

MASTER CLASSES
2019 – 2020
MASTERCLASSES

Royal Academy
of Fine Arts Antwerp

INHOUDSTAFEL

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ALGEMENE INFO

Masterclasses zijn gespecialiseerde opleidingsonderdelen die de onderzoeksvaardigheden van studenten willen uitdiepen. Ze zijn experimenteel en reflectief van aard. Een masterclass vertrekt vanuit een thematische, maar niet-disciplinegebonden vraagstelling en vormt in die zin een toegevoegde waarde voor het vaste curriculum, en is daar complementair aan. Een masterclass stelt het onderzoeken door studenten centraal. De werkvorm is noch een theoretisch hoorcollege, noch een praktische training, maar bestaat steeds uit een interactieve denkoefening in wisselwerking met minimaal 5 en maximaal 12 studenten.

Masterclasses komen voort uit lopende of recent afgelopen onderzoeksprojecten aan de Academie. De docenten zijn artistiek onderzoekers, verbonden aan de school. Er is een inhoudelijke, thematische en/of methodologische link tussen de masterclass en hun artistiek onderzoeksproject, dat ingebed is in één van de vier onderzoeksgroepen. Meer informatie over de onderzoeksgroepen aan de academie kan je vinden op www.ap-arts.be/onderzoeksgroepen.

Masterclasses maken een verbinding tussen onderzoek en onderwijs, wat de studenten de kans geeft om kennis te maken met onderzoek(ers) en de onderzoeksbasis binnen de Academie.

Deze brochure volgt de chronologie van de masterclasses en biedt op de laatste pagina's een overzicht van de jaarplanning.

Niveau: master

Taal: tweetalige masterclasses in Engels/

Nederlands staan in beide talen beschreven. Eéntalige masterclasses, hetzij in het Engels, hetzij in het Nederlands, worden enkel in die taal toegelicht.

Studie-omvang: 3 studiepunten
Met uitzondering van:
9 – Shroud/Lijkwade: 6 stptn

Duur:
Studietijd: 1 week (in totaal min. 75 en max. 90 uren met minstens 24 contacturen)
Met uitzondering van:
4 – Merging realities: twee weken
9 – Shroud/Lijkwade: twee weken

Voor enkele masterclasses is de totale studietijd van één week gespreid over verschillende weken:
5 – Recto/verso: verspreid over verschillende dagen in november
12 – Writing out loud: een halve week in februari en een halve week in maart

Delibereerbaar: nee
Geen tweede examenkans mogelijk

Inschrijvingen
maandag 16 september – 19u via *i-bamaflex*

Aantal studenten
minimum 5 - maximum 12
Met uitzondering van:
2 – Harvest: maximum 8
9 – Shroud/Lijkwade: maximum 10
13 – Interzone: maximum 8 (deelname mits selectie op basis van een geschreven motivatie. Geïnteresseerden sturen deze voor vrijdag 13 september - 12u per mail aan bart.vandijck@ap.be)

Praktisch
De online link op *i-bamaflex* zal geactiveerd worden op maandagavond 16 september om 19u.
Inschrijvingen verlopen volgens het principe 'first in, first served'. Indien de masterclass reeds volzet is, merk je dit in *i-bamaflex*. Masterclasses met minder dan 5 inschrijvingen, worden niet georganiseerd.

Deadline voor online inschrijven
zondagavond 29 september – 19u
Het is aangewezen om zo snel mogelijk in te schrijven. Masterclasses waarvoor op dat moment minder dan 5 inschrijvingen zijn geregistreerd, worden geannuleerd. Studenten die zich inschreven voor een masterclass die iet plaats zal vinden, worden op de hoogte gebracht en krijgen vervolgens een week de tijd om een nieuwe keuze te maken.

Problemen met je inschrijving?
Contacteer je studietrajectbegeleider voor Vrije Kunsten en Fotografie:
Dieter De Wilde (dieter.dewilde@ap.be)
voor Theaterkostuum – Mode – Juweelontwerp:
Dani Magnus (dani.magnus@ap.be)
voor Grafisch Ontwerp:
Sofie Hiels (sofie.hiels@ap.be)

Infomoment
donderdag 12 september - 15u

Op donderdag 12 september om 15u is er een infomoment voorzien voor alle MA-studenten. De masterclassdocenten zullen er toelichting geven bij hun masterclass en er is de mogelijkheid om met hen in gesprek te gaan.

Locatie: Studentenrestaurant
Koninklijke Academie voor Schone Kunsten

GENERAL INFORMATION

Master classes are specialised course units intended to deepen the research competences of the students. They are experimental and reflective in nature. Master classes start from a thematic, not a subject-specific questioning. It refines, in that sense, an added value for the standard curriculum. Master classes set the focus of attention on research performed by the students. The work method of a master class is neither a theoretical nor a practical training, but always consists of an interactive thinking exercise in interaction with no less than 5 and no more than 12 students.

Master classes originate from ongoing or recently completed artistic research projects at the Academy. The researcher(s) in charge of a master class create(s) a link on the level of content, theme and or methodology between the focus of the master class and their ongoing research project(s), which are embedded in one of the 4 research groups. For more background on the Academy's research groups, go to www.ap-arts.be/en/research-groups.

Master classes make a deliberate connection between research and education, which gives students the opportunity to become acquainted with research(ers) and the research base within the Academy.

In the booklet the master classes are presented in chronological order. On the final pages you can find an overview of the annual planning.

Level: master

Language: bilingual master classes are presented in both English and Dutch texts. The monolingual master classes are conceived either in English or in Dutch and are presented in the corresponding language.

Credits: 3 ECTS

Except:

9 – Shroud/Lijkwade: 6 ECTS

Study time: 1 week

(min. 75h and max. 90h with at least 24 contact hours)

Except:

4 – Merging realities: 2 weeks

9 – Shroud/Lijkwade: 2 weeks

Some masterclass spread the 5 working days over more than one week:

5 – Recto/verso: spread over a number of days throughout November

12 – Writing out loud: spread over a week in February and one in March

Deliberable: no

No second exam possibility

Enrolment

Monday 16 September – 7pm
via i-bamaflex

Number of students:

minimum 5 - maximum 12

Except:

2 – Harvest: maximum 8

9 – Shroud/Lijkwade: maximum 10

13 – Interzone: maximum 8 (election of participants is based on a written motivation to be sent by e-mail to bart.vandijck@ap.be before Friday 13 September - 12:00)

Registration practicalities

The online link on i-bamaflex will be activated on 16 September – 7pm.

The guiding principle is 'first in, first served'. If a master class is complete, you will notice in i-bamaflex. The minimum number of participants is 5 students for the masterclass to be organised.

Deadline for online registration

Sunday 29 September – 7pm.

It is advisable to register as soon as possible. Master classes with less than 5 registrations will be cancelled after this deadline. Students who registered for a master classes that does not have the required minimum number of 5 participants, will be notified and will then be given a week to make a new choice.

Problems with registration?

Contact your student coach

for Fine Arts and Fotography:

Dieter De Wilde (dieter.dewilde@ap.be)

for Theater Costume design – Fashion design –

Jewelry design:

Dani Magnus (dani.magnus@ap.be)

for Grafic Design:

Sofie Hiels (sofie.hiels@ap.be)

Introduction to the programme

12 September 2018 – 3pm

On Thursday 12 September 3pm, there will be an information session for MA students. Students can meet and talk with the master class teachers who will be present to give more background information on their master class.

Location: Student restaurant

Royal Academy of Fine Arts

01#

TIME IS A BOOK (IS TIME)

Els Dietvorst & Dirk Braeckman

"It is the responsibility of artists to pay attention to the world, pleasant or otherwise, and to help us live respectfully in it. ... More than anything else, beauty is what distinguishes art. Beauty is never less than a mystery, but it has within it a promise. In this way, art encourage us to gratitude and engagement, and is of both personal and civic consequence."

Robert Adams, contributor in Time is Book

In 2009, Belgian artists Els Dietvorst and Dirk Braeckman were invited by the organizers of the Time Festival in Ghent to curate the ninth and last edition of this theatre and performance festival. The artists proposed to turn the event into a book, and as such providing it with a broad and lasting platform. The idea was to offer a selection of international artists a printed platform to share ideas and open up discussions about contemporary artistic practice and its processes. As Dietvorst put it: 'Artists scratch the ground, they collect and catalogue. This 'prelude' of creation, the meandering of thought is rarely shown. So why not consider a book as a 'space for thought', a space to collect these questions. A choice determined by the things we are occupied with, here and now; a book that stands between an atlas of ideas and a sketchbook; an open call from artist to artist and from artist to reader'. More than fifty artists, writers and photographers from Belgium and the world responded to this call by providing texts, photographs and specially designed page works. Among the participants were artists like Chantal Akerman, Carl De Keyzer, Mekhitar Garabedian, Craigie Horsfield, Suchan Kinoshita, Mark Manders, Honoré d'o, Martha Rosler, Ana Torfs and Lawrence Weiner.

In this masterclass we aim at re-evaluating this experimental gesture of 2009 and considering its relevance and potential for today's and tomorrow's artistic practice. We will work around the themes presented in the Time is a 2009-book:

What is the position of an artist in society?

What is the position of the artist towards the (art)system?

What is the position of the artist towards the state of our world?

The masterclass is open to all disciplines and will focus on experiment, failure and necessity. We will use exercises of Joseph Beuys as a base for communication, desire, exchange and engagement. During this master class, participants combine ideas through the use of drawings, design, installation, photography, sculpture and video. The outcomes will be used to make a dummy for a new Time is a book(is Time).

Guest artists are Robert Adams and Mekhitar Garabedian. Guest speakers are Caroline Tisdale, Pascal Gielen and Dirk Draulans. Caroline Tisdall, former art critic of The Guardian and now an ecological campaigner, was Beuys's collaborator and travelling companion in the 70ties.

02#

HARVEST (WAITING FOR THE IDEAS TO COME TO ME)

Alexis Gautier

Polonius: *Though this be madness, yet there is method in 't.*
Hamlet, Shakespeare

Harvesting events, coincidences, misunderstandings, in retreat, sharing time and space, ideas and coincidences as they present themselves to us: this is the starting point for a master class that is unpredictable by purpose, and in which (a limited number of 8) participants will explore new possibilities for collaboration and creation. Dedicated to co-learning and to experimenting with situation-specific works, we will explore the mediums of interventions and film-making as tools for collaborations.

Being detached from school and known surroundings is key in this project. Being together in a specific context outside the Academy will allow us to create a frame for interacting with a different environment. The participants will be invited to respond and dialogue through personal collaborative practices. Communal living, non-work and critical discussions and will be as much part of the master class as the actual focus.

While exploring unfamiliar surroundings, we will live, cook and work together for a week as an attempt to be present, available, creating situations for works to be made in relation to their surroundings. Participation in this 5-day working week requires individual commitment, responsibility and engagement personally in the collaborative working process. Based on participation and unlikely-events, this masterclass requires time, tolerance and dedication.

We will position ourselves in relation to our context, spending time, exploring and/or provoking encounters and potential discoveries which could lead to new works (specific to sites, stories or individuals). This may lead us into questioning the process of documenting and recording these works, exploring strategies of translating them into specific mediums (images, film, sounds, narration...)

Don't expect fixed assignments but open invitations to interact, react and research. Rather than directing the participants and the process towards an intended outcome, my role will be to invite you (to invite others) to step out of our familiar (mind)settings, to initiate collaborative practices. This means that I will be a participant among participants, as a host among hosts. Everyone will be equally involved in communal tasks as one of our collaborative practices.

In that sense, this master class is also an episode in my own research, and directly related to it, as it develops a similar methodology while addressing the themes of participation, the rural and the Situationists. An guest (to be announced) will be invited to share thoughts and inspire.

Timing
21-25.10

Location
Academy

Estimated costs
Train ticket to Ostend,
tram to Zeno X

Method of evaluation
This masterclass is cross-boundary and focusses on the process more than the result. Emphasis is on active participation, experiment and dialogue. Related areas are: Art and Sustainability, Coll(nn)ective Practices and Activism, Social Sculpture and dialogue, Imagination and Transformation, Constructed Situations.

Contact
elsdietvorst@gmail.com

www.elsdietvorst.be
www.dirkbraeckman.be

ATTENTION
This master class has an informal 'tail' in the form of a 'return week' from November 18 to 22. The participants of the master class are not obliged to take part in this extra working time of the project, but can see this as a possibility for further deepening.

This master class takes place in the context of ARTICULATE research days.

Timing
4-8.11

Location
The Ardennes

Estimated costs
Breakfast, lunch & dinner will be shared so participation to grocery shopping: estimation of 75€ per person for 3 meals per day for 5 days.

Study materials
Please bring a recording device as well as a tool of your choice

Method of evaluation
Outcomes and processes will be critically discussed in groups, although self-evaluation prevails. Same goes for your research attitude, in which we're looking for self-initiatives, commitment and participation.

Contact
alexis.gautier@ap.be

www.alexisgautier.com

ATTENTION
Limited number of participants: maximum 8

03# (PHOTO)BOOK MEETUPS

Charlotte Lybeer & Stefan Vanthuyne

An essential part of making any book (even the self-published ones) is collaboration: with editors, designers, writers, publishers, distribution platforms and – eventually - the public. Dialogue, conversation, discussion, debate,... is often considered to be basis on which one can build 'a good book'. At the least, it is a productive starting point and, as such, dialogue will be at the heart of this masterclass. It targets master students with an interest in (making) books, publications, zines and in the contributing actors of the world surrounding the book-making practice. Although the expertise in photography of both masterclass teachers and guests that will be involved, this active working week will provide input from different angles and perspectives for all participants, regardless artistic disciplines.

The week will start with a focus on the photobook, as an example of a disciplines where book-making is an integral part of the artistic (i.c. photographic) practice. Together we will question this relationship, how to distinguish a practice from a book? What makes the difference, or what is the purpose of making the difference? This inquiry, and eventually your personal quest of what makes a 'good' publication, or one that supports your artistic practice, will be your main challenge throughout this week. By reading text fragments, looking and listening to video fragments and by personal meetups we search and discuss. We talk about the relationship between content and design, the dynamics and the motivations to print/publish a book and discuss practical ideas (publisher or self publish, alternative options,...).

The first day will elaborate on the photobook as researched by Stefan Vanthuyne and Charlotte Lybeer, our personal experience with the book, own vision and own struggles. Students are invited to present a book proposal and select and bring a book to discuss with the group. A selection of recent text related to the contemporary book will be subject of a reading session.

To fuel your personal research, 3 meet-ups are planned, with 3 different voices (artists, book publishers, bookshop owners,...) each highlighting a different take on the publishing practice.

Every meetup includes a lecture (presentation of the person, his work and his point of view on the contemporary book) with time for questions and debate. We choose to organize the 3 meet-ups on location, at Tipi Bookshop, Tique exhibition space and the studio of Vincent Delbrouck. To be present in the work environment of the guest teachers, can be inspiring. Their book collection is within reach, we can see work in progress and it's a way to capture them in the serenity of their own space.

After every meetup, students will make a dummy publication. It can be a sketch or a model that reflects ideas, the process of the meetup and the subsequent experiment. We end every day with a group discussions and (possible) conclusion.

Timing

4-8.11

Location

Academy
Tipi Workshop and Bookstore,
Tique Art Space and the studio
of Vincent Delbrouck

Estimated costs

Train tickets to the locations
of the meetups

Study materials

Your own and someone else's work is the starting point of this master class. All participants should also bring 1 book to present/discuss. Participants who have an idea for a publication, should bring their book proposal.

Method of evaluation

Permanent evaluation: we consider your overall input into the discussions, your artistic reflection on your own and others' publications. The process is equally important: the influence of the meet-ups leading to experiment (making a dummy after each meet-up) and the research component in your attitude and output.

Contact

charlotte.lybeer@ap.be
stefan.vanthuyne@ap.be

www.charlottelybeer.be
www.stefanvanthuyne.be

Meetups

Experiment and self-publishing // Meetup with Vincent Delbrouck (Loupigne)
Self-taught and naïve art maker. A very own voice in the world of the contemporary photo book. V.D. has already (self) published five books. By integrating his personal, contextual and fictional perspectives within his prolific archives, he produces lasting impressions of the living places where he feels at home: Cuba and Nepal. Working outside categories and experimenting with various media, V.D. uses c-prints, collages, photocopies and texts to create colorful flows of painting inside his books. His work deeply reflects life as a natural process of changing energies and his obsessions, moving in every direction. www.vincentdelbrouck.be

Combining different roles // Meetup at Tique Art Space with Welmer Keesmaat (Antwerp)

Curator, graphic designer and founder of Tique, a platform for contemporary art based in Belgium and the Netherlands, with an exhibition space and a printed and online magazine. Tique also publishes books. Next to that, Welmer is an artist working with the medium photography. Recurring themes in his work include personal interaction, origin and history, occupying space, relationships, the open and the closed. These subjects are investigated, beginning with an intuitive phase during which the photographic image is made, followed by a process of printing and re-photographing these printed images or images on screen. Later in the process, the images come together in books (and photographic installations). www.welmerkeesmaat.com

The platform approach // Meetup at Tipi with Andrea Copetti (Brussels)
Founder of Tipi Bookshop. A Brussels-based bookstore devoted to self-published photo books and small publishers. The community behind the shop is as important for him, he sees Tipi as a platform for dialogue. He keeps up with the artist – to build a constant communication and exchange of thoughts about their work. He aims at exploring new horizons regarding book design and storytelling, by promoting self-published books. In doing so, he hopes that, every encounter with someone else's work might instigate new ideas and challenge the ways in which we tell a story. Additional events are organized as workshops (in the recently opened Tipi workshop space) filming the books and mixing videos with music or alternative photo presentations www.tipi-bookshop.be

04# MERGING REALITIES

Kristof Timmerman

MAXLab, het onderzoeksplatform rond kunst en digitale technologie van de Koninklijke Academie, heeft de afgelopen jaren onderzocht hoe narratieve structuren de immersieve ervaring in een 360° omgeving kunnen intensifiëren. Onder begeleiding van Kristof Timmerman (MAXlab), Jeroen Cluckers (lector Grafische en Digitale Media) en gastdocente Maud Vanhauwaert (stadsdichter Antwerpen) bedenken en construeren de deelnemers van deze masterclass een Virtual Reality ervaring. Ze creëren een virtuele ruimte en een narratief die de kijker onderdompelt in een zelf ontworpen virtuele wereld. De technieken en methodes die ontwikkeld werden in het onderzoeksproject Show & Tell! rond immersive storytelling vormen hiervoor de leidraad. De resultaten van deze masterclass zullen getoond worden tijdens Wintervuur.

De deelnemers kunnen gebruik maken van het Immersive Lab, een 360° opnamestudio, een 'greenbox' met omnidirectionele camera's en een spatial sound recording system. Technische ondersteuning wordt voorzien door studenten uit diverse opleidingen in Wetenschap en Techniek. De deelnemers hoeven dus zelf geen technologische kennis te hebben; belangstelling voor het aangereikte medium is voldoende. Technieken als maquette- en decorbouw, schilder- en tekentechnieken, digitale beeldvorming, ..., worden gecombineerd met een aantal technieken die door de docenten worden aangereikt, waaronder 360°-filmopnames.

De masterclass start met een workshop in immersive storytelling om de deelnemers voldoende inzicht te geven om met dit medium aan de slag te gaan. Voor studenten die vorig academiejaar de bachelorclass 'Dive into my world' hebben gevolgd wordt een verdiepingstraject voorzien

–

The past 2 years, MAXlab, the research platform about art and digital technology of the Royal Academy, has explored how narrative structures can intensify the immersive experience in a 360° environment. Under the guidance of Kristof Timmerman (MAXlab), Jeroen Cluckers (lecturer Graphic and Digital Media) and guest lecturer Maud Vanhauwaert (city poet of Antwerp), the participants of this masterclass conceive and construct a Virtual Reality experience. They create a virtual space and a narrative that immerses the viewer into a self-constructed virtual world. The techniques and methods that were developed in the research project Show & Tell! Immersive Storytelling will be used as a guideline. The results of this master class will be shown during Wintervuur.

Participants can use the Immersive Lab, a 360° recording studio, a 'greenkey box' with omnidirectional cameras and a spatial sound recording system. Technical support is provided by students from various study programs of the Science and Technology department. The participants do not have to have technological knowledge themselves; interest in the provided medium is sufficient. Techniques such as scale-model and set-building, painting and drawing techniques, digital imaging, etc., are combined with a number of techniques that are provided by the teachers, including 360° video recordings.

The master class starts with a workshop in immersive storytelling to give the participants sufficient insight to work with this medium. For students who attended the bachelor class "Dive into my world" last year, an in-depth program is provided.

05# RECTO/VERSO

*Bernard Voïta, Steven Humblet,
Geert Goiris & Anton Cotteleer*

The master class is part of the research project The Unruly Apparatus that investigates the commonalities and differences between photography and sculpture. The work of the Swiss photographer and sculptor Bernard Voïta serves as a starting point. Under his guidance, the students will be invited to create work that connects the two media. Specific attention will be paid to the basic parameters of photography and sculpture: the relationship between surface and depth, between light and dark, between horizontality and verticality, and so on. The masterclass takes place in three phases. The first phase consists of a visit to the studio of the guest lecturer in question. This studio visit is planned for the 12th of November 2019. After a presentation of his work, Bernard Voïta will formulate a number of parameters with which the students can work during the next two weeks. A week later, on the 19th of November 2019, the guest lecturer will come to the Academy where each student will present his or her work and, together with the lecturer, will look at how this work could develop further. The third and final phase consists of a two-day workshop, planned on the 26th and 27th of November in the Academy, where teachers and students work together with the guest lecturer on the further development of their individual project.

Participation in this master class is restricted to those master students who take part in the ongoing research project The Unruly Apparatus.

Timing

4-8.11 en 25-29.11
(2 weken)

Plaats

Deze masterclass zal plaatsvinden op Campus Noord
Alle voorzieningen van het Immersive Lab bevinden zich op Campus Noord

Evaluatievorm

Permanente evaluatie

Contact

kristof.timmerman@ap.be

AANDACHT

Deze master class vereist twee volledig weken aanwezigheid.

Timing

4-8.11 and 25-29.11
(2 weeks)

Location

This master class will take place at Campus Noord
All facilities of the Immersive Lab are located on Campus Noord

Method of evaluation

Permanent evaluation

Contact

kristof.timmerman@ap.be

ATTENTION

The masterclass requires two full weeks of attendance.

Timing

12, 19 and 26-27.11

Location

Studio Bernard Voïta, Brussels Academy

Except for the first session, which will take place on the first day at the atelier of Bernard Voïta in Brussels, all activities of the master class will be held at the Academy.

Estimated costs

Train ticket to/from Brussels

Method of evaluation

Process evaluation, attendance-based (compulsory)

Contact

steven.humblet@ap.be

ATTENTION

Participation in this master class is restricted to those master students who take part in the ongoing research project The Unruly Apparatus.

06# THE STUPLIME

Charlotte Lybeer

The web is what Stanford professor Sianne Ngai calls 'The Stuplime' (combination of stupid and the sublime). In Kenneth Goldsmith book 'Wasting time on the internet' he focuses on the importance of the tension between those two: "That cat video on BuzzFeed is so stupid, but its delivery mechanism – Facebook – is so mind-bogglingly sublime. Inversely, that dashboard cam of the meteor striking Russia is so cosmically sublime, but it's delivery mechanism – Facebook – is so mind-bogglingly stupid. It's this tension that keeps us glued to the web. Were it entirely stupid or were it entirely sublime, we would've gotten bored long ago."

Today's students have grown up communicating and sharing experiences on social media, such as Facebook, Snapchat, WhatsApp, Twitter, Instagram, and other digital image-sharing technologies. In the ocean of data, we filter out images on a daily basis: we select, collect, share and save, and share again. The extensive and intensive use of digital culture, its appropriation and distribution has turned each one of us into an unwitting archivist (or editor, or curator). How consciously do we play that role? Do the archives we all carry with us, tell us something about who we are, about how we see ourselves and the world? About why and how we collect?

We will start the master class week by reading together "Wasting time on the internet" from the conceptual artist and poet Kenneth Goldsmith. To try to understand the complexity, we discuss in group his ideas, search for examples from our own archive and discuss other artists who deal with this in their work. We confront each other with our own self compiled archives - the thoughtful compilation as well as the unwitting collection. By doing so, we ask ourselves questions: how do we deal with online data, that seem to be owned by everybody alike and nobody in particular? We focus on the concepts of authority and authenticity. And we tackle the issue of 'privacy', the private intimate collection next to the amount of data we want to share with the whole world. By researching together, we encourage each other to rethink and translate our ideas into artistic work and discover how intensive research can enrich our practice. This can result in a new idea or become part of your own trajectory.

We invite Mathieu Bernard-Reymond as a guest teacher during the week. His work uses landscape, architecture and data building blocks for a constantly renewed poetic language. For him, photography is a tool to create strange realities, to give birth to possible worlds. His digital approach allows him to stage data as well as the tangible world.

Timing
25-29.11

Location
Academy (Room cinema).

Estimated costs
Possible expenses: materials/
equipment needed for the
creation of the artistic work

Study materials
Hand-outs

Recommended literature
Wasting time on the internet,
Kenneth Goldsmith

Method of evaluation
Permanent process evaluation:
your overall input into the group
discussions and your reflection
on your own and others' artistic
work and research will be
considered, next to the process
and research substantiating your
experiment.

Contact
charlotte.lybeer@ap.be

www.charlottelybeer.be

07# SHAME

Vivi Touloumidi & Mashid Mohadjerin

Unlike many other feelings, shame is a human feeling that is cultivated by society and has a history of having been used as a regulating principle for social order. In the public realm, the body adapts to imposed social and cultural norms, which are defined by the gaze of the other and of the majority. The feeling of shame lays on the border between what is publicly accepted in a society and what is kept within the personal or private sphere.

This master class will investigate the visual culture of the body through the lenses of shame. Open to all disciplines, we will research the relation of shame to the social skin and its manifold manifestations. We will address the potential of using shame as a social tool and as a means of making critical discourse about matters of the human condition within the public arena. All mediums and formats are welcome.

The focus will be specifically on the body, its appearance and its movement and on how these are shaped by shame. Either as a personal and physical experience or as a social and cultural rule, the body will be our starting point of investigation. What is the affect of shame on body language? When is an act shameful and how does shame handle the identity of the social body?

In the first days the participants are expected to present their work in relation to the theme of the workshop. A pre-research on the theme and how this can be interpreted into your own medium, is to be shared during our group discussion. Through short assignments followed by group discussions, we will work towards a final work or sketch at the end of the workshop. An expert in the field is invited to share thoughts and inspire. The end result will be presented on the final day.

The focus of this master class is closely connected to our own PhD research. With a background in contemporary jewelry design, Vivi Touloumidi's doctoral enquiry on adornment and the wearable crafted object looks on how these mediums have been used in times of social conflict on the social body. Mashid Mohadjerin's work on the other hand, explores the boundaries between art and documentary photography, focusing on social injustice, activism, and misrepresentation in image making. Her latest research project highlights the role of women in recent uprisings and revolutions in the Middle East and beyond, as part of her PhD in the Arts.

Timing
9-13.12

Location
Academy

Possible expenses
Materials/equipment needed for
the creation of the artistic work

Materials
To be chosen by the participant
according to medium for the final
outcome

Method of evaluation
Participation to the discussions,
critical thinking and engagement
in the research, final work.

Contact
vivi.touloumidi@ap.be
mashid.mohadjerin@ap.be

www.vivitouloumidi.com
www.mashid.com

08# DRAWING IS PERFORMING!

Janna Beck & Wouter Steel

Illustratie, tekenen, animatie, ... krijgt steeds meer een plek op live events, als onderdeel van een performance. De kunstenaar krijgt zo een belangrijke rol om toeschouwers in een verhaal onder te dompelen. In de masterclass Drawing is performing! onderzoek je hoe je zo'n verhaal in een 360° setting kan opbouwen. Onder begeleiding van de docenten ga je aan de slag met tools en methodes die in verscheidene onderzoeksprojecten werden ontwikkeld door MAXlab, het onderzoeksplatform rond kunst en digitale technologie van de Koninklijke Academie.

Projection mapping, collaborative drawing en immersive storytelling komen samen in een visuele performance die je gedurende deze masterclass gaat ontwikkelen. Je leert hoe je met de aangereikte technieken een verhaal kan overbrengen op de toeschouwer. Samen onderzoeken we hoe je een toeschouwer kan onderdompelen in een 360° omgeving, hoe je het live aspect kan versterken door ruimte te laten voor improvisatie en in te spelen op de reactie van de toeschouwers. In kleine groepen werken de deelnemers een concept uit dat zowel beeldend als inhoudelijk bijdraagt tot de uiteindelijke performance.

Illustration, drawing, animation, ... is increasingly present at live events, as part of a performance. The role of the artist here is to immerse spectators in a story. In the master class Drawing is performing! you investigate how you can develop a story in a 360° setting. The teachers will guide you in discovering and using tools and methods that were developed in various research projects by MAXlab, the research platform on art and digital technology of the Royal Academy. Projection mapping, collaborative drawing and immersive storytelling come together in a visual performance that you will develop during this master class. You learn how you can convey a story to the viewer using the techniques provided. Together we investigate how you can immerse a spectator in a 360° environment, how you can intensify the live aspect by leaving room for improvisation and responding to the reaction of the spectators. In small groups, the participants work out a concept that contributes to the final performance, both visually and in terms of content.

Timing
9-13.12

Plaats
Tempel

Evaluatievorm
Permanente evaluatie

Contact
janna.beck@ap.be

Timing
9-13.12

Location
Tempel

Method of evaluation
Permanente evaluatie

Contact
janna.beck@ap.be

09# LIJKWADE / SHROUD

Valentine Kempynck

In deze masterclass word je uitgenodigd om in de praktijk te gaan rond het thema 'de sacrale ruimte van de handeling'. Concreet ga je zelf een lijkwade ontwerpen en uitwerken en al doende de mogelijkheden onderzoeken van de artistieke handeling als meditatie en medicatie in een proces van verwerking.

Kunst had vroeger een meer ceremoniële, rituele, religieuze of politieke functie wellicht. In haar onderzoeksproject 'De sacrale ruimte van de handeling' pikt Valentine Kempynck de traditie van de rituele rol terug op en schept ze de mogelijkheid om deze laatste materiële inwikkeling te verpersoonlijken. Hoe kunnen we als hedendaagse mens, die zich niet meer wendt tot het gebed, een gedeelde concentratie vinden waar het verlangen om voor elkaar te zorgen, een concrete vorm krijgt? Welke artistieke handelingen laten toe om bij een overlijden of een nakend afscheid een focus te delen op degene die er niet meer is (of niet meer zal zijn)? Hoe wordt het personaliseren van dit laatste kledingstuk een bijdrage aan een rouwproces?

In de eerste SHROUD masterclass vertrokken de makers/ontwerpers vanuit een direct contact met degene voor wie de lijkwade gemaakt werd (of met de dichte achterblijvers). Vanuit de band tussen de sterveling en de maker ontstonden beelden en manieren die vervolgens verwerkt en verdiept werden in een gepersonaliseerde lijkwade.

In de huidige masterclass verschuift het accent. Waar we vorige keer vertrokken van het gedeelde verhaal - het benoemde - onderzoeken we deze keer samen de mogelijkheden om als ontwerper/maker net het ongezegde of onzegbare, het onzichtbare of niet-toonbare, vormelijk te vertalen. Onze cultuur spreekt niet altijd graag, zo zijn we. Toch is het mogelijk om plaats te geven aan wat krom is en nog moet rechtgezet. Je biedt de kans om wat ooit gedeeld moest worden, met het dode lichaam mee te laten verdwijnen. Een verbinding maken tussen wat blijft en wat verdwijnt, tussen belang en belangeloosheid.

Bedoeling is om samen technieken te onderzoeken en te testen die een antwoord bieden op het onzegbare of het geheime. Welke mogelijkheden biedt bijvoorbeeld het gebruik van onzichtbare inkten bij het ontwerpen van een lijkwade? Welke betekenis heeft dit, wanneer je weet dat de tekening of boodschap pas zichtbaar worden bij verbranding, op een moment waarop niemand nog getuige is van wat zich dan toont? Wat betekent dit voor de ontwerper, wiens ontwerp onzichtbaar blijft, die zich een verhaal toe-eigent om

het vervolgens terug weg te geven, zonder erkenning voor de eigen signatuur? Welk soort aandacht moeten we opbrengen om te belanden in een zone die de handeling veroorzaakt; dit gebied dat van zichzelf is en dat de eigenschap heeft de dingen te kunnen laten verteren? In deze nieuwe verkenning verschuift de rol van de ontwerper fundamenteel van zichtbaar betekenis geven naar onzichtbaar en afwezig waardig ontwerpen.

Tijdens de eerste masterclassweek zal de eerste fase van ontwerp en ontwikkeling plaatsvinden op verschillende locaties (crematorium, begrafenisondernemer, lezingen etc). Het maken van de lijkwades doen we in de tweede week op een gemeenschappelijke locatie.

This master class is an invitation to develop a practice related to the research topic 'the sacral space of an action'. The practice in this master class implies that you will develop, design and create a shroud. In doing so, we will research the possibility of the artistic act as meditation and medication in a mourning process.

In earlier times art had a more ceremonial, ritual, religious or political function probably. In her research project 'the sacral space of an action' Valentine Kempynck wants to join this tradition and creates the opportunity to personify this last material development. How to find, as contemporary humans who abandoned prayer, a shared concentration which could give a concrete shape to take care of each other? Which artistic actions would allow to share a focus on the person who has departed or soon will be? What can be contributed to the mourning process by personalizing this final garment?

In the first SHROUD master class, the makers / designers started from a direct contact with the person for whom the shroud was made (or with the close ones who stayed behind). From the interaction between the mortal and the maker, images and approaches emerged which were then processed and deepened in a personalized shroud.

In the current master class the accent shifts. Whereas last time we started from the shared story and what was expressed, this time we investigate together the possibilities as a designer / maker of translating

10# SPOREN ACHTERLATEN LEAVING TRACES

Lies Van Assche

into form the unsaid or unspeakable, the invisible or invisible. Our culture doesn't always like to speak, that's how we are. Yet it is possible to give space to what is crooked and has yet to be corrected. You offer the chance for things that had be shared sooner or later to disappear along with the dead body itself. Making a connection between what remains and what disappears, between importance and selflessness.

The aim is to jointly test techniques that offer an answer to the unspeakable or the secret. For example, what options does the use of invisible inks offer when designing a shroud? What is the meaning of this, when you know that the drawing or message only becomes visible when it is burned, at a time when there is no one present to witness what is then being shown? What does this mean for the designer, whose design remains invisible, who appropriates a story and then gives it away again, without receiving acknowledgment for his own signature? What quality of attention do we need to enter into a zone where the hands are triggered; this area that is of its own and has the property of being able to digest things?

In this new exploration, the role of the designer is fundamentally shifting from giving visible meaning to creating in an invisible or absent yet respectful way.

The first master class week is dedicated to the first phase of design and development and will take place at various locations (crematorium, funeral director, lectures etc).

The actual making of the shrouds will be done in the second week at a common location, in group.

ATTENTION

The masterclass requires two full weeks of attendance (6 ECTS).

Limited number of participants: maximum 10

OPGELET

Aanwezigheid is vereist gedurende beide werkweken (6 studiepunten)

Maximum van 10 deelnemers

Timing

16-20.12 en 6-10.01 (twee weken)

Plaats

De eerste masterclassweek vindt plaats op verschillende locaties in Antwerpen. We verzamelen in een gedeelde ruimte op de Academie voor de uitvoering van de ontwerpen.

Geschatte kosten

Materiaalkosten met betrekking tot het maken van je werk, reiskosten, toegangstickets voor tentoonstellingen, performances, ...

Evaluatievorm

Procesevaluatie en evaluatie van het eindresultaat. Het ontwerp en resultaat zijn gebaseerd op je inhoudelijke onderzoek. Volledige aanwezigheid is vereist en daar zal rekening mee gehouden worden. Daarnaast stel je (met voorbereidend onderzoek) je lijkwade tentoon voor een kleine groep geïnteresseerde buitenstaanders, waardoor je de kans krijgt om een dialoog over je werk aan te gaan.

Contact

valentina.kempynck@ap.be

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Timing

16-20.12 and 6-10.01 (two weeks)

Location

The first masterclass week takes place in Antwerp on various locations. We gather in a shared space at the Academy for the execution of the designs.

Estimated costs

Material costs related to the creation of your work, travel costs, entrance tickets to exhibitions, performances,...

Evaluatievorm

Process evaluation and evaluation of the end result. The design and result are based on your substantive research. Full attendance is required and will also be taken into account. In addition, you exhibit your shroud (with preliminary research) for a small group of interested outsiders, giving you the opportunity to enter into a dialogue on your work.

Contact

valentina.kempynck@ap.be

www.valentinekempynck.be

WEEFSELS DIE MENSELIJKE SIGNATUREN DRAGEN

In deze masterclass brengen we ambachtelijk borduurtalent uit Afghanistan en kunstenaars samen. Deelnemers gaan een (artistieke) dialoog aan met 2 Afghaanse vrouwen en 'meesters' in het ambacht van Afghaanse borduren. De werkweek neemt de vorm aan van een 'ontmoetingsatelier'. Artistiek en ambachtelijk talent komen samen om kennis, vaardigheden en verhalen te delen. We willen tijdens dit atelier met de kunstenaars ook de dialoog rond gelijkwaardige co-creatie aanzwengelen. De uitnodiging is om bij te dragen aan een leerling-meester traject waarin de rollen en bijdragen niet vooraf gedefinieerd zijn maar zich ontwikkelen in dialoog. Je krijgt iets van de 'meesters' en in ruil geef je als kunstenaar iets terug aan hen, in welke vorm dan ook. De Afghaanse borduursters zijn erfgenamen van een vrouwelijke lange traditie in Afghanistan. Ze zijn "Living Human Treasures" die het geheugen en de handen zijn van deze intieme huiselijke knowhow. Door dit meesterschap binnen te brengen in een andere fysieke ruimte (de Academie) dan de huiselijke ruimte kan dit 'ontmoetingsatelier' een brug slaan tussen het artisanale en de kunsten. De borduursters ontmoeten bij voorkeur een gevarieerde groep kunstenaars, liefst zowel studenten mode, kostuumontwerp of juweel, als in situ, beeldhouwen, schilderen, fotografie, grafische vormgeving, ... De enige voorwaarde is een grote openheid en bereidheid tot een interactieve dialoog vanuit ieders expertise.

Het doorgeven en/of tonen van skills, is bij uitstek de manier die we zullen hanteren om een relatie aan te gaan met elkaar. Iedere kunstenaar onderzoekt vanuit zijn eigen praktijk artistieke pistes om tot deze "ontmoeting" te komen en vertaalt dit in een nieuw artistiek of social-design concept, project of object. Daarbij wordt veel zorg besteed aan de kwaliteit van de ontmoeting zelf- zonder waardeoordeel. De rollen en bijdragen worden niet vooraf gedefinieerd maar zich ontwikkelen zich ter plaatse met belangrijke focus op gelijkwaardigheid in overdracht en uitwisseling en een eventueel co-creatieproces, naast gedeelde reflectie op het verzamelde weten, kennen en kunnen. Het ontmoetingsatelier is bij uitstek ook een fysieke ontmoetingsplek, waar de participant ook uitgedaagd wordt om zijn relatie tot de wereld te onderzoeken. Kunst (én ambacht) als bron van informatie over onszelf, de ander en de wereld om ons heen.

Ver weg van de preoccupaties van snelheid, efficiëntie en consumeren van deze tijd willen we ruimte maken voor de traagheid van dit ambacht. Door deze erfenis

te blijven delen brengen we ook hommage aan vrouwen van hier en ginder en aan vorige generaties borduursters overal ter wereld. Het verbinden van kunst en ambacht op een 'levende' manier heeft ook een actuele erfgoeddimensie. Levend erfgoed ('living human treasures') in de persoon van de Afghaanse vrouwen die uit hun land van oorsprong de levende traditie van het borduren als ambacht meebrachten naar hier opent ook nieuwe perspectieven op het meer museale textiel- en mode erfgoed zoals in de collectie van MOMU, iets wat we ook aan bod proberen te laten komen in deze masterclass.

Iedereen brengt een stuk textiel, een textielobject, een kledingstuk mee - een weefsel dat sporen van (het) leven of een herinnering draagt. Met dit weefsel willen we de dialoog op gang brengen. Tegelijk kan het ook functioneren als canvas voor je artistiek werk. Je documenteert tijdens de werkweek je proces en brengt aan het eind de neerslag daarvan samen in een notebook.

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TEXTILES CARRYING HUMAN SIGNATURES

In this master class we bring together artists and traditional embroidery talent from Afghanistan. Participants enter into an (artistic) dialogue with 2 Afghan women and 'masters' in the craft of Afghan embroidery. The working week takes the form of a 'workshop encounter'. Artistic and artisanal talent come together to share knowledge, skills and stories. During this workshop we also want to stimulate dialogue about equal co-creation. The invitation is to contribute to a student-master trajectory in which the roles and contributions are not predefined but develop in dialogue. You get something from these 'masters' and in return you give something back to them, in whatever form, as an artist.

The Afghan embroiderers are heirs of a long and female tradition in Afghanistan. Being the memory and hands of this intimate domestic know-how, they are 'Living Human Treasures' from a heritage point of view. By bringing this mastery to the Academy, into a physical space other than the domestic space, this 'workshop encounter' can bridge the gap between the crafts and the arts. The embroiderers preferably meet a varied group of artists, from fashion, costume design or jewelry, as well as in situ, sculpture, painting, photography, graphic design, etc. The only condition is a great openness and willingness for an interactive dialogue based on everyone's expertise.

11#

A STUDY GROUP FOR ARTISTS ON ARTISTIC PRACTICES AS THEY RELATE TO THE CURATORIAL

Peter Lemmens & Vijai Patchineelam

The passing on and / or displaying of skills is our primary tool to enter into a relationship with each other. As an artist, you will explore artistic paths connected to your own practice in order to enter the 'encounter and will translate this into a new artistic or social design concept, project or object. A great deal of care will go into the quality of the meeting itself, which is expected to be approached without value judgment. The roles and contributions are not predefined, but developed on the spot. Equality in transfer and exchange, the potential of a co-creation process, and reflection on common knowledge, practices and skills are key. The workshop encounter is also a physical meeting place par excellence, where the participant will be challenged to explore his relationship with the world. Art (and craft) as a source of information about ourselves, the other and the world around us.

Getting away from the preoccupations of speed, efficiency and consumption related to our times, we want to make room for the slowness of this craft. By continuing to share this legacy, we also pay homage to previous generations of women embroiderers, from here and around the world. Connecting art and craft in a 'living' way also has a contemporary heritage dimension. The Afghan women who brought the living tradition of their embroidery craft from their country of origin, are an example of 'living heritage'. This living aspect affects the traditional museum textile and fashion heritage and leads to new perspectives on existing collections, like e.g. in MOMU. How they embrace this, is an additional focus of this master class. Participants should bring a piece of textile, a textile object, a piece of clothing - a fabric that bears traces of life or a memory. We want to start off the dialogue in relation to your personal pieces of textile, which could eventually also function as a canvas for your artistic work. You document your process during the working week and, at the end, bring the results together in a notebook.

Timing
3-7.02

Location
Academy

Estimated costs
25 euro

Study materials
On the first day you bring a piece of textile: a textile object, a piece of clothing, a fabric that carries traces of life or a memory.

Other material
Woven fabric samples for making tests; scissors, drawing paper, pencils; notebook or sketchbook and/ or camera for report on the process of this master class; material needed for the development of your project, concept, idea related to your own own practice.

Method of evaluation
Process evaluation based on unconditional attendance, commitment, openness and participation in the dialogue and input in the process. Your artistic and reflective formulation on the individual assignment, your notebook and end result will also be taken into account.

Contact
lies@doek-vzw.com

liesvanassche.com
www.doek-vzw.com

Timing
3-7.02

Plaats
Academie

Geschatte kosten
25 euro

Studiematerialen
Je brengt op de eerste dag een stuk textiel mee: een textielobject, een kledingstuk, een weefsel dat sporen van het leven of een herinnering in zich draagt.

Ander materiaal
Geweven stofstalen voor het maken van testjes; schaar, tekenpapier, potloden; notitie- of schetsboekje en/of fototoestel voor verslag over het proces van deze masterclass; materiaal nodig voor de uitwerking van je project, concept, idee in relatie tot je eigen praktijk

Evaluatievorm
Procesevaluatie op basis van onvoorwaardelijke aanwezigheid, betrokkenheid, openheid en deelname aan de dialoog en inbreng in het proces. Je artistieke en reflectieve expressie met betrekking tot de individuele opdracht, je notitieboekje en artistiek eindresultaat worden eveneens in overweging genomen.

Contact
lies@doek-vzw.com

This master class sets up a study group on historical and contemporary artist's practices that relate with what is now considered to be the domain of the curator. The master class seeks to develop a context and an extensive skill set to recognize and question the curatorial relationship with one's own artistic practice.

"For Artists" refers to an intended ambiguous dependence on the artistic practice. It does not aim for artists to take up curating as a secondary role, nor does it intend a change of career. It is not role-playing the curator. Instead it is researching the curatorial within an artistic decision making process. It is about being critical towards the own practice, trying to find out what it contains. We look to acknowledge the importance of a curatorial field and its continuing development as it merges production, reading, writing, viewing, collecting, discussions, collaboration, context and distribution into a complex artistic process.

This master class delineates a curatorial field to actively search for its periphery. It researches how this relates back to an artistic practice, profoundly influencing the role and position of artists today.

Participants will work out a proposal around a term or set of words relating their own practice to the curatorial. This proposal can take on any format, but should be well researched and thought out. Throughout the week, the students' projects will then be refined and finalized through active discussions, reading, writing and viewing tasks – towards a profound discursive project in the broadest possible sense. It will be shared, presented as a research archive, vocabulary or abécédaire.

The planning starts with each participant presenting his/her own work and its relation to or interest in the curatorial. We will also present our own research projects and its relation to the curatorial. We stipulate the assignment for the week with detailed information (goals, expectations, requirements, timing). The second day is dedicated to theory with a research trip to Amsterdam for text discussions in the curatorial library of de Appel Amsterdam. With time to work on the own proposal, students will do research there, propose a short text and justify their selection. The next two days are dedicated to external visitors. We invite examples like a gallerist to reframe curatorial representation, non-profit and artist-run spaces to look at alternative organization and researchers Judith Wielander and Nico Dockx. These days will also leave time to continue the personal proposal. We finalise on Friday by presenting the research proposal in the presence of Judith Wielander and Nico Dockx.

Timing
3-7.02

Location
Academy, De Appel Amsterdam, Brussels

Estimated costs
Train ticket to Brussels

Study materials
Participants bring a specific term or set of words on how to approach this idea of the curatorial in relation to their own work

Method of evaluation
Self-evaluation, as part of the evaluation. Students are also evaluated on participation through collective as well as individual works. Research attitude during discussions, the presentation of a case study and a curatorial plan, reading and writing texts is a determining factor as well as attendance.

Contact
vijai.maiapatchineelam@ap.be
peter.lemmens@ap.be

www.galeriacavalo.com/en/
artist/vijai-patchineelam
www.diversions.be

12#

WRITING OUT LOUD

Stefan Vanthuyne & Inge Henneman

In deze masterclass onderzoek en ontdek je hoe je als beeldend kunstenaar schrijven kunt gebruiken als een instrument in je denk- en werkproces; als manier om kritisch te kijken naar je eigen werk en dat van anderen, maar ook als manier om dicht bij jezelf en je artistieke praktijk te komen. Zoals je kan luidop denken, ga je hier luidop schrijven.

Rode draad doorheen de masterclass is het leggen van een solide basis voor een eigen artist statement. Tijdens interactieve sessies delen we enerzijds onze invloeden, referenties en bronnen, maar ook dat wat onze geest dagdagelijks bezighoudt. We lezen en bespreken samen diverse kunstenaarsteksten. We cureren onze persoonlijke bibliotheken en verwoorden onze subjectieve kunstgeschiedenissen. Je maakt visuele diagrammen die jouw genealogie als kunstenaar in kaart brengt; je vertelt over waar jij mee bezig bent in je werk, reflecteert over jouw patronen, hoofdthema's, aandachtspunten en vormende ervaringen en je kadert je werk in verhouding tot de wereld en de kunst van vandaag. We doen woord- en schrijfoefeningen (al dan niet in verhouding tot beelden) die je uit je comfortzone en je vertrouwde artistieke vocabulaire halen. Het doel is niet om een schrijver te worden, maar om vertrouwd te raken met woorden en om je eigen stem te vinden om over je werk te praten. We blijven weg van klassieke of formele teksten en houden het persoonlijk en vrij van vorm: dagboek, brieven, conversaties, stream-of-consciousness, We gaan met elkaar en met anderen in dialoog; we bezoeken een museum of galerie, waar je een werk kiest om over te schrijven. Er komen ook enkele gasten langs die je aan de hand van een lezing of een oefening laten kennismaken met hun gebruik van het geschreven woord in de beeldende kunsten.

Om je statement of tekst enigszins gelijktijdig te laten evolueren met je eigen artistieke proces, wordt de 5-daagse masterclass gespreid over twee verschillende weken, met een tussenperiode van anderhalve maand zodat er tijd en ruimte is om je eigen taal te ontwikkelen. Een maand voordat de masterclass begint, word je gevraagd om een observatiedagboek bij te houden en om 'woorden te verzamelen'. Bij de start brengen alle deelnemers een tekst mee die voor hen betekenisvol is en aan de hand waarvan we ons voorstellen. Dan volgen oefeningen, inspirerende lezingen, gesprekken die je op het spoor zetten van een startpunt voor een artist statement dat je doorheen de masterclass zal verfijnen met tips en/of feedback van ons en van de gasten. We beëindigen de masterclass met een kleine presentatie van de creatieve tekstwerken die in de masterclass zijn gemaakt en met een basisdraft van een statement dat je kan meenemen in je verdere ontwikkeling als kunstenaar.

Timing

3-5.02 en 26-27.03

Om je statement of tekst enigszins gelijktijdig te laten evolueren met je eigen artistieke proces, wordt de 5-daagse masterclass gespreid over twee verschillende weken, met een tussenperiode van anderhalve maand.

Plaats

Academie

Geschatte kosten

Museum ticket

Studiematerialen

Scharen, pennen, stiften en potloden, tape. We leggen ook een bibliotheek aan met boeken die ons inspireren, die mag je ook meebrengen.

Evaluatievorm

Permanente evaluatie: we kijken naar je inbreng in de discussies, je inzet tijdens schrijfo opdrachten en naar de manier waarop je reflecteert op je eigen (geschreven) werk en op het werk van andere studenten. Samengevat kijken we naar de manier waarop je onderzoek voert naar een taal om in eigen woorden over je beeldende praktijk te schrijven. Belangrijke opmerking: je wordt zo nodig gecorrigeerd, maar je wordt niet beoordeeld op je spelling, grammatica of algemene schrijfvaardigheden. In geen geval moet je een ervaren schrijver zijn om deel te nemen aan deze masterclass.

Contact

stefan.vanthuyne@ap.be

www.stefanvanthuyne.be

In this masterclass you explore and discover how you, as a visual artist, can use writing as an instrument in your thinking and working process; as a way to look critically at your own work and the work of others, but also as a way to get closer to yourself and your artistic practice. As you can think aloud, here you will write aloud.

The common thread throughout the master class is the laying of a solid foundation for an artist's statement. During interactive sessions we share our influences, references and sources, but also that which occupies our minds on a daily basis. We read and discuss various artists' texts together. We curate our personal libraries and articulate our subjective art histories. You make visual diagrams that chart your genealogy as an artist; you talk about what you are doing in your work, reflect on the patterns, main themes, points of attention and formative experiences; and you frame your work in relation to the world and the art of today. We do word and writing exercises (possibly in relation to images) that pull you out of your comfort zone and your familiar artistic vocabulary. The purpose is not to become a writer, but to become familiar with words and to find your own voice to talk about your work. We stay away from classical and formal texts and keep it personal and free of form: diary, letters, conversations, stream of consciousness ... We also enter into dialogue with each other and with others; we visit a museum or gallery, where you choose a work to write about. Some dedicated guests will introduce you to their own use of the written word in visual arts during a lecture or through an exercise.

In order to let your statement or text evolve somewhat simultaneously with your own artistic process, the master class is spread over two separate weeks, with an interval of one and a half months in between, so that there is time and space to develop your own language. A month before the master class starts, you will also be asked to keep an observation diary and to 'collect words'. At the start, all participants bring a text that is meaningful to them and on the basis of which we introduce ourselves. Then follow exercises, inspiring lectures, conversations that put you on the trail of a starting point for an artist statement that you will refine throughout the master class with tips and / or feedback from us and from the guests. We end the master class with a small presentation of the creative text works that were made in the master class and with a basic draft of a statement that you can take with you during your further progress as an artist.

Timing

3-5.02 en 26-27.03

In order to let your statement or text evolve somewhat simultaneously with your own artistic process, the master class is spread over two separate weeks, with an interval of one and a half months in between.

Location

Academy

Estimated costs

Museum ticket

Study materials

Scissors, pens, markers and pencils, tape. We are also building a library with books that inspire us, which you can also bring.

Method of evaluation

Permanent evaluation: we look at your input in the discussions, your efforts during writing assignments and at the way in which you reflect on your own (written) work and on the work of other students. In short, we look at the way you investigate your own voice to write about your own work. Important note: you will be corrected if necessary, but you will not be evaluated on your spelling, grammar or general writing skills.

Contact

stefan.vanthuyne@ap.be

www.stefanvanthuyne.be

13# INTERZONE / TRANSFORMATIVE WEEK

Bart Van Dijck

In deze masterclass word je uitgenodigd om in de praktijk te gaan rond het thema 'rituelen'. Bart Van Dijck, die deze week begeleidt, onderzoekt hoe rituelen vanuit een artistieke praktijk gecreëerd kunnen worden. In deze masterclass beschouwen we het masterjaar als een overgang; van hogeschool naar een andere omgeving en manier van leven (uitbouw zelfstandige praktijk, job, postgraduaat, reis,..). Interzone Master Class wil aandacht geven aan deze transitie door dit moment te markeren en ritualiseren. De week start met groeps gesprekken: Wat is een ritueel? Wat zijn de kenmerken, structuur en functie? Op welke manier kunnen beelden of symbolen een rol spelen? In een volgende fase ontwerpen deelnemers zelf een overgangsritueel dat ter plekke wordt uitgevoerd, geregistreerd en besproken.

De 'interzone', een zone tussenin, verwijst naar de liminale fase zoals beschreven door Arnold Van Gennep in The Rites of Passage (1908). Van Gennep deed onderzoek naar overgangsrituelen over de hele wereld en kwam tot de ontdekking dat deze een driedelige structuur hebben. De eerste fase is de separatiefase waarbij een individu zich verwijderd uit de vertrouwde omgeving, de tweede fase is de liminale fase waarin een transformatie plaatsvindt, en tijdens de derde integratiefase keert een individu met een hernieuwde status terug naar de vertrouwde omgeving. Vanuit dit perspectief zal de masterclassweek een verloop kennen dat een weerspiegeling is van hoe overgangsrituelen zijn opgebouwd.

Interzone masterclass is een plek voor herbonning en vernieuwing, zowel op artistiek als persoonlijk vlak en een moment van aandacht voor de eigen levensfase en uitdagingen die daarmee gepaard gaan. Om op een diepgaande manier samen te werken, verplaatsen we ons voor 5 dagen en 4 nachten met een kleine groep naar een locatie buiten de vertrouwde omgeving van de school, ver van de dagelijkse beslommingen. Het aantal deelnemers is beperkt tot acht. Geïnteresseerden worden gevraagd een korte motivatie te mailen. Deze masterclass staat open voor alle disciplines.

Begeleiding door Bart Van Dijck, en gastsprekers (onder voorbehoud) : Barbara Raes (curator en rituelenmaker Beyond the Spoken), Dirk Ghekiere (rituelenmaker en therapeut Agape), Sigrid Exelmans (rituelenmaker en storyteller).

Timing
30.03-03.04

Locatie
Op nader te bepalen locatie

Geschatte kost
Vervoer naar/van de locatie
Self-catering: deelname in gezamenlijke maaltijden
10 € bijdrage voor brandhout

Studiematerialen
Schetsboek, teken- en schrijfgereef, zakmes, slaapgerief (meer info na inschrijving)

Evaluatievorm
Procesgebonden evaluatie, rekening houdend met engagement, betrokkenheid, samenwerking en initiatief. Aandacht voor onderzoekende houding, voorbereiding van de master class, verloop en artistieke reflectie.

Contact
bart.vandijck@ap.be

www.bartvandijck.be

OPGELET
Het aantal deelnemers is beperkt tot acht. Selectie gebeurt op basis van een korte motivatie. Geïnteresseerden sturen deze voor vrijdag 13 september - 12u per mail aan bart.vandijck@ap.be. Je ontvangt feedback of je geselecteerd bent voor deelname voor de link voor online inschrijving wordt geactiveerd (op maandag 16 september om 19u precies) zodat je weet of je voor deze masterclass kan inschrijven, dan wel of je een andere moet kiezen uit het aanbod.

In this master class you are invited to practice the theme of "rituals". Bart Van Dijck, who supervises this week, investigates how rituals can be created from an artistic practice. In this master class we regard the master year as a transition; from the Academy to a new environment and way of life (development of independent practice, job, post-graduate, travel, etc.). Interzone Master Class wants to pay attention to this transition by marking and ritualizing this moment. The week starts with group discussions: what is a ritual? What are its characteristics, structure and function? In which way can symbols be used? In a next phase, participants themselves design a rite of passage that will be conducted, registered and discussed on site.

The 'interzone', an in-between zone, refers to the liminal phase as described by Arnold Van Gennep in The Rites of Passage (1908). Van Gennep did research into rites of passage throughout the world and discovered that these have a three-part structure.

The first phase is the separation phase in which an individual moves away from the familiar environment. The second phase is the liminal phase in which a transformation takes place. The third phase is the integration phase when the individual returns to the community with a renewed status. From this perspective, this master class will reflect the structure of the rites of passage.

Interzone master class is a place for ressourcement and renewal, both artistically and personally, and a moment of attention for the own stage of life and the challenges that come with it. To allow us to work together in depth, we retreat for 5 full days and 4 nights in a small group to a location outside the familiar environment of the school, far from the daily worries. The number of participants is limited to eight. All disciplines are equally welcome. Participants will be selected based on a short written motivation.

Guided by Bart Van Dijck and guest speakers (to be confirmed): Barbara Raes (curator and ritual maker Beyond the Spoken), Dirk Ghekiere (ritual maker and therapist Agape), Sigrid Exelmans (ritual maker and storyteller).

Timing
30.03-03.04

Location
On location, to be announced

Estimated costs
Transport to/from the location
Self-catering: Participation to shared meals
10 € contribution for firewood

Study materials
Sketchbook, drawing and writing material, pocket knife, sleeping equipment (more info after registration)

Method of evaluation
Process-based evaluation, taking into account engagement, involvement, cooperation and initiative. Attention to inquisitive attitude, preparation of the master class, process and artistic reflection.

Contact
bart.vandijck@ap.be

www.bartvandijck.be

ATTENTION
The number of participants is limited to eight. Participants will be selected based on a short written motivation to be send to bart.vandijck@ap.be before Friday 13 September - 12am. You will receive his feedback by e-mail reply before the online subscription link is activated (Monday 16 September – 7pm sharp) so you know whether or not you can register for this master class or should choose a different one.

TALK, EAT, THINK WITH US

SOUP SESSIONS

The so-called Soup Sessions (with home-made soup) are weekly encounters between the researchers conducting artistic research at the Academy. In these informal lunch sessions, our researchers present their own projects to their peers, colleagues and collaborators and anyone interested in the ongoing research projects of the teachers and artists connected to the school. The intention and invitation is to disclose, share and exchange the (state of the) ongoing research at the Academy. Each session takes the form of a dialogue between two researchers who present and disclose about their research projects, with each other and with whomever is present. While presenting the artistic focus and research questions, methods, process, obstacles, or outcome of two projects in particular, we get to know each other's artistic research approach and discover common grounds and interests, thus contributing to a critical and more collective research basis for the Academy.

Tuesdays 12:30-14:00 at Lokaal Cinema (second floor, opposite the elevator) Soup is made by the researchers who present the session.
Students are welcome.
Dates in Autumn 2019: see posters

EXTRA ACADEMY

Extra Academy is a spontaneous alliance between "Het Bos" and the Royal Academy of Fine Arts and Sint Lucas Antwerp. On a monthly basis, artists Nico Dockx and Steve Van den Bosch invite inspiring contemporary visual artists and designers into a varied and open program with lectures, performances, workshops, exhibitions and film screenings. The aim is to raise questions about knowledge production, research and practice and to offer perspectives and approaches that complete or disrupt academic models and reflections. Students get to broaden their picture of the layered complexity of what contemporary artistic practice can mean in dialogue with e.g. art-historical, socio-political, philosophical or economic implications. Sessions take place in Het Bos, and are combined with good food.

Organisation in partnership with Het Bos and Sint Lucas Antwerp.

Fixed dates in Autumn 2019:

24.10 Els Dietvorst & Dirk Braeckman

28.11 Shirin Sabahi

Check our website for more info

ARTICULATE *research days*

The annual festival for research and art ARTICULATE is back from 21 to 25 October, starring FLUXUS as the trending topic for 5 days of exhibitions, performances, concerts, book presentations, artist talks, etc. The programme is born from the current research in the arts that is conducted at the Academy and the Conservatoire and is a festive opportunity for researchers to show their projects to colleagues, students and the general public. You can join a free master class by Els Dietvorst and Dirk Braeckman on 'Time is a book (is Time)'. The HPSCHD happening merges 5 hours of John Cage on 7 harpsichords with live drawing, and for the premiere of VENSTERS we treat you to 3 analog projections at the same time. ARTICULATE is an invitation to participate in the multiplicity of forms, situations and outcomes that our artistic researchers create in their process.

Organisation in partnership with the Royal Conservatoire Antwerp.
More information is available on www.articulateresearchdays.be.

TRACK REPORT

TRACK REPORT is the series of publications for artistic research of the Academy. Artistic research leads to innovative (artistic, sometimes also theoretical and / or methodological) insights that can be discussed in a dialogue with peers. It presents a selection of our current and past research projects and in this way wants to report on the 'track' on which the academization at the Royal Academy enters. The research process, rather than the research results, is central to these research publications. Loose numbers are for sale in the bookshop of the Academy library.

Subscribe to the Art&Research mailing list to stay updated on new releases.
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Art & Research

For all lectures, exhibitions, talks, book launches and other activities, check our monthly newsletters Research Updates (on our own research projects) and Research Insights (opportunities for researchers) you get in your ap-mailbox.

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- 01.10 Eric Thielemans & Lavinia Rosetti
- 08.10 Ersi Varveri & Adam Galach
- 15.10 Alexis Gautier & David Vermeiren
- 05.11 Adrijana Gvozdenovic & Peter Lemmens
- 12.11 Stefan Vanthuyne & Lukas Verdijk
- 19.11 Eric Thielemans & Valentine Kempynck
- 26.11 Heide Hinrichs, Ersi Varveri & Vijai Patchineelam
- 03.12 Steven Humblet, Anton Cotteleer, Geert Goiris & Nicolas Baeyens
- 10.12 Athar Jaber & Bart Van Dijck
- 17.12 Lies Van Assche & Els Dietvorst

21—25.10.2019
ARTICULATE

21—25.10.2019
TIME IS A BOOK
By Els Dietvorst & Dirk Braeckman

23.10.2019
HPSCHD
5 hours of John Cage

**WWW.ARTICULATE
RESEARCHDAYS.BE**

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soup sessions autumn 2019
12:00 - 14:00 in room cinema

TIMING

01#	TIME IS A BOOK (IS TIME) <i>Els Dietvorst & Dirk Braeckman</i>	21– 25.10		
02#	HARVEST <i>Alexis Gautier</i>	4–8.11		
03#	(PHOTO)BOOK MEETUPS <i>Charlotte Lybeer & Stefan Vanthuyne</i>	4–8.11		
04#	MERGING REALITIES <i>Kristof Timmerman</i>	4–8.11	25 – 29.11	
05#	RECTO/VERSO <i>Bernard Voïta & Steven Humblet, Geert Goiris, Anton Cotteleer</i>	12, 19.11	26 – 27.11	
06#	THE STUPLIME <i>Charlotte Lybeer</i>		25 – 29.11	
07#	SHAME <i>Vivi Touloumidi & Mashid Mohadjerin</i>		9 – 13.12	
08#	DRAWING IS PERFORMING! <i>Janna Beck & Wouter Steel</i>		9 – 13.12	
09#	LIJKWADE / SHROUD <i>Valentine Kempynck</i>		16 – 20.12	6 – 10.01
10#	SPOREN ACHTERLATEN / LEAVING TRACES <i>Lies Van Assche</i>			3 – 7.02
11#	A STUDY GROUP FOR ARTISTS <i>Peter Lemmens & Vijai Patchineelam</i>			3 – 7.02
12#	WRITING OUT LOUD <i>Stefan Vanthuyne & Inge Henneman</i>			3 – 7.02 23 – 29.03
13#	INTERZONE / TRANSFORMATIVE WEEK <i>Bart Van Dijck</i>			30.03 – 04.04

