Venue: Conservatoire (deSingel Gele Zaal)  
Free admission, but registration required

## Groupies

Lecture-concert

by **Thomas M. Moore**, with **Hugo Ranilla**, **Pieter Matthynssens**, **Mar Sala Romagosa**, **Yassine Posman**, **Tim Courtyn**, **Alejandro Tentor**, **Wim Pelgrims**, **Taha Posman**, **Bert Koether**, **Arne Torfs**, **Cézanne Van de Voorde**, **Emma Wills**, **Emma Zoons**, **Nico Couck**

**Thu 12.11**

20:00 – 20:30

Microtonal guitars grouped around the note E, group glissandos, and gesture-based notation grouping build-ups and releases – that all awaits us at this chamber music concert featuring students from “inside and outside and amid” the Royal Conservatoire Antwerp.

Language: English  
Venue: Conservatoire (deSingel Witte Zaal)  
Free admission, but registration required

# Octopus

Concert with prerecorded video

by **Geoffa Fells**, with **Ine Vanoeveren**, **Marcelo Lazcano**, **Thomas Moore**, **Umut Eldem**, **Kate Smith**, **THAT! Ensemble**, **Bob Payne**

**Thu 12.11**  
21:00 – 21:30

‘Octopus’ explores the lives of survivors of sexual violence. It uses the metaphor of an octopus who blends its colours to match the deep sea environment to survive the waves and currents representing society’s misconceptions about survivors and pervasive rape culture. Inspired by survivors’ self-reported interoceptive drawings of how emotions manifest in the body as well as their accounts of the importance of creativity in healing, the piece shows a gradual growth from sounds and visuals about blending, hiding and surviving to ones about expression, confidence and communication. Metaphor and representation help to make this difficult, painful subject easier to discuss and interrogate.

Geoffa Fells chose the deep sea Octopus because it is an intelligent, perceptive and resilient survivor, able to withstand huge pressures and adapt to hostile environments. With survivors often facing disbelief or blame for not fighting back, the Octopus’s varied and colourful survival systems offer scope to show a full range of responses to trauma and validate them.

This piece is made with animated paintings, electronics track and scored instrumental parts and forms part of Geoffa Fells’ ‘Sounding Equality’ PhD at the Royal Conservatoire Antwerp.

Geoffa Fells: composer and visual artist  
Ine Vanoeveren: flute  
Marcelo Lazcano: electric guitar  
Thomas Moore: trombon  
Umut Eldem: piano  
Kate Smith, THAT! Ensemble: vocal improviser  
Bob Payne: hand

Survivor Questionnaire Submissions: Cambria, Tara Reece, Maca Rosmanich, Swetha Ranganathan Nefelibata, Dilara Aydin-Corbett Marcelo Lazcano, and others who wish to remain anonymous.

Venue: Conservatoire (deSingel Gele Zaal)  
Free admission, but registration required

# Soundvision

Concert

by **Max Schweder**

**Thu 12.11**  
22:00 – 22:30

Visualization of sound is always interpretation, translation, transformation from one sense to another. Can we generalize this translation? Can we shorten the necessary steps that have to be taken? Or is the absolute subjective, artistic interpretation the key factor to make visuals tangible?

In a short Electronic-Concert-Performance Max Schweder will show the state of his research. Merging Procedural-Visuals with the input from a 3D Camera and Sound in realtime.

Language: English  
Venue: Conservatoire (deSingel Witte Zaal)  
Free admission, but registration required

# Jacqueline Fontyn

Concert and lecture

by **Pauline Lebbe**, **Hannah Aelvoet**, **Vlad Weverberg**, **Adilia Yip**, **Astrid Espinosa Bordón**, **Jorge Rodriguez**, **Ricardo Lievano Flores**, in the presence of **Jacqueline Fontyn**

**Fri 13.11**  
13:00 – 15:00

*Jacqueline Fontyn (°1930), gewezen docente van het Antwerps conservatorium, is een van de meest productieve en internationaal succesvolle componisten van ons land. In haar werk, dat zowel muzikanten als luisteraars uitdaagt met zijn verrassende timbres, clusters en technieken, staan humor en spelplezier steeds voorop. Op de vooravond van haar negentigste verjaardag gaan wij de uitdaging aan. We brengen u een greep bijzondere Belgische kamermuziek met geklap en getokkel, gelach en gefluister, en poëzie van Engels tot Swahili, en dit in het bijzijn van de componiste. We omkaderen dit met een duiding van de muziek en haar schepper, en gaan dieper in op de bevrijdende weg van ‘extended techniques’ naar ‘extended comfort zone’.*

Lezing ‘Extended techniques in het vocaal werk van Jacqueline Fontyn’ (Pauline Lebbe)  
Concert met kamermuziek van Jacqueline Fontyn:  
• ‘Naira’, ‘Blake’s Mirror’ en ‘Ku Soko’ (Pauline Lebbe, Hannah Aelvoet)  
• ‘Controverse’ (Vlad Weverbergh, Adilia Yip)  
• ‘Tree of life’ (Adilia Yip, Astrid Espinosa Bordón, Jorge Rodriguez, Ricardo Lievano Flores)

Language: Dutch  
Venue: Conservatoire (deSingel Witte Zaal)  
Free admission, but registration required

## INCORPORATED

Open lecture / workshop  
presentation

by **Winnie Huang**

**Fri 13.11**  
15:30 – 16:00

‘INCORPORATED’ is a way to use known skills in artists’ personal disciplines while being open to exploring other ways of expressing with their body through the guidance of the audio-scores. This will be an interactive interdisciplinary 45 minutes lecture/workshop, first for soloists then, groups of duos and finally groups of four performers.

In her work as a researcher and performer of musical-gestural works, Winnie Huang was given a work by Stanford University DMA composer Chris Lortie called ‘INCORP’. While it started as a solo developmental work, it expanded to duo and quartet versions. The work is an opportunity for any type of performer (musical, theatrical, dance, performance art, spoken word etc...) to experiment with audio-scores and their own creativity using all possible aspects of themselves.

Language: English  
Venue: Conservatoire (deSingel Gele Zaal)  
Free admission, but registration required

## ArtInAD: methods for artistic integrated audio-description

Lecture & book launch

by **Max Greyson**

**Fri 13.11**  
17:00 – 17:30

After two years of artistic research, Max Greyson presents his ArtInAD method workbook. On the one hand it is a report of the different forms of integrated accessibility in the contemporary arts and on the other hand it is a collection of practical tools for artistic creation with a focus on accessibility, in particular the artistic integration of audio description and non-verbal elements for the blind and visually impaired in music and dance theater.

During this book presentation, if possible, there will also be room to experience some of the tools in an interactive way.

Language: English  
Venue: Conservatoire (deSingel Muziekstudio)  
Free admission, but registration required

## What is reading? What is performing?: Phase 1

Lecture-performance

by **Stefania Assandri** and **Renata Lamenza Epifanio**

**Fri 13.11**  
19:00 – 19:30

‘TACTICS for a COLLECTIVE BODY’ experiments with the nuances of combining the words collective (>1) to body (=1) to reinforce its flexibility. In the search for collectiveness, this project invests in new possibilities of thinking the relationship between the performer and the audience. Could we suppose performance as a privileged artistic practice in order to study the potentialities of interaction between performer and audience?

On the occasion of ARTICULATE, we [the Italo-Sudakas Assandri and Lamenza] propose *they* [>we and Researcher (>1)] to perform a TACTIC in progress ‘What is reading? What is performing? : Phase 1’. Experimenting with the hybridization of practice and theory, the event will be a try out of the material elaborated during the first two months of *their* research that consists of intertwining the reading of ‘Bodies that matter’ written by Judith Butler with *our* body. The relocation of Butler’s theory about performativity is *they’s* tool to investigate the relationship between audience and performer.

Language: English  
Venue: Conservatoire (deSingel Gele Zaal)  
Free admission, but registration required

## Vincent Van Meenen’s Surrealistisch Spuitwatersalon nr. 2

Lecture-performance

by **Vincent Van Meenen** and **Bob Vanden Broeck**

**Fri 13.11**  
20:00 – 20:30

*Voor het tweede ‘Surrealistische spuitwatersalon’ gaat Vincent Van Meenen aan de slag met dichter Bob Vanden Broeck. Het afgelopen half jaar waren zij exclusieve getuigen van elkaars creatieproces, waarbij ze gedichten schreven aan de hand van enkele surrealistische creatiemethodes enerzijds, en een door de jongeren van de BOSLABS-samengestelde toolkit anderzijds. Met behulp van telefoongesprekken, dagelijkse brieven, videocalls en wandelingen hielden zij elkaar op de hoogte, becommentarieerden en wijzigden elkaars werk. Hierbij werden opnames gemaakt van telefoongesprekken, kladnotities en gedichten-exegeses. Tijdens het salon zullen ze live elkaars gedichten verbeteren, wijzigen en toelichten.*

*De ‘Surrealistische spuitwatersalons’ van Vincent Van Meenen zijn halfjaarlijkse open researchmomenten in het kader van het doctoraatstraject ‘100 jaar surrealisme – met surrealistische creatiemethodes in dialoog’. Tijdens de ‘spuitwatersalons’ worden specifieke thema’s en methoden van*

*de surrealistische beweging en haar internationale erfenis behandeld door studenten, experts en kunstenaars. De 'spuitwatersalons' vinden plaats op steeds wisselende locaties met telkens wisselende gasten.*

Language: Dutch  
Venue: Conservatoire (deSingel Muziekstudio)  
Free admission, but registration required

## Ik Werk Zo Geire

Music theatre performance

by **Teletext**

**Fri 13.11**

21:00 – 22:00

*“Voila, ik zou zeggen, welkom bij Agfa – allez, Gevaert 5 hier. Hoe begint alles bij Agfa? Een van de grote voordelen van Agfa is dat wij enorm veel toegevoegde waarde creëren. We zijn duurder dan papier, maar toch zijn we een gat in de markt en kunnen wij er onze boterham mee verdienen. En we maken ook ons eigen koud water ook, dus op dat gebied zijn we zelfbedruipend. Het is een evenwicht zoeken tussen veel kweken en veel afsterven. En we zijn zelfs nu zo ver, dat de afval de afval is van de afval van de afval. Die afval is voor ons pure energie. Ja, Gevaert is meer dan 150 jaar oud. Hoe begint alles bij Agfa?”*

*We werken om gezien te worden.  
We worden gezien in ons werk.  
Teletext onderzoekt in samenwerking met WALPURGIS de grenzen van het arbeiderslied in hun nieuwe muziektheaterproject 'Ik Werk Zo Geire'. Op ARTICULATE tonen ze een work in progress, één van de laatste toonmomenten binnen hun onderzoekstermijn aan het Koninklijk Conservatorium Antwerpen.*

Door: Leonore Spee, Sascha Bornkamp e.a.  
Co-productie: WALPURGIS  
Met steun van: Stad Antwerpen  
Met dank aan: Agfa

Language: Dutch  
Venue: Conservatoire (deSingel Witte Zaal)  
Free admission, but registration required