



Masteropleiding
2022–2023

Theoretische
Masterseminaries

Theoretical
Master Seminars

Welkom

Wat mag je verwachten van een masterseminarie?

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

Hoeveel seminars kies je?

Elke student van de domeinmaster volgt 3 theoretische masterseminaries in master 1. Elke student van de educatieve master volgt 2 theoretische masterseminaries in master 1. Elk seminarie is goed voor 4 studiepunten.

Uitzonderingen

- 1 Instrumentenbouw master 1
Elke masterstudent volgt 2 theoretische masterseminaries.
- 2 Instrumentenbouw master 2
Elke masterstudent volgt 1 theoretisch masterseminarie.
- 3 Educatieve Master
Elke masterstudent volgt 2 theoretische masterseminaries.

Uit welke theoretische masterseminaries kan je kiezen?

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

Wanneer worden de seminars gepland?

In het eerste semester starten de seminars vanaf maandag 26 september 2022.

In het tweede semester starten de seminars vanaf maandag 23 januari 2023.

Het exacte uurrooster van de masterseminaries wordt gepubliceerd via de website www.schoolofartsgent.be

Hoe schrijf je in?

Inschrijven kan uitsluitend online vanaf zaterdag 17 september 2022 om 10:00.

- Stap 1 Lees de brochure aandachtig door.
- Stap 2 Maak een goed doordachte keuze. Hou bij je keuze voldoende rekening met jouw uurrooster en vermijd dat jouw seminars of jouw andere vakken op hetzelfde tijdstip doorgaan. Aanwezigheid is cruciaal. Let op! Als er geen 24 lessen zijn ingepland voor een bepaald seminarie, zal de docent een inhaalsessie aftoetsten met de studenten tijdens de eerste les.
- Stap 3 Kies reserve seminars die verschillen van je eerste keuze! Hetzelfde kiezen als je eerste keuze is geen garantie tot het verkrijgen van je eerste keuze, dit zorgt er slechts voor dat je een seminarie krijgt toegewezen waar je niet voor hebt gekozen.
- Stap 4 Surf naar forms.gle/FXNisoK868njuTFQ9 en vul het formulier volledig in.
- Stap 5 Je krijgt een bevestiging van je inschrijving op het scherm.
- Stap 6 Bekijk op zondag 25 september het overzicht van de deelnemers per seminarie op Chamilo. Nadien volgt er regelmatig een update.

FAQ

- 1 Engelstalige seminars zijn uiteraard ook voor Nederlandstaligen toegankelijk.
- 2 Het maximum aantal deelnemers per seminarie is 20 studenten. We houden bij de inschrijving rekening met een gezonde mix uit verschillende opleidingen.
- 3 Je keuze wijzigen? Probeer dit te vermijden. Toch nodig? Contacteer de seminariecoördinator. Let op! Wijzigen kan alleen naar een seminarie dat nog niet gestart is.

Veel succes!

Welcome

What to expect of a master seminar?

A seminar is an interactive lecture where you examine a certain theme or problem. You get the chance to work in small groups. Watch out! You earn half of your grades through active participation. Therefore, your attendance is required.

How many seminars do you choose?

Each master student chooses 3 theoretical master seminars in master 1. Each student of the educational master chooses 2 theoretical master seminars in master 1. Each seminar counts for 4 study points.

Exceptions

- 1 Instrument making I
Each master student chooses 2 theoretical master seminars.
- 2 Instrument making II
Each master student chooses 1 theoretical master seminar.
- 3 Educational master
Each master student chooses 2 theoretical master seminars.

Which theoretical seminars are there?

This catalogue gives you a clear overview of all the seminars in 2022-2023.

When will the seminars be scheduled?

In the first term seminars start

Monday the 26th of September 2022.

In second term seminars start

Monday the 23th of January 2023.

The schedule of the master seminars 2022-2023 will be available on our website www.schoolofartsgent.be

How can I subscribe?

Subscription starts Saturday the 17th of September 2022 at 10 a.m. and is only possible online.

- Step 1 Read the catalogue thoroughly. Especially pay attention to the seminars that are taught in English and planned during the term you're staying in Ghent.
- Step 2 Make a thought-through choice. Look carefully at your schedule, avoid choosing seminars that are scheduled at the same time or overlap with your other courses. Your attendance is required. Caution! If a seminar doesn't count 24 hours in total, the lector will arrange an extra session, in dialogue with the students of that seminar.
- Step 3 Also choose three second options, next to your first choice. Choosing the same seminars as your first choice, doesn't give you access to your first choice.
- Step 4 Surf to forms.gle/FXNisoK868njuTFQ9 and fill in the application form entirely and correctly.
- Step 5 You get a confirmation of your subscription on the screen.
- Step 6 Do consult our e-learning platform Chamilo for your definitive subscription on Sunday the 25th of September. The list will be updated regularly.

FAQ

- 1 The maximum number of participants for each seminar is 20. We try to ensure a healthy mix of students from different programs.
- 2 Do you want to alter your choices? Please avoid changing. Necessary? Please contact the seminar coordinators. Watch out! This is only possible if the seminar has not started yet.

Good luck!

Studiefiche Theoretische masterseminaries

Trefwoorden

- h000-menswetenschappen
- h00x-kunst

Doelstellingen

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

Leerinhoud

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

Begincompetenties

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

Eindcompetenties

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

Onderwijsorganisatie

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

Begeleiding

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

Study file Theoretical master seminars

Evaluatie

PRODUCTEVALUATIE
= 50% VAN DE PUNTEN

Dit kan in de vorm van een mondeling examen, presentatie tijdens de lessessies of als examen, eventueel voorbereid door middel van een paper.

Tweede zittijd mogelijk.

PERMANENTE EVALUATIE
= 50% VAN DE PUNTEN

Op basis van actieve deelname van de studenten aan de onderwijsactiviteiten. Daardoor is er verplichte deelname van de studenten aan de onderwijsactiviteiten.

Tweede zit-tijd is onmogelijk.

Dit opleidingsonderdeel wordt gequoteerd op 20 (tot op een geheel getal)

Delibereerbaarheid: Voor dit opleidingsonderdeel moet je slagen (wordt nooit gedelibereerd).

Leermaterialen

Leermaterialen zijn afhankelijk van het gekozen seminarie.

Studiekosten

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

Docenten

Zie overzicht van de seminars

Short information in English

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

Overzicht van de seminaries

Survey of the seminars

N°	TITEL SEMINARIE SEMINAR TITLE	NAAM DOCENT NAME PROFESSOR	TAAL LANG.	SEM. TERM	PAG. PAGE
1E & 2E SEMESTER * TERM					
1	Expanding mind: Design	Heleen Sintobin	EN	J	6
1E SEMESTER * TERM					
2	Speculative Museology	Thomas Bellinck	EN	1	8
3	Archisculpture	Campens Angelique	EN	1	9
4	Performing The Invisible. Injecteren van fictie in de maatschappelijke realiteit in tijden van Trumpisme	Ben Chikha Chokri	NL	1	10
5	Comics, zines en vrouwelijkheid: een ander schrijven met beelden?	Conard Sébastien	EN	1	12
6	Figures of Dissent. Cinema of Politics, Politics of Cinema	Stoffel Debuysere	EN	1	13
7	The Animal Question	Glenn Deliège	EN	1	14
8	Slapstick Attitudes	Hilde D'haeyere	EN	1	15
9	Things we don't understand	Mekhitar Garabedian	NL	1	16
10	The phenomenology of collective improvisation as a form of composition	Seppe Gebruers	EN	1	17
11	Maybe the sky is really green, and we're just colorblind the unmaking of art: from an info-dystopia to a multispecies salon	Johan Grimontprez	EN	1	18
12	Wild Is the Wind. A Series of Reflections About Transgression, its History Throughout Modernity and its Future in a More-Than-Human World.	Kwakkenbos Lars	EN	1	19
13	Dwalen als discipline. "Het logboek als 'Art writing' en labo voor artistiek onderzoek."	Luyten Anna	NL	1	20
14	Wabi Sabi, Ephemerality, and Decay	Benny Nemer	EN	1	21
15	Vrouwelijke componisten	Yves Senden	NL	1	22
16	Moderne teksten over kunst	Frank Vande Veire	NL	1	23
17	"Here I come with these images of Black and White people, and a lot of people got angry at me"	Van Dienderen An	NL	1	25
18	Continuity and the Emergence of the Real	David Weber-Krebs	EN	1	26
2E SEMESTER * TERM					
19	Visual essay as critical instrument	Bailey Paul	EN	2	28
20	L'oeuvre de l'art appliqué*: Sources in Belle Epoque artistic research	Jeroen Billiet	EN	2	29
21	Cold cases / andere manieren om kunstgeschiedenis te schrijven	Brams Koen	NL	2	30
22	FEUILLETON. A Procedural Exercise in Framing the Oude Dokken in Ghent (Chapter One)	Arnout De Cleene Michiel De Cleene Lars Kwakkenbos	NL	2	31
23	Liefde voor het landschap / Landschap van de liefde	Wim De Temmerman	NL	2	33
24	Carbon fiber instruments. Exploring and making fiber-reinforced composites	Tim Duerinck	EN	2	34
25	Kosmogram voorbij het Kapitalocean: Ursula K. LeGuins Always Coming Home als case-study	Sébastien Hendrickx	NL	2	35
26	Unfolding Amnesia: Beyond the political articulation of a traumatic past	Jelena Jureša	EN	2	36
27	Alternatieve Mainstream	Keunen Gert	EN	2	37
28	Wandering as a discipline. The logbook as 'Art writing' and lab for artistic research.	Luyten Anna	EN	2	38
29	Queer Feelings / Feeling Queer	Nemer Benny	EN	2	39
30	Alien Phenomenology	Joost Rekveld	EN	2	40
31	Gekwelde kunstenaars: kwetsbare kunst? Een seminarie op de smalle grens tussen kunst en kwetsbaarheid.	Sofie Vandamme	NL	2	41
32	Deep Listening	Daan Vandewalle	EN	2	42
33	Tuning Class	Nils Vermeulen	EN	2	43
34	PEOPLE, PLANET & FEET	Willems Catherine	EN	2	44
35	Film Units and Collectives. Practice beyond discourse	Mohanad Yaqubi	EN	2	45

1E & 2E
SEMESTER
TERM

THEME Expand your knowledge and get insights into the rapidly moving world of design.

Content

We are living in a constantly moving complex society in which Covid19 hopefully introduced us to a powerful new normal in which 'collaboration will be the new competing'. In the master seminary Expanding mind: DESIGN you will get an introduction to design practices which operate via interdisciplinary design research. No chairs, vases and luxury items but refreshing critical attitudes of designers that anticipate on contemporary challenges, often in collaboration with scientist, artists, anthropologists, architects, robots & technology...

The seminary operates around 4 design lectures 'Design Dialogues' in collaboration with the Design Museum of Ghent. The content consists of 4 broader themes and their relation to design. Two design practices will talk about their practice in relation to the topic and the evening concludes with a moderated discussion. Speakers of the lecture series are tbc.

Students of the seminar will be asked to investigate the different design practices and prepare critical questions as well as reflect the content of the lecture onto their own master work. Apart from the trajectory of the lectures, the seminar also will introduce students to the principles of design research. This will include a visit to a museum and a guest lecture (Focus on design + how to set-up a design studio; reality check).

Who are we looking for?

Students (from all disciplines) that are curious about design, are nosy, have a research attitude and like deep diving into unexplored topics in arts, design, technology... At the end of the master seminar each student will contribute to a database of art and design references that relates/reflects/influences the master graduation work.

Evaluation

At the end students will present a reflective (video)presentation on their personal takeaways of the master seminar and insights in design research.

About Heleen Sintobin

Heleen Sintobin is a designer who holds a deep appreciation for craft practices and the mastering of technique. It's the curiosity inherent to making that's meant her areas of research have expanded to other disciplines and technologies. So far there have been three stages of craft: pre-digital, digital, and post-digital. What comes after 'post', we can only speculate. But Heleen's practice has materiality at its core while fully embracing the process of retooling; meaning the CNC and 3D printer sit naturally next to chisels, planes, and pottery wheels.

She obtained a master in Design Products from the Royal College of Art, London (2019) and currently teaches in Autonomous Design and is a part time design researcher at the biolab of KASK. She currently is developing work for Z33 (BE) and was a resident at Makerversity (2018,UK) and digital fabrication lab Grymsdyke Farm (2019, UK)

1E
SEMESTER
TERM

Speculative Museology

Thomas Bellinck

EN

THEME analysing and destabilising museumification
 DISCIPLINE speculative museology
 WORK FORM collective reading, discussion, group work

Content

In any case, it is difficult to procure an object without at least using a little violence. I believe that half of your museum's collection is the result of theft.

(Richard Kandt, German colonial governor in Rwanda, in a letter to Felix von Luschan, Deputy Director of the Ethnological Museum of Berlin, 1897.)

In the Dhi Qar governate of southern Iraq lie the remains of what is considered to be the world's first museum of antiquities. Built more than 2,500 years ago on the order of the Neo-Babylonian princess and high priestess Ennigaldi-Nanna, its presumed collection consisted of dozens of excavated artefacts, accompanied by clay 'museum labels' in three languages. In 1925, the so-called 'museum' was itself excavated by a British-American expedition and hauled off to Western museums. By then, the museum had become one of the West's foremost technologies of imperial power. Colonial agents, biologists, archeologists, anthropologists and documentarians were roaming the earth, studying, looting, archiving and cataloguing the animals, the objects, the stories and the people they longed to control. As hunter-collectors, they had perfected the art of preserving trophies and exhibiting them for a select audience.

In this master seminar, we will scrutinise processes of museumification, which artists are often complicit or entangled in. What strategies have been or could be developed to resist or counter museological violence? How can we, as artist and theorist Ariella Aïsha Azoulay calls it, "rehearse nonimperial political thinking and archival practice"?

Method

This seminar consists of 6 4-hour sessions. Starting from the collective analysis of case studies, students will be invited to work in small groups on speculative exercises. They will be evaluated on the basis of their attendance to and active participation during the sessions, as well as their writing of an artist paper.

About Thomas Bellinck

Thomas Bellinck (b.1983, DE) is a Brussels-based theatre and installation maker, currently working at KASK as a doctoral researcher in the arts. Since 2015, Thomas has been developing Simple as ABC, an ever-expanding series of performances and installations scrutinising the apparatus of EU 'mobility management' that facilitates the international movement of some people, while simultaneously criminalising the movement of others. Every instalment takes a different form, from a theatrical essay about smell-based detection technology or an interview-musical about the automation and digitisation of border control, to a museum unraveling dynamics of human-hunting within the context of VISA and border policies.

Campens Angelique

EN

THEME art in public space, history of architecture and history of sculpture
WORKFORM teaching, reflection, analyze of text and discussion

Content

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

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

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

On the basis of some essential readings such as Adolf Loos, László Moholy Nagy, Martin Heidegger, Sigfried Giedion, Vilém Flusser, Reyner Banham, Aldo van Eyck, Manfredo Tafuri, Donald Judd, Dan Graham, Rosalind Krauss. Some field trips planned for example to Middelheim Open Air Sculpture Museum, Juliaan Lampens' Van Wassenhove house, Skulpturenhalle of Thomas Schütte Foundation, and Museumsinsel Hombroich; or Robert Morris' Observatorium, (1971-1977) Lelystad, Richard Serra, Sea level, Zeewolde, 1996, Daniel Libeskind, Polderland garden of love and fire (1992-1997).

Evaluation

Participation in the seminar and assignment

About Angelique Campens

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

Ben Chikha Chokri

NL

THEMA	injectie van fictie in de realiteit
DISCIPLINE	beeldende kunst, podiumkunsten, audiovisuele kunsten
WERKVORM	doceren, presenteren en discussiëren

Inhoud

Door de komst van Trump is de serie 'House of cards' overbodig geworden", concludeert Amerikawatcher Björn Soenens (VRT). "Ik ga de reeks uitkijken, maar het hoeft niet meer per se." Volgens Soenens is de realiteit momenteel gewoon boeiender dan de fictie. "Het zijn dezelfde soort intriges. We hebben de serie niet meer nodig, want het zit elke dag in het nieuws: de mediamanipulatie, de kiesfraude, het verdeelde Amerika, de hacking, de terreurdreiging, ..." Hebben we fictie niet meer nodig? Wordt kunst overbodig?

Wat is de rol van kunstenaars in het post-truth tijdperk?

Kunnen we nog in de realiteit inbreken met onze artistieke waarheid?

'Die Waarheit ist konkret', stond er te lezen boven het bureau van Duits dichter, schrijver en theaterregisseur Bertold Brecht tijdens zijn Deense ballingschap in de jaren dertig. Om de waarheid kan je niet heen. Het blijft een intrigerende uitspraak in tijden waarin onze ervaring van de werkelijkheid in stijgende lijn afhankelijk is geworden van hoe deze in de media wordt voorgesteld. De ongebreidelde voortgang van internet en multimedia maakt dat de mens vandaag onderhevig is aan een stortvloed van informatie waar amper nog een overzicht op te krijgen valt. En de expansie van het geglobaliseerde kapitalisme zorgt voor meer tegenbewegingen en interculturele conflictharden dan ooit, zowel in binnen- als buitenland. En hoewel we veel waarde hechten aan een objectieve berichtgeving is de gemedieerde beeldvorming steeds sterk ideologisch gekleurd door de politieke, economische of institutionele macht die ze communiceert.

Filosoof Noam Chomsky zag, al jaren geleden, in dit aanbod van informatie een simulacrum ontstaan dat ons van de werkelijkheid vervreemde met een vergaande passiviteit tot gevolg: "It appears that we're living in the golden age of information, but is this the 'real' information? Propaganda, which is spread in mediated information deforms, obscures and tampers reality in order to create obedience, passivity and apathy." In de postmoderne gemedieerde opiniecultuur lijkt de waarheid samen te vallen met de waan van de dag. En die waan wordt al te vaak zorgvuldig geënceneerd door het machtsblok dat er de centen voor kan leggen.

Hoe ontmasker je de heersende beeldvorming, hoe leg je blinde vlekken bloot in deze specifieke hedendaagse situatie? Is hier voor kunst en activisme een rol weggelegd, als bewustwordingsmachine tegenover de passiviteit en apathie? Of hebben de kunsten zich vandaag teruggetrokken in de burchten van hun autonomie, waar ze worden opgewacht door een slinkend publiek? En maken ze door een gebrek aan zelfreflectie deel uit van het systeem dat ze beweren bloot te leggen? Daartegenover ontwikkelen zich in het recente verleden ver buiten het reguliere kunstcircuit (van podiumkunsten tot tentoonstellingen allerhande), acties van groepen zoals Femen, de indignados, Pussy Riot en Occupy – als 'format' van protestvoering in de publieke ruimte of via het internet die veel onmiddellijker en maatschappelijk ingebed zijn dan reguliere kunst: ze trekken een dieper spoor, met een groter publieksbereik. Maar tegelijk is hun uitwerking vaak eenduidig, moraliserend of polariserend, waardoor ze soms snel gerecupereerd worden

in de opiniecultuur. Denk aan de actie van de Egyptische kunstenares Magda Elmahdy die in een video de vlag van IS besmeurt met menstruatiebloed en uitwerpselen. Is dit politieke performancekunst? Of eerder een opwelling die de polarisering slechts bestendigt? Als de beeldvorming van onze werkelijkheid vandaag al zo overgemediatiseerd is, op zichzelf al een schouwtoneel van beeld(ver)vorming is, dient een verschuiving van de reguliere kunstcircuits zich dan niet aan? Kan kunst net door de werkelijkheid te infiltreren de encenering ervan blootleggen? Inspirerend waren de interventies van The Yes Men, een Amerikaanse groep activistische kunstenaars. Zij ontwierpen en onderhielden nepwebsites, die lijken op de websites die ze wilden parodiëren. Zij infiltreerden als 'deskundigen' op wetenschappelijke conferenties, symposia en televisie-programma's door zich voor te doen als invloedrijke personen en woordvoerders van belangrijke organisaties of bedrijven zoals de Wereldhandelsorganisatie, McDonald's, Dow Chemical, ExxonMobil en het Amerikaanse ministerie van Volkshuisvesting.

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

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

Evaluatie

Aanwezigheid en mondeling examen

Over Ben Chikha Chokri:

Chokri Ben Chikha (*1969, Oostende) is artistiek leider van Action Zoo Humain, post-doc onderzoeker & docent aan de KASK/School of Arts/HoGent en auteur van het boek 'Zoo Humain. De Blijde Terugkeer van de Barbaar.' (2017) In 1994 studeert hij af aan Universiteit Gent als licentiaat Geschiedenis. Tijdens en na zijn studies start hij zijn artistieke carrière als danser, choreograaf, acteur, performer en theatermaker.

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

Vanaf 2008 concentreert Chokri zich op zijn praktijkgericht, artistiek doctoraatsonderzoek in het KASK, onder de titel 'Wat is de kritische waarde van het gebruik van stereotypen als theaterteken? De zoo humain als (onder)zoek(s)instrument'. Vanuit die context richt hij in 2009 de internationale performancegroep Action Zoo Humain op. Hij sluit dit onderzoek af met de voorstelling De Waarheidscommissie (2013) in het Oud Justiepaleis in Gent. Deze voorstelling speelt in

2014 in Kaapstad (Zuid-Afrika), in het Oud Justitiepaleis in Antwerpen (2016), in de Raadzaal van Mechelen (2016) en de Belgische Senaat in Brussel (2018). De Waarheidscommissie was het eerste luik van de waarheids-trilogie. Daarna volgden Join the Revolution (2015) en Amnes(t)ie (2017).

Conard Sébastien

NL*

THEMA vrouwelijkheid
DISCIPLINE comics en zines

Inhoud*Doolhof der liefde: een duik via de vrouwelijkheid?*

'Maar,' zei ik, 'waaraan kun je zien dat iets bespottelijks versleten begint te raken?'
'Als de dames er niets meer aan vinden,'
antwoordde hij.

Tijdens vorige jaren verkende dit seminarie de vrouwelijkheid - als vraagteken, niet als gegeven - in het kader van contemporaine grafische literaturen. Immers, de laatste decennia feminiseerde het veld van strips, zines en graphic novels aanzienlijk, zowel qua makers als qua lezerspubliek en thematieken. (Zie notanotherreadinggroup.be) Deze verkenning ging gepaard met een situering van diverse, aan vrouwelijkheid verbonden topics binnen en buiten de grafische literaturen. We hernemen deze verkenning aan de hand van een verrassende, oneigentijdse leidraad: *Doolhof der liefde* (1736) van Crébillon fils. Deze achttiende-eeuwse, 'libertijnse' ontwikkelingsroman zullen we stukje per stukje, les per les bespreken bij wijze van klankbord voor onze tijd. Wat leert het hoofdpersonage Meilcour, en wat maakt hij mee, inzake de wereld van vrouwelijke en mannelijke subjecten (daarom niet te herleiden tot 'mannen' en 'vrouwen')? Hoe zit dat nu? Wat is er veranderd en wat niet? En vooral: welke intersubjectieve fitnesses weet deze vroegmoderne roman ons nu nog te bieden?

Methode

Elke les (van 12 in totaal) overlopen we zo'n 25 pagina's romantekst uit de Nederlandse vertaling, die elke student les per les voorbereidt. (Het betreft een vlot leesbare tekst.) We bespreken de fragmenten klassikaal en brengen die in verband met eigen inzichten en andere lectuur. De docent brengt elke les voorbeeldmateriaal uit diverse domeinen (film, beeld, tekst etc.) die ons toelaat de topic verder te verkennen: hoe vormt 'vrouwelijkheid' (opnieuw: als veronderstelde dimensie, niet als vaststaand feit) een mogelijke leidraad in het contemporaine doolhof van de menselijke intersubjectiviteit? We brengen dit in verband met diverse voorbeelden en inzichten uit de kunsten, de filosofie en de psychoanalyse. We zullen ook mogelijk (maar niet verplicht) in kleinere groepjes lezen en werken, en we ontvangen ook één à twee gastsprekers (nog te bepalen).

Evaluatiecriteria

Elke student hoort maximaal actief te participeren aan de lesmomenten (50% permanente evaluatie) en na afloop en op basis van het lesmateriaal, de gesprekken en eigen onderzoek een zinvolle, kritische en persoonlijke paper van circa 5 pagina's te schrijven (50% eindevaluatie).

Over Conard Sébastien

Sébastien Conard is grafisch kunstenaar, graphic novelist en auteur. Hij doceert theorie en praktijk omtrent woord, beeld en verhaal op KASK Ghent School of Arts en LUCA School of Arts, campus Brussel. Recent initieerde hij op KASK de kortlopende onderzoeken naar post-comics (2019-20) en comics, zines & femininity (2021-22).

sebastienconard.be

Stoffel Debuysere

EN

THEME cinema and politics
 DISCIPLINE cinema, meeting up with literature, theatre, photography and other art forms.
 WORK FORM screening and conversations

Content

How to think about cinema and politics today? How does the art of cinema, in all its ambiguity and multiplicity, inscribe itself in the material and discursive arena that encompasses the art of dissent? How to think about the relation between, on the one hand, politics as emancipatory response to situated injustice and inequality, and on the other, the politics intrinsic to cinematic practices? How do these operations and inventions negotiate and navigate between the different finalities and potentialities that are ascribed to art?

Now that we are witnessing a re-emergence of local and global resistance movements in response to growing inequalities and shrinking space for civil society, cinema is once again called upon to take a stand in the political arena. How has cinema responded to a transformed political landscape and what impact do these transformations have on the possibilities and responsibilities that are ascribed to art and cinema in particular? What remains of the dreams that have been bestowed upon what was once the popular art par excellence and how can we rethink cinema in its potential to reconfigure our sensible world and invigorate a new sense of the possible?

This seminar aims to map out the landscape where cinema and politics have crossed paths. A diverse amalgam of historical and contemporary practices and theories is woven together into a geography of traveling thought that hopes to open up fresh perspectives on the passages between the world of moving shadows and the scenes of emancipatory struggle, as main stages for the battle over imagination. The seminar will consist of screenings and conversations, culminating in a moment of collective discussion where input is requested.

About Stoffel Debuysere

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

The Animal Question

Glenn Delière

EN

THEME Animal philosophy
 DISCIPLINE Philosophy
 WORKFORM Close reading and discussions

Content

In his famous text on animals, Derrida finds himself naked in front of his cat. First he feels embarrassment. Almost immediately however, he feels embarrassment about his embarrassment. Surely, his cat is not really looking at him, so why feel embarrassed standing naked in front of it? Can we be caught in the gaze of an animal, as we can be caught in the gaze of another human? Do animals have a point of view and if so, what is it like and do we need to take it into account? What, if anything, distinguishes us from other animals – the fact that only we can be naked, perhaps? – , and what does that mean for our relationship with other animals?

In this seminar we will be looking into what in recent years been dubbed ‘the animal question’. Sometimes, the animal question is reduced to the debate on the moral status of animals. However important that debate is, the animal question also provides us with the possibility for a much more thorough questioning of ourselves and our relations with the more-than-human world. What does it mean, for instance, that we consider ourselves to be fundamentally non-edible as opposed to animals? Would it be possible to look at the world through the eyes of animals – indeed, to become animals ourselves? What would it entail to recognize animals as full citizens in a mixed human/ animal society?

Method and evaluation

Each week, we will discuss a philosophical text that explores an aspect of ‘the animal question’. Students prepare these texts at home on the basis of a couple of short questions about the text, to be handed in before the start of the seminar. Sessions are reserved for plenary discussions of the text, on the basis of the preparation. Each session closes with the writing of a ‘one sentence reflection’ on the discussion and a look ahead at the next reading. Students are evaluated on their preparation of and participation during the discussion (50%) and on the basis of a 1500 word paper (50%), to be handed in during the exam period following the end of the seminar.

About Glenn Delière

Glenn Delière is a philosopher and researcher at KASK. Currently, he’s working on the question of how (wild) animals can be included into the design of urban public spaces and on how the idea of ‘diplomacy’ can become a third way in dealing with the more-than-human world. He also teaches landscape philosophy and organizes design-workshops on developing animal friendly spaces.

Slapstick Attitudes

Hilde D'haeyere

EN

THEME	comedy and cinema
DISCIPLINE	film
WORKFORM	watching and discussing films, reading assignments, sharing embarrassing/ funny moments from everyday life, developing a personal 'slapstick attitude'

About Hilde D'haeyere

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

Content

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

From its inception in the 1900s to its heydays in the 1920s and beyond, slapstick comedies act as distorted mirrors that reflect technological changes and societal tensions. Avant-garde art movements admire slapstick comedy and cite it as a significant marker of modernity that ridicules icons of obsolete bourgeois society. Other visions situate slapstick comedy in a surrealist universe in which free-floating streams of impossible actions address subconscious anxieties. Female and feminist comedians use slapstick antics to protest women's suppression, offering models for the New Woman.

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

Method

The seminar starts with six three-hour sessions in which components of slapstick comedy are contextualized. The sessions are lavishly illustrated with films and fragments to examine formal aspects such as acting styles, narrative construction, gags, stunts, costumes, and special effects. The visual analyses are underpinned with film-historical essays, some manifestos, and a bit of comedy theory. The participants are expected to read and discuss a minimum of five given texts, and to devise personal slapstick responses to daily events. Subsequently, in a workshop, the participants work on their contributions: a research piece that is eventually presented on a one-day symposium. The participant's active presence in each session is mandatory.

- Session 1 “Slapstick Comedy: an introduction”
- Session 2 “Stop and Start, Shock and Flow, Pie and Chase: the rhythm of modernity”
- Session 3 “Constructivist slapstick: machine-age comedy”
- Session 4 “Surrealist slapstick and Freudian laughter”
- Session 5 “Feminist Slapstick: the emancipatory force of funny women”
- Session 6 “Slapstick attitudes in contemporary art”
- Workshop group and/or individual meetings
- One-day symposium to share the research results

Evaluation

Active participation in the sessions and presentation in the symposium

Things we don't understand

Mekhitar Garabedian

EN

THEME	'things we don't understand'; art and identity/the self
DISCIPLINE	theory, contemporary art, art theory, literature and psychology
WORK FORM	reading in group, reflection and discussion, presentations

Content

This seminar explores 'things we don't understand': art and identity (or the self). We will examine the significance of not understanding a work of art. And look at how our identity is constituted by others and by the strangers in ourselves.

During this seminar we will investigate the idea that identity is always already plural, that the self is a multiplicity, through examining different literary, philosophical, psychological and scientific approaches regarding the self and consciousness. Language and the other both fundamentally constitute and define us as human beings. Becoming ourselves and understanding ourselves always take place in relation to the other(s).

Furthermore, we will explore the potentialities of embracing an openness towards unknowing, without reducing its destabilizing force or effects, and how works of art open up spaces of non-knowledge. Finding is a matter of getting lost; it is a matter of being attentive and open to accidental encounters; of recognizing the use of embracing the experience of getting lost, wandering, uncertainty, and the unknown.

Things We Don't Understand:

- (a) Selves I had Not Seen for quite a While
 - (a1) Comment je est un autre
 - (a2) There is No Whole Self
- (b) To Unexpress + 3 Texts by Anthony Huberman,
Take Care, How to Behave Better,
I (not love) Information

Material

Texts will be made available during the seminar.
Complementary reading material: To a Stranger
From a Stranger (Garabedian, 2015)

Evaluation

Permanent evaluation, presentation (during the seminar) and paper.

Permanent evaluation during seminar through the form of collective reading, reflection and discussion. Presentation during the seminar by each student individually and separate paper. Both on a subject related to one of the themes discussed during the seminar.

About Mekhitar Garabedian

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

www.garabedian77.be

10 The phenomenology of collective improvisation as a form of composition

Seppe Gebruers

EN

THEME composition, collective improvisation

FORM literature study, reflection and discussion

Content

Collective improvisation as a form of composition in the moment is a fairly recent phenomenon. This art form and method differ from written composition and improvisation on a structure.

In written composition, it is the composer, so one individual, who takes the necessary time to create a musical world based on his personality and his intentions. He thus steers the communication between the performers, and the musical development is established.

In improvisation on a structure – such as jazz, Baroque and folk music – the shape, style and function of the performers are largely fixed.

Conversely, collective improvisation starts from the performance and the interaction between several individuals. The latter create a musical world, based on their own and collective intentions and the expressive forms that emerge from a combination of personalities.

Additionally, the creation and listening experience take place at the same time, but they mostly engender different experiences of time.

In short, the communication between the multiple creators are one of the most important fundamentals of an improvised composition.

What is musical communication and how can it work?

How do we connect with each other? How can different personalities with totally different musical intentions make one whole? How do we experience time and space during creation and (re)listening? What are the conscious and unconscious processes? What does this communication have to do with intersubjectivity? How does the musical personality change in a group? How does the audience and the context of the performance influence the creation?

In this seminar we are discussing these questions and start with relating them to our own experiences and visions. Subsequently, we confront them with literature about time-and-space perception, intentionality, Subject-Object Circularity, personality, the (un)consciousness and communication. We will mostly build on the philosophical discipline called Phenomenology, including writers like E. Husserl, M. Merleau-Ponty, M. Heidegger and T. Clifton. In addition, we will work with concepts from analytical psychology (G.C. Jung) and communication studies (N. Chomsky and L. Wittgenstein). The aim is to get a clearer view on improvisation and its phenomena, so that it may help us to evolve as an artist and listener with a creative mind.

Method and evaluation

The seminar consists of 12 courses of 2 hours. During one of the courses, we will be present at an improvisation session in which we get the opportunity to compare each experience with the other listeners and improvisers.

The rest of the courses we will have group discussions based on experience, specific literature, interviews and audio. Furthermore, the participants will write a personal essay in which they connect one of the topics to their own practice (or research).

The evaluation will be based on 3 criteria

- Attendance (50%)
- Group discussion (10%)
- A personal essay of 2500 words (40%)

About Seppe Gebruers

Seppe Gebruers (°09.05.1990) is a Belgian pianist, improviser and composer. The improvised music scene is already acquainted with his name, due to his contributions to several adventurous projects such as the large ensemble *Ifa y xango*, the piano duo with Erik Vermeulen, *Bambi Pang Pang* featuring the legendary Andrew Cyrille, the duo *Charlemagne Palestine*, and the trio with the pioneer Paul Lovens and Hugo Antunes.

Seven years ago, he started to play two pianos tuned in quartertones so that he could explore and introduce microtonal music in improvisation.

As a composer, he created music for films (such as *Etangs Noirs* and *The Reconstruction*) and theatre (*Tibaldus*).

Besides that, he is the co-founder and artistic leader of the improvisation collective called *Troika vzw*.

Seppe Gebruers started his research at KASK with the title 'Unexplored possibilities of contemporary improvisation and the influence of microtonality in the creation process'.

Maybe the sky is really green, and we're just colorblind the unmaking of art: from an info-dystopia to a multispecies salon

Johan Grimonprez

EN

THEME media archeology
DISCIPLINE film and media
WORK FORM dialogue

Content

The society of the spectacle has become the spectacle of society. With Podcasts, online TV, mobile phones, iPods, vlogs & blogs, the digital age allows an infinite number of images & sounds to travel the world in no time. It is the era of home made productions and wearable media tech mirroring a chaotic world infused with the cynicism of power vis-a-vis a multispecies extinction. "MAYBE THE SKY IS GREEN" is a visual media-jamming tool at the hand of an extensive collection of clips and 'subvertisements', that can be envisioned both as the joyful affirmation of a global disengagement and the catalyst of effervescent criticism, best described as a platform for temporary disobedience in seeking multispecies alliances.

While Walter Benjamin and Sergei Eisenstein defined montage as a revolutionary tool for social analysis, Facebook & Twitter have totally surpassed its premise. The commercial break and the remote control installed zapping and channel surfing as a way to relate to the world at the end of the previous century. But today with YouTube and Google we don't zap anymore, we now skip and navigate a reality zone defined in 'buffering-time' and where images of climate neurosis, the terrorist spectacle, the financial meltdown and pandemics have become the new contemporary sublime. This illusion of abundance hides the ugly face of an info-dystopia where political debate has shrunk into mere fear management, keeping viewers permanently subdued into digital dementia. No longer happy innocent consumers of a begone TV-era, we are now avid consumers of fear. Paranoia suddenly seems the normal state of being, where it's easier to ponder the end of the world in the anthropocene, or rather the chutulicene as Donna Haraway has redefined it, then to imagine political alternatives. The media don't have to keep up with reality any longer, rather it seems reality now has to keep up with the media. Not without a pun to interpret our world Bart Simpson's Guide to Reality once coined: 'MAYBE THE SKY IS REALLY GREEN, AND WE'RE JUST COLORBLIND.'

This workshop is twofold: first of all it is rooted in my own practice as curator, filmmaker, curator and visual artist, positioned both inside the film and museum world. The seminar would build from this practice towards a theoretical framework and dialogue through an archeology of our present media landscape. Focusing on contemporary media jammers & twisters who go against the grain, screening examples in the class would include a.o.: Donna Haraway, Anna Tsing, the Yes Men, Harun Farocki, Miranda July, Urusula LeGuin, Chris Marker, Lynn Margulis, Pierre Huyghe, Digital Zapatismo, Rea Tajiri, David Shrigley, Mathias Muller, The Residents, The Gorillaz, Chris Cunningham, Bjork & Michel Gondry, but furthermore also mainstream and not so mainstream examples literally plucked from all sorts of venues, such as Game of Thrones, Battlestar Gallactica, quirky ads & home movies, South Park, MTV, CNN & the multispecies salon.

Evaluation

The seminar course will require active participation in class dialogue and attendance at every class. Students will contribute questions and comments to the class, while reflecting on various themes and specific topics raised by the readings and clips we will be viewing in class. Grading will be based on the participation in the class. To benefit fully from the class it is advisable to research further by checking the weblinks and the diverse readings given each week.

About Johan Grimonprez

Grimonprez's curatorial projects have been exhibited at museums worldwide, including the Hammer Museum, Los Angeles; the Pinakothek der Moderne, Munich; and MoMA. His works are in the collections of Centre Georges Pompidou, Paris; the 21st Century Museum of Contemporary Art, Kanazawa; and Tate Modern, London. His feature films include dial H-I-S-T-O-R-Y (1997, in collaboration with novelist Don DeLillo) and Double Take (2009, in collaboration with writer Tom McCarthy) and Shadow World (2016). Traveling the main festival circuit from the Berlinale, Tribeca to Sundance, they garnered several Best Director awards, the 2005 ZKM International Media Award, a Spirit Award and the 2009 Black Pearl Award at the Abu Dhabi Film Festival, and were also acquired by NBC Universal, ARTE, and BBC/FILM 4. He published several books, including Inflight (2000), Looking for Alfred (2007) and a reader titled It's a Poor Sort of Memory that Only Works Backwards (2011) with contributions by Jodi Dean, Thomas Elsaesser, Tom McCarthy, Hans Ulrich Obrist, and Slavoj Žižek. He lectured widely, among others at the University de Saint-Denis (Paris 8), Kennedy School of Government at Harvard University's Institute of Politics; Tate Modern; MoMA (New York); Columbia University; Massachusetts Institute of Technology (MIT); the Parliament of Bodies of Documenta 14, and he participated in the Whitney Museum Independent Study Program, and is now on a research grant at HOGENT/KASK, Ghent. His recent film project (with investigative journalist Andrew Feinstein), Shadow World: Inside the Global Arms Trade, was awarded a production grant from the Sundance Institute, premiered at the 2016 Tribeca IFF (New York). It went on to win the Best Documentary Feature Award at the 2016 Edinburgh International Film Festival, and premiered its US broadcast on Independent Lens on PBS in 2017. His artwork is represented by the Sean Kelly Gallery (New York), and gallerie kamel mennour (Paris).

See johangrimonprez.be for more info.

And also: doubletakefilm.com

12 Wild Is the Wind. A Series of Reflections About Transgression, its History Throughout Modernity and its Future in a More-Than-Human World.

Lars Kwakkenbos EN

DISCIPLINE History, Art History, History of Sciences, Philosophy, Cultural Studies, Affect Theory...
WORK FORM oral presentations and discussions, papers and websites

Content

A quick search on the internet gives the following definition of transgression: “the act or process of breaking a law or moral rule”. Numerous transgressive practices have defined today’s modernity, or still do: the accumulation of debt, e.g. in the banking system and the usage of carbon energy, piracies, colonialism and slavery, institutional and other forms of racism and sexism... and most social and political changes did only happen after deliberate transgressive acts by individuals or groups. Transgression marks the historical avant-garde movements in Europe and the global rise of commercial popular culture in the late 20th century, e.g. in its music, film and porn industries. Today we seem to be at the verge of a paradigm shift, moving away from different historical forms of transgression, including pressure on artistic practices that are deliberately transgressive or seen as such.

During this seminar you are invited to delve into the history of the idea of transgression since the late 18th century.

Why did the musical act KLF burn one million British pounds in a Scottish boathouse in 1994, for instance? We can also look at its future in our more-than-human world. Can machines, animals, plants or hyperobjects, such as the weather, behave transgressively (or be perceived as such)?

This seminar consists of eight sessions. During the first seven sessions all participants give a presentation about a (more-than-)human transgressive act and contextualize it theoretically. The eighth and final session of the seminar will be set up as a micro-festival, entitled *Wild Is the Wind*, and each participant creates a transgressive act or speculates on one.

The following authors can be read and discussed: Hans Achterhuis, Sara Ahmed, Kwame Anthony Appiah, Georges Bataille, Lauren Berlant, Claire Bishop, Pierre Bourdieu, Geert Buelens, Judith Butler, Anne Carson, Hélène Cixous, Beatriz Colomina, Annelien De Dijn, Rosalyn Diprose, Ralph Waldo Emerson, Marian Engel, Frantz Fanon, Michel Foucault, Jean Genet, Mahatma Gandhi, Luce Irigaray, Wolfgang Kayser, Pierre Klossowski, Thomas Kuhn, D.H. Lawrence, Ursula K. Le Guinn, Audre Lorde, Marcel Mauss, Timothy Morton, Jean-Luc Nancy, Maggie Nelson, Friedrich Nietzsche, Nina Power, Ayn Rand, Marieke Lucas Rijneveld, Avita Ronnell, Arundhati Roy, Peter Sloterdijk, and Marily Strathern and Paolo Virno. Participants are free to propose other authors as well and motivate their choice.

Evaluation

50% on participating and giving a presentation during the first seven sessions of the seminar and co-creating the eighth session, being the festival *Don't You Know You're Life Itself*, another 50% on writing a paper of app. 2500 words or creating a website containing a similar amount of text. Participating students are obliged to attend all sessions and prepare a reading of one of the texts out of the reading list. Each student is allowed to miss a maximum of 2 out of 8 sessions. If so, they have to announce their absence, except when it is due to an unforeseen circumstance, such as illness, and motivate it. Each motivation has to be approved by the teacher.

About Lars Kwakkenbos

Lars Kwakkenbos is an historian and art historian. He lives and works in Brussels and Ghent. During the past two decades he has been working as a writer, a dramaturg and a teacher, reflecting on the political and cultural horizons of artistic practices and works of art. Since 2001 he has published articles on visual and performing arts and architecture in newspapers and magazines such as *De Standaard*, *A+*, *A10* and *Etcetera* and worked as a writer and editor for organizations such as Flanders Architecture Institute, Vlaams Bouwmeester, Kaaitheater and Kunst/Werk, and for numerous visual and performing artists. From 2002 to 2007 he worked for Klara, the arts and culture radio channel of the national broadcaster. From 2008 to 2017 he worked for the Kunstenfestivaldesarts in Brussels as dramaturg, and he also collaborated on *#nofilter*, a socio-cultural project with youngsters involving the Brussels youth organisations Chicago, AJM and TransfoCollect. Since 2008 Lars Kwakkenbos is teaching at KASK & Conservatorium, and in October he will also start working on a two-years research project, entitled *On Instructing Photography*, together with Michiel and Arnout De Cleene.

Anna Luyten

NL

THEMA Dwalen
WERKVORM Reflectie en discussie

Inhoud

“Leave the door open for the unknown. The door into the dark. That’s where the most important things come from, where you yourself come from and where you will go.”

(Rebecca Solnit. A field guide to getting lost)

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

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

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

We staan stil bij de verschillende methodes om artistieke onderzoeks-houdingen te verdiepen. We zoeken nieuwe vormen van artistiek onderzoek. We vertrekken vanuit observaties en materialiteit. We zijn praktisch, maar ook beschouwelijk. Het denken zit in het doen en het doen in het denken.

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

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

Over Anna Luyten

Anna Luyten is artistiek onderzoeker en docent kunstenaarsteksten aan de School of Arts, KASK Gent. Zij is master in de filosofie, master toegepaste literatuurwetenschappen en master drama- en theaterwetenschappen. Zij schreef en maakte diepgravende portretten en documentaires voor binnen-en buitenlandse tijdschriften. Die resulteerden soms in theaterteksten of literaire non-fictie verhalen. Ze maakte interviews en radio- en televisiedocumentaires voor Canvas, Radio 1 en Klara en converseert met kunstenaars op grote podia. Het artistiek onderzoek, dat ze samen voert met Heike Langsdorf, draagt de gelijknamige titel van het seminarie: “Dwalen als discipline”.

Wabi Sabi, Ephemerality, and Decay

Benny Nemer

EN

THEME	Aesthetics, material practice, nature, life cycle, ephemerality
DISCIPLINE	Sculpture, land art, performance, time-based media, curatorial
WORK FORM	discussion, observation, practice

Content

“Wabi Sabi,” author and aesthetics expert Leonard Koren asserts, “is a beauty of things imperfect, impermanent, and incomplete. It is a beauty of things modest and humble. It is a beauty of things unconventional.” Nevertheless, the ancient Japanese aesthetic system of wabi sabi — which influences sculptors and ceramicists, floral artists and poets, designers and architects — eludes easy definition; it seems to be something that is felt rather than a clearly identifiable set of rules. It is irregular, earthy, unpretentious, murky, rustic; an aesthetics grounded in the zen belief that things are devolving from or evolving towards nothingness.

In this seminar we will seek to encounter and come to a shared understanding of wabi sabi and expressions of its aesthetic characteristics in contemporary art, craft, and the natural world. In addition to reading key classical and contemporary texts, we will review artworks that embody, employ, or hint at wabi sabi principles. We will seek out the imperfect, impermanent, and incomplete on walks on campus, through Citadel Park, and other sites in Ghent. Our reflections will be supplemented by practical experiments involving botanical and mineral matter. To broaden the scope of our investigation, we will also consider art practices concerned with ephemerality, decay, and natural cycles of life and death.

Practical

Rather than a formal examination, students will be graded based on active participation in discussions and practical exercises, short class presentations, and the maintenance of an observational journal. The seminar will be held in English.

About Benny Nemer

Benny Nemer is a Paris-based multidisciplinary artist, diarist and researcher with twenty-five years of professional practice working with sound, performance, video, participatory gestures, photography, epistolary writing, and flowers. His work has explored and addressed diverse themes over the years, with enduring concern for the language of love and relation, queer archives, flowers as artistic material, the voice as conductor of identity and affect, and artistic interventions into museum mediation practice. His work has been exhibited internationally and is part of the permanent collections of the Kunsthistorisches Museum Vienna, the Polin Museum for the History of Polish Jews in Warsaw, Thielska Galleriet Stockholm and the National Gallery of Canada in Ottawa, among others.

Nemer holds a PhD in studio practice and queer culture from the Edinburgh College of Art. As a postdoctoral researcher at KASK & Conservatorium, he is pursuing research into queer kinship, artistic responses to AIDS, monuments and memorials, postcards as an artistic medium, and the archive of French author and photographer Hervé Guibert (1955-91).

Yves Senden

NL

THEMA muziekgeschiedenis – Rock - klassiek
 DISCIPLINE muziek
 WERKVORM doceren

Inhoud

Vanuit een chronologisch overzicht van de Westerse muziekgeschiedenis zoemen we telkens in op vrouwelijke componisten en lichten de context toe waarbinnen zij hun muziek hebben geschreven. De meest recente ontwikkelingen worden geconcretiseerd door een viertal componisten die als gastspreker een van hun werken komen toelichten. Aansluitend is telkens een mogelijkheid tot een vraaggesprek en discussie. Ook de vrouw als uitvoerder (b.v. dirigent) wordt in de thematiek betrokken.

Voorkennis van de muziekgeschiedenis is handig, maar geen noodzakelijke voorwaarde.

Praktisch

- 8 sessies van 3 uur, opgesplitst in een deel ‘muziek-historisch overzicht’ en een deel ‘vrouwelijke componisten spreken’ (gastsprekers & aansluitend mogelijkheid tot gesprek)
- evaluatie: 50% permanente evaluatie (lesparticipatie) + 50% productevaluatie (paper over een onderwerp dat aansluit bij de thematiek ‘vrouw – muziek – compositie – uitvoering’)

Over Yves Senden

Yves Senden is classicus, organist en doctor in de kunsten. Hij doceert in Antwerpen (AP hogeschool, KCA) en Gent (Hogent, Conservatorium) onder meer improvisatie, praktische harmonie, analyse, muziekgeschiedenis en filosofie van de muziek.

yvesenden.net

Frank Vande Veire

NL

THEMA Reflectie over kunst
VELD VAN HET ONDERZOEK Literatuur, poëzie en filosofie
WERKVORM Doceren en gesprek

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

Onderwijsvormen

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

Evaluatie

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

LIJST VAN 50 TEKSTEN
(JAARLIJKS WORDT HIERVAN 1/5 BEHANDELD)

De nieuwe mens

Rainer Maria Rilke, *Zie je...* (1904)
Kasimir Malevitsj, *Zorg ervoor dat je jezelf nooit herhaalt...*
Paul Van Ostayen, *Ik kan geen postzegels verzamelen...* (1921)
Schelling, Hegel, Hölderlin, *Systeemprogramma van het Duitse idealisme* (1797)
Friedrich Nietzsche, *De dolle mens* (1882)
Adolf Loos, *Ornament en misdaad* (1908)
Rainer Maria Rilke, *De jonge dichter* (1913)
Tristan Tzara, *Twee dada-manifesten* (1918)
Peter Sloterdijk, *Dadaïstische chaotologie* (1983)
Walter Benjamin, *Ervaring en armoede* (1933)
Octavio Paz, *De traditie van de breuk* (1972)
Alain Badiou, *Avantgardes* (2000)

Het helse inzicht

William Blake, *Het huwelijk van hemel en hel* (1793)
F. J. Dostojevski, *Aantekeningen uit het ondergrondse* (1864)
Arthur Rimbaud, *Twee ziensbrieven* (1871)
Friedrich Nietzsche, *Wij kunstenaars, Onze uiteindelijke dankbaarheid jegens de kunst* (1882)
Georges Bataille, *De zonne-anus* (1927)
Antonin Artaud, *Van Gogh, de zelfmoordenaar van de maatschappij* (1947)

De passie voor het reële (de crisis van de voorstelling)

Honoré de Balzac, *Het onbekende meesterwerk* (1832)
Edgar Allan Poe, *Het ovale portret* (1850)
Georges Bataille, *Het ongevormde* (1929)
Jean-Paul Sartre, *De walging* (1938)
Maurice Blanchot, *De blik van Orpheus* (1955)

Melancholie van de moderniteit

Charles Baudelaire, *Het spleen van Parijs* (1862)
Friedrich Nietzsche, *Wat is romantiek?* (1882)
Hugo von Hofmansthal, *Brief van Lord Chandos* (1901)
Rainer Maria Rilke, *De dingen van de toekomst* (1903)
Rainer Maria Rilke, *Brief aan Hulewicz +*

De 9e elegie van Duino (1925)

Theodor W. Adorno, *Toverfluit* (1951)

Vervreemding van de kunst, kunst van de vervreemding

Friedrich Nietzsche, *De overschietende mensen* (1882)
J.-K. Huysmans, *Tegen de keer* (1884)
Hugo von Hofmansthal, *Brieven van de man die terugkeerde* (1901)
Thomas Mann, *Tonio Kröger* (1903)
Viktor Sjklovskij, *Kunst als techniek* (1917)
Franz Kafka, *Josefine de zangeres, of het muizenvolk* (1924)
Francis Ponge, *De augiasstallen + Retorica + Voetje-van-devloer + Over de redenen om te schrijven* (1929)

De gespletenheid van de kunstenaar

Nietzsche, *In hoeverre het er in Europa steeds 'artistieker' aan toe zal gaan* (1882)
Nietzsche, *De hansworsten van God* (1885)
Friedrich Nietzsche, *Ach, mijn gedachten!* (1885)
Antonin Artaud, *Alle geschrijf is zwijnerij* (1927)
Fernando Pessoa, *Niet mijn, niet mijn is mijn gedicht + Autopsychografie*
Jorge Luigi Borges, *Borges en ik + Everything and nothing* (1960)
Hans Magnus Enzenberger, *Verdere redenen waarom dichter liegen* (1978)

Kunst als transgressie

Charles Baudelaire, *Ode aan de schoonheid* (1861)
Franz Kafka, *Een hongerkunstenaar* (1924)
Georges Bataille, *Sacrale verminking en het oor van Van Gogh* (1930)
Antonin Artaud, *Het theater van de wreedheid* (1938)
Witold Gombrowicz, *Voorwoord tot 'Filibert met kind bekleed'* (1937)
Het Unheimliche
Heinrich von Kleist, *Het marionetten theater* (1810)
Franz Kafka, *De zorgen van een huisvader* (1917)
Sigmund Freud, *Het Unheimliche* (1919)
Walter Benjamin, *Het bochelmanneltje* (1938)
Maurice Blanchot, *De twee versies van het imaginaire* (1955)

Over Frank Vande Veire

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

17 “Here I come with these images of Black and White people, and a lot of people got angry at me”

An van. Dienderen

NL

THEMA beeldvorming / white-centricity / dekolonisatie / (zelf)reflexiviteit / positionaliteit / intersectionaliteit / machtsverhoudingen in kunst / cocreatie
VELD VAN ONDERZOEK film, video kunst, kunstactualiteit
WERKVORM discussie, groepspresentaties, gastlezing

Inhoud

“Here I come with these images of Black and White people, and a lot of people got angry at me” (Faith Ringgold)

Dit masterseminarie onderzoekt hoe kunstenaars thema's zoals raciale vooringenomenheid in technologie, wit privilege, eurocentrisme, en (neo)koloniale & patriarchale machtsstructuren in hun werk deconstrueren en bevragen. Het seminarie vertrekt vanuit het perspectief dat de fotografische media gebaseerd zijn op de witte huid. Onderzoekers als Richard Dyer (1997), Brian Winston (1996), Ella Shohat & Robert Stam (2003), Lorna Roth (2009), en Genevieve Yue (2015 en 2021) stellen dat de witte huid de standaardreferentie is voor fotografische media. Mensen die niet aan deze impliciete norm voldoen, worden bijgevolg op een vervormde manier in beeld gebracht. Volgens filmwetenschapper Daniel Bernardi is “witheid” bovendien de (meestal onzichtbare) narratieve vorm van eurocentrisme, die sinds het begin van de cinema is ingebouwd (2008).

De zogenaamde neutraliteit van de camera roept ook vragen op over haar vermogen om fundamentele ongelijkheden met betrekking tot huidskleur te bekritisieren. Vanuit deze “witheid” studies stappen we dan ook over naar kritiek op wit privilege, discriminatie en koloniale & patriarchale machtsstructuren. Acteur en schrijfster Anousha Nzume schrijft dat wit privilege het geheel van geïnstitutionaliseerde, onverdiende voordelen is waar witte mensen toegang toe hebben (2017). Semioticus Walter Mignolo stelt voorts dat de koloniale grondslag van Westerse kennis ter discussie moet worden gesteld (2009). Dramaturg Tundé Adefioye adviseert bovendien dat “we weg moeten van witte onschuld, dieper graven in onze privileges en dat inzicht aanwenden om meer verschillende canons een plek te geven” (2018).

Tijdens het seminarie onderzoeken we hoe kunstenaars met deze thema's omgaan en we bediscussiëren deze inzichten vanuit verschillende artistieke praktijken (fotografie, film, schilderijen, literatuur, installaties, performances en co-creatie). Het seminarie is opgedeeld in vier thematische clusters bestaande uit teksten, films, foto's, romans, schilderijen en collectieven.

De thema's zijn:

- 1 China girls, Shirley cards en raciale vooringenomenheid in technologie: Lorna Roth, Genevieve Yue, Broomberg & Chanarin, Musquiqui Chihying;
- 2 Kritische tegenbeelden: Kara Walker, Saddy Choua, Faith Ringgold en Roy Villevoys;
- 3 Intersectionele verhalen. Romans van Bernardine Evaristo, Zadie Smith, Monica Ali, Peace Adzo Medie, en Caleb Azumah Nelson;
- 4 Speculatieve documentaire en collectieven: Rosine Mbakam, Collectif Faire-Part, Karrabing Film Collective, ruangrupa, Jelena Juresa, en Thomas Bellinck.

Werkvorm

- Het seminarie wordt ingeleid door de docent gedurende twee lessen.
- De overige lessen behandelen vier thematische clusters, voorbereid en gepresenteerd door de studenten.
- De groep studenten wordt verdeeld in vier groepjes, die elk een cluster presenteren verspreid over twee sessies van 2 uur.
- Alle studenten lezen telkens de gevraagde teksten en kijken op eigen initiatief het opgegeven materiaal uit de cluster.
- Het presentatiegroepje leest de artikels grondig na, bekijkt het werk van de opgegeven kunstenaars en maakt op basis van eigen interesses en fascinaties een presentatie waarin citaten uit de teksten verweven worden met beelden, illustraties en/of fragmenten uit de films. Zorg dat er ook voldoende tijd is voor discussie.
- Er zal een gastlezing zijn door één van de kunstenaars uit het seminarie.
- De laatste les is een collectieve round up en evaluatie van de verschillende onderzoeksvragen en bevindingen.
- De bedoeling van dit format is om een diepgaand en interactief gesprek op gang te brengen over de teksten, films, beelden, romans en thema's van het seminarie.

Evaluatie

Quotering van het seminarie gebeurt op basis van de presentaties, de participatie in de les en de klassikale evaluatie tijdens de laatste les. Er wordt geen examen afgenomen of paper gevraagd. 50% van de punten staan op aanwezigheid en input in de les. 50 % worden gegeven aan de presentatie in de les.

Over An van. Dienderen

Ik ben filmmaker (LUKA Brussel), behaalde een doctoraat in Vergelijkende Cultuurwetenschappen (UGent) en was visiting scholar in UC Berkeley. Ik realiseerde verschillende bekroonde films, die op tal van internationale festivals en in diverse musea getoond worden. Voorts publiceer ik over de kruisbestuivingen tussen beeldende kunsten, antropologie en documentaire praktijk. Ik heb mijn onderzoek en documentaire praktijk ook reeds op tientallen internationale lezingen en conferenties mogen uitspreken. Tenslotte ben ik als docent en artistiek onderzoeker verbonden aan KASK&Conservatorium/School of Arts - Gent. Mijn werk is getoond op o.m. New York film festival, MoMa NY, FID Marseille, DocFest Sheffield, Videonale Bonn, International Filmfestival Rotterdam, BFI festival London, 25 FPS Festival Zagreb, Yerba Buena Center San Francisco, SCCA Center for Contemporary Art Ljubljana, Contemporary Art Biennale Talinn, Contour 7, MACRO – Museo d'Arte Contemporanea Roma, Belluard Festival (Fribourg), Margaret Mead Film and Video festival (New York), DMZ Korea International documentary festival, International Short film Festival Oberhausen, FIDOCs Festival Internacional de Documentales de Santiago, Museum of Contemporary Arts Athens, Bienal de la Imagen en Movimiento Buenos Aires, Courtisane, Beursschouwburg, MuZee Ostend, KANAL, FoMu, etc wordt vertegenwoordigd door Argos, Brussels; Women make Movies, NY, Andana Films (Fr) and Icarusfilms, NY.

Continuity and the Emergence of the Real

David Weber-Krebs

EN

THEME Art, Performance and Ecology
 DISCIPLINE performance
 WORK FORM reading, presentation, reflection, creation

Content

In 1866 German zoologist and philosopher Ernst Haeckel created a neologism for a new branch of natural sciences: ecology. It was meant to study organisms, not as isolated entities, but in their relations with the surrounding world. It was thus meant to study their living conditions and the way these organisms and environments evolve together. At the core of ecological thinking is a notion of reciprocal agency between environments and the ones that inhabits them. They exchange and mutually ever transform one another. Ecology is a science that studies relations.

In 1998 French art critic Nicolas Bourriaud defined as relational art some practices he saw emerging in which “the artwork creates a social environment in which people come together to participate in a shared activity”. In relational art, the artists are not creators of utopian or imaginary realities. They become the catalysts for the creation of a social relation.

Now, some twenty years later, in a time of anthropogenic climate emergency, an entire new set of relations must be considered. Anthropocentric forms of arts don't seem to answer the questions that these times ask so urgently and other-than-human entities of the sublime and the infinitesimal enter the stage(s). In this seminar we will study these new kinds of relations.

Method

The research seminar is divided in six classes each one lasting four hours. The sessions are divided in two parts. In the first part students are asked to read and work on a text fragment of chosen literature (ex. Rancière, Bourriaud, Latour, Corrieri, Haraway...). In the second part the seminar takes the form of creative writing workshop, in which we collectively imagine future artworks and performances.

Evaluation

Attendance is obligatory. Students prepare the seminar at home and collectively in small groups. An active participation in the classes is asked. Students write a short essay as final examination.

Study material

Reader (English)

About David Weber-Krebs

David Weber-Krebs (BE/D) is an artist and a researcher based in Brussels. He studied at the University of Fribourg (CH) and the Amsterdam School of the Arts (NL). Recent works are the performances *The Guardians of Sleep* and *The Silencing* and the installations *Immersion* at the Weltkulturen Museum, Frankfurt and *The Earthly Paradise* at Museum für Neue Kunst, Freiburg. He is curator of the series performative conferences *On Enclosed Spaces* and *The Great Outdoors* (with Jeroen Peeters) and the editor of the book *And Then the Doors Opened Again*. David collaborates on a regular basis with different artists and theorists, and he teaches at different visual arts and performance academies. He is affiliated as a doctoral artistic researcher to KASK & Conservatory / School of Arts.

2E
SEMESTER
TERM

Visual essay as critical instrument

Paul Bailey

EN

THEME critical practice / graphic design / visual essay
 DISCIPLINE Graphic design
 WORK FORM readings, viewings, presentations,
 discussions, visits

Content

Visual essay as critical instrument: towards contemporary sensibilities, mentalities and disciplinary imaginaries for, and from, graphic design

This seminar will open a space for each participant to consider what it means to approach graphic design as a critical practice, and what it can mean for us to do so by way of the visual essay.

We have observed the essay form move across modalities and sites throughout time – textual (literary) essay, visual essay, audio-visual essay, film essay, 3D essay, etc – and with each transgression opening up new opportunities ‘to attempt’, to formulate argumentation, to speculate and to wander. The essay as a form does not set out to offer resolute answers. The essay seeks to open enquiry, to problematize and in some cases to make strange, to disrupt the familiar by loosening habitual connections. When we consider these characteristics against the perceived traditional remit and intentions of graphic design – to simplify, to offer a resolved solution to a given problem, to package an idea neatly and succinctly for a given market – it suggests the form of the visual essay is in opposition with the ambitions of the graphic design field. The use of the visual essay in graphic design practice therefore proposes and supports a leaning towards an expanded view of, and on, the field. For instance, a move towards a critical practice through graphic design, where the visual essay can be instrumental in mobilising critical discourse and devising alternative (new) (visual) worlds. This seminar will depart from this inherent tension between instrument (visual essay) and practice (graphic design), allowing space to investigate possibilities to assay critical practices of graphic design.

Method

Throughout the seminar series, we will collectively read, watch, listen, collect and discuss examples of the visual essay and its contributions to existing and emergent critical practices of graphic design. Each participant is expected to actively contribute to the seminar by making presentations to the class, reading/viewing texts and visual essays, and suggesting material.

Evaluation

You will be assessed on your participation in sessions (50%) and your contribution to a ‘An Incomplete Anthology of Attempts’ (50%), which may take the form of a written paper (1000 words) or a visual essay (max: 2 mins, audio-visual / 20 pages, print).

‘An Incomplete Anthology of Attempts’ is a collaboratively compiled repository of investigations concerned with the visual essay as an instrument to incite critical sensibilities, mentalities and disciplinary imaginaries for graphic design.

About Paul Bailey

Paul Bailey (he/him/his) is a queer Irish graphic designer, educator and researcher based in London, UK. Paul's practice, originating in the expanded field of visual communication, incorporates commissioned and self-initiated work and is driven by an open, collaborative and divergent working method. The outputs take various forms such as exhibitions, publications, performances, workshops and writing.

He has been commissioned to design a number major national and international exhibitions, which include Maps of Defiance, UK Pavillion, Milan Triennale with/for V&A, presenting the work of Forensic Architecture with Yazda; .OBJ, National Design & Craft Museum Ireland with Nora O Murchu; and Lived in Architecture with Verity-Jane Keefe and RIBA.

Paul was Course Leader on MA Graphic Media Design at London College of Communication, UAL (2015-22) and has been an invited critic, jury member, external examiner and course validator at range of international institutions, such as Architectural Association, UK, Icelandic Academy of the Arts, Iceland, National College of Art & Design, Ireland, Royal College of Arts, UK. Throughout 2015-18, Paul held the post of visiting advisor at the Jan van Eyck Academie.

Paul has conducted residencies and presented research concerned with new behaviours of reading and writing at the Jan van Eyck Academie, the Netherlands; Frans Masereel Centre, Belgium; the National Institute for Design, India; Shanghai Institute for Visual Arts, China; ECAL, Switzerland. Extracts of this work have also been exhibited and published internationally with works acquired by public and private collections such as Museum of Modern Art (MoMA), USA.

He is presently furthering this research with a PhD in the Arts at KASK, School of Arts Ghent, Belgium and a publication forthcoming published by Roma Publications, the Netherlands (late 2022-early 23).

misterpaulbailey.com

Jeroen Billiet

EN

THEME	long 19th century heuristics, sources in artistic research, HIPP (historical performance practice), multidisciplinary art studies, socio-artistic research
DISCIPLINE	Classical music (with parallels to fine arts, architecture)
WORKFORM	Every seminar date deals with a central topic, and start from an introduction by the teacher. From there onwards, a group discussion is incited dealing with coherences between past and present.

Content

European cultural life flourished between 1870 and 1914. *This Belle Époque* was an era of major upheaval, marked by social progression, economic expansion and a booming artistic scene.

Besides an eclectic artistic framework imposed by *Académistes* such as painter Théodore Lybaert (1848-1927), musician François Auguste Gevaert (1828-1908) and architect Edmond De Vigne (1841-1918), new artistic currents as the one of les XX led by Octave Maus (1856-1919) set the landmarks for these pivotal years that thoroughly changed the position of art in society up, to today. Meanwhile, interdisciplinary influences between art forms, backed by radical new views on artistic education, were at their peak. As such, the timeframe is a fascinating treasure trove for those who want to expand their views on artistic development in past and present

While relations between the artistic paradigm of the 'long' 19th century and current-day practices and structures are apparent, scholars as well as artists investigating in this epoch often encounter difficulties in finding sources enabling them to grasp the right context of the era and/or enhance a sustainable practice or performance.

This seminar will start from an overview of the artistic and educational framework of the late 19th and early 20th century in Belgium and the rest of the 'Western' world. A series of practical examples, case studies and texts will address the practice-based value of *Belle Époque* sources as written documents, recordings, iconography and objects. The contextual framework departs from examples and cases in classical music and expands this view to visual arts, architecture and literature from a practitioner's point of view. Also, this course is intended to enhance the student's general competences in finding and evaluating sources in preparation of their Master paper.

Students of classical music taking part in this course are encouraged to engage in the research seminar on Belle Epoque sources that will be held at KASK Conservatorium in December 2022.

Evaluation

All Students are required to be present at a maximum of seminar sessions (50% of marks). They will also be asked to present a case study on Belle Époque sources in their own field (remaining 50%). Possible formats for this assignment are either a scientific paper or a live or video presentation.

About Jeroen Billiet

Jeroen Billiet is a horn player with a broad range of interests. As a researcher he explores the loop between performers, repertoire and instruments in past and present. In 2020 he obtained a Doctorate in the Arts from Ghent University for his study on the late romantic Ghent horn playing tradition. Billiet is currently professor of horn at the Brussels Royal Conservatory and is internationally active as a player specialized in historical performance.

* In 1893, a group of Belgian architects founded a collective with the latter name. Their objective was to transform the public space into a 'pittoresque instructive museum'. Their views can serve as a metaphor for many Belle Epoque artistic developments.

Cold cases

andere manieren om kunstgeschiedenis te schrijven

Koen Brams

NL

THEMA	Kunstonderzoek
DISCIPLINE	Kunstgeschiedenis, kunsttheorie, semiotiek en wetenschapsfilosofie
WERKVORM	Tekst en reflectie

Inhoud

Het theorie- en werkseminarie Cold cases handelt over klassieke en minder voor de hand liggende methodes om aan kunsthistorisch onderzoek te doen. Cold cases omvat twee luiken: een theoretisch en een praktisch. Tijdens het theoriegedeelte komen teksten aan bod die handelen over de praktijk van de kunsthistoricus. Het praktische luik betreft een door elke student te voeren onderzoek over een van de cold cases die worden aangereikt. Cold cases zijn personen, gebeurtenissen of artefacten waarover via klassieke methodes – Internet, literatuuronderzoek, oral history,... – weinig of helemaal geen informatie kan worden gevonden. Hoe pak je dergelijke onoplosbaar lijkende zaken aan? Het opzet is om studenten essentiële onderzoeksvaardigheden mee te geven en erover te reflecteren. Het seminarie kadert in het onderzoeksproject 1957-1987 - het Gentse speelveld van de beeldende kunst. Alle cold cases hebben dan ook betrekking op de genoemde periode en locatie.

Werkvorm

Alle sessies worden collectief georganiseerd. De teksten worden in groep besproken. De individuele onderzoeken worden tijdens elke sessie overlopen. Het onderzoek dient uit te monden in een paper (minimaal 3.000 woorden), waarin zowel de aangewende methodes worden omschreven als de onderzoeksresultaten worden weergegeven.

Wat wordt er van de student verwacht?

- aanwezigheid op alle bijeenkomsten (50% van de punten).
- op voorhand de betreffende tekst(en) lezen.
- het schrijven van een paper (minimaal 3.000 woorden) (50% van de punten), met mogelijkheid tot individuele feedback.

Over Koen Brams

Koen Brams (1964) is zelfstandig onderzoeker, curator en publicist. Hij is de voormalige directeur van de Jan van Eyck Academie (2000-2011) en de voormalige hoofdredacteur van *De Witte Raaf* (1991 tot 2000). Hij is de samensteller van de *Encyclopedie van fictieve kunstenaars* (Nijgh & Van Ditmar, 2000; Eichborn Verlag, 2003; JRP/Ringier, 2011) en de hoofdredacteur van het semestriële tijdschrift *Documenten & Argumenten – Tijdschrift over de geschiedenis van het S.M.A.K.* Hij droeg tevens teksten bij aan de kunstenaarsboeken *Confusion of Tongues* van burens [Melissa Mabesoone & Oshin Albrecht] (Posture Editions, 2017), *Écran/Scherm* van Charlotte Beaudry (Éditions du caïd, 2017), *Huis* van Philippe Van Snick (Posture Editions, 2019) en *Images trouvées* van Hans Segers (Posture Editions, 2021).

Recente tentoonstellingen: *'Geloof in uw tijd' - Karel J. Geirlandt en de Vereniging voor het Museum van Hedendaagse Kunst* (1957-1960), S.M.A.K. (Gent, 2019) en *«PLUS» en Yves De Smet. Ideologie, kameraadschap en rivaliteit op het speelveld van de Gentse kunst tussen 1965 en 1970*, Convent (Gent, 2022).

22. FEUILLETON. A Procedural Exercise in Framing the Oude Dokken in Ghent (Chapter One)

Arnout De Cleene
Michiel De Cleene &
Lars Kwakkenbos

EN

THEME Transgression
DISCIPLINE History, Art History, History of Sciences,
Philosophy, Cultural Studies, Affect Theory...
WORK FORM oral presentations and discussions, papers and
websites

Content

Historically, public space has been the pre-eminent place for artists and photographers to work, and a subject that has been captured and appropriated extensively. The photographs and images we see in public space, however, are most of the time functional, and more specifically commercial in nature: advertising which catches the eye via the omnipresent billboard. The seminar *FEUILLETON* appropriates such a device and takes shape as an intensive collaboration between researchers, students and the art collective 019.

019 is located in the Oude Dokken in the north of Gent, where a former industrial zone is quickly turning into a residential area. Images play a dubious role in this transition. The photorealistic, 3D-rendered images of the future public space that circulate in the current streetscape offer a glimpse of a future that is lush green, trafficless and summery. From unlikely points of view, a not very diverse group of passers-by and residents is shown in an immaculate, urban setting: a strong, visual narrative of the future landscape.

A B C
B C D
C D E
D E F
E F G
F G H
G H I
H I J
I J K

A rotating billboard is mounted to the facade of the former welding factory that 019 occupies. From that location-specific context, and with the tension between images and public space as the subject, we will make a visual story for the billboard during the seminar, based on procedures that the billboard imposes on us (and the ones we will impose on the billboard). The billboard shows three images, whereby, each week, we will replace the oldest image with a new one. As such, we will create new micro- and macro-narratives that respond to the neighborhood, and to the texts on procedures in art, literature and photography we will read along the way. While reflecting on and showing the relationship between photography, advertising, the public sphere, and a procedural approach, the roles of teacher and student blur into a collective operation, as do the boundaries between art theory and history, and collaborative artistic practice.

Evaluation

50% on participating and giving a presentation during one of the eight sessions of the seminar and co-creating a chapter of *FEUILLETON* on the billboard at 019, another 50% on writing a paper of approximately 2500 words or creating a website containing a similar amount of text.

Participating students are obliged to attend all sessions, prepare a reading of one of the texts out of the reading list and prepare contributions to *FEUILLETON*. Each student is allowed to miss a maximum of 2 out of 8 sessions. If so, they have to announce their absence, except when it is due to an unforeseen circumstance, such as illness, and motivate it. Each motivation has to be approved by the teacher.

About Arnout De Cleene, Michiel De Cleene & Lars Kwakkenbos

In October Arnout De Cleene, Michiel De Cleene & Lars Kwakkenbos will start working on a two-years research project, entitled 'On Instructing Photography'. *FEUILLETON* is one of their case studies, of which this seminar is the first chapter.

Arnout De Cleene has a background in cultural studies and literary studies. He holds a PhD in literature, based on a FWO-supported research on the topic of outsider literature at KU Leuven. He writes about art, literature and culture in diverse ways: from academic books, book chapters and articles, to artist publications and experimental texts for exhibitions and art projects. Texts have been published in journals such as *rekto:verso*, *nY*, *De Witte Raaf*, *Image & Narrative*, *Spiegel der Letteren* and *Les Lettres Romanes*, in book series such as *SEL* (Studiecentrum Experimentele Literatuur), in exhibition catalogues, and as books (*Outsiderliteratuur* (2020); *F#1-13* (2017), *The Situation As It Is* (2022); *the-documents.org* (2022)).

He is part of art collective 019. A long-lasting collaboration with Michiel De Cleene as De Cleene De Cleene has led to projects in which photography, literature and a documentary approach are combined. As a scientific collaborator at Dr. Guislain Museum, he has curated exhibitions and organized events on the topic of the history of psychiatry and mental health, and outsider art. As a researcher at KASK & Conservatorium, he has worked on the topic of documentary artistic practices.

Michiel De Cleene is a photographer living and working in Ghent. He explores the possibilities that arise when uncertainty, speculation and cross-referentiality are considered to be at the centre of documentary practice. He is a founding member of the School of Speculative Documentary and www.the-documents.org and a researcher at KASK, School of Arts, Ghent. He is part of De Cleene De Cleene and the collective 019. He published the books *-scope* (2015); *F#1-13* (2017); *Reference Guide* (2019); (*hij zwaait opnieuw naar de vrouw die nog steeds haar hond uitlaat*) (2022); *the-documents.org* (2022); and *The Situation As It Is* (2022).

michieldecleene.be
decleenedecleene.be
the-documents.org
019-ghent.org

Lars Kwakkenbos is an historian and art historian. He lives and works in Brussels and Ghent. During the past two decades he has been working as a writer, a dramaturg and a teacher, reflecting on the political and cultural horizons of artistic practices and works of art. Since 2001 he has published articles on visual and performing arts and architecture in newspapers and magazines such as *De Standaard*, *A+*, *A10* and *Etcetera* and worked as a writer and editor for organizations such as Flanders Architecture Institute, Vlaams Bouwmeester, Kaaithheater and Kunst/Werk, and for numerous visual and performing artists. From 2002 to 2007 he worked for Klara, the arts and culture radio channel of the national broadcaster. From 2008 to 2017 he worked for the Kunstenfestivaldesarts in Brussels as dramaturg, and he also collaborated on *#nofilter*, a socio-cultural project with youngsters involving the Brussels youth organisations Chicago, AJM and TransfoCollect. Since 2008 Lars Kwakkenbos is teaching at KASK & Conservatorium.

Wim De Temmerman

NL

VELD VAN ONDERZOEK Filosofie
WERKVORM discussie en reflectie**Opzet**

De ervaring van het landschap en van de liefde zijn cultureel zeer verweven. In dit masterseminarie wordt hun spiegelende interactie verkend. We wandelen door diverse momenten van de Europese cultuur aan de hand beeld-, tekst- en muzikaal materiaal.

Bloemlezing uit de inhoud

Het startpunt is de middeleeuwse Roman de la Rose van Guillaume de Lorris en Jean de Meung, waar een allegorische besloten tuin de praktijk van de hoofse liefde vorm geeft. Het klinkt door in de hoofse liedcultuur van troubadours en trouvères. In hun traditie schrijft Petrarca tijdens de Renaissance zijn Canzoniere, gedichten waarin hij de hoofse tuin verlaat, maar haar codes toepast op het ruimere landschap. Het klassieke landschap en het lichaam van zijn (verloren) geliefde Laura worden inwisselbaar. Zijn allegorische benadering van de natuur hoor je ook in de profane muziek van polyfonisten die met zijn teksten aan de slag gingen.

De romantische liefde wil ademen in een veel vrijere natuur. Exit allegorisch landschap en tuin van de hoofse liefde. De totaal nieuwe toon wordt gezet in Goethe's Das Leiden der jungen Werther, waarin het nog steeds klassieke, maar steeds wildere landschap zich vertaalt in de transgressies van Werther op sociaal en amoureuus vlak. Net als Werther is de romantische verliefde een onvermoeibare wandelaar, die het Europese landbouwlandschap doorkruist, op zoek naar een steeds wildere natuur en naar de geliefde. Op het ritme van dat verliefde hart en van de stap van de wandelaar toondichten Schubert, Liszt, Schumann, Brahms hun liederen. Finaal doorbreekt het verlangen naar een (onvindbare) absolute liefde ook de codes van het klassieke landschap en worden ongerepte zee en bergen model voor de ideale natuur. De hoogtepunten van deze liefde zijn tegelijk momenten waar voor elke steek rechts, de dood averechts insteekt. De romantische transgressie loopt uit de hand. Wagners Tristan en Isolde verdrinken in de kosmos en in de dood. (Samen) sterven wordt de hoogste vorm van leven.

Op de achtergrond van dit makaber geworden liefdesavontuur, speelt intussen eerst nog onopvallend, dan meer en meer dominant, het industriële avontuur in het landschap. De ongeremde kapitalistische toeëigening van het landschap zal een nieuw modernistisch concept van natuur teweeg brengen, en daarmee is een nieuw concept van de liefde verbonden. Met nadruk op menselijke controle en sturing die leidt tot seksuele en morele vrijheid. De relatie tussen de filosofen Sartre en de Beauvoir laat zich in die zin lezen. De natuur wordt ecosysteem, spaceship earth, een in de perceptie verwetenschappelijkte biotoop en biosfeer, algeheel onder controle.

Tegelijk laat deze industriële en wetenschappelijke controle over het landschap aan de achterdeur van de vooruitgang alsmaar meer wastelands achter. Bar terrein waar het onprettig tot onmogelijk is om te leven, bar terrein waar ook de liefde opnieuw moet uitgevonden worden. Aangespoeld uit een ver verleden liggen daar de hoofse en romantische modellen van voelen, kijken, denken en verbeelden te wachten op recyclage. Beeldende kunstenaars als Robert Smithson, Robert Eggleston en Derek Jarman trachten in deze industriële wastelands een nieuwe tuin en een nieuw landschap uit te vinden. Post-industriële en

post-romantisch. Daar horen natuurlijk ook nieuwe vormen voor organisatie van de liefde bij. Jarman exploreert in zijn films en zijn boek Modern Nature de link tussen liefde, tuin en landschap.

Waarschuwing: In deze zeer diverse (Europese) culturele momenten van het landschap en van de liefde (momenten in de zin van een tijdsmoment, maar ook in de zin van een zijnswijze) zit de dood steevast als derde speler in de hoek van elke kamer. In de figuur van Petrarca's aan de pest bezweken Laura, in Werther's wanhopige blinde dood door eigen hand, in Tristan en Isolde's liefdesdood of in Derek Jarmans met AIDS geïnfecteerde lichaam, waarmee hij reeds op weg naar het einde zijn tuin aan de voet van een kerncentrale bewerkte.

Werkwijze

Het seminarie bestaat uit samen lezen en analyseren van teksten beluisteren van muziek en bekijken van beeldmateriaal. Het studiemateriaal dateert van de middeleeuwen tot nu. Op voorhand lezen van de te bespreken teksten is nodig. Er is geen syllabus of cursus, dus aanwezigheid in de bijeenkomsten is evengoed noodzakelijk.

Doel

Het doel voor de student is om tot beter inzicht te komen in je eigen omgeving, geschiedenis, gevoelens en handelen. En om onderweg tijdens de wandeling geïnspireerd te geraken tot actie, creatie en maakprocessen en tot het zoeken van nieuwe ervaringen.

Over Wim De Temmerman

Wim De Temmerman was 14 jaar decaan van KASK & Conservatorium. Nu kleurt hij mee het Vlaamse beleid van de kunstschoolen in Vlaanderen als opdrachthouder Beleid Kunsten voor KASK & Conservatorium. Daarnaast is hij filosoof en doceert hij 'overzicht van de wijsbegeerte' aan KASK & Conservatorium.

Carbon fiber instruments. Exploring and making fiber-reinforced composites

Tim Duerinck

EN

THEME	Music instruments, materials, acoustics, instrument making
DISCIPLINE	instrument making
FORM	group assignments and discussions

Content

This master seminar is open to all students, a basic understanding of how music instruments work is required.

Music instruments with extra fiber
Exploring and making carbon- glass- and flax fiber composites

Content

This master seminar is open to all students, a basic understanding of how music instruments work is advised. We will explore fiber-reinforced composite materials and their application in music instruments. The lessons will start with theoretical seminars that give us the required basic understanding of the topic. Through small assignments performed in small groups during class hours, we will explore the topic and students are able to explore specific fields of interest. By the middle of the seminar, we will evolve to a practical introduction into making composites by making the parts of a carbon fiber violin or cello. Through the lessons the following topics will be discussed: – General introduction in fiber-reinforced plastics. – Exploring different composite materials and their applications. – Instruments made from carbon, flax- or other fiber reinforced materials. – Designing and performing a listening- or playing test to objectively evaluate and compare music instruments. – Making techniques of composites: mold making, hand lay-up, resin infusion and prepregs.

Evaluation

Participants should be present in all seminars to work in group projects, if a participant can give a valid reason for not being able to attend a seminar he or she will be given an assignment instead. Evaluation will be on attendance and participation as well as a personal assignment at the end of the seminar, which should be presented as a paper.

About Tim Duerinck

Dr. Tim Duerinck challenges dogmas in violin making and pushes the craft of violin making in the 21st century. He aims to create a better understanding about the acoustics of string instruments and the contribution of the materials to the created sound. Tim creates instruments from materials such as Styrofoam, flax and carbon and presents these (together with musicians and composers) on various (international) music festivals, performances, exhibitions and lectures. His instruments have been exhibited by Design Museum Gent, the Cello Museum and Texture Museum and have been featured by international media such as The Strad and Classic FM.

Sébastien Hendrickx

NL

THEMA	Ecologische crisis, narrativiteit, holisme, science fiction
DISCIPLINE	Literatuur
WERKVORM	Lezen en bespreken van theoretische teksten van Donna Haraway, Bruno Latour en John Tresch. Collectieve close-readings van passages uit Ursula K. LeGuins Always Coming Home.

Inhoud

Rond het 'Antropoceen' leeft in het laatste decennium een levendig academisch en maatschappelijk debat. De voorgestelde term verwijst naar het huidige geologische tijdvak waarin klimaat en biosfeer onomkeerbare gevolgen onderkennen van menselijke activiteit. De problematisering van het begrip heeft vooral te maken met de ongedifferentieerde focus op 'de mens', want de historische en actuele verantwoordelijkheid is wereldwijd ongelijk verdeeld. Donna Haraway bespreekt verschillende alternatieven, waaronder het 'Kapitalocean'. Dat begrip legt de nadruk op het kapitalistische economische systeem, dat samenhangt met een koloniale geschiedenis en tot op vandaag extreme sociale ongelijkheid en ecologische destructie reproduceert.

Bruno Latours denken werpt een verhelderend licht op de scheiding tussen 'natuur' en 'cultuur', of preciezer tussen de westerse, 'moderne' mens en het complexe levensweb 'Gaia' waar we met zijn allen deel van uitmaken en voor ons overleven van afhankelijk zijn. Latour analyseert, als een zelfbenoemde 'antropoloog van het moderne leven', onder meer de historisch gegroeide en hiërarchische waarde-onderscheiden tussen menselijke subjecten en niet-menselijke objecten - onderscheiden die doorwerken in dominante vormen van wetenschap, politiek, economie, rechtspraak en de kunsten. Het Kapitalocean is een product van dit wereldbeeld.

Bij John Tresch vinden we tenslotte het begrip 'kosmogram' terug. Kosmogrammen zijn (soms millennia oude) representaties van de wereld en haar verschillende ordeningen en interne samenhangen. Ze maken deel uit van (niet zelden religieuze) kennistradities die haaks kunnen staan op de kritisch-wetenschappelijke. Kosmogrammen leggen de nadruk op synthetische verbinding in plaats van analytisch onderscheid, holisme in plaats van specialisatie, het grotere geheel in plaats van het onderdeel. In hoeverre kan hun verbindende en speculatieve potentieel anno 2023 helpen om wereldbeelden ontwikkelen voorbij het Kapitalocean?

Met deze vraag in ons achterhoofd doen we collectieve close-readings van passages uit Always Coming Home (1985) van de feministische sciencefictionauteur Ursula K. LeGuin. Dat is niet echt een roman, eerder een bonte verzameling van verhalen, gedichten, liederen, recepten, tekeningen en verklarende woordenlijsten. Samen vormen die een antropologische studie van een fictieve volksgemeenschap, de Kesh. Hun architecturen, economieën, rituelen, artistieke praktijken, familieconstellaties, verhoudingen tot de natuurlijke omgeving, etc, komen in het boek aan bod.

Werkvorm + evaluatie

Lezen en bespreken van theoretische teksten van Donna Haraway, Bruno Latour en John Tresch. Collectieve close-readings van passages uit Ursula K. LeGuins Always Coming Home.

Aanwezigheid en input tijdens de lessen zijn erg belangrijk. Daarnaast moeten de studenten een korte paper schrijven.

Over Sébastien Hendrickx

Sébastien Hendrickx is podiumkunstenaar, kunstcriticus en dramaturg. Hij geeft les aan de dramaopleiding van KASK. Hij werkte als huisdramaturg voor KVS, programmator voor Bâtard Festival en tussen 2014 en 2022 was hij lid van de redactie van podiumtijdschrift *Etcetera*. Hij schrijft regelmatig voor *De Witte Raaf* en *rekto:verso*. Na zijn theaterdebuut *The Good Life* (2021) werkt hij nu aan de voorstelling *Moddertong* (2022-...). Hij initieerde hetburgerparlement.be, een campagne rond democratische vernieuwing in tijden van ecologische catastrofe.

Unfolding Amnesia: Beyond the political articulation of a traumatic past

Jelena Jureša

EN

THEME denial, politics of oblivion, nationhood, banality of evil
DISCIPLINE visual arts and documentary

Content

Unfolding Amnesia: Beyond the Political Articulation of a Traumatic Past

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

Within *Unfolding Amnesia*, during six meetings, we will investigate exemplars of state identity building based on the silence regarding past crimes. We will question how the mechanisms by which this is achieved work in practice. We will discuss art projects that aim at uncovering the many truths about past wrongdoings by a state, and that examine the politics of oblivion at work in the construction of a homogeneous national identity.

UA is the room where difficult questions are explored, and views are debated. Where, following delineated structure, we get together to look, listen, and speak with each other. You are expected to work toward a paper in which you will reflect on the questions we discussed. Hopefully, the seminar will help you to critically examine the context within which you create, to recognize and embrace your blind spots as such and to use them as a starting point in creation of new forms of solidarity and connection within (and not solely within) your artistic practice.

THE STRUCTURE

A Moving Target—The Figure of the Implicated Subject

Toni Morrison, *A Bird in your Hand* – Connecting the fractured stories – Michael Rothberg: Multidirectional Memory and the Implicated Subject – Procession and modernity: William Kentridge, Hue Locke – Alfredo Jaar *The Rwanda Project* (1994-2000) – Phantom limb and phantom pain in the works of: Rafeef Ziadah (*We Teach Life, Sir*), Kader Attia (the concept of Repair) – *Can the Subaltern speak?* (Gayatri Spivak) – Göran Olsson, *Concerning Violence* (2014) documentary film

Regarding the Pain of Others

Photojournalism – Maria Todorova, *Imagining the Balkans* – Susan Sontag, *Regarding the Pain of Others*, chapter 5 – Ron Haviv's Bijeljina photograph and the Belgrade Techno Party – Semezdin Mehmedinovic, *Sarajevo Blues* (first published in 1992) – Exploitation of suffering – Jean-Luc Godard: *Je Vous Salue, Sarajevo* (1993) – Avi Mograbi, *Z32* (2008)

“Death is a Job” – A Portrait of a Modern Criminal

Hannah Arendt, Eichmann in Jerusalem – Eyal Sivan's *THE SPECIALIST*, Portrait of a Modern Criminal (1999) – Slavenka Drakulić, *They Would Never Hurt a Fly* – Aleksandar Hemon, *The Infernal Irony of a Poet* – Pawel Pawlikowski, *The Serbian Epics* (1992), documentary

Digging

Judith Butler, *Frames of War: When is Life Grievable?* – Forensic architecture – *A Memorial in Exile* and the Four Faces of Omarska Group – Hito Steyerl: *Is The Museum A Battlefield?* – Harun Farocki, *Images of the World*

Children

Jay Rosenblatt, *The Smell of Burning Ants* – Michael Haneke, *The White Ribbon* (2009) – WG. Sebald, *The Rings of Saturn* – Kurt Waldheim & the UN – Ruth Beckermann *East of War* (1996) feature documentary and diary entries

The Legacy of Hunters

The elephant in the room: Africa Museum in Tervuren – Donna Haraway, *Teddy bear patriarchy: Taxidermy in the garden of Eden, New York City, 1908-1936* – Suvendrini Perera: *Dead exposures* – Franz Ferdinand and photography – film, photography and eugenics – Peter Kubelka's *Unsere Afrikareise* – Chris Marker and Alain Resnais, *Les statues meurent aussi* – Denkmal/Mahnmal – Doris Salcedo, *Tools of Mourning*

Method and evaluation

The seminars are assessed based on

- Product evaluation = 50% of the grades
This can take the shape of a paper, an oral exam or a presentation (the last two can be based on a paper). A resit is possible here.
- Permanent evaluation = 50% of the grades
This is based on the active participation of the students in the seminars. Therefore the students are obligated to take part.

A resit is not possible here.

This course is evaluated on a grading scale of 0 to 20 (rounded off to a whole number).

About Jelena Jureša

Jelena Jureša is a visual artist and filmmaker. She has been extensively working with the questions of cultural identity, gender, collective violence, the politics of memory and oblivion through film, video installation, photography and text. She unceasingly questions historical and political narratives and tries to destabilise our ideas of what is true. Her work has been exhibited internationally.

Gert Keunen

NL

THEMA	Een cultuursociologische kijk op hoe selecties in het muziekcircuit gemaakt worden en de impact daarvan op artiestencarrières
DISCIPLINE	(pop)muziek en sociologie
WERKVORM	Doceren met ruimte voor discussie

Inhoud

Dit seminarie geeft je een inkijk hoe er achter de schermen van het (pop)muziekbedrijf keuzes worden gemaakt en hoe die artiestcarrières bepalen. Je leert de motieven waarom sleutelfiguren in het muziekcircuit (de platenmaatschappijen, concertorganisatoren, boekers, artiestenmanagers, publishers, journalisten en radiomakers, etc.) bepaalde artiesten wel en andere net niet selecteren.

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

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

Maar telkens wordt de link gelegd met de artiestenpraktijk en artistieke carrières: welke factoren bepalen uiteindelijk welke rol een artiest in een scene of netwerk kan spelen?

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

Lesmethode

Centraal staan colleges, maar telkens met voldoende ruimte voor discussie en groepsgesprekken.

Vereisten

Een specifieke voorkennis is niet nodig, maar een interesse in (pop)muziek en de muziekindustrie is noodzakelijk.

Cursusmateriaal

het boek *Alternatieve Mainstream* (Gert Keunen, LannooCampus, 2013)

Evaluatie

Aan dit seminarie is een opdracht verbonden, die op het einde van de reeks in groep gepresenteerd wordt. Onderwerp van die presentatie is een persoonlijke vertaalslag naar de eigen artistieke praktijk van de onderwerpen die in de bijeenkomsten besproken worden.

Een quotering op basis van permanente evaluatie (50% van de punten; aanwezigheid is dus verplicht) en een presentatie (50% van de punten).

Over Gert Keunen

Gert Keunen (1969) is docent, publicist en muzikant. Hij is doctor in de cultuursociologie en doceert muziekgeschiedenis en muzieksociologie aan KASK & Conservatorium in Gent, PXL Music in Hasselt en Ritsc in Brussel.

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

Hij is auteur van o.a. *Alternatieve Mainstream – Over selectiemechanismen in het popmuziekcircuit* (LannooCampus, 2013) en *Een Eeuw Popmuziek – Van Crooners tot Dubstep* (Lannoo, 2015). Daarvoor ontving hij respectievelijk de Cultuurprijs Oost-Vlaanderen 2016 en de Fontys Onderzoeksprijs 2013.

Onder het pseudoniem Briskey bracht hij als muzikant/componist/bandleider vier cd's uit en stond hij op diverse binnen- en buitenlandse podia en festivals.

Gert Keunen is ook gecertificeerd bierkenner en brouwt in zijn eigen microbrouwerij en met hop van eigen teelt het KEUN-bier.

briskey.be
keun.be

Anna Luyten

EN

THEME Wandering
FORM Reflection and discussion

Content

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

A seminar on the many forms of attention and how to get a limber mind. Because the road is more important than the goal. Because to wander is to pay homage to what and who hides in the shadows. Because to wander is to dare to fail. "To be an artist is to fail as no other dare fail", wrote Samuel Becket. Because to wander is to step outside dominant mental frames, to dare to enter forbidden zones.

Wandering, or 'Le Dérive', as the Situationists called it.

We make a contemporary version of Le Dérive. We read fragments from their 'neo-polars'. We wander in small groups from the city to the periphery. On foot. Without a map. With our corporeality. With our senses. We stop at posthumanism and think about the anthropocene. We move on and each of us brings his or her own frame of reference and thus expands the other's perspective. We keep a logbook.

We investigate wandering as an artistic practice, theoretically, practically and artistically. In music, text, image, performance, theatre.

We reflect on the various methods for deepening artistic research attitudes. We look for new languages of artistic research. We start from observations and materiality. We are practical, but also contemplative. Thinking is in doing and doing in thinking.

We read and work with texts by philosophers, anthropologists, experimental essayists, fiction and non-fiction authors. Giorgio Agamben, Samuel Becket, Walter Benjamin, René Ten Bos, Merlin Coverley, Guy Debord, Maria Fusco, Clifford Geertz, Alan Ginsberg, Donna Haraway, Tim Ingold, Jon Mc Gregor, Eileen Myles, Maggie Nelson, Michel Serres, Rebecca Solnit, Henry David Thoreau, Virginia Woolf, Kate Zambreno. We listen to music. We enter many kinds of poetic spaces.

In this seminar, we take interdisciplinary wanderings, both physical and mental. The exam is a representation of what each person, starting from his or her registration of the wanderings, created. It starts with a log. It ends in a text, an experimental essay, a piece of music, a lecture-performance, a drawing, a short film, a photo book ... depending on the paths that each individual has taken.

About Anna Luyten

Anna Luyten is artistic researcher and teacher at the School of Arts, KASK Ghent. She has a master's degree in philosophy, a master's degree in applied literature and a master's degree in drama and theatre studies. She wrote and made in-depth portraits and documentaries for domestic and foreign magazines. These sometimes resulted in theatre texts or literary non-fiction stories. She made interviews and radio and television documentaries for Canvas, Radio 1 and Klara, and converses with artists on major stages. Her artistic research, which she carries out together with Heike Langsdorf, bears the same title as the seminar: "Wandering as a discipline".

Queer Pasts, Queer Futures

Benny Nemer

EN

THEME queer, lgbtq+, futures, archive, sexuality
 DISCIPLINE visual art, media art, performance, curatorial
 WORK FORM discussion, observation, practice

Content

Provocative ideas about the queer future proposed by José Esteban Muñoz in his 2009 book *Cruising Utopia* continue to influence contemporary artistic and intellectual practices. “We have never been queer, Muñoz writes, “yet queerness exists for us as an ideality that can be distilled from the past and used to imagine a future. The future is queerness’s domain. Queerness is a structured and educated mode of desiring that allows us to see and feel beyond the quagmire of the present.”

In this seminar we will trace impulses among artists to use, manipulate, and generate archival material in search of queer ancestry whose ideas and practices might shape our present-day LGBTQ+ lives. We will also review artistic practices that actively propose fabulous, reparative, and utopian queer futures through which we might build our dreams, desires, and political aspirations. Muñoz’s writing will support our inquiry, along with critical writing that proposes other queer approaches to time, like “feeling backwards” (Heather Love), “temporal drag” (Elizabeth Freeman), and “no future” (Lee Edelman).

Practical

We will approach our work together in a multiplicity of forms: discussing critical and creative texts, viewing artworks and films, and undertaking practical experiments individually and a group. My hope is for us to form a research community who together gathers and discusses materials that help us co-imagine a diversity of queer futures. Rather than a formal examination, students will be graded based on active participation in discussions and practical exercises, short class presentations, and participation in a final collective action. The seminar will be held in English. You do not have to identify as LGBTQ+ to attend this course, however a sensitivity to, and empathetic understanding of queer lived experience is required.

About Benny Nemer

Benny Nemer is a Paris-based multidisciplinary artist, diarist and researcher with twenty-five years of professional practice working with sound, performance, video, participatory gestures, photography, epistolary writing, and flowers. His work has explored and addressed diverse themes over the years, with enduring concern for the language of love and relation, queer archives, flowers as artistic material, the voice as conductor of identity and affect, and artistic interventions into museum mediation practice. His work has been exhibited internationally and is part of the permanent collections of the Kunsthistorisches Museum Vienna, the Polin Museum for the History of Polish Jews in Warsaw, Thielska Galleriet Stockholm and the National Gallery of Canada in Ottawa, among others.

Nemer holds a PhD in studio practice and queer culture from the Edinburgh College of Art. As a postdoctoral researcher at KASK & Conservatorium, he is pursuing research into queer kinship, artistic responses to AIDS, monuments and memorials, postcards as an artistic medium, and the archive of French author and photographer Hervé Guibert (1955-91).

THEME	philosophy, technology, environment
DISCIPLINE	media-art
FORM	reading texts, discussion and presentation

Content

Alien Phenomenology

A bit more than a century ago, biologist Jakob von Uexkull was already trying to understand the sensory world of animals without taking human perception as the point of departure. Also he was the first to make visual impressions of how the world would look to a fly or to a snail, making it possible for humans to some extent inhabit a perspective radically different from their own.

Deep ecologists see anthropocentrism as the most fundamental cause of the destructive influence humans have had on the planet and its climate, and have long been arguing for a decentering of the human. Becoming aware of non-human perspectives can be one way to reconnect to our planet and the species we have been pushing to the margins, or towards extinction.

But to what extent is it possible to understand or even adopt non-human viewpoints ? To what extent can human perception be changed ? Are there limits to empathy ? If we are curious about the experiences of rocks and worms, do machines and artificial intelligences have a perspective too ? What can we learn from other forms of intelligence and personhood, and does that indeed help us to live more equitably with one another and the non-human world ?

Approach

We will read a number of texts approaching these topics from extremely varied angles and opinions, by authors such as David Abram, Jane Bennett, Ian Bogost, James Bridle, Vilem Flusser, Temple Grandin, Donna Haraway and Catherine Malabou. We will look at the work of artists interested in ecology, perception, technology and our planet.

The seminar is also a research tool, and one of its aims is to use the variety of interests, approaches and expertise within in the group to help find illuminating examples of how artists in different disciplines reflect and act on these matters.

Evaluation

The students are expected to be present at all sessions and contribute to discussions. Each participant will prepare a short presentation in relation to one of the texts made available and contribute examples and materials for the discussion. At the end of the seminar the participants are asked to write a short text.

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

About Joost Rekveld

Joost Rekveld is an artist motivated by the question of what we can learn from a dialogue with machines. In his work, he explores the sensory consequences of systems of his own design, often inspired by forgotten corners in the history of science and technology.

His abstract animated films have been shown world-wide in a wide range of venues. He had retrospectives at the Barbican in London and the Ann Arbor film festival amongst others, and in 2017 he was filmmaker in focus at the International Film Festival Rotterdam. He has a long history of interdisciplinary collaborations in visual arts, theatre, music and science. Joost has been giving lectures since 1993, has been teaching since 1996, and from 2008 to 2014 he was the course director of the ArtScience Interfaculty of the Royal Conservatoire and the Royal Academy of Art in The Hague.

Since february 2017, Joost has been affiliated to the School of Arts, University College Ghent as an artistic researcher. Since 2022, Joost has also been teaching at the University of Paris 1, Pantheon-Sorbonne.

Gekwelde kunstenaars: kwetsbare kunst?

Een seminarie op de smalle grens tussen kunst en kwetsbaarheid.

Sofie Vandamme

NL

THEMA	psychiatrie, kunst, outsiderskunst, kwetsbaarheid
VELD VAN HET ONDERZOEK	psychische kwetsbaarheid, vrouwelijk kunstenaarschap, multidisciplinair, literatuur, poëzie en filosofie
WERKVORM	Doceren, Samen Lezen, discussies en presentaties

Inhoud

Dit Een seminarie op de smalle grens tussen kunst en kwetsbaarheid.

Dit seminarie focust op de relatie tussen kunst & psychische kwetsbaarheid. We bekijken de geschiedenis van de waanzin in relatie tot kunst en bevragen het begrip 'psychische kwetsbaarheid' in relatie tot het kunstenaarschap.

We lezen literaire en beschouwende teksten waarin de band tussen waanzin en creativiteit tot uitdrukking wordt gebracht, dit zowel in de beeldende kunsten, de vormgeving, poëzie, theater en literatuur. Enerzijds duiken we in het oeuvre van kunstenaars die zelf expliciet een link leggen tussen hun artistieke creatie en hun geestesgesteldheid. Denk bijvoorbeeld aan Gustave Flaubert, Delphine Lecompte, Louise Bourgeois, Leonora Carrington, Yayoi Kusama, ... Anderzijds gaan we ook na hoe kunst in de psychiatrie in de praktijk kan worden gebracht. We bezoeken een tentoonstelling over 'outsiderkunst' en bediscussieren dit fenomeen.

Dit is een seminarie waarbij we die smalle grens tussen normaal en pathologisch zo tastbaar mogelijk willen verkennen. Daarom gaan we ook 'buiten de muren van KASK' naar plekken waar die kwetsbaarheid zich laat voelen, zoals bijvoorbeeld in theater, film of in een expo.

Dit seminarie heeft een tweeledig doel : enerzijds wil het studenten tot een beter inzicht doen komen over de (romantische) aannames die worden toegeschreven aan de kwetsbare kunstenaar en outsiderskunst en hoe de maatschappelijke opvattingen over kunst en psychische stoornissen de 'status' van kwetsbare kunstenaars heeft bepaald sinds het begin van de 19e eeuw. Anderzijds wil dit seminarie inzichtelijk maken hoe de grens tussen 'normaal en pathologisch' minder welomlijnd is dan vaak gedacht. We willen dat zo tastbaar mogelijk maken door studenten die kwetsbaarheid te laten ervaren, in kunst, film & literatuur.

Werkwijze en evaluatie

Het seminarie bestaat uit 8 bijeenkomsten van 3 uur waarbij telkens ruimte is voor discussie, tekst- of filmbespreking. Gezien de gevoeligheid van het onderwerp moet elkeen zich voldoende veilig voelen om het woord te kunnen/willen nemen tijdens het seminarie. De participatie in het verplichte seminarie, de voorbereidende opdrachten die telkens voor het seminarie schriftelijk worden opgeladen op Chamilo en de presentatie van de paper, worden gecompileerd voor 50% van de punten. Het seminarie wordt afgerond met een paper over 1 kunstenaar (voor de andere helft van de punten).

De voertaal van het seminarie is Nederlands, maar sommige teksten en filmfragmenten zijn in het Engels of uitzonderlijk in het Frans.

Over Sofie Vandamme

Sofie Vandamme studeerde sociale en culturele wetenschappen en promoveerde aan de Vrije Universiteit in Amsterdam met een proefschrift over literatuur en geneeskunde: Koele minnaars. Medische verwoording en literaire verbeelding van ziekte. Haar expertise bevindt zich dan ook op het kruispunt tussen literatuur, de kunsten en de wetenschappen. Sofie Vandamme geeft met regelmaat workshops, gastcolleges en lezingen over dit onderwerp. Ze is verbonden aan het KASK waar ze o.a. scripties begeleidt, het vak Dossier verzorgt en aan onderzoek doet. Sofie Vandamme is eveneens oprichtster van De Letterie, een nieuw letterenhuis in Oostende. De Letterie is een plek voor literatuur en verbeelding, waar ruimte en tijd gemaakt wordt voor reflectie, interactie en verdieping.

Daan Vandewalle

EN

THEME	Culture history, contemporary art, art history and art theory
DISCIPLINE	Literature, contemporary music and music history
WORK FORM	reflection and discussion

Content

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

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

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

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

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

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

Evaluation

Permanent evaluation and small assignment

About Daan Vandewalle

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

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

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

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

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

Daan Vandewalle was awarded the Jeanne and Willem Pelemans-prize 2000 by the union of Belgian composers.

In 2005 he released a 4 cd box dedicated to the entire INNER CITIES piano marathon by Alvin Curran (long distance/harmonia Mundi) which was met with rave reviews.

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

Nils Vermeulen

EN

THEME	Tuning, Just Intonation, (psycho)acoustics, contemporary music, composition, overtone singing, microtonality.
DISCIPLINE	Music, art history
WORK FORM	Lecture / practical class

Content

This seminar aims to increase the understanding of the fundamentals of music. Because it deals with the basics, the seminar is open to all students. Only a rudimentary understanding of music and sound in general is required. For musicians, sounds are building blocks, knowing how they function and how to (re)organize them, is an essential part of the musical journey. That functional knowledge is inherent to music making, and therefore an ancient but ever vibrant matter. The questions raised by the discoveries of Pythagoras, remain pertinent in the present day. Because of the dominance of the equal tempered piano, we would almost forget there are so much more intervals available. Intervals that come from other tunings, other systems of organizing tones. Imagine the color 'orange'. It consists of a combination of yellow and red, and holds a vast array of different shades. The analogy with sound holds true. As there is not a single color 'orange', there is not a single interval called 'a minor second' (or third or fourth,..), there is a whole range that bears the potential of sounding as 'a minor second'. Suddenly an enormous region of sound possibilities opens. All these different combinations of different intervals make a characteristic harmonic web. Within this seminar we will look at how sound is produced, propagated and perceived. How does this information lead to a tuning system? What is consonance? Why are all intervals on the piano dissonant? What is a temperament? What is equal temperament (ET) and why is the western world dominated by this? These and other questions, will be addressed during the sessions. We will investigate the most natural tuning systems, those based on small ratios intervals. We will do so in a practical way by overtone singing and/or playing.

What you can expect

- short history of tuning systems, starting from Aristoxenus and Pythagoras.
- introduction to the physiology of the ear.
- basic musical acoustics on sound production
- analysis and listening examples
- practical class on overtone listening and singing

Evaluation

Active participation and a small, artistic assignment

About Nils Vermeulen

Nils Vermeulen is a Belgian double bass player, composer, improviser and instrument builder. He is an active member of the adventurous jazz scene, playing with William Parker, Wilbert de Joode, John Dikeman, Luis Vicente, Marcelo Dos Reis, ... Nils founded his own impro quartet called Kabas and plays in many other bands including Jukwaa, Uma Chine, Nemo Ensemble, Frame Trio, etc. The variety of projects in which he plays, indicates his wide range of interest in music. Not bounded by genre, the one thing that connects them all is sound. Nils has taken a profound interest in vibrations, production of sound and the esthetics that comes with it. Nils Vermeulen is currently an artistic assistant and researcher at KASK & Conservatorium/Ghent University and is working on his PhD entitled 'Into the Toneworld'

Catherine Willems

EN

THEME	walking & activism, critical approach of political and social contexts of design practices, Design, skilled practice, feet, movement, migration, collaboration
DISCIPLINE	design anthropology
FORM	brainstorming and conversations based on given input and collaborative action

Content

Walking has a long and rich cultural history. Many artists, scientists and writers have used ways of walking to express essential aspects of what it means to be human. The single feature that truly sets us apart from the hundreds of other primate species lies in our way of walking: we are the only primate that has made upright walking the normal way of moving about. It is clear that bipedalism has led to a vast array of anatomical adaptations (e.g. freeing our hands to make tools) and ultimately to extreme large brains. In this the foot plays a crucial role, and with the foot, eventually, footwear. We humans – homo sapiens – have been anatomically modern for about 100.000 years, with a highly functional foot and a good performance record spreading our species over the entire planet.

During the seminar you will explore the relationship between gait, mobility, surface, skilled practices, production, enclosure, and the politics of walking. ‘Walking’ in all its aspects is examined offering different concepts, frameworks and reflections from the contextual field that drives artistic practices, such as ideas about citizenship and the position of the artist / designer, ideas about participation and activism, ideas about social models of living together and society. After having studied the different topics you then have to translate this knowledge into a walking track. You are free to experiment within your own discipline, and/or explore new media. While creating a collaborative walking track, you will simultaneously re-think the last 150 years of industrialisation. The production of goods is often connected to the prevailing consumer society, with the walking track I want you to create a collaborative action that questions, e.g., that consumer society.

Workform

The seminar course will require active participation in class dialogue and attendance at every class. Students will contribute questions and comments to the class, while reflecting on various themes and specific topics raised by the material given during the course. Evaluation will be based on the participation in the class and on the collaborative work (walking track) and presentation of it.

Evaluation

Individual input during the sessions and participation in a collective action. Present the final collective output.

About Catherine Willems

Catherine Willems, a design anthropologist, combines her work as designer, lecturer and researcher. She is based in Belgium at the Department of Design, KASK & Conservatory, the school of arts of University College Ghent and Howest.

With a background in Comparative Cultural Sciences at Ghent University and Footwear Design at Ars Sutoria in Milan, Willems' PhD brought together biomechanics, anthropology and design sciences. She explores relations between gait (walking), context, materials, skills and design methods in various communities and questions conventional thinking on design, production and creativity. Inspired by the convergence of traditional wisdom and modern technology Willems has now embarked on a follow up study, 3D2WALK, which aims to bring sustainable production and individual needs closer together through 3D printing. In 2017 she founded ‘Future Footwear Foundation’ (www.futurefootwearfoundation.com) to scale up global activities and sustain the convergence beyond term-limited research. The foundation stands for creating footwear that is sustainable for body and environment and fosters collaborations between artisans, students, and synergistic units in academia and private sectors.

futurefootwearfoundation.com

Mohanad Yaqubi

EN

THEME Collective, Archive, Decentral, South
DISCIPLINE Film and Image Studies, Political practices
WORK FORM Discussion, Artistic production with mentoring

Content

Collective practices in filmmaking usually comes as a response to necessity, not exclusively financial, but also a desire to engage with alternative models of productions, it's also a reflection of political ideology, a continuation to a long thread of accumulated practices. When looking at film units and collectives throughout film histories, patterns start to emerge, taking a shape of experimental, yet politically committed, film language, where the discussions and writing of these collectives, might/could be more insightful than the film production itself.

The lineage of such practices mostly starts with Dzigi Vertov and his cinema train during the early years of the Bolshevik revolution, combined with his writings on the relationship with the audience, playing the role of the actor and the spectator at the same moment, allowing to break the invisible wall, revealing the process behind the "magic". The Vertov group, to name one of many, came after 50 years to expand on such practices, from the man with a movie camera, to the people with a movie camera, aiming on deconstructing the film production hierarchy, and experiment on the level of producing images, sequences, and narratives.

Today, several film collectives started to emerge, not only as a political statement, but also, as an artistic practice, bringing curatorial concepts into test, bridging past and present by activating archival elements, recuperating narratives from pragmatic adaptations to a more inclusive meaning of localities, and in harmony with transnational discourses. Collectives such as Black archives from Amsterdam, Archives des luttes des femmes en Algérie, Rojava Film Commune, and others, are dealing with a mosaic of images, sounds, and narratives, that have been transported in time, space, and meaning.

Researching these collaborative filmic forms of production allows the course to ask active questions around archival practices, and the influences it has in shaping modern engagements and interventions with history, politics, and arts. Within 8 workshops, the participants will look closely at a sethatical trajectory of political practices in relation to modern film collectives' practices, their inspirational texts, their clustering points, and spaces of practices, thinking of what it means to be a collective, and what forms of dynamics and aesthetics it produces, methodologies of circulation and dissemination.

Methodology

This seminar comes as a continuation on practice-based pedagogy, digging in the ground between image and arts, archive, and films, aesthetics, and politics. this edition is inspired by the documenta fifteen curatorial proposition of Rouangrupa of open invitation to make friends not arts, bringing several collective practices from around the world into the light, within a structure inspired by an Indonesian farming culture called Lumbung, a rice barn, that allows the community to contribute, and use when needed.

From that perspective, the master seminar is inviting 5 film collectives from the Lumbung to share, interact and present their works, inspirations, readings, and references with the participants, to imagine collective practices in modern times, and expand on the needs and challenges of such collaborative working form, bringing forward another canon for knowledge.

The seminar is comprised of eight, three-hour long workshops. Each workshop includes a reading session, presentations, and screenings, and the workshops will host guest practitioners and researchers from a collective, who will present their research related to the topics of the course.

Readings will be divided between the participants, where each is expected to present their selected parts of the text in each workshop, this kind of dialog will help in assuring that all have managed to have an overlook on the text and encourage shared opinions and thoughts on the text.

The required text for each workshop is attached with this document, having a printed version is preferred, but also digital is fine, it's important that each participant keep track of the text while in the workshop, there will also be a watching session of selected visual materials and films that deals with the discussed topics.

The first 2 workshops will be focusing on theoretical and historical lineage of film units and collectives, which will be followed with 5 workshops with invited collectives, who will either join physically or online. the final workshop will be for reflections and evaluations, each participant will be asked to submit an intervention for the seminar, it either can be an essay around one of the topics discussed in the workshops, focusing on an artistic collective practice, or it can be an artistic intervention with these topics, wither it's a film essay, a design, or a lecture performance.

Tutorials will be assigned individually, and participants are asked to develop their submission for the final presentation which will be on the 8th workshop.

Evaluation

Evaluation will depend on two factors: the engagement and participation during the workshops, and the final submission of the artistic researchproject. The final project can either be a reflective essay on seminar topics, or a presentation of an artistic practice engaging with an archival practice (design, print, film, animation, performance, textile...).

25% Attendance

(attendance is mandatory, unless there is a reason)

25% Participation

(doing the reading, sharing thoughts)

50% Submission

(of an Essay 2000 words or artistic intervention)

About Mohanad Yaqubi

Mohanad Yaqubi is a filmmaker, producer, and one of the founders of the Ramallah-based production house, Idioms Film. Yaqubi is one of the founders of the research and curatorial collective Subversive Films that focuses on militant film practices, also, a founding member of the Palestine Film Institute, that focus on supporting, promoting, and preserving Palestinian cinema, he is a resident researcher at The School of the Art (KASK) in Gent, Belgium since 2017.

Yaqubi is researching archival structures within transnational solidarity movements, asking questions about politics, aesthetics and cinema, at the same time, re-thinking imperfect archives as a mechanism to bridge living memories, his work involves interactive inventories, film scanners, reels, magnetic tapes, and a Canon A1 with 50mm lense. Yaqubi's first feature film Off Frame AKA Revolution Until Victory (2016) made its premiere at TIFF, Berlinale, Cinéma du réel, Dubai IFF, and Yamagata among fifty other premiers and screenings around the world.