



**“Though this be  
madness , yet there is  
method in it”**

**Methodology and  
Artistic Research**

**April 26  
Kaaithheater, Brussels**

**JOOST VANMAELE** is a pianist, researcher and teacher, and currently coordinator and member of the teaching staff at docARTES, an international and inter-university PhD programme for practice-based research in musical arts that is managed by the Ghent-based Orpheus Institute. He's also a member of the editorial board of Forum+, the peer-reviewed journal for research and arts in the Low Countries. In 2017, he earned his doctorate from the Academy for Creative and Performing Arts in Leiden with a thesis titled *The Informed Performer: Towards a Bio-Culturally Informed Performers' Practice*.

**THOMAS MOORE** has conducted and played trombone in diverse countries and a variety of genres. He is a musician with Nadar ensemble and a member of the orchestra at Theater Des Westens in Berlin. As a soloist, he has premiered works at the World Music Days, the Darmstadt New Music Summer Course, Porto Franko Festival, //hcmf, Lunalia, and Images Sonores Festival. Moore has also regularly conducted the Orchestra of the Royal Dutch Air Force and was a musical director of the Dutch musical *Soldaat van Oranje*. In 2018, Thomas started with a PhD project at the University and Royal Conservatoire of Antwerp, which aims at redefining the role of the conductor in new music.

**FLORIAN DOMBOIS** is an artist who focuses on time, liabilities, wind and tectonic activity. He was the founding director of Y (Institute for Transdisciplinarity) at Bern University of the Arts and has been a professor at the Zurich University of the Arts, Switzerland, since 2011. There he runs a Wind Tunnel Lab and heads the Research Focus in Transdisciplinarity. In 2010 he received the German Sound Art Prize. In 2017 his work was shown in the Research Pavilion in Venice. His newest obsession are sound kites, that he flies on long piano strings.

**ODE DE KORT** lives and works in Antwerp. She obtained a BA and a MA in photography at KASK School of Arts, Ghent. In 2017 she started a PhD project in the arts at UHasselt and PXL-MAD School of Arts. In 2017 De Kort opened her first solo exhibition *O froooooom O toooo O* at SpazioA in Pistoia (Italy). She presented her work in group shows such as *The Gulf Between* (De Warande, Turnhout (BE)), *The Fox and the Grapes* (Kunstvereniging Diepenheim (NL)) and *La Lama di Procopio* (Dolomiti Contemporane (IT)).

**HANNAH DE MEYER** is a writer, choreographer and founding member of *prospress* – a DIY publishing platform. Her work includes sensorial performances, publications and happenings, like *Levitations* (2017), *new skin* (2018) and *MOIST* (2019). It has been selected for the Theatrefestival, and awarded a.o. the TAZ young writers prize. Recurring fascinations: scifi ecological meltdown archeology ghosts occult somatic practices mutant bodies and spirits and pleasures.

**KATINKA DE JONGE** has an investigative practice that focuses on reflection and definition. She is interested in what happens 'between the lines', and makes connections between brief conversations, archive material and unobtrusive processes in- and outside organizational and social structures. De Jonge has worked in various collaborative ventures (a.o. Sorry, Tina Cake Line) and has a broad interest in how a collective artistic practice organizes itself.

**STÉPHANE GALLAND** is an unconventional drummer. He has developed an extremely original playing style coupled with matchless virtuosity. With Fabrizio Cassol and Michel Hatzigeorgiou he created the band AKA MOON. He is also touring and recording with the famous French/Lebanese trumpet player Ibrahim Maalouf. Galland created and coordinated projects such as *LOBI* (featuring Tigran Hamasyan (Armenia), Misirli Ahmet (Turkey)...), *(the mystery of) Kem* (featuring Ravi Kulur (India)). He is currently working on a PhD in the Arts on cultural roots and interactions of contemporary rhythm in jazz.

**GODA PALEKAITĖ** is an artist working at the intersection of contemporary art, performance, artistic research, literature, and anthropology. Her practice evolves around projects exploring the politics of historical narratives, the agency of dreams and imagination, and social conditions of creativity. In recent years she has presented her work in solo and group exhibitions at Konstepidemin (Gothenburg), Centre Tour à Plomb (Brussels), Swamp Pavilion (Biennale Architettura 2018 in Venice), Contemporary Art Center (Vilnius), Kunsthal Gent, The Institute of Things to Come, among others. She is a PhD candidate at Hasselt University and PXL-MAD School of Arts. In 2019, Goda received The Golden Stage Cross and the Young Artist's Prize from the Lithuanian Cultural Ministry.

**CHARLOTTE VANHOUBROECK** graduated as a Master of Arts in Art History at Ghent University (2013). She subsequently obtained a Bachelor of Fine Arts at LUCA – School of Arts, Ghent (2016), while at the same time studying Jewellery, Gold- and Silversmithing at d'Academie Beeld, Sint-Niklaas. After graduating at d'Academie (2018), she became self-employed and left Belgium for the post-graduate program for Silversmithing and Jewellery at Bishopsland Educational Trust in Reading (2019). After returning to Belgium, she finished her Master in Object & Jewellery at PXL-MAD School of Arts, Hasselt (2020).

**LAURA VANDEWYNCKEL** is a theatre and film maker living in Brussels. She graduated from RITCS School of Arts with the stop-motion short *Paradise* (2014), a critical reflection on the ethics of tourism, and got selected for the Cinéfondation Cannes and Toronto IFF. She explores hybrid forms, in which fiction, documentary, live animation and theatre intertwine.

**LIEVEN VAN SPEYBROECK** is a graphic designer and media artist. He graduated as a Master in Typography at Sint-Lucas Ghent and obtained a Master in Media Design at the Piet Zwart institute in Rotterdam. He has been active as a book and exhibition designer for several years and is currently working on a PhD in the Arts on contemporary archival design and practices at Hasselt University and PXL-Mad School of Arts. Since 2017, he is co-editor-in-chief of COLLATERAL: Online Journal for Cross-Cultural Close Reading.

**AGENCY** (Kobe Matthys and others) is an international initiative that was founded in 1992 and has office in Brussels. It constitutes a growing list of "boundary things" that resist the radical split between the classifications of nature and culture. This list is mostly derived from controversies and juridical cases involving intellectual property (copyrights, patents, trade marks, etc.). Agency calls these "boundary things" forth from its list in varying "assemblies", which combine the formats of exhibition, performance and publication.

**SADDIE CHOUA** is a doctoral researcher at RITCS/VUB. She asks us to think about how we consume images and dialogues about the other and how they affect our self-image and historical consciousness. Starting from her own practice as a visual artist, video artist, documentary maker, she wonders how art can work in a political emancipatory way within our current patriarchal, racist and capitalist society?

**PASCAL GIELEN** is professor of cultural sociology at the Antwerp Research Institute for the Arts (ARIA). In 2016 he received the Odysseus Grant of the Flemish Scientific Fund for excellent international research. With this grant he instituted the interdisciplinary Culture Commons Quest Office which does research about the conditions of sustainable creative labour in different urban contexts. Gielen is also editor of Forum+ Journal for Research and Arts and of the international book series *Sint Antennae - Arts in Society*.

**ESTHER VENROOIJ** creates work in a variety of media, such as composed music, improvised combinations of electronica, video and site-specific installations. With a sharp focus, both in her studies and creative impulses on audio topography, she explores the way sound and movements inhabits space. She has performed and presented her works extensively for audiences in Europe, Asia and United States. In 2015, she completed her PhD studies in Arts at KULeuven with an exhibition of a series of sound installations and a dissertation: 'Audio Topography: The Interaction of Sound, Space and Medium'. In 2018, she was granted a ZAP-mandate at KULeuven, in the field *Spatial Experiences: Spatial Experiences: Visual, Auditory, Sensorimotor, Tactile and Conceptual* and is she supervising doctoral research projects.

9:30 – 10:00	Introduction by Joost Vanmaele
10:00 – 11:15 <b>SESSION 1: EMBODIED KNOWLEDGE</b>	Kathleen Coessens (VUB) <small>moderator</small> Thomas Moore Florian Dombois Ode de Kort
11:15 – 11:30	Break _____
11:30 – 12:45 <b>SESSION 2: RESEARCH ENVIRONMENTS</b>	Klaas Tindemans (RITCS, VUB) <small>moderator</small> Hannah De Meyer Katinka de Jonge Stéphane Galland
12:45 – 13:45	Break _____
13:45 – 15:00 <b>SESSION 3: FICTIONING</b>	Nele Wynants (UA, ULB) <small>moderator</small> Goda Palekaitė Charlotte Vanhoubroeck Laura Vandewynckel
15:00 – 15:15	Break _____
15:15 – 16:30 <b>SESSION 4: (AN)ARCHIVE</b>	Arne De Winde (PXL-MAD, UHasselt, LUCA) <small>moderator</small> Lieven Van Speybroeck Agency (Kobe Matthijs) Saddie Choua
16:30 – 16:45	Break _____
16:45 – 17:30	Wrap-up: Pascal Gielen & Esther Venrooij

In the two decades that artistic research has existed in Flanders within an academic environment, discussion about what is an artistic versus a discursive methodology, “productive” versus “reflective” research, has never abated. And that is a good thing, as consensus in art is always suspect. That is also the reason a day spent examining the methodology of artistic research is still relevant today. The goal is not to reinvent the wheel, but to show an interesting combination of, on the one hand, hands-on methods of artistic researchers and, on the other hand, reflections about methodology that start from the specific observations in the workplace, studio, stage, editing room, study room, and so forth. For several years, “artistic research” has been given a more important role in arts education programs. Therefore, it is very useful to take a closer look at and interpret the methodological bottlenecks for artists-as-researchers from a pedagogical point of view. Perhaps a beginning to a solution can be found – a solution that will always be specific and very seldom generic.

