



SCHEDULE

23/03/2023

 CINEMA RITCS	 RITCS bar	 Listen & vision cell	 the dock (backside of the RITCS building)
<div>INSTALLATION/PERFORMANCE</div> <div>10:00 – 10:45</div> <div>Igor C Silva</div> <div>Zone #1 (fake homeostasis)</div>			
<div>10:45 – 11:00</div> <div>Introduction</div>			
15' break			
	<div>RECITAL</div> <div>11:15 – 11:45</div> <div>Nuno Cernadas</div> <div>Scriabin's Music and Mysticism: Present-Day Incantations</div>		
15' break			
		<div>PERFORMANCE</div> <div>12:00 – 12:30</div> <div>Artificial Intelligems</div> <div>Mirrored Dwellers</div>	<div>WORKSHOP</div> <div>12:00 – 13:00</div> <div>Katinka de Jonge & Renée Goethijn</div> <div>Soup Opera. A Theatrical Exercise in Collectivity or a Collective Exercise in Theatricality.</div>
60' lunch break			
		<div>LECTURE</div> <div>14:00 – 14:30</div> <div>Eleanor Ivory Weber</div> <div>Endure This Now</div>	
15' break			
	<div>LECTURE/PERFORMANCE</div> <div>14:45 – 15:30</div> <div>caterina daniela mora jara</div> <div>25'18" minutes promise of a bastard cheap lecture - performance</div>		
	<div>GUIDED TOUR</div> <div>15:30 – 16:15</div> <div>Sara Oklobdzija</div> <div>CSI BXL Division: Invisible Social Crimes & Polite Violence</div>	<div>LECTURE</div> <div>15:45 – 16:15</div> <div>Chryssi Dimitriou</div> <div>Remembering of Bright Times: Inside the Gaze's Palimpsest</div>	
15' break			
<div>LECTURE</div> <div>16:30 – 17:30</div> <div>Simon Allemeersch</div> <div>On camérer</div>		<div>FILM PROGRAM</div> <div>16:30 – 19:00</div> <div>Vision machine</div>	
EVENING PROGRAM			
<div>LECTURE/PERFORMANCE</div> <div>19:00 – 20:00</div> <div>Graham Kelly</div> <div>Skull Island Parts III and IV</div>			
<div>LECTURE/PERFORMANCE</div> <div>20:00 – 20:45</div> <div>Ryan Cullen & Henrik Olai Kaarstein</div> <div>The Displaced Subject</div>			
<div>LECTURE/PERFORMANCE</div> <div>20:45 – 21:30</div> <div>Toon Leën</div> <div>Homage to an Absent Pony</div>			

CONDITIONS OF SPECTATORSHIP

INTERDISCIPLINARY SYMPOSIUM ON ARTISTIC RESEARCH

CONTRIBUTIONS

IGOR C SILVA

*Zone #1 (fake homeostasis)
composition by Igor C Silva
performance by João Dias*

INSTALLATION / PERFORMANCE

Zone #1 is an installation/performance in which the performer is in complete control of all audio and visual aspects of the piece, creating a clear link between musical discourse and video. Thematically, it reflects on the idea of slowly fading homeostatic capacity from a digital point of view.

Igor C Silva is a composer who likes to work with electronics, new media, and multi-sensuality. He composes for soloists, classical ensembles, and jazz bands, and performs with electronics and multimedia tools. Silva is a PhD candidate at VUB and Koninklijk Conservatorium Brussel.

NUNO CERNADAS

*Scriabin's Music and Mysticism:
Present-Day Incantations*

RECITAL

This recital aims to position Scriabin's piano works, and the mystical program embedded in them, closer to the modern spectator's sensibilities. While Scriabin's mysticism is a product of the early 20th century and feels outdated, its call for spiritual transcendence is atemporal. Its renewal and modernization will be attempted here through the magic symbiosis of music and light.

Nuno Cernadas is a Portuguese pianist. After studies in Porto, Freiburg and Karlsruhe, Cernadas is pursuing a PhD project at VUB/Koninklijk Conservatorium Brussel on Alexander Scriabin's Piano Sonatas and their relation to the composer's mysticism, focussing on the synergetic effects of light installations applied to music performance.

ARTIFICIAL INTELLIGEMS

Mirrored Dwellers

PERFORMANCE

Performing Ornamutations. Exploring spectatorship and user experience through acts of adornment, embodiment, personification and intra-active phygital impressions within mixed realities.

Artificial Intelligems connects people, artistic practices and technologies to explore more-than-human co-creation with machine learning. Currently, this fluid collective consists of Anneleen Swillen, Esther Verstreken, Greg Scheirlinckx, Guus Vandeweerd, Ine Vanoveren and Senneke Van de Wygaert.

KATINKA DE JONGE & RENÉE GOETHIJN

*Soup Opera.
A Theatrical Exercise in Collectivity or
a Collective Exercise in Theatricality.*

WORKSHOP

It is no theater performance, but an orchestrated improvisation exercise. The course is determined by collective and individual choices of the audience. When taking on the role of an imaginary collective, they make an important decision together.

Katinka de Jonge is an artistic researcher and maker who lives and works in Brussels. In her work she explores 'locality', focusing on the relations between design and everyday life, emphasizing the function of dialogue in specific contexts. As PhD researcher at PXL-MAD School of Arts / UHasselt, she investigates the boundaries

between artwork and artist-run organisation. Renée Goethijn teaches at the drama department of RITCS. She has an individual practice and works in various collaborations. She makes absurd visual performances that relate to society in a critical way. She is one of the founders of Koekelbergse Alliantie van Knutselaars (K.A.K.).

ELEANOR IVORY WEBER

Endure This Now

LECTURE

Contemporary performance art poses the question of duration to the field of visual arts. Is performance a time-based medium? Whose time are we talking about—yours or mine? Does performance art demand a body? In performance, could duration be a material, rather than a mere effect?

Eleanor Ivory Weber is an Australian artist living in Brussels. She is interested in the tension between expectation and lack, working through the mediums of text, performance and more specifically anachronistic communication technologies. She co-directs the publishing house Divided and is currently a research resident at Morpho.

CATERINA DANIELA MORA JARA

*25'18" minutes promise of a bastard
cheap lecture-performance
costume: Stefania Assandri*

LECTURE-PERFORMANCE

I am an immigrant who has the possibility to be a legal migrant. My body produces conflicted embodiment as a device to expose the violent confrontation determined by territory, patriarchal art systems, colonial silenced trauma, and resistant feminist hope. Combining different dance traditions, I seek in the contamination generated by mashing-up, ways of representing academic dance and "world dance".

Born in the North of Patagonia, Caterina Daniela Mora Jara is currently living in Brussels and Stockholm. She promotes reading, pleasure and dance practices as interrelational devices. She got married to have a residence permit in European territory. Her salary corresponds to the PhD she is undertaking at SKH Uniarts. She dances tango and sails a boat. She doesn't have any Instagram account and never went into an IKEA store.

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CONTRIBUTIONS

SARA OKLOBDZIJA

CSI BXL Division: Invisible Social Crimes & Polite Violence

GUIDED TOUR

Due to the invisibility of certain socio-political circumstances it is not uncommon that ordinary people commit the most 'sustainable' crimes, simply by taking a passive position in society, believing it is their right to do so. CSI BXL is an artistic intervention that investigates specifically those silent social crimes. Together with Sara Oklobdzija you can take on this investigation through many hallways of the RITCS building.

Sara Oklobdzija is a conceptual artist, activist, curator and a creative producer, currently based in Brussels. Over the last fifteen years she has also developed, aside from her art-based research, a hypersensitivity to social inequalities. At the moment, Oklobdzija is working on a Phd in the Arts at RITCS/VUB under the title The School of Two-Sided Integration.

CHRYSSI DIMITRIOU

Remembering of Bright Times: Inside the Gaze's Palimpsest

LECTURE

Could a glimpse of something we encounter for the first time also be an ode to remembrance? What about those still moments that stand out of time, only to recurrently emerge and re-emerge, bright and unique, on the glass surface of memory, as on the vivid, active screen of a kaleidoscope?

Born in Athens, Chryssi Dimitriou studied the flute with Stella Gadedi and specialized in contemporary music with Peter Lloyd, Anders Ljungar-Chapelon, Pierre-Yves Artaud, Mario Caroli and Michael Schmid (with the support of the Alexandra Trianti scholarship and the Alexander S. Onassis Foundation). Dimitriou has regularly appeared with the Ictus Ensemble and Rosas. She teaches contemporary flute at Conservatoire Royale de Bruxelles and pursues a Phd in the Arts at VUB/ Koninklijk Conservatorium Brussel.

SIMON ALLEMEERSCH

On camérer

LECTURE

The French pedagogue Fernand Deligny coined the word 'Camérer'. This lecture discusses the role of working with a camera within action research in child and youth psychiatry – as a theatre maker. It's about who is looking at whom.

Simon Allemeersch is a theater maker and part of the Lucinda Ra collective. He works as a researcher at Ghent University (Department of Social Work and Social Pedagogy) on the lived experience and housing pathways of residents between social high-rise and psychiatry.

GRAHAM KELLY

Skull Island Parts III and IV

LECTURE-PERFORMANCE

Skull Island is a series of works that seek to define abstract image spaces. Situated somewhere between film, essay, and performance, each instalment utilises a fictional island from the various versions of King Kong as a point to reflect upon the sociopolitical conditions of the era in which each was conceived.

Graham Kelly is a visual artist and filmmaker. His works have been screened and exhibited in a number of international contexts, such as Recontres Internationales, Haus der Kulturen der Welt, Kino der Kunst, EYE Filmmuseum, TENT, Transmission, NEST, and LUX.

RYAN CULLEN & HENRIK OLAI KAARSTEIN

The Displaced Subject

LECTURE-PERFORMANCE

The Displaced Subject is a conversation between Ryan Cullen and Henrik Olai Kaarstein on various filming and editing techniques employed by reality television and their implications on concepts of spectatorship and empathy.

Henrik Olai Kaarstein is a Norwegian painter based in Brussels. He studied at Städelschule in Frankfurt a.M. from 2010 to 2015. As he often works with pop culture, he is an expert on and a reluctant fan of pop star Britney Spears and the reality TV show The Real Housewives of New York, with a special interest in cast member Dorinda Medley.

Ryan Cullen is an American artist based in Brussels. He studied at Städelschule in Frankfurt a.M. from 2014 to 2017. His work addresses the sadomasochism of images and the various humiliation rituals of everyday life. Cullen is also a reluctant fan of the reality TV show The Real Housewives of New York, but finds more interest in cast member Ramona Singer.

TOON LEËN

Homage to an Absent Pony

LECTURE-PERFORMANCE

Looking at examples that range from religious iconography to images of war, this lecture-performance investigates how we empathize with or through images. Is it the reality represented in the image or the image itself that shapes the viewer's empathic responses?

Toon Leën studied painting at Sint Lucas Antwerp. His work moves between painting, video, and lecture-performance. Currently, he is a PhD candidate in Artistic Research at Hasselt University and PXL-MAD School of Arts in Hasselt. His work is represented by Fred&Ferry Gallery in Antwerp.

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FILM PROGRAM

Vision Machine

16:30 – 19:00



Listen & vision cell
(Loop of 64')

The film programme *Vision Machine* brings together artistic practices by Sirah Foighel Brutmann & Eitan Efrat, Maxime Jean-Baptiste, Deimantas Narkevičius and Eli Cortiñas. The selected filmmakers question the representation of power, authority and hierarchy in life, politics and filmmaking. While working primarily with archival material they also reflect on their own position as filmmakers through recontextualization and bold montage of often borrowed images. The program guides the audience from intimate stories found in family archives through scenes of existing films, propaganda material from public television to stock images from the internet. The selected films lack any hierarchical educational ambition but rather elevate the position of the spectator from the passive viewer to the active excavator of filmic meaning.

SIRAH FOIGHEL
BRUTMANN
& EITAN EFRAT

Is It a Knife Because...

Is it a knife because... is a film made at home, it is born by processes of film-making and parenthood crashing into each other. The film carefully challenges notions of authority – of parents, of image producers, and that which lurks outside the window. The film entangles love and violence with the most honest attempt to understand where light comes from.

HD video/16 and 8mm film, BE, 2022, 26'

MAXIME
JEAN-BAPTISTE

Moune Ô

By presenting the festive events which escorted the projection of the film "Jean Galmot aventurier" by Alain Maline, where the filmmaker's father played a role, the images of *Moune Ô* reveal the survival of the colonial inheritance within a Western collective unconscious always marked by stereotypes. From little gestures of daily life, the resistance toward oppression comes in its own rhythm.

HD video, French Guiana/FR, 2022, 17'

DEIMANTAS
NARKEVIČIUS

Once in XX Century

Once in the XX Century is based on national TV video documentation of the removal of a public sculpture of Lenin in Lithuania in 1991 – a symbol of the disintegration of the Soviet Union and the failure of Communism. In this film, editing shifts into manipulation: it looks as if the crowd is preparing for and then celebrating the erection of the sculpture. Narkevičius's historical reversal ironically points to the repetition of scenes in history, with regard to the longing for or denial of certain political and economic systems.

16mm film transferred to video (color, sound), LT, 2004, 8'

ELI
CORTIÑAS

Walls Have Feelings

Walls Have Feelings opens onto the microcosm of dictators' offices, presenting their architecture which contain, hide and reinforce invisible forms of power. Powers, which stemmed from industrial capitalism and political dictatorships, and which in turn influenced the current neoliberal type of economic production. The video becomes an open archive, which also processes the very aesthetics through which these powers operate. By displaying lost and invisible events, Cortiñas digs into visual memory, testing both cultural and cinematic memory itself.

HD video, 2019, DE, 13'

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