

Symposium on Embodied Knowledge in Artistic Research

28 April, 2022
CCHA, Hasselt
Kleine Theaterzaal



Is the body the primary locus of our knowledge of the world? Does it enable us to know ourselves as being-with-others? In the social sciences these ideas have only gained traction in recent decades, but in artistic practice they have long been fundamental. For artists it is obvious that much of our practice is spent developing our knowledge of *how* to do something. This not only goes for musicians, dancers, and other performers, but equally for visual artists in their disciplinary variety and hybridity. Artists have acted out know(ledge)-how and have shared it through the “show and tell” of art development and education for centuries.

Perhaps artistic research has then earned its right-of-way in the development of “embodied knowledge.” Originating from real-time physical action and intuition, however, embodied knowledge is often tacit or unconscious and thus remains hard to communicate.

In the one-day symposium *Bodies of Evidence*, researchers from different artistic disciplines will take up this seminal challenge. In a series of talks, lectures and interventions they will attempt to map out corporeal knowledge as a crucial aspect of artistic research.

MORNING SESSION

9:30-10:15
KEYNOTE LECTURE
Stefan Prins
Hybrid and Mediated Bodies

10:15-10:30
Coffee Break

10:30-11:45
PANEL 1
MULTISENSORIALITY
MODERATOR: NADIA SELS
Umot Eldem
Ira A. Goryainova
Lydia Hannah Debeer

11:45-13:00
PANEL 2
BODY/POWER
MODERATOR: PETRA VAN BRABANDT
Margaux Schwarz
Sanja Mitrović
Dominique De Groen

13:00-14:00
Lunch Break

AFTERNOON SESSION

14:00-15:15
PANEL 3
CORPOREAL
MEMORY
MODERATOR: KLAAS TINDEMANS
Tine Guns
Maria Konschake
Adilia On-ying Yip

15:15-15:30
Coffee Break

15:30-16:30
KEYNOTE LECTURE
Manuela Infante

16:30-17:45
PANEL 4
DARK ECOLOGIES
MODERATOR: MAARTEN STRAGIER
Andrea Mancianti
Ella de Burca
Bar Naessens

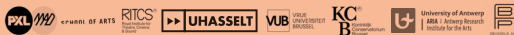
17:45-18:15
SOUND
PERFORMANCE
Inne Eysermans

20:00-21:15
KEYNOTE LECTURE
ONLINE
Laura U. Marks
*Soul-Assemblages: From Your Body
to the Cosmos*

If you want to attend our (free) event, please register via the link *before April 14* and indicate whether you will attend the MORNING SESSION, the AFTERNOON SESSION or both. After April 14 we cannot guarantee your lunch (cash payment of €5,-). You can also register for the evening lecture by Laura U. Marks only (you will receive a Zoom link on April 27): tinyurl.com/mtu8jatn

Bodies of Evidence is organized by PXL-MAD School of Arts, RITCS School of Arts, UHasselt, VUB, Koninklijk Conservatorium Brussel, ARIA (Antwerp Research Institute for the Arts), and Brussels Arts Platform

For any questions, send an e-mail to Inge.Pieters@vub.be



Lydia Hannah Debeer is a visual artist and musician. Her practice explores the spaces between sound and image. She creates immersive landscapes through video, live and recorded soundscapes, and music. Debeer graduated in Fine Arts in 2014 and obtained a postgraduate at HISK in 2016. She was selected for two international exhibitions for Young Talent, *Marres Currents #2* and *New Now 2015 – Europe's Emerging Artists*, and was a laureate of *ArtContest 2016*. She worked in the artist residencies of Hangar in Barcelona and Gasworks in London. In 2020, Debeer released her first album *How to Scale a Mountain* with the London-based label Bloxham Tapes.

Working with gestures, sculpture and poetry, **Ella de Burca** creates performative work that highlights the agency of contemporary art in provoking the status quo. She questions methods of viewer engagement and examines the role of socio-political forces on reception, engagement, and discourse concerning contemporary art. Her work has been supported by the Irish Arts Council, Fingal County Council, and Culture Ireland. In 2016 she was the recipient of the Next Generation Bursary Award. De Burca is currently pursuing a PhD at KU Leuven entitled *Modes of Viewing: How to Act*.

Dominique De Groen is a writer, visual artist, and co-founder of Marktcoorruptie, a label for DIY publications. Her poetry collections *Shop Girl* (2017), *Sticky Drama* (2019), *Offerlam* (2020), and *SLANGEN* (2022) were published by het balanseer. Her work was awarded the Frans Vogel Poetry Prize in 2019 and the Fintro audience prize for literature in 2021. She is currently working on a novel about witchcraft, capitalism, and Britney Spears.

Umut Eldem is a composer, pianist, and researcher. His musical works and research focus on the exploration of synaesthesia as a basis for artistic expression. His audiovisual works and installations combine sound and color. They were presented in Belgium, Turkey, Romania, Luxembourg, Mexico, Israel, and Russia. Currently he is conducting a PhD project on synaesthetic correspondences in musical practice at the Royal Conservatoire Antwerp.

Antwerp-based sound artist and musician **Inne Eysermans** creates musical performances and spatial compositions, often in combination with text and/or moving image, most recently on the World Wide Web. She has produced music and sound for film, theater and radio/podcast. Her works encompass synthesis, resampling techniques, field recordings, found sound and objects. She is interested in interpreting, amplifying, and transforming physical and virtual spaces in which she embeds instructed and spontaneous actions. She works as a lecturer in sound/music at the Royal Conservatoire Antwerp.

Ira A. Goryainova is a audiovisual artist and film director. Currently she conducts a PhD research in the arts at the Royal Institute for Theatre, Cinema and Sounds (RITCS) and at VUB. The relationship between the portrayed body, the perceiving body, and the film discipline is the focal point of her research. Her film *Bile* (2019), about the cultural perception of the ill body, was invited at IDFA, Amsterdam.

Tine Guns is an artist who uses media such as film, photobooks and installations to

explore human perception, memory, and the fragmented notion of time in the human experience. In her PhD project at LUCA School of Arts she explores how the methods of cinematic montage can be translated into the artistic practice of the contemporary photobook. Her video work was screened at festivals such as Jean Rouch Festival, Next Festival, and TAZ. She exhibited a.o. at Cinematek/BOZAR, Netwerk Aalst, Brakke Grond Amsterdam, and Casino Luxembourg. In 2015 she was selected for tiff, Young Belgian Talent, by FoMu (Fotomuseum) Antwerp. In 2015 her artist book *The Diver* was shortlisted as a finalist in the 2015 First Book Awards of MACK.

Manuela Infante is a Chilean playwright, director, screen writer and musician. Having earned a BA in Theater Studies, and an MA in Cultural Analysis at the University of Amsterdam, Manuela Infante is well known for offering scenic articulations of complex theoretical issues. She understands theater not (only) as a place for telling stories, but as a laboratory for a sort of embodied philosophy-making. She creates her own performances, which she tours in America, Europe, and Asia.

Maria Korschake is a state-certified goldsmith and holds a Master of Arts (MA) in Visual Arts. She has worked as a freelancer and has received several teaching assignments. In November 2022, she started as a PhD student at UHasselt and PXL-MAD School of Arts. She is working on the topic of *Jewelry and Identity: Deviation as a process to create art objects based on identity-related jewellery*.

Andrea Mancianti is a composer, performer, and sound artist whose work includes music compositions, installations, and mixed media performances. With a DIY experimental approach, he investigates compositional and performative aspects of interconnected audiovisual ecosystems. He extends physical phenomena into the virtual/digital world and establishes complex feedback networks between the two realms. Mancianti is currently a PhD candidate at the department of Media at Aalto University, Helsinki. He is a strong supporter of open and DIY culture, and his work is available under a Creative Commons Attribution-NonCommercial-ShareAlike licence.

Laura U. Marks works on media art and philosophy with an intercultural focus and an emphasis on appropriate technologies. Her new book, *Enfolding-Unfolding Aesthetics: From Your Body to the Cosmos*, is under contract with Duke University Press. Marks co-founded the Substantial Motion Research Network and leads the Small File Media Festival and the research group Tackling the Carbon Footprint of Streaming Media. Marks teaches in the School for the Contemporary Arts at Simon Fraser University in Vancouver.

Born in former Yugoslavia and currently based in Brussels, **Sanja Mitrović** is a theater director, performer, writer and lecturer. She graduated in Japanese language and literature from the Belgrade University, and in Physical Theater studies from Amsterdam University of the Arts. Over the last fifteen years Mitrović gained international recognition for a practice marked by compassion, sharp analysis and an urgency to engage with social and political realities. Since 2018 Mitrović is working as a

doctoral researcher in the arts at the Royal Institute for Theater, Cinema and Sound (RITCS) in Brussels/VUB, where she also teaches drama and documentary theater. In 2019 *Danke Deutschland – Câm on nước Đức*, a documentary play about Vietnamese workers facing neo-Nazi violence in unified Germany, premiered at the Schaubühne in Berlin.

Bart Naessens' musical activities are multifarious. He is a sought-after continuo player, and an internationally active soloist, chamber musician, and conductor. His repertoire is diverse and ranges from early polyphony to creations of contemporary compositions. He is the founder of the BachPlus ensemble, and has been invited to work with prominent musicians and renowned ensembles and orchestras, such as De Nederlandse Bachvereniging, Ensemble Il Gardellino, B'Rock, Flemish Opera, Collegium Vocale Gent, and the Choir and Orchestra of La Monnaie. Klara, the classical station of the Flemish public radio, granted him the award of "Musician of the Year 2020." Naessens is chair of the harpsichord class and head of the Early Music Department at the Koninklijk Conservatorium Brussel, where he also works on a PhD in the Arts.

The music of composer **Stefan Prins** often includes and reflects on contemporary technologies and new media. He thematises their relationship with the physical, performing body and with the environments they inhabit. Prins is a recipient of the Kunstpreis Berlin für Musik, Kranichsteiner Musikpreis für Komposition, ISCM Young Composers Award, and the International Impuls Composition Award. His work has been performed at some of the world's most prestigious contemporary music festivals, amongst which Donaueschinger Musiktage, Darmstadt Ferienkurse, and Warsaw Autumn, by ensembles such as Nadar Ensemble, Klangforum Wien, and Nikel Ensemble. Next to his work as a composer Prins performs regularly as an improviser (electronics), and he is the co-artistic director of the Nadar Ensemble. Since 2020 he is a professor of composition and director of the *Hybrid Music Lab* at Hochschule für Musik Carl Maria von Weber, Dresden.

Margaux Schwarz is a French artist and psychic medium based in Brussels. Her work takes many forms, such as conversational performances, sound pieces, short stories, scripts, or events. It examines the prominent role of dramaturgy, performativity, and storytelling in our technology-driven society. Her doctoral research at UHasselt / PXL-MAD School of Arts is informed by fields such as digital anthropology or sociology of work. It explores power structures in language and communication, with a specific focus on performative strategies used in socio-professional interactions.

Adilia On-ying Yip is a Hong Kong-born marimbist/percussionist and artistic researcher based in Belgium. In 2018 she obtained her PhD in the Arts at the Royal Conservatoire Antwerp and the University of Antwerp, with the research project *Inventing New Marimba Performance from the West African Balafon Practice*. Her research domains are West and Central African xylophones, music embodiment, autoethnography, and ethnomusicology. She is currently a researcher at the ethnomusicology section of Africa Museum, Brussels, and organizer of the annual Method in Artistic Research seminar (Method/Art) of ARIA-University of Antwerp.