

A close-up photograph of a person wearing a pink quilted jacket with a blue Nike logo on the sleeve. The person is pouring liquid from a white plastic bottle with a blue label into a white ceramic cup. The background is slightly blurred, showing a green bench and a stone surface.

**(Re)search &
Find!**

**Art &
Research
at the Royal
Academy of
Fine Arts
Antwerp**

**Academic
year
2024-2025**



photo by Wannes Cré

Dear Student,

of the Royal Academy of Fine Arts Antwerp

Congratulations on your enrolment in our Bachelor or Master programme!

The Academy's educational programme is powered by **Art & Research**. Some of your teachers are not only artists and educators but also researchers in the arts. Art & Research crosses and mingles all the different disciplines taught in our school and undertakes several initiatives for you to engage with the research projects developed in our Academy.

Research projects

Every year, about fifteen artists start a new research project at the Academy. Over a period of one, two, or four years, they investigate and deepen a particular dimension of their practice. Hereby they focus on artistic, material, cultural, ecological, or social challenges that are relevant today and for the future.

Research groups

The research at our school is primarily supported and conducted by four research groups that work on thematic issues: Art & Ecology (ecology, art, and activism), ArchiVolt (activating archives), Maxlab (digital arts), and Thinking Tools (the apparatus as partner in artistic practices).

Programme

Artist-researchers share their knowledge, experiences, and expertise with students. Through workshops, lectures, performances, studio visits, and more, they infuse the school's programme with new, enriching, and thought-provoking perspectives on art and the art world.

In this brochure, we provide insights into what you can expect in the 2024-2025 academic year to acquaint yourself with research in the arts.

It's up to you to decide which paths to choose, what to explore, and where to deepen your knowledge or skills.

(Re)search and find!

We look forward to welcoming you.

Team Art & Research



Community Garden, photo by Wannas Cré

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'Forms of Life' at Konsensehale Esch, photo by Gilles Kayser



Work by Brandon Ballengée, visiting researching artist at the Academy, photo by Art & Research

Participate in our activities

Art & Research – Programme 2024-2025

BACHELOR CLASSES

these classes serve as a playground between theory and practice, with several led by our researchers

WHAT?

Bachelor classes provide a meeting place between education and research, away from the familiar disciplines in the Academy. Students from different from different programmes participate, bringing in a multitude of perspectives. The bachelor classes below are organised by our researchers.

FOR WHOM?

3BA students

WANT TO PARTICIPATE?

You can subscribe by choosing this OLOD in your study programme.

Art & Research

Explore the Academy's research community and immerse yourself in diverse research practices on campus. Engage with local and international artists, gaining insight into their research projects. Through interactive workshops, Soup Sessions, and studio visits, you discover varied research methods—from material exploration to writing about your own work. Join us in exploring what artistic research can be all about.

Bachelor class by
Inge Henneman,
inge.henneman@ap.be

Nature Studies

This class combines practical skills with theoretical knowledge about ecology. Engage in 'The Sympoiesis Garden' project, transforming the Academy's garden into a community garden for ecological restoration. From planting wildflowers and bulbs to nurturing biodiversity, explore themes of decolonization, climate change, and artistic engagement through readings and discussions on nature ethics, anthropology, and more.

Bachelor class by
Eline De Clercq,
eline.declercq@ap.be

Immersive Storytelling

Working with state-of-the-art technology requires complex skills that can be challenging for an artist to master. In such cases,

collaborating with scientists, engineers, IT programmers, or other experts in a transdisciplinary setting can yield surprising results. In this bachelor class, students will partner with non-art students to learn storytelling techniques, narrative structures, and design tools essential for creating immersive VR experiences. You will learn how to collaborate with non-artists while maintaining control over the artistic quality of the work.

Bachelor class by
Kristof Timmerman,
kristof.timmerman@ap.be

Sharing Space. Exercises in Togetherness

This class aims to foster togetherness, and to explore diverse ways of communal existence. It examines creating space for self and others, inviting diverse perspectives to share and co-create. Students experiment with practices like making, playing, and eating to cultivate connection and potential transformation. The class provides a formal yet informal setting for students from varied backgrounds to engage in open dialogue, collaborative initiatives, and artistic processes. It emphasizes inclusivity, diversity, and critical examination of socially engaged artistic practices.

Bachelor class by
Inge Henneman,
inge.henneman@ap.be

OPTIONAL COURSES

theoretically oriented courses that explore themes intersecting across the programme, with several closely connected to our research groups

WHAT?

Optional courses offer diverse perspectives and deeper theoretical understanding in interdisciplinary fields. Many courses touch upon artistic research; however, below, we highlight only the courses taught by artists and/or those closely connected to our research groups.

FOR WHOM?

3BA students and MA students

WANT TO PARTICIPATE?

You can subscribe by choosing this OLOD in your study programme.

Extra Academy

Extra Academy is an open programme of lectures, performances, workshops and screenings around artistic practice, reflection, and research. Get acquainted with practices and visions rarely addressed in the media or art education. Extra Academy aims to create a broader picture of the stratification and complexity of contemporary artistic practice, in dialogue with art-historical, socio-political, philosophical, and economic implications.

Organised by
Nico Dockx,
nico.dockx@ap.be

Performance Course

This course concerns performance not as a theatrical showcase staged for the spectator but as a series of actions or gestures that the artist carries out just for their own sake. Approaching your artistic concern from a different angle, you will develop a new body of work with performance as its main medium. The course will also trace the genealogy of performativity in art history by examining various significant works as a source of information and inspiration for your experiment.

Organised by
Yuki Okumura,
yuki.okumura@ap.be

Studio Moving Image

Studio Moving Image is a trajectory where your self-initiated project is carried out from the concept development to the final presentation through constant critical reflection and methodical research. You will be introduced to some basic skills of digital cinematography. Studio Moving Image is in the true sense of the word a laboratory where a discourse is pursued between all those involved.

Organised by
Geert Goiris,
geert.goiris@ap.be
Wim Catrysse,
wim.catrysse@ap.be

Art & Ecology: Making Change

This highly interdisciplinary class explores the discipline of Ecological art and asks how artists can bring change to ecological issues. Making Change seeks the edges of the visual arts discipline, highlighting more socially, politically and ecologically oriented artistic practices. Topics covered include Eco-art, Anthropocene, Posthumanism, New Materialism, and permaculture. Through close readings and others, we will explore the work of pioneering contemporary Eco-artists, thinkers and activists.

Organised by
Roel Arkesteijn,
roel.arkesteijn@ap.be

RESEARCH WEEK #1

experimental, reflective, and thematic research classes by artist-researchers within the ARTICULATE research festival

WHAT?

You can choose from a range of in-depth and interdisciplinary research classes supervised by experienced artist-researchers. Together with fellow students from various studios, you will work intensively for a week on a theme, based on current research. These research classes are a valuable addition to your curriculum, offering you the opportunity to expand your knowledge and skills while gaining relevant research experience.

Research Week #1 (21 – 25 October) is part of ARTICULATE 2024, which invites us to reflect on 100 years of surrealism and to envision a future shaped by generative technologies, considering themes of anonymous creativity, a collective subconscious, and art without artists.

FOR WHOM?

All MA students.

WANT TO PARTICIPATE?

Register for one research class (3STP) from Monday 23 September 2024 (12:00). Instructions on Intranet.

More information on www.ap-arts.be/research-weeks

The Rainbow and the Photogram

This research class will unfold the creative possibilities of an analog world on the edge of disappearing. After a dive into the fascinating field of color theory, we will explore the realm of colors within the photographic medium through a series of darkroom experiments. We will discover the photogram and its chromatic potential, and expose B/W films to the colors of a rainbow. What's the creative potential of chemical photography today? And what's the hidden impact technology has on reality representation?

Organised by
Francesco DeI Conte

Cooking

The vantage point of the research will be the kitchen and the larder from where the participants will be providing a daily lunch for all master students. There will be no time for rehearsal, we will be winging it. "Winging it" should not be mistaken for a lack of effort. It is, ideally, a state of mind in

which one is fully present and engaged, with a sense of respect for the natural rhythms and flow of life. Instead of aiming at control, the situation is handled with intuition and improvisation, with a foundation of previous practise and experience.

Organised by
Charlotte Koopman

Just Another Monument

This research class is a workshop on Expanded Public Space Practices. It aims to reflect on the identity/ies of the monument and on the range of social and political implications it gets to embody over time in its own context. The students will elaborate proposals on possible projects – realistic, fictional or even absurd ones – addressing existing, hidden, dissolved, accidental or future monuments. They are encouraged to explore multiple interpretations and perspectives – even diverging ones – which cohabit the collective perceptions of a monument.

Organised by
Ilaria Lupo

Puddle Forensics

This research class will explore contaminated puddles as nature-culture assemblages and speculate on how they might serve to look at the world and the planetary crisis. Framed as a speculative forensic investigation, students from the

Academy will be invited to conduct research in the field, in dialog with scientists from the UAntwerp. Using artistic strategies, we will engage with scientific traces of contamination and explore the site-specific entanglements of different actors, paying attention to the clues and mysteries they might leave behind.

Organised by
Mirja Busch

Mind Mapping

The synergy of resarch and imaginative capabilities forms a very powerful tool for any artist. Students will be encouraged to merge their imagination with mind-mapping techniques in order to enhance their problem-solving capabilities. We will use mind mapping in creative, unconventional and irrational ways. Through visual language, students will strive to discover and establish connections between seemingly unrelated research domains, fostering a deeper, interdisciplinary understanding that will drive their work to an enriched and previously unanticipated territory.

Organised by
Spiros Hadjidjanos

Photosynthetic Cookbook

What can we learn from photosynthesis? How can we make photosynthesis tangible and

learn how it tastes? How is sugar/energy being passed on within the ecosystem? This research class involves exploring the tastes of various plants and understanding the interconnectedness of organisms. It follows the indigenous principle of the “honorable harvest”. Students will look at the impact of human activities, like burning fossilized plants, on the planet’s ecosystem. The central theme is entanglement and fusion, emphasizing collaboration and interaction.

Organised by
Eva-Fiore Kovacovsky

Exquisite corpses in digital landscapes

This research class will animate an exquisite corpse (a game during which a collection of words or images is collectively assembled) with digital technologies. Instead of a sheet of paper, we will use the ceiling of the Venushal, with its grid as the paper folds. Each ‘fold’ will be worked on by the group in turns. This collective process will be systematically documented, creating a moving image. The focus will be on experimenting collectively. The practical approach will be accompanied by a critical, theoretical framework.

Organised by
Kristi Fekete and
Frankie Lê Phương Anh

See What I Mean

Students will do a series of individual and collective writing exercises and experiment with the (typo)graphic presentation of our texts. We’ll also read, look at, and discuss writing by experimental poets of the last fifty years and the printed ephemera of countercultural publishers. To what extent are social and economic relations legible in the material and visual forms of poems? How has the (often collective) labour of editing, typesetting, and printing served—overtly or tacitly—to build solidarity within radical poetic and political movements?

Organised by
Phil Baber

RESEARCH WEEK #2

workshops within the International Design Workshop Week, focussing on problem-finding and a critical design attitude

WHAT?

The International Design Workshop week is open to radical pedagogical experiences, which open the eyes, change sides and widen thinking. It stimulates crossing disciplinary boundaries and provides a forum for international exchange; simultaneously, it is an informal platform for discussing design education and its agency.

IDW 2025 (10 – 14 February 2025) aims at shedding a positive and bright light on the future through ‘WHIMSICALITY’. Whimsicality is about infusing joy, wonder, and creativity, it’s about thinking outside the box and embracing the unexpected. Whimsicality in art and design can act as a coping mechanism, providing moments of lightheartedness and joy amidst difficult circumstances. So let’s use our joyful imagination, our delightful creativity, our playful thinking, and our unconventional ideas to explore future enchanting possibilities.

FOR WHOM?

For MA students from the Academy, and MA students of the Faculty of Design Sciences of the University of Antwerp (architecture, interior architecture, product development, heritage studies, urbanism and spatial planning)

WANT TO PARTICIPATE?

You can subscribe by choosing this OLOD in your study programme. The complete programme with around 20 workshops will be online in January 2025.

articulate 2024

**Conservatoire:
16-18.10.2024**

**Academy:
17-27.10.2024**

art & research days

ARTICULATE 2024

during this annual research festival, the Academy and the Conservatoire open up their artistic research to students and an external audience

WHAT?

For this 9th edition of ARTICULATE, we look back on 100 years of Surrealism and forward to a future shaped by artificial intelligence, exploring the fascinating possibilities of anonymous creativity and the concept of art without artists.

In the First Surrealist Manifesto, André Breton declared: “We are modest recording instruments (...). We do not have any talent.” This proposition is echoed in contemporary generative technologies such as GPT. The question lingers: who is the invisible creator of these creations? The answer is as simple as it is complex: no one.

The new generative tools are undeniably creative, or at least productive, but at the same time, there is no one behind them. This poses a challenging dilemma for aesthetics. Just like in Surrealism, we find ourselves faced with a hypothetical ‘collective unconscious’, inviting us to reconsider the traditional role of the artist.

FOR WHOM?

Public programme open to everyone!

WANT TO PARTICIPATE?

Check the website for updates, and follow us on IG

Find the programme highlights on p. 22 →

SAVE THE DATES ARTICULATE

17.10 OPENING with food, drinks and music

EXHIBITIONS 17-27.10

'Subversive Pages'

100 Surrealist publications from the Collection for Research on Artists' Publications

'Moving the Photogram'

with Sine Van Menxel, Sophie Thun, Jeff Weber, Marta Djourina, Dries Segers, Francesco Del Conte, Marianne Vierø, Sascha Herrmann, Berit Schneidereit

'Reproducibility'

with Emmanuel Van Der Auwera, Alice Channer, Wade Guyton, Spiros Hadjidjanos, Holly Herndon & Mat Dryhurst, Mimi Onuoha, Benjamin Lallier, Sarah Meyohas, Elisa Giardina Papa, Seth Price, Michael Reisch, Thomas Ruff, Philippe Starck, Jenna Sutela, Nushin Yazdani, Kelley Walker

'The Grid'

by Maxlab researchers

'Yes Second Chance'

by 3B students from the Performance Course by Yuki Okumura

PUBLIC PROGRAMME

17.10 SYMPOSIUM 'Techno/Seen: on the technological apparatus and its images'

22.10 ARTIST TALK 'An exploration of generative photographic strategies' by Dries Segers + GUIDED TOUR in 'Moving the Photogram'

23.10 LECTURE 'Object, Dream, Thought: Marcel Broodthaers, Pense-Bête and Surrealism' + PANEL DISCUSSION 'Subversive Surrealism'

24.10 PANEL DISCUSSION 'Art without Artists - Anonymous Creativity'

STUDENT PROGRAMME

21-25.10 RESEARCH CLASSES for master students (see Research Week #1)

24.10 WORKSHOP 'Some More Chances: Re-Playing Surrealist Games and Beyond' for 3BA students by Inge Henneman and Yuki Okumura, for 3BA students

24.10 PRESENTATIONS Research Classes

SOUP SESSIONS

get to know our artist-researchers over a bowl of soup

WHAT?

During the Soup Sessions, researchers, students, and teachers come together to discuss artistic research. Artist-researchers present or explain their research, methods, or processes, (provisional) conclusions or results. Through images, they document their practice or talk about obstacles, doubts, and progress. The Soup Sessions are organized at the Research Room about ten times per academic year by the research groups. Sessions start at 12:30 and include free soup.

FOR WHOM?

The Soup Sessions are open to everyone connected to the Academy, and guests from outside are welcome by invitation. We especially love seeing 3BA and MA students from the Academy!

WANT TO PARTICIPATE?

You can just pop in!

Soup Sessions are communicated via Intranet and our IG

SAVE THE DATES OF THE UPCOMING SESSIONS

05.11 Bart Van Dijck

12.11 Karel Tuytschaever

26.11 Gina Poortman and Annelise Cerchedean

03.12 Edu Tarín

10.12 Ode de Kort

17.12 Kelvin Haizel

18.02 Kristof Timmerman

25.02 Nik Naudts

11.03 Marta Djourina (tbc)

18.03 Phil Baber

25.03 Anna Godzina

01.04 Denys Shantar



'Ecosystems' exhibition, photo by Mannes Cré

EXTRA ACADEMY

an open programme of lectures, performances, workshops and screenings around artistic practice, reflection, and research

WHAT?

Extra Academy is an alliance between the Royal Academy of Fine Arts Antwerp, Royal Conservatoire Antwerp, Sint Lucas School of Arts and Stadsform, and is curated by Nico Dockx, Clara van den Broek, Helen Mauli Dowling and Jan Denoo.

Extra Academy takes place at Stadsform, Stadswaag 6, 2000 Antwerpen

Get acquainted with practices and visions rarely addressed in the media or art education. Extra Academy aims to create a broader picture of the stratification and complexity of contemporary artistic practice, in dialogue with art-historical, socio-political, philosophical, and economic implications.

FOR WHOM?

Open to everyone!
3BA students of the Academy can choose this programme as an optional course.

WANT TO PARTICIPATE?

You can subscribe by choosing 'Extra Academy' as an OLOD in your study programme (3STP). Details of the programme will be sent to you once you have registered.

The programme is open to public!
Follow our IG for updates.

COMMUNITY GARDEN

in the historical garden of the Academy, students work towards restoring ecology from a non-human-centred perspective

WHAT?

'The Sympoiesis Garden' ('sympoiesis' means 'making together') functions as a non-formal learning environment about climate change, gender norms, decolonisation and intersectionalism. The community garden is an investigation into the creation of a garden as an artistic work field. Gardening is at the very essence of world-making where ideas and the real soil make sense together.

FOR WHOM?

All students, staff, researchers and alumni are welcome to join this community.

WANT TO PARTICIPATE?

The garden group meets weekly.
Contact Eline De Clercq,
eline.declercq@ap.be

@royalacademyantwerpgarden

STUDIO STADSWAAG

a co-creative process in which artists and students examine how to make public domain together

WHAT?

Artists and students, together with the Stadswaag neighbourhood, examine how we can create harmonious connections and new realities through art in the public space.

A series of artistic projects will be realized in public space from 2024 to 2028. Additionally, the 'garage' space of the Academy, which connects to Stadswaag Square, will be repurposed into an autonomous space for students to program various activities and endeavors. It will also become a new entrance to the Academy.

Initiated by Nico Dockx and Stadsform in close collaboration with the District of Antwerp, the Flemish Community.

FOR WHOM?

Students and alumni of the Academy.

WANT TO PARTICIPATE?

Contact Nico Dockx,
nico.dockx@ap.be

METHOD/ART

a seminar for artistic researchers from different disciplines to discuss their research methods

WHAT?

The seventh edition of Method/Art – organised by Vivi Touloumidi, Umut Eldem and Adilia Yip – will take place on 31 March and 1 April 2025 at the Royal Academy of Fine Arts and the Royal Conservatoire Antwerp. The topic will be “Skill_DeSkill_Reskill,” and the seminar aims to explore skill as a method of knowledge production. What is the relationship between skill and habit, repetition, or complexity? How do the perception and mastery of skill contribute to artistic research and creation?

FOR WHOM?

The seminar is primarily geared towards artistic researchers, but it also features engaging contributions from artists and keynote speakers that are certainly of interest to students. Feel free to explore the programme, attend sessions that appeal to you, and pop in and out as you please!

WANT TO PARTICIPATE?

Discover the complete programma at www.methodartseminar.com

ANTWERP ART WEEKEND

an ideal opportunity to get acquainted with the artistic output of research projects at the Academy

WHAT?

The Antwerp Art Weekend is a four-day event spanning the city from 29 May until 1 June 2025. The Academy is among the venues showcasing works by students and researchers. During previous editions, the Antwerp Art Weekend has proven to be an excellent opportunity for researchers to present the artistic outcomes of their research through exhibitions, making it an ideal occasion to explore the artistic research at the Academy.

WANT TO PARTICIPATE?

www.antwerpartweekend.be

VISITS AND ENCOUNTERS

lectures, studio visits, and residencies by (international) artists, designers, theorists, curators, and researchers

WHAT?

For research to thrive, the exchange of good practices is essential. That’s why we’ve developed various formats to welcome external artists and researchers to the Academy.

FOR WHOM?

All students

WANT TO PARTICIPATE?

Pitch your suggestions. We are always eager to hear the names of artists, researchers, curators, and designers you want to meet. Follow our IG to keep updated.

Guess Who’s Coming To Dinner

Each academic year, every studio of the Academy invites an artist, designer, theorist, curator or researcher to share experiences and insights and go into dialogue with the students. In addition, a consultation moment or an in-depth workshop with the guest is organized for the students.

Organized by the studios, coordinated by Guy Bovyn, guy.bovyn@ap.be

Visiting researching artists

In this programme, internationally renowned artists or designers visit the school, share their artistic research and practices, visit student studios, and engage in discussions with other researchers on meta-themes such as higher art education or research in the arts.

Organised by Art & Research art&research@ap.be

Studio visits by artist-researchers of the Academy

Our PhD researchers engage in dialogue with 3BA and MA students about their work and research. Make use of their expertise. During the academic year 2024-2025, the following PhD researchers will be available and are eager to visit your studio:



Emanuele Coccia and Otobong Nkanga at ARTICULATE, photo by Mames Cré

Kristof Timmerman, Vedran Kopljar, Laurence Petrone, Ilaria Lupo, Yuki Okumura, Bas Rogiers and Karel Tuytschaever.

Residencies@thinkingtools

Every academic year, the research group Thinking Tools, together with Morpho, invites two artists for a 3-month residency. The invited artists also set-up workshops, lectures or visits with the students at the Academy. The upcoming residents are Kelvin Haizel (Oct-Dec 2024) and Alice Channer (March-May 2025).

Coordinated by
Steven Humblet,
steven.humblet@ap.be

Towards Transdisciplinarity. Art & Technology Residencies

Research group Maxlab is inviting an artist-researcher for a residency within the Maxlab/Immersive Lab ecosystem. The residency focusses on the human and social dimensions of technological advancements, such as artificial intelligence, media architecture, interactive technologies, new aesthetic forms of expression, and their impact on the future of society.

Coordinated by
Kristof Timmerman,
kristof.timmerman@ap.be

QUESTIONING THE CANON

**challenging and expanding
the representativeness and
inclusivity of the canon in
our programme**

WHAT?

Our frame of reference is important in the way we think and in the way artists create. The question of representativeness is high on the agenda. Certainly in art schools, this debate is vividly present. Through Art & Research we inject the Academy with initiatives that give oxygen to this conversation.

FOR WHOM?

All students

The Philosophical Library Diotima

Students and teachers no longer always recognise themselves in a canon that is predominantly white and male, and social upper class. This research project follows the initiative of the book series 'Philosophical Library Diotima', paying attention to works by women thinkers. The results of this project are shared in the classes of lecturer and researcher

Thomas Crombez,
thomas.crombez@ap.be

Second Shelf

This research project challenges the diversity of (art) books in the Academy's library, focusing on expanding the collection with works by nonbinary, women, queer artists, and artists of color. Check in the library to see which publications have been added, or talk to the initiator of the project,

Heide Hinrichs,
heide.hinrichs@ap.be
www.second-shelf.org



Research Class by Charlotte Koopman, photo by Mannes Cré

TRACK REPORT

our publishing house reports on artistic practices and research in and around the Academy

WHAT?

Track Report documents research in, for, and about art at the Academy. It is conceived as a flexible 'paper presentation space,' allowing artists the freedom to determine its form and content within the physical constraints of the publication. In this sense, Track Report is a hybrid form, positioned between an artist's book and an art publication.

Track Report aims to not only document and stimulate research and related activities but also to inform and inspire those with an interest in research and the arts.

You can find all publications on www.ap-arts.be/track-report, and you can consult (or buy) them in our Library.

Follow Track Report on IG @track_report

FORUM+

the peer reviewed journal for research and arts, published in collaboration with the Academy

WHAT?

FORUM+ is the peer reviewed journal for research and arts in Belgium and the Netherlands. It explores the latest trends in research in the arts, which is gaining importance in higher arts education in Flanders and the Netherlands. It stimulates the dialogue between research in the arts, critical reflection and the social context in which it is established.

FORUM+ is published three times a year by Amsterdam University Press, the Royal Conservatoire Antwerp and the Antwerp Research Institute for the Arts (ARIA), in collaboration with the Academy.

You can get your free copy of FORUM+ in our Library. Or read all articles for free on www.forum-online.be

Follow FORUM+ on IG @forum_forresearchandarts



'Forms of Life' exhibition, photo by Wannes Cré



'Glasshouse' by Kristof Timmerman, Charo Calvo, Jeroen Cluckers and others, photo by Wannas Oré



Research Class by Andrea Cammarosano, photo by Wannes Cré

Get to know our researchers

Art & Research – Projects 2024-2025

ARCHIVOLT

research group focussing on activating archives

Archivolt is a think tank and a research platform centred on the notion of the 'archive' and on the practice of archiving. The central objective of the research group is to 'activate the archive'. Archives not only encourage discourse and reflection, but also action and creation. They are crucial to both academic and artistic practice.

We deliberately understand the word 'archive' in a broad sense. Archivolt is not only concerned with physical archives of artists. The platform is also focused on the practice of archiving and collecting; on the significance of an archive in the context of alternative organisations, such as artist-run spaces; and on the meaning of the word 'archive' in the digital age.

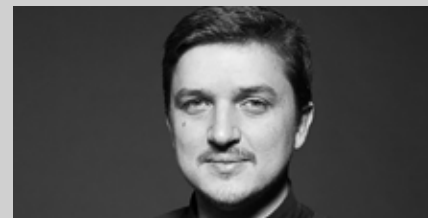
Archivolt ambitions to be a forum for colloquia, projects, presentations and publications about the archive and the act of archiving. How an artist looks at his or her own archive (or at that of a colleague) differs greatly from that of an art historian. But both lead to activation: in the form of new work, an archival exhibition, or new publications. How we use the past today re-determines the place and

the face of that past. An archive is usually synonymous with institutionalization and canonization. What is preserved, does have the potential to become history – and what is not preserved does not. Ethical and aesthetic aspects touch each other in the archive.

The platform offers the opportunity to reinvent the archive as a place that invites researchers to reflect on their own practice and to (re)position themselves. Examples of such strategies are wide-ranging, from the classical art catalogue or artist book, over the photobook and the digital archive, up to and including the self-publishing of archival material by artists, and personal ways of activating the archive (performance art). Archives can also establish new collaborations between artists and other researchers: What happens when both engage with the same archive?

Coordinated by
Nico Dockx,
nico.dockx@ap.be

Research projects ARCHIVOLT 2024-2025



BAS ROGIERS
'Empty Pages'
(2019-2025)

PhD project on the design strategies of the functional art book versus the autonomous artists' book, proposing a productive and hybrid design practice as research method – the genesis of a publishing house as artistic research into (and an update of) the design of conventional art books
bas.rogiers@ap.be



YUKI OKUMURA
'Any body, my self: conceptual art and personhood'
(2022-2026)

PhD project on the artist's living body here and now as

the sole agent for a four-year-long instructed performance, collectivizing many conceptual artists into one as a personification of the history of conceptual art redefined by depersonalization instead of dematerialization

yuki.okumura@ap.be



ILARIA LUPO
'The Mottolese Archive'
(2022-2026)

PhD project on a video archive never made public: the fifteen-years-long documentation of the local environmental struggles created by Piero Mottolese, a 70-years old former worker of Taranto's ILVA, the largest steel-plant in Europe liable for environmental and health disaster

ilaria.bozzi@ap.be



LAURENCE PETRONE
**'On the Perpetual
 Becoming of Sculpture and
 History and Their Moments
 of Convergence'**
 (2023-2027)

PhD project on the testimonial character of art with regard to political events, the sensory qualities of sculpture, non-discursive and embodied thinking

laurence.petrone@ap.be



VEDRAN KOPLJAR
**'Practice: A Metaphor –
 Metaphorizing practices
 and practicing metaphors'**
 (2023-2027)

PhD project on metaphorizing artistic practices, on breaking down the artist's practice into sub-practices to see their potential as metaphors, on questioning the role of metaphor on the level of artistic practices, instead of on the

level of the artwork itself
 vedran.kopljar@ap.be



PHIL BABER
'See What I Mean'
 (2023-2025)

two-year project on radical anglophone poets post-1945, links between underground textual production and the social, political, and technological transformations of the period

philip.baber@ap.be



NIK NAUDTS
**'Between Old Habits and
 New Habitats'**
 (2023-2025)

two-year project on stretching the concept of inhabitability, experimenting with the existing physical boundaries of the city of Antwerp

nik.naudts@ap.be



MARC BERTEL
**'This Small House Is All
 We Need'**
 (2023-2025)

two-year project on an ever-expanding net of artistic projects produced in close collaboration with the artist's family and friends in Watts, California, never stop chipping away at his own Whiteness and the potential threats it poses to those around him

marc.berTEL@ap.be



MICHAL LUFT
'Living Room'
 (2024-2025)

one-year project on the multilayered nature of 'Home' and our profound connections to the everyday objects within it, potentially gathering fragments of contemporary culture, amidst the changing landscapes shaped by socio-

cultural influences
 michal.luft@ap.be



OXIEA VILLAMONTE
'A Resilient Archive'
 (2024-2025)

one-year project on the desire and urgency to archive, activating the resilient archive of the artist's family through printing, publishing and distributing, aiming to digest the past to look forward

oxiea.villamonte@ap.be



**IVAN TOMAŠEVIĆ and
 JAKA TERŠEK**
'The Balkan Frontier'
 (2024-2025)

one-year project on the contemporary understanding of Balkan identity, capturing a snapshot of life in the area before it is transformed by possible integration with

Europe, examining how the perception of the Balkans impacts notions of borders and nationhood in today's interconnected world

ivan.tomasevic@ap.be
jaka.tersek@ap.be



ANAÏS CHABEUR
'Visions for Crossing'
(2024-2026)

two-year project on creatively and sensorially engaging with our mortal condition by closely examining the gestures of care we offer our dead and developing alternative imaginaries around the threshold process of "becoming imperceptible"
anaïs.chabeur@ap.be



RONJA ANDERSEN
'Silence is Also a Sound'
(2024-2026)

two-year project on creative collaboration, labour and craft, from the perspectives of female editors through history, with Dutch film editor Helen van Dongen as a central figure, using archival material as a way of writing feminist (film) history
ronja.andersen@ap.be

ART & ECOLOGY

research group working around ecology, art, and activism

The Art & Ecology research group hosts a broad cluster of artistic research at the intersection of ecology, art and activism. This highly interdisciplinary field offers a multitude of perspectives, including social and political engagement, (eco)feminism, scientific perspectives and artistic activism. Insights from Posthumanism and New Materialism play an important reference point here.

From a commitment to art and ecology, the research group wishes to play a meaningful role in the recognition of contemporary art as a vital, connecting, investigative and regenerative force within society and within local natural and (cultural) historical givens. With exemplary policies, it aims to help the development of equitable and sustainable alternatives for a positive future.

Ecological art constitutes a highly pluralistic artistic discipline that has been around for decades, but for a long time remained relatively invisible and on the margins of more dominant art movements. At the beginning of the new millennium, the movement

seems to have rapidly gained renewed momentum, visibility and a (young) following. Among the numerous topics addressed within eco-art are the representation of 'nature', sustainability, the Anthropocene, climate change, species extinction, the finite nature of fossil fuels, colonialism, waste, species contact, taxonomy and classification, food, indicator species, water management, genetic engineering, and ecosystem restoration.

The Art & Ecology research group stems from the research group Body and Material Reinvented (2015-2022). Partly because of stormy debates and pioneering research in the field of body and matter, and from the need to give ecology a permanent place within the Academy, in recent years the group has felt the need to define its field of research more specifically.

Coordinated by
Roel Arkesteijn,
roel.arkestijn@ap.be

**Research projects
ART & ECOLOGY
2024-2025**



BART VAN DIJCK
**‘ÎNTERZONE (architecture
of the ritual space)’**
(2021-2025)

PhD project on the participatory artwork *Înterzone*, which aims to function as a transition ritual where shared experiences are created through protocols and creative processes
bart.vandijck@ap.be



ELINE DE CLERCQ
‘Making Sense’
(2023-2025)

two-year project on a participative garden as non-formal learning environment about climate change, gender norms, decolonisation and intersectionalism
eline.declercq@ap.be



ANNA GODZINA
‘Sonifying Landscapes’
(2023-2025)

two-year project on the possibilities of making hardly perceivable changes in our environment and landscapes sensorially tangible, by positioning recording devices such as contact microphones inside landscapes
anna.godzin@ap.be



SINA HENSEL
‘Purple as Resilience’
(2024-2025)

one-year project on colour as a lens to look onto environments and their intrinsic adaptations, working and thinking with the vermilion-purple pigment anthocyanin to understand local entanglements and the notion of repair towards the non-human
sina.hensel@ap.be



INÊS NETO DOS SANTOS
‘Collective Gestures’
(2024-2025)

one-year project exploring fermentation as a vehicle for collaboration, community and interspecies relations, starting from stories of migrants who have travelled with preserved portions of their family’s foods applied to fabric, safely kept in their pockets or luggage
ines.netodossantos@ap.be



EVA-FIORE KOVACOVSKY
‘Photosynthetic Cookbook’
(2024-2026)

two-year project on what we can learn from photosynthesis, on making it tangible and understand its taste, on understanding the interconnectedness, entanglement, and fusion of organisms
evafiore.kovacovsky@ap.be



LIGIA POPLAWSKA
‘Whispers of the Primeval Forest’
(2024-2026)

two-year project on the history, present and speculative futures of the Białowieża Primeval Forest, Europe’s last ancient forest situated on the Polish-Belarusian border, highlighting the importance of more-than-human ethics, interpreting forest as a network of senses
ligia.poplawska@ap.be



KAREL TUYTSCHAEVER
‘When the artist swallows his image’
(2022-2026)

PhD project on the role that the maker’s physicality plays in creating a visual presentation of somebody else, contributing to a more physical, tactile imagery in the visual and performing

arts, and a more layered,
multi-sensory viewing
experience
karel.tuytschaever@ap.be



EDU TARÍN
**‘Cognitive Making. The
recreation of procedures
in the field of jewellery
and gemstone cutting’**
(2022-2024)

two-year research project
on the imaginary fracture
between crafts and
technology, questioning
anthropocentric ideals in
search for a more intimate
and intrusive way of dealing
with matter that encompasses
post-humanist and new
materialistic cultural
identities
edu.tarinperis@ap.be



ANDREA CAMMAROSANO
‘Crafting Futures’
(2023-2027)

four-year project on revising
and transforming the
evaluation, assessment and
validation of craftsmanship
to enhance its economic and
societal impact
andrea.cammarosano@ap.be

MAXLAB

**research group dealing with
digital technologies in art
and society**

The research platform Maxlab
focusses on the interaction
between digital technologies,
art, and society with a twofold
objective.

On the one hand, we deal with the
artist’s expanding digital toolkit
through our research projects,
workshops, and educational
programs. With an emphasis on
experimentation, we envision
the digital through artistic
methodologies, thereby catalyzing
innovation in art practices.

On the other hand, we
acknowledge the rapidly evolving
landscape of digital technologies.
Through our research projects,
lectures, performances,
publications and exhibitions, we
commit to a nuanced discourse on
technology’s omnipresence and its
societal impact.

Maxlab aims to cultivate a
comprehensive artistic ecosystem
by creating environments
where digital technologies are
manipulated and their profound
implications for both the arts and
society can be critically examined.
We provide space for both

individual artists and collectives,
nurturing the emergence of inter-
and transdisciplinary collaborations
within a broad (inter)national
network. Furthermore, we advocate
for the essential integration of
digital literacy within the artistic
curriculum of the Royal Academy,
as well as within broader art
education initiatives.*

*This text was written by artists
with the assistance of a Large
Language Model, a shared online
word processor, a spell checker
and several other technologies.

Coordinated by
Kristof Timmerman,
kristof.timmerman@ap.be
and Janna Beck,
janna.beck@ap.be

**Research projects
MAXLAB
2024-2025**



KRISTOF TIMMERMAN
'Sense of Wonder.
Artistic portals between
the real and the virtual'
(2022-2026)

PhD project on how to construct the transition between the real and the virtual in such a way, that those involved (artists, performers, spectators) feel part of the virtual environment

kristof.timmerman@ap.be

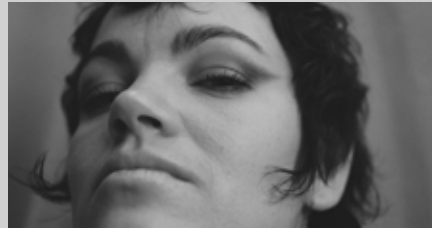


GINA POORTMAN and
ANNELISE CERCHEDÉAN
'Pas de deux'
(2023-2025)

two-year project on the physicality involved in handling and reading a text,

on the interaction of the reading body with the body text supported by modern technologies

gina.poortman@ap.be
annelise.cerchedean@ap.be



SHAYLI HARRISON
'Between Ego and Alter-
Ego: avatars, cosplay and
constructing identity'
(2024-2026)

two-year project on the phenomenon known as the Proteus Effect (the influence of the embodiment of digital avatars on real-world behavior), investigating the aspirational qualities of game characters and their impact on identity formation in the digital age

shayli.harrison@ap.be



MATHIAS MU
'The Phygital Continuum'
(2024-2025)

one-year project on the influence of digital culture on our experience and perception of reality, focussing on the magic wand which resembles digital tools, introduces discussions around interaction, perception, and the role of objects as artifacts and active participants

mathias.verhoeven@ap.be



KRISTÍ FEKETE
'Title'
(2024-2025)

one-year project to understand and analyze the inner workings of the research group Maxlab, to create an identity that maps its shared goals and purposes, as a preparation to celebrate in 2025 Maxlab's 10th anniversary, in a metaphoric

moment of entering the age of
teenhood

kristina.fekete@ap.be



BORIS VAN DEN EYNDEN
'The Mega Playback Show'
(2024-2026)

two-year project on 'mirroring' as a concrete manifestation of time-management, on developing an interface that allows one to act as a character who can 'mirror' and 'be mirrored' in space and time

boris.vandeneinden@ap.be



ALL MAXLAB researchers
'Towards
Transdisciplinarity. Art
& Technology Residencies'
(2024-2025)

one-year project aimed at fostering transdisciplinary collaboration with the Immersive Lab to integrate knowledge and practices from

both artistic and scientific
research; additionally inviting
an artist-researcher for a
residency

kristof.timmerman@ap.be

THINKING TOOLS

research group approaching the apparatus in artistic practices

Thinking Tools focusses on artistic practices in which a technical apparatus plays a crucial role. For the definition of what constitutes a technical device, the research group leans heavily on the insights of the media philosopher Vilém Flusser. Following his definition of the apparatus as a ‘black box’, we do not consider it as a simple transmission device that faithfully translates the maker’s intentions into a concrete artistic object, but as an autonomously operating partner that intervenes decisively in the production process. Another characteristic of the technical apparatus is that it works according to strict rules and procedures. Therefore, within the broad field of art, the influence of the technical apparatus manifests itself both in conceptual practices where artists are willingly submitting themselves to self-designed rules and in artistic practices that employ a mix of analogue and digital apparatuses. In summary, the experimental, artistic practices that the research group wishes to support are determined by the friction (or collision) between control and surrender, between the digital and

the analogue, between old and new media.

In other words, the researchers within Thinking Tools operate in the field of tension between the (relative) autonomy of a technical apparatus, the unruliness of the material they work with, and the idiosyncrasy of an independent artistic position. The result of this multifaceted interaction, of this multiple authorship, is a polyphonic artistic object where different actors meet on an equal footing. The works these artist-researchers create are hybrid objects, determined by the friction between human and non-human (technical, algorithmic, chemical, operational) actors. By encouraging researchers to allow these non-human forces to actively and poetically intervene in the production process, we invite them to produce work in which new relationships to (and imaginings of) the world can take form.

Coordinated by
Steven Humblet,
steven.humblet@ap.be

Research projects
THINKING TOOLS
2024-2025



RESIDENCIES@THINKINGTOOLS
 (2020-ongoing)

Thinking Tools, together with Morpho, invites two artists for a 3-month residency. The upcoming residents are **KELVIN HAIZEL** (Oct-Dec 2024) and **ALICE CHANNER** (March-May 2025).



HYDROMEDIA.
'Seeing with water'
 (2022-2024)

two-year Creative Europe project focusing on water as a crucial resource under pressure by the current climate crisis and dedicated to the creation of innovative artistic protocols that would allow us to experience nature

firsthand, without being skewed by human expectations
 steven.humblet@ap.be
 inge.henneman@ap.be



SPIROS HADJIDJANOS
'Virtual Matter: Metamaterialisations of computational processes'
 (2023-2025)

two-year project on the exploration of the mineral origins of information technology objects and materials, investigating newly emerging AI algorithms capable of extracting 3D models from single photographs
 spyridon.hadjidjanos@ap.be



MARTA DJOURINA
'Fluid Touch'
 (2024-2025)
 one-year project on the

notion of touch within the photographic image, starting from the analogue photographic technique in the darkroom, extended by looking into scientific phenomena in the early days of photography, to the modern day, focusing on the touch screen as the surface where both bodily and technological fluids meet
 marta.djourina@ap.be



LÉONARD PONGO
'Dialogue with the Sources'
 (2024-2026)

two-year project on "conversations" with the Congolese landscape as a guiding principle to conduct visual research, questioning the notion that culture arises from the land, examining the limitations of human perception and the representation of the Congolese land and traditions
 leonard.pongo@ap.be



JEFF WEBER
'Untitled (Neural Networks)'
 (2024-2026)

two-year project on the intersection of the fields of artificial intelligence and neuroscience, and how they are profoundly pertinent to the understanding of how images operate today
 jeff.weber@ap.be

SAVE THE DATES!

The Art & Research programme for the 2024-2025 academic year is still being finalized, but here are some first dates to save.

Follow us on Instagram for updates.

20.09 MEET & GREET: our researchers will present their projects to the MA students

02.10 'Postcards from Japan' by Eline De Clercq and Yuki Okumura

09.10 BOOK LAUNCH 'Visible: Art As Policies for Care. Socially Engaged Art (2010–ongoing)'

12.10 TRACK REPORT at the annual Antwerp Academy Art Book Fair

17.10 SYMPOSIUM 'Techno/Seen: on the technological apparatus and its images'

17.10 OPENING ARTICULATE research festival with performances, food and drinks

17-27.10 EXHIBITIONS 'Reproducibility', 'Moving the Photogram', 'Subversive Pages', 'The Grid', and 'Yes Second Chance'

21-25.10 RESEARCH WEEK #1

22.10 ARTIST TALK 'An exploration of generative photographic strategies' by Dries Segers + GUIDED TOUR in the expo 'Moving the Photogram'

23.10 LECTURE 'Object, Dream, Thought: Marcel Broodthaers, Pense-Bête and Surrealism' + PANEL DISCUSSION 'Subversive Surrealism'

24.10 WORKSHOP 'Some More Chances: Re-Playing Surrealist Games and Beyond' by Inge Henneman and Yuki Okumura

24.10 PANEL DISCUSSION 'Art without Artists'

05.11 SOUP SESSION by Bart Van Dijck

12.11 SOUP SESSION by Karel Tuytschaever

26.11 SOUP SESSION by Gina Poortman and Annelise Cerchedean

03.12 SOUP SESSION by Edu Tarín

10.12 SOUP SESSION by Ode de Kort

17.12 SOUP SESSION by Kelvin Haizel

10-14.02 RESEARCH WEEK #2

18.02 SOUP SESSION by Kristof Timmerman

25.02 SOUP SESSION by Nik Naudts

27.02 THE INTERNATIONAL RESEARCH PROJECT 'FRAMED' at the Academy's Drawing Marathon

11.03 SOUP SESSION by Marta Djourina (tbc)

18.03 SOUP SESSION by Phil Baber

25.03 SOUP SESSION by Anna Godzina

31.03-01.04 METHOD/ART #7

01.04 SOUP SESSION by Denys Shantar

29.05-01.06 ANTWERP ART WEEKEND



today the academy would
be closed, and we would be
alone, just us.

Work by Yorgos Maraziotis, photo by We Document Art

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RESEARCH ROOM

You will find us on the ground floor of Campus Mutsaard. Enter through the white gate, walk past the Academy's Library, and then turn right. Continue straight to the very end of the corridor, where you will find the Research Room.

You can find the credits for the researchers' portraits on their profiles on our website.

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