articulate 2025: What if...?

What if...?

art & research days

Conservatoire:
15-17.10.2025

What if...

... you make your voice heard in unexpected contexts?

... you activate the artistry in others?

... you want to move and be moved?

... you could join no matter what?

... you explore the house as a space for music making?

... you listen to the silence after an unfinished work?

... you were a conservatoire student a century ago?

... you play the piano as a storyteller?

... you heard the past as tomorrow's music?

... you made every performance a reinvention of history?

... you let music afford you new freedoms?

... you turned interpretation into a game of imagination?

... technology didn't only accompany art, but became a creative partner?

... listening became the bridge between heaven and feedback?

... instruments could carry history?

... designing an instrument meant designing a way of listening?*

* In 1962 the "What if…?" Manifesto, associated with the Fluxus movement, was printed for the Festival of Misfits at Gallery One in London. The festival explored the idea that artists are "misfits" who operate outside of societal norms. Its title 'What if…?' reflects this experimental spirit, suggesting a release from traditional artistic constraints and functions, encouraging new creative thinking. The research groups at the Conservatoire CORPoREAL, UP - Performance in Perspective, LABO XIX&XX and CREATIE were invited to contribute their own 'What if…?' propositions, reflecting the artistic questions that drive their researchers.

Tue 14.10 p.5

13:00 – 15:00
Curtains Up on Community: Theatre that Breaks Barriers
LECTURE by ISABELLE GATT

articulate 2025: What if...?

DAY 1 Wed 15.10 p.8

10:00 – 16:00
The Voice of the Practitioner
CORPoREAL Research Day

17:00 – 17:20
welcome and introduction
by ASSIA BERT, KEVIN VOETS

17:20 – 18:00
The Oligopticon
KEYNOTE by SEBASTIEN HENDRICKX

18:00 – 19:00
Food and drinks

19:00 – 19:40
PIERGIORGIO PIRRO QUINTET FEAT. LYNN CASSIERS
PERFORMANCE with LYNN CASSIERS, ROB BANKEN, PIERGIORGIO PIRRO, CYRILLE OBERMULLER, LUIS MORA MATUS

20:00 – 21:00
Fully Automated Luxury Dancing!
PERFORMANCE by DAN MUSSETT and YORRITH DE BACKER with three performers (tbc)

DAY 2 Thu 16.10 p.16

15:00 – 16:00
Future Shock Orchestra
LECTURE-PERFORMANCE initiated by CHIARA PERCIVATI, DAVIDE PAOLILLO

16:00 – 17:00
Recollections of the Azande manza xylophone
IMMERSIVE CONCERT by ADILIA YIP

19:30
MUDDLED AND CONFUSED
10 years ARTICULATE PERFORMANCES and MUSIC

DAY 3 Fri 17.10 p.24

13:00 – 13:30
Kenosphera
PERFORMANCE by the QUANTUM CHOIR

13:30 – 16:00
FORUM+ | Launch October issue 'Imagining otherwise'
AUTHOR PRESENTATIONS by LIES VANDEBURIE, PAU CATÀ, DANAE THEODORIDOU, LUCY COTTER

16:00 – 17:00
Closing drink

OPEN CLASSROOMS p.28

Thu 16.10

10:00 – 13:00 / 14:00 – 17:00

OPEN CLASSROOMS: Music
with FRANCOIS LOUIS, EMIL GRYESTEN, ALASTAIR MATTHEWS, STEPHAN WEYTJENS, PAULINE LEBBE, NICOLAS KUMMERT

14:00 – 17:00
OPEN CLASSROOMS: Drama
with ISABELLE GATT, ANNIKA SERONG, MARTA KEIL, SANDERIJN HELSEN

Fri 17.10

10:00 – 13:00 / 14:00 – 16:00

OPEN CLASSROOMS: Music
with GIUSY CARUSO, FRANCOIS LOUIS, KOBE VAN CAUWENBERGHE, EMIL GRYESTEN, ALASTAIR MATTHEWS

14:00 – 16:00
OPEN CLASSROOMS: Dance
with ANNE-LISE BREVERS, LIBBY WARD, DAN MUSSETT, ZOË DEMOUSTIER

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Curtains Up on Community: Theatre that Breaks Barriers

LECTURE
Tue 14.10, 13:00 – 15:00
by ISABELLE GATT
Witte Zaal, Conservatoire

THEATRE FOR ALL:
Voices from the Margin

Theatre has a way of pulling people together who might never otherwise meet. In this session, Dr ISABELLE GATT shares stories from projects made with senior citizens, diverse-abled artists, and people living with HIV – work that raised awareness, fought stigma, and built understanding. Part of the AMASS Horizon 2020 programme, these plays (‘F’Ħakka t’Għajn’, ‘Siġra tat-Tin’, ‘Posittivi’) found their heart in the communities they came from. Through film, images, and conversation, we’ll see how theatre can open doors and keep them open.

organised by Research Group CORPoREAL

© La Strada Graz, Nikola Milatovic

DAY 1 - ARTICULATE
What if...

Wed 15.10

10:00 - 16:00

The Voice of the practitioner
CORPoREAL Research Day

10:00 - 11:15

Invited Talk
with SCOTT DELAHUNTA
language: English
open to all
Witte Zaal, Conservatoire

Musicians and dancers share knowledge not only through practice, rehearsal, and performance, but also through words, images, and recordings. These exchanges are embodied, yet never purely physical. When collaborating with other fields—such as the sciences—new insights emerge, but so do challenges, as language and text often take precedence. This talk explores how artists can maintain their voice and presence within such interdisciplinary encounters.

11:15 - 12:30

The Forest School: from process to action
PRESENTATION by THOMAS JANSSENS
language: English
open to all
Witte Zaal, Conservatoire

Thomas Janssens presents 'The Forest School' as a participatory theatre practice, sharing insights from rehearsals and the artistic process. The workshop highlights the artistic and psycho-educational value of co-creation with neurodivergent players, explores its ambition as a transdisciplinary trajectory at the intersection of art, education, health, and research, and invites participants to take on roles as co-researchers, teachers, or go-between persons.

Portrait of PAF (2023) © Sébastien Hendrickx

WORKSHOPS
by prior registration

13:30 – 14:15

Beyond the Mother Tongue
with JOANNA BRITTON
Room 435

Explore how languages shape body, voice, and artistic identity.

Theory as a CORPoREAL practice
with DANAE THEODORIDOU
Studio L

Embark on embodying theory to generate new artistic perspectives.

Naming the Practice
with NICOLE WYSOKIKAMIEN
Room 101

Discover how language shapes artistic work and expression.

organised by Research Group CORPoREAL

14:30 – 15:15

Territory Between. A Dance within Exhibition Space
with INESA MARKAVA
Studio L

Move through and with artworks and exhibition spaces.

The Politics of Breath – How to Keep Moving in Apnea
with FLAVIA BARBOSA PINHEIRO
Room 101

Explore breath, voice, and vibration as tools of presence and transformation.

Embodied Cripabilities: Crip/Mad/Sick Ingenuity in the Performing Arts
with SILKE VANHOOF
Room 435

Reimagine performance and care through neurodivergent-led practices.

15:15 – 16:00

Round Table and Conclusion
Club Cons

17:00 – 17:20

WELCOME AND INTRODUCTION
by ASSIA BERT and KEVIN VOETS
language: English
Witte Zaal, Conservatoire

Join ASSIA BERT and KEVIN VOETS, for an insightful introduction to artistic research at the Conservatoire. They will present the various research groups, highlight current research projects and PhDs, offer a glimpse into the range of research activities and publications, and discuss trends and novelties in artistic research in the Antwerp environment and beyond.

17:20 – 18:00

The Oligopticon
KEYNOTE
by SEBASTIEN HENDRICKX
language: English
Witte Zaal, Conservatoire

How can art serve as a tool for more-than-human world-building? How to create big-enough-portraits, tell big-enough-stories, without lapsing into megalomania? When searching for practical responses to such questions, a curious term coined by Bruno Latour may prove helpful. He contrasted the oligopticon with the absolutist perspective of the panopticon, the infamous surveillance mechanism analyzed by Michel Foucault. Oligoptica are “sites that do exactly the opposite of panoptica: they see far too little to feed either the megalomania of the inspector or the paranoia of the inspected, but what they do see, they see clearly.” SEBASTIEN HENDRICKX will reflect on the issue of perspective, a theme central to his artistic research ‘Words worlding worlds’. He will introduce his cosmogram-drawing practice and share insights into his upcoming theatre performance ‘Palace of Justice’.

in collaboration with KASK & Conservatorium, Ghent

18:00 – 19:00

Food and drinks
Witte Foyer, Conservatoire

19:00 – 19:40

PIERGIORGIO PIRRO QUINTET feat. LYNN CASSIERS
PERFORMANCE
with LYNN CASSIERS (vocals, electronics), ROB BANKEN (alto saxophone), PIERGIORGIO PIRRO (piano, LinnStrument, electronics), CYRILLE OBERMÜLLER (double bass), LUIS MORA MATUS (drums)
Witte Zaal, Conservatoire

Following the release of his album ‘fold/unfold/refold’, PIERGIORGIO PIRRO continues to explore the dialogue—or clash—between jazz and spectral music, bringing together a new quintet featuring the boundary-pushing vocalist LYNN CASSIERS. Inspired by spectral composers such as Gérard Grisey and Tristan Murail, PIRRO applies spectral techniques to a small jazz ensemble, where improvisation and composition continuously intersect. This work fosters reflection on shared and perceived values of jazz music.

in collaboration with Koninklijk Conservatorium Brussel

20:00 – 21:00

FULLY AUTOMATED LUXURY DANCING!
PERFORMANCE
by DAN MUSSETT, YORRITH DE BAKKER, with three performers (tbc)
Gele Zaal, Conservatoire

‘Fully Automated Luxury Dancing!’ is a dance performance exploring the labour of dance and the realities of freelance life in today’s performing arts. It reveals what happens behind the scenes and how power operates—on bodies and in lives. Three freelance dancers—different in each show—perform live, unprepared, following instructions in their headphones. They don’t know what will be asked of them, navigating the unknown and responding to the machine’s precise demands, allowing their personalities to emerge.

Coproduction: KAAP, workspacebrussels

© Mariana Machado

DAY 2 – ARTICULATE
What if...

Thu 16.10

15:00 – 16:00

Future Shock Orchestra
LECTURE-PERFORMANCE
initiated by CHIARA PERCIVATI, DAVIDE PAOLILLO
Gele Zaal, Conservatoire

What happens when musicians and designers create entirely new musical instruments? How do they sound, feel, and look?

The interfaculty laboratory Future Shock Orchestra, a collaboration between the Royal Conservatoire Antwerp and the University of Antwerp's Design Faculty, explores digital lutherie and instrument invention, where artistic and technical creativity meet.

In this performance, students and tutors CHIARA PERCIVATI and DAVIDE PAOLILLO present instruments developed during the third edition of the workshop and explore their musical interaction. Afterwards, everyone is invited to try out the instruments!

16:00 – 17:00

Recollections of the Azande manza xylophone
IMMERSIVE CONCERT
by ADILIA YIP
Room 147, Conservatoire

At the heart of this performance lies an immersive journey into the sound world of the manza, a traditional xylophone once performed by the chiefs and notables of the Azande people. However, its voices and techniques have been disappearing due to the forces of colonization, missionary, modernization, and urbanization. In dialogue with musicians from the DR Congo, Belgium and Asia, ADILIA YIP reimagines this disappearing heritage, weaving together archival recordings, local hip-hop, African church choir, and delicate microtonal textures of the luggage belts of the airport in Kisangani (DRC) to the roaring engines of boats navigating day and night along the busy Congo River. This concert is part of the Conservatoire project 'ReSoXy: Re-sounding the xylophone collection of Africa Museum, Tervuren'.

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19:30

MUDDLED AND CONFUSED
10 years ARTICULATE
PERFORMANCES and MUSIC
with students and researchers form the Royal Academy of Fine Arts Antwerp and the Royal Conservatoire Antwerp
Het Bos, Antwerp

Most likely some live acts

Could be performances

Probably a couple of dj's

Looks like it will happen

Arguably a good time

To celebrate the 10th edition of ARTICULATE, the Academy and the Conservatoire invited researchers Boris Van den Eynden and Vedran Kopljar to develop a full evening programme. They brought together researchers and students for an exciting line-up of music and spoken word at Het Bos, including a performance by Conservatoire researcher Tomer Damsky and the Quantum Choir. The programme is evolving, so check our website for final contributions and schedule.

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DAY 3 – ARTICULATE
What if...

Fri 17.10

NextDoors 2025 © Daria Miasoedova

13:00 – 13:30

Kenosphera
PERFORMANCE by the QUANTUM CHOIR with AISHA PAGNES, ALESSIA SQUARCELLA, ANKE LUDWIG, ANNA DEHAENE, CELIA TORT PUJOL, DANIEL PENCELA, ELODIE COLLIN, IRIS VEESTRAETEN, KATELIJNE MALONMGRE, KEVIN VOETS, KOEN HAAGDORENS, LORRAINE PESCHI, MARTA FRIGO, NICHOLAS CORNIA, PAULINE LEBBE, SARA NYGARD, SARA PASTERNACKI, SARA SIMIONATO, SASA HARA, THOMAS VANDENABEELE, TOMER DAMSKY
Witte Zaal, Conservatoire

The Quantum Choir, a newly formed heavy-folk ensemble at the Conservatoire, dissects folk songs and ancient texts—liturgical and profane—through radical interpretations of devotional music from diverse cultures. Led by interdisciplinary composer Tomer Damsky, the group explores her song collection and vocal methods, forging an idiosyncratic sound with uncompromising energy. This performance shares experiments from DAMSKY's project 'The Voice of Many Waters', reimagining mystical texts by 16th-century Spanish Carmelite nuns through folk tunes, Iberian polyrhythms, and deconstructed medieval hymns.

13:30 – 16:00

FORUM+ | Launch October issue 'Imagining otherwise'
AUTHOR PRESENTATIONS by LIES VANDEBURIE, PAU CATÀ, DANAE THEODORIDOU, LUCY COTTER
Witte Zaal, Conservatoire

FORUM+ for research and arts celebrates its October 2025 issue and the 10th anniversary in its current form with an interactive experience. Four authors will present their contributions in a creative way.

- INTRODUCTION
  by co-editor-in-chief FALK HÜBNER
- WORKSHOP by LIES VANDEBURIE
- VIDEO INTERVENTION by PAU CATÀ
- WORKSHOP
  by DANAE THEODORIDOU
- VIRTUAL INTERVIEW between reviewer FALK HÜBNER and author of 'Reclaiming Artistic Research' LUCY COTTER
- CONCLUDING REMARKS
  by members of the editorial office ASSIA BERT and ELISA SEGHERS

In collaboration with ARIA, FORUM+

16:00 – 17:00

Closing drink
Witte Foyer, Conservatoire

© Lies Vandeburie

ARTICULATE OPEN CLASSROOMS

On 16 and 17 October, as part of ARTICULATE/ What if.., artist-researchers at the Conservatoire as well as external researchers present their research to students, by elaborating on the scope of their project, introducing their methods, research processes, or (preliminary) conclusions, performing an artistic result or by supervising a workshop.

For whom? Within focused workshops, an interactive programme of open classrooms is developed for students Dance, Drama en Music. Other interested parties are also welcome to join in.

OPEN CLASSROOMS: MUSIC

Thu 16.10,
10:00 – 13:00 / 14:00 – 17:00

10:00 – 13:00

The sound and the saxophone
LECTURE-WORKSHOP, part 1
by FRANCOIS LOUIS
Witte Zaal, Conservatoire

FRANÇOIS LOUIS, musical instrument maker, was born in Brussels in 1954. Drawing on his background in fluid mechanics, gained during five years as a motorbike competition mechanic, he began modifying the mouthpiece of his saxophone. His designs have since been adopted by leading saxophonists such as Joe Lovano, Jerry Bergonzi, Tim Ries, Odean Pope and Emmanuele Cisi. Recognized as an authority on reeds, mouthpieces and ligatures, Louis will first present a theoretical reflection on sound and the factors that shape it. The session will then shift toward practice, engaging participants directly with his insights.

14:00 – 15:00

Meeting your Digital Shadow
INTERACTIVE PERFORMANCE
by NICOLAS KUMMERT
Witte foyer, Conservatoire

NICOLAS KUMMERT invites you to delve into his research for one hour. All musicians are invited to bring their instrument(s) and join in for short duo improvisations with electronics. Nicolas will manipulate the improvising musician's sound in realtime and the audience will be invited to join the conversation and reflection over the interaction that occurs between the two participants. In this particular setup, the musician concedes part of the control of his instrument to electronic modulation and the two artists share agency over the ephemeral hybrid instrument. Or does the digital shadow possess its own personality?

14:00 – 15:30

Play of Metaphor
PRESENTATION and
MASTERCLASS-WORKSHOP
by EMIL GRYESTEN
Room 57, Conservatoire

‘Play of Metaphor’ offers an innovative approach to classical piano and chamber music, based on GREYSTEN’s docARTES research ‘Metaphor and the Erotics of Interpretation’. The project examines how metaphor and analogy shape 19th-century performance, guiding articulation, phrasing, and emotional expression.

The session invites students to treat musical performance as a space for metaphorical play, where sound becomes fluid, embodied, and shaped by creative analogies. Participants will explore new interpretive tools to expand their artistic expression beyond conventional analysis.

14:00 – 16:00

Build your own Robert Schumann
LECTURE-PERFORMANCE,
OPEN REHEARSAL
by ALASTAIR MATTHEWS
Room 139, Conservatoire

In this workshop, the audience will help develop experimental performances of Robert Schumann’s ‘Du Ring an meinem Finger’ from ‘Frauenliebe und Leben’ op.42. We grapple together with the potentially discriminatory implications of the song, closely analyzing the interaction between music and text. We then examine how different performance approaches might lead to new critical perspectives on the song’s meaning, taking us beyond thinking about performance as a faithful interpretation of the composer’s intentions, to explore the performer’s power to transform the music’s meaning. The workshop forms part of ALASTAIR MATTHEWS PhD research into how musical analysis might be used as a tool in experimental performances of 19th century repertoire.

16:00 – 17:00

House music. Reimagining the domestic musical soundscape of 19th Century Belgium
LECTURE
by PAULINE LEBBE, STEPHAN WEYTJENS
Room 57

What if there were no radios, no recordings, no mp3’s or streaming channels, no cd’s and no vinyls? What if music existed only live? Until the beginning of the 20th century, this was reality. Music-making happened not only in practice rooms, music schools and concert halls, but anywhere we listen to recorded music nowadays, including in the intimate context of the home. This private side of music history is poorly documented by heterogeneous and fragmented source material, and this creates a negative feedback loop where lesser-known music and musicians remain always less known. Join us on a journey to the domestic soundscape of 19th century Belgium, to escape that loop.

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Fri 17.10,
10:00 – 13:00 / 14:00 – 16:00

10:00 – 11:00

MIRRORING CREATIVE LAB
LECTURE-PERFORMANCE
language: English
by GIUSY CARUSO and students
Room 57, Conservatoire

MIRRORING CREATIVE LAB is a module led by researcher Dr. Giusy Caruso within the Conservatoire's Research Program. Students use the 'mirroring method'—developed in her research—to reflect on and refine their performance practice. The method supports self-analysis in preparing concerts, auditions, and recordings, fosters body–mind balance in performance, and stimulates artistic growth in creative projects and research. Dr. Caruso and her students will present the lab, sharing insights and results from the 2024–2025 academic year.

10:00 – 13:00

The sound and the saxophone
LECTURE-WORKSHOP, part 2
by FRANCOIS LOUIS
Gele Zaal, Conservatoire

FRANÇOIS LOUIS, musical instrument maker, was born in Brussels in 1954. Drawing on his background in fluid mechanics, gained during five years as a motorbike competition mechanic, he began modifying the mouthpiece of his saxophone. His designs have since been adopted by leading saxophonists such as Joe Lovano, Jerry Bergonzi, Tim Ries, Odean Pope and Emmanuele Cisi. Recognized as an authority on reeds, mouthpieces and ligatures, Louis will in this lecture performance first present a theoretical reflection on sound and the factors that shape it. The session will then shift toward practice, engaging participants directly with his insights.

11:00 – 12:00

Assemblage theory and post/de-colonial perspectives in artistic practice led research
LECTURE
language: English
by KOBE VAN CAUWENBERGHE
Room 57, Conservatoire

How can we broaden and decolonize our perspective on experimental music, its canon, and the performance practices that surround it? What might the repertoire look like if we abandon the entrenched disciplinary assumptions, boundaries and divisions inherited from the last century? Engaging with recent theoretical developments in musicology and social sciences—particularly Georgina Born's application of assemblage theory and her emphasis on the social dimensions of music— KOBE VAN CAUWENBERGHE proposes alternative frameworks for rethinking experimental music's historical narratives and aesthetic values. Drawing on examples from some of his own past and ongoing research, he will illustrate how these theoretical insights can be mobilized in artistic practice to move beyond the work concept, to foreground marginalized voices and cultivate new relational modes of music-making that are historically aware and critically engaged.

14:00 – 15:30

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OPEN CLASSROOMS: DRAMA

Thu 16.10, 14:00 - 17:00

Applied theatre
LECTURE and HANDS-ON PRACTICE
language: English
by ISABELLE GATT
Room 430, Conservatoire

In this session, we will follow community theatre projects from their first sparks to collaborative performance. Short video excerpts will reveal not only the outcomes, but also the research, relationships, and creative risks that shaped them. We will also move from reflection to practice. Through activities inspired by work with non-actors, we explore how research feeds devising: how it becomes movement, image, and story; how it needs both structure and openness; and how facilitators nurture trust while guiding the process. You will see how research transforms not only theatre, but also people and relationships at its heart.

Kwaad lichaam
LECTURE-WORKSHOP
language: Dutch
by ANNIKA SERONG
Room 431, Conservatoire

The lecture presents ANNIKA SERONG's research on villains, focusing on the embodiment of villainy. For centuries, narratives signaled inner monstrosity through outer difference: bodies marked as old, abject, asexual, disfigured, disabled, or simply "other" became shorthand for evil. Embodiment of villainy carries a certain quality—but what happens when we rethink these tropes? In the workshop, participants explore the link between body and villainy. Is there an "evil" body, or a physicality that provokes "evil" thoughts? Using performative tools, we question our perceptions and how villainy emerges through the viewer's gaze: why do we read certain bodies as villainous?

Dramaturgies of Withdrawal: On Gestures of Refusal in Search of More Nourishing Artistic and Institutional Practices
WORKSHOP
language: English
by MARTA KEIL
Room 432, Conservatoire

We live in exhausting, extractivist times, leaving many artists and institutions depleted. Navigating unstable work, funding cuts, competition, and political urgencies, they are often too tired to imagine otherwise—yet we rarely meet in this exhaustion. What might regenerative practices look like, and what must we release to make space for them?
In the first part of the workshop, we discuss exhaustion in the performing arts. In the second, we write a spell for a more regenerative institution.
The workshop introduces 'Gestures of Withdrawal: Dramaturgies of Refusal in Performing Arts', a research project investigating fatigue, cases of withdrawal, and more nourishing artistic and institutional practices.

Theatre, teens & methodics: discover how co-creation fuels research and performance
WORKSHOP
language: Dutch-English
by SANDERIJN HELSEN
Room 435, Conservatoire

For years, SANDERIJN HELSEN explored the world of teens through her theatrical trilogy. 'De Puberfluisteraar' (2023), a performance on electronic beats, had teenagers as muses, coaches, and audience—sometimes all at the same time! For 'Jeanne' (2025), teenagers helped shape the story of their medieval peer, Jeanne d'Arc, into a theatre concert. In the final part, 'To Be(Come)', she will co-create a manifesto with 17–19-year-olds. Over time, she has developed a playful co-creation methodology, refined during a pilot study at the Conservatoire within the research group CORPoREAL. In this workshop, she shares her artistic journey and invites you to discover how research and creation spark each other.

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OPEN CLASSROOMS: DANCE

Fri 17.10, 14:00 – 16:00

On Flexibility

WORKSHOP-LECTURE
language: English
by ANNE-LISE BREVERS
Room 437, Conservatoire

This workshop starts with a flash-lecture on the history and meanings of flexibility in dance, from technique training to contemporary practice, online and offline. Flexibility signals virtuosity, openness, and fluidity, but also vulnerability and excess. Drawing on feminist perspectives, we explore it beyond strength versus weakness: as a survival strategy in uncertain times, and as a space for nuance and ambiguity, where the "monstrous" body unsettles ideals of beauty, harmony, and control. Participants will engage with these ideas through discussion and reflective exercises.

Moving as more than one

WORKSHOP
language: English
by LIBBY WARD
Room 436, Conservatoire

Libby Ward's research explores the idea of moving as more than one, where familiar understandings of embodiment are disrupted, dissolving the borders of the self.

In this workshop, we will embrace the transformational potential of a liminal space, where hidden yet multi-layered complexities are brought to the fore. Introducing cross-disciplinary tools, participants will specifically be invited to experiment with performative writing from within their embodied practice. Blurring language with choreographic movement, we will research new possibilities in articulating and enacting ideas and experience.

Exercises in Freelancing

WORKSHOP
language: English
by DAN MUSSETT
Room 435, Conservatoire

How do you relate to working as a dancer? When does dance feel like work? How do pleasure and pain intersect with dance? What do you need to survive as a freelancer in the arts: dedication, passion, a basic income, a supportive community, a good therapist?

In this workshop, we'll explore these questions together—ones that shape our daily work but rarely get direct attention. We'll each write one-sentence answers and then create mini-manifestos from the group's responses—somewhere between activism, self-reflection, venting, community building, and poetry. An invitation to write personally and speak collectively.

The Flemish Wave Revisited

WORKSHOP / MOVEMENT RESEARCH
language: English
by ZOË DEMOUSTIER
Studio L, Conservatoire

How can a movement phrase be recreated from the same task given to dancers forty years ago? How did audiences respond then, and can those reactions today shape new interpretations? What does it mean to write down movement and read it again?

This masterclass explores these questions and more, offering tools to engage with the heritage of the so-called 'Flemish Wave' through dialogue between a new generation of dancers and contemporary perspectives. Participants will create, share, and archive new choreographic material.

The masterclass is part of 'The Flemish Wave Revisited', a two-year research project by choreographer and dancer ZOË DEMOUSTIER within CORPoREAL, culminating in a new creation in 2026.

COLOPHON

ARTICULATE 2025 takes place at the Royal Conservatoire Antwerp and the Academy of Fine Arts Antwerp

→ 9-24 October 2025: at the Academy
→ 15-17 October 2025: at the Conservatoire

This brochure focuses on the programme at the Royal Conservatoire Antwerp.

More information on the complete programme:
www.ap-arts.be

Instagram
research_conservatoireantwerp
research_royalacademyantwerp

Royal Conservatoire Antwerp
Desguinlei 25
2018 Antwerp

In collaboration with Samenwerkingsfonds AP, Erasmus en HOGent, Antwerp Research Institute for the Arts, University of Antwerp (ARIA) and FORUM+.

ARTICULATE 2025 / What if….? is the culmination of collective efforts, devotion, and passion from a diverse group of artists, researchers, contributors, and organizers.

Thanks to everyone who has made the research festival possible.

V.U. Pascale De Groote, Lange Nieuwstraat 101, 2000 Antwerpen

Royal Academy of Fine Arts Antwerp | Royal Conservatoire Antwerp | AP Hogeschool Antwerpen | University of Antwerp | ARIA | Antwerp Research Institute for the Arts

What if... ARTICULATE breaks boundaries?

Boundaries between art and society, between disciplines, between Schools of Arts, between art and science, between teachers and students, between artists and researchers?

The tenth edition of ARTICULATE is all about encounters, wonder, and exchange.

Since 2016, the Royal Conservatoire Antwerp has presented an annual festival showcasing a wide array of performances, lectures, and workshops connected to research in music and the performing arts. This year is no different: be inspired by the unique character of research at the Conservatoire.

For this anniversary edition, researchers from KASK & Conservatorium Ghent and the Royal Conservatoire of Brussels will also take the stage during the festive opening night. After that, we throw a party at Het Bos, together with the Royal Academy of Fine Arts Antwerp. And finally, FORUM+, the journal for research and the arts, will be there to launch its new October issue.