METHOD/ART

11:20 – 12:00
Gerard Gormley
Buckinghamshire New University

Vibrational Listening and Material Resonance:
The Threshold of Co-Creation in Sonic Practice.

This presentation introduces *vibrational listening* as a practical research methodology for artistic research that asks when sound-making becomes genuinely co-creative with other-than-human agency. Working with vibrational speakers/transducers, contact microphones, and resonant surfaces, I treat vibration as raw energetic potential and examine what it becomes when it encounters specific material ecologies: wood, metal, stone, architecture, and everyday objects.

Drawing on recent projects, *Concrete Dreams of Sound*, *Geotones*, and the soundtrack to Nathalie Harb's *Silent Room V.04* installation, I show how sonic outcomes emerge through negotiation rather than control. Surfaces do not simply 'carry' sound: they respond, resist, filter, and transform it. This material behaviour shapes the work's form in ways that cannot be fully predicted in advance, redistributing agency across human intention, resonant matter, and technological mediation.

A key part of the method is recording these interactions through contact microphones, then processing and improvising with the captured vibrations using modular synthesis and effects pedals. This extends co-creation across a chain of actors—materials, microphones, amplification, signal-processing, and listening—where decisions are continually adjusted in response to what the system produces. The 'threshold' of co-creation becomes audible when the material response actively steers compositional choices: when the work's direction is set as much by resonance, feedback, and constraint as by the artist's prior plan.

This frames vibrational listening as an iterative loop of placing, activating, recording, processing, and listening—where co-creation emerges when resonant materials become decisive partners in that loop.

Working this way also means treating site and material as more than resources—staying attentive to context and consequences as part of the compositional method.

Gerard Gormley is an Irish composer and sound artist whose work investigates the sonic potentials of space, architecture, and place, often through microsonic and microtextural detail. His recent album and installation project *Concrete Dreams of Sound* channels audio through building materials using contact microphones and vibrational speakers. Recorded in situ through concrete, water, and air, the sounds are reinserted into those same spaces, creating recursive, site-specific compositions that reveal how built materials mediate, filter, and transform sonic energy—proposing a practice of listening with and through matter. The Quietus described the album's "alternation between voluminous hum and gossamer-thin but rich textures" as "conjuring a transportive experience." His work has been presented at The MAC Belfast, Modern Art Oxford, DAAD Gallery (Berlin), Café OTO (London), and Sonorities Festival (Belfast), and broadcast nationally on cinema and television in Ireland and the UK. He is Associate Professor in Music at Buckinghamshire New University.

12:00 – 12:40
Nicolas Kummert
Royal Conservatoire Antwerp

The Sound Between Us: Co-Embodiment
and Electroacoustic Improvisation.

My research at the Royal Conservatory of Antwerp examines the relational dynamics that emerge when an improvising musician or dancer performs alongside a researcher who processes their sound in real time. This interaction produces a shared sonic and performative field in which agency is distributed across human and technological actants. Rather than treating the acoustic instrument, performer, and electronic system as separate layers, the project investigates how they function as a single hybrid entity, mutually constitutive in the emergence of form, gesture, and direction.

The conceptual framework draws on theories of musical mediation to understand how meaning arises through entangled social, material, and technological processes. Improvisation is approached as an assemblage: a dynamic system whose behaviour is emergent rather than pre-structured. In line with a logic of experimentation, each improvisation functions as a situated inquiry that destabilises assumed roles between human and non-human actants and opens new trajectories for artistic and conceptual exploration. Form is understood as something that arises through practice itself, rather than being predetermined.

The project aligns with the conference theme by approaching improvisation as an ongoing process of audiotactile, embodied co-creation between human and non-human actants—a co-articulation of sonic, conceptual, and relational domains that unfolds through practice. A significant outcome of the research is its facilitation of improvisation with less experienced improvisers. The shared control and reduced sense of individual responsibility tend to free participants from self-judgement and inhibition, highlighting the potential of external modulation as a pedagogical tool. This observation resonates with the conference's focus on mutual dependency, rather than exclusive mastery, as a productive condition for research and artistic creation.

The proposed session consists of two duo improvisations with conference participants, followed by a discussion. This format offers a direct encounter with co-agency, responsiveness, and transdisciplinary co-creation.

Belgian jazz saxophonist, electronic artist, composer, researcher, and educator, Nicolas Kummert has consistently demonstrated curiosity, versatility, and openness across musical styles. Over a career spanning more than 25 years, he has performed and recorded with artists such as Lionel Loueke, Jeff Ballard, Pierre van Dormael, Jef Neve, Diederik Wissels, Slowly Rolling Camera, Alexi Tuomarila, and Lilja Jonsdottir. Alongside his work as a performer, he has developed a highly personal and flexible electronic modulation setup in Ableton Live, enabling him to process his saxophone, voice, and other musicians' sounds in real time during improvised performances. This practice of externally modulating an improvising musician lies at the core of his current research at the Royal Conservatory of Antwerp, where he investigates how shared control between performer and electronic system reshapes agency, interaction, and improvisational freedom.

13:40 – 14:20

Carmen Kleykens Vidal

Hochschule Für Musik und Theater Hamburg

Fluid Virtual Identities as Relational Processes: Listening as a Threshold of Co-Creation in XR Performance.

This presentation explores listening as a critical threshold for co-creation in XR-based performative systems, where sound mediates the negotiation of agency between human and other-than-human actors. Drawing from my doctoral research on fluid virtual identities, feminist theory, and immersive technologies, I propose listening not as a perceptual act alone, but as a methodological practice through which co-creation becomes possible.

In musical contexts, co-creation is historically grounded in practices of ensemble playing, improvisation, and real-time responsiveness. Extending this paradigm to XR performance, I examine how sound functions as the primary relational medium through which performers, technological systems (motion tracking, live electronics, spatial sound), and virtual environments mutually shape one another. Rather than treating technology as an instrument or neutral interface, my work frames it as a co-performer whose behavior must be listened to, negotiated with, and adapted to in real time.

Based on examples from my artistic research practice —including live performance contexts and XR-based works—I analyze how sonic responsiveness, rather than predefined musical structures, shapes performative decision-making. Gesture-driven sound processes, temporal instability, and system-induced constraints produce situations in which neither the performer nor the system retains full control. Identity, authorship, and dramaturgy emerge through continuous adjustment, attention, and embodied listening.

Within this framework, listening marks the moment where autonomy gives way to mutual dependency, indicating the threshold at which co-creation can be said to occur. The presentation also addresses the ethical implications of working with non-neutral systems, particularly in relation to bodily recognition, inclusivity, and agency within technological design.

By foregrounding listening as both a compositional and ethical practice, this contribution proposes transferable methodologies for artistic research across music, performance, and transdisciplinary practices, positioning sound as a key site for understanding co-creation in contemporary XR performance.

Carmen Kleykens Vidal is an artist-researcher, multimedia composer, performer, and creative technologist working with sound, politics, and immersive technologies. She is currently pursuing a PhD in Artistic Research at the Hochschule für Musik und Theater Hamburg under the supervision of Prof. Alexander Schubert, focusing on fluid virtual identities and their impact on performative and dramaturgical structures through XR, motion tracking, and live electronics.

Her research has been published in international academic contexts, including Visualization of XR Artists: Issues, Trends, and Dissident Actions in Virtual Performativity (Walter de Gruyter, 2025).
She has presented her work at symposia and conferences such as the Prague Quadrennial of Performance Design and Space (Technology Symposium), ESMUC Artistic Research Symposium, and Fluidity at Ligeti Zentrum.

Her artistic practice includes collaborations with ensembles, studios, and festivals across Europe, including Neko3 Ensemble, Fondation Royaumont, GRAME Lyon, WePresent, and Hjorted Art Festival. Alongside her artistic work, she is active in education, teaching multimedia, composition, and sound-based interaction, and has contributed as a reviewer and coordinator in international academic and artistic contexts.

14:20 – 15:00
Anne Marleen Olthof, Inesa Markava & Elena Khurgina

University of Amsterdam & University of Antwerp / University of Coimbra / Independent musician

3 ½ Kaleidoscopic. Anachronistic. Diffractive.

3 ½ is an anachronistic collage of instruments, voices, bodies, and technologies that co-compose one another across time, exploring the conditions through which performance can be experienced as a 'living score', one that breathes, hesitates, and transforms through unfolding negotiations. Drawing on posthuman and new materialist philosophies (Deleuze & Guattari, 1980; Barad, 2007; Bennett, 2010), the work exists at the threshold between autopoietic 'self-making' and sympoietic 'making-with' (Haraway, 2016), staging the tension between inherited musical forms and distributed systems of relational emergence. Its purpose is to cultivate a kaleidoscopic gazing into simulation and hyperreality (Baudrillard, 1981), rendering perceptible sites of becoming, fragments of knowledge (Lyotard, 1979) and webs of asymmetrical relationships (Shildrick, 2022) by means of the permeable apparatus of grand piano, harpsichord, mezzo-soprano, and moving body, alongside motion capture, generative AI, live projection, and glitch-based sonic distortion. Created by an opera singer, harpsichordist, and dancer, the work enacts a dialogue between historical musical lineages and contemporary techno-performative systems, energizing Gluck's Orfeo ed Eurydice (1762) into a choreographic potential of sympoietic partnership.

Classical repertoire, often treated as fixed and reverent, becomes metabolically reactivated through kaleidoscopic gazing in time, space, and perception. The apparatus co-constitutes assemblages of somaesthetic qualities (Shusterman, 2007) and inter-embodiment (Ahmed & Stacey, 2004), by continuously listening, responding, delaying, and distorting. At its core, the work engages with distributed formations to consistently refuse stable authorship or singular orientation, instead attuning to moments of misalignment, such as glitches, latency, and false synchronizations, which generate incipient new forms of relational energy. These negotiations respond to the tiny moments of losing trust or falling into doubt that could ruin the whole process, whilst enabling the performance to unfold between autonomy and co-creation, history and immediacy, without collapsing into isolated and separated mastery.

Anne Marleen Olthof, PhD-researcher 'Designing with the Body' at the University of Amsterdam and University of Antwerp, whose work seeks to develop advanced understandings of embodied knowing in the domains of Design, Robotics and Human-Computer Interaction. She investigates how 'open rehearsals' can serve as a modus operandi for interdisciplinary design practice at the intersection of artistic and scientific inquiry, and regularly cooperates with performers, musicians and dance artists of diverse abilities. Trained as an amateur mezzo soprano with opera conductor Annelies Prins in Schiedam, and in the Lichtenberger technique with choir conductor Niels Kuijer in Rotterdam. Participated in several Danceable projects at Holland Dance Festival, Danceable Symposium 2024, Stopgap Dance Company, Isadora Duncan Dance, and RAIVE AI summer school in 2024 and 2025.

Inesa Markava, PhD in Contemporary Art from the University of Coimbra, develops artistic mediation projects in the field of dance in museums in Portugal and Spain. Directed performances in 13 museums in the Leiria district as part of the award-winning project "Museum in the Village". Collaborated with the Guggenheim Bilbao and the Philharmonie Luxembourg. Teaches at the Higher School of Dance and the Polytechnic Institute of Leiria. Member of IETM, Brussels. Participated in the RAIVE AI Summer School, 2024.

Elena Khurgina is a harpsichordist with a focus on early and contemporary music, free improvisation, and interdisciplinary projects. In her artistic work, she explores the expressive potential of historical instruments within contemporary contexts. Elena is a first prize winner (2023) and jury member (2025) of the festival and competition for contemporary harpsichord music Prix Annelie de Man. In 2025/2026, she is participating in the stART.up program of the Claussen-Simon Foundation. She performs regularly at international festivals, including the International Bach Festival Hamburg, blurred edges, The Art of Improvisation, Bach & now!, WePresent, Fringify, and more and develops innovative, harpsichord-focused educational projects for the Hamburg Open Online University and the Elbphilharmonie. Elena completed her Master's degree in Harpsichord at the HFMT Hamburg with Prof.Menno van Delft and Prof. Carsten Lohff and studied contemporary Harpsichord as part of the Erasmus program at the Conservatorium van Amsterdam with Prof. Goska Isphording.

15:20 – 16:00
Leonardo Melchionda
Conservatory of Siena

Multisensory Sounds: A Case Study. Workshop on Haptic Perception of Sound and Co-Creation with Deaf and Hearing People.

With this presentation we would like to improve our understanding of co-creation as a research and compositional methodology for Deaf accessibility and participation: how to build a creative relationship between Deaf and hearing people?

This presentation shows the results of the workshop "Multisensory Sounds" held at La Semaine du Son.Oor Festival on 31st January 2026 in Brussels. In the context of an ongoing PhD research project, this workshop was conceived as a field study with an experimental approach to test the haptic perception of sonic vibrations and to investigate the co-creation possibilities with a mixed group of participants including Deaf and hearing people.

Co-creation practice is necessary to fully understand Deaf's perceptual experience and approach to music making. In fact, as hearing musicians and researchers aiming to study innovative compositional and performative practices to facilitate music accessibility, we believe that a shared collaboration is essential. Co-creation is seen as the best way to give value to the uniqueness of each participant, recognising individual contributions as part of a collective musical outcome and supporting their sonic agency.

During the workshop, each participant was invited to generate sound vibrations using electronic musical instruments. They contributed to an extemporaneous composition that is both personal and collective. To guide the co-creation practice, we moved from group vocalization exercises to the interpretation of works such as *Having Never Written a Note for Percussion* (1971) by James Tenney and *The Sound of Temperature Rising* (2019) by Deaf artist Christine Sun Kim.

With this presentation we will try to see co-creation as an answer to the questions on how the hearing-centric cultures could lose their hierarchical centre, while embodied and soma-centric approaches gave space to Deaf experience and their listening practices. At the same time, we'll discuss the challenges of co-creating with this peculiar group, including for example the negotiation of communicating with LSFB interpreters during the entire process.

Leonardo Melchionda is a guitarist, composer, researcher, teacher, active in the field of classical, contemporary and experimental music, free improvisation, sound art, multidisciplinary performance. PhD student at the Conservatory of Siena (Italy) with research that investigates the relationship between music, multisensory performances and deaf accessibility. Graduated in Contemporary Music at the Conservatory of Ghent (2023), in Guitar at the Conservatory of Bologna (2020), in Philosophical Science at the University of Bologna (2018). Among his original works are the multisensory performance Beatitudine, the music-dance duo Together/Drifting, the electric guitar composition 998. Performed with Ellen Arkbro, Anthony Braxton, Alvin Curran, Ictus ensemble, Fritz Hauser, Maurizio Pisati, and Jessie Cox, among others. Performed in places such as AngelicA - Festival Internazionale di Musica, Accademia Filarmonica Romana (IT), Darmstädter Ferienkurse (DE), Muziekcentrum De Bijloke, Concertgebouw Brugge, Bozar Brussels (BE).

16:00 – 16:40
Gianmarco Canato

Conservatorio G. Verdi, Como, Conservatorio A. Vivaldi, Alessandria

Collaborative Design of Improvisational Space in Experimental Music Theatre: "Framing" as a Model to Support Co-Creation and Shared Agency.

Collective free improvisation can be understood as composing music free from stylistic rules while performing it. In this sense, it is a spontaneous process of co-creative sense-making. In experimental music theatre performances, however, the improvisers' capability to act and react spontaneously can be constrained by an overload of simultaneous processes involving sound, movement, space, voice and text. Therefore, this presentation aims to investigate how agency is built in experimental music theatre performances that include free improvisation, from my perspective as a bassoonist and electronic musician.

This model emerged from my artistic practice as an improviser, documented through an operative diary and audiovisual recordings. The analysis of this documentation is guided by Marcel Cobussen's concept of improvisation as an ecology of human and non-human actants. Through this lens, I describe the performance design process and analyze how relationships between actants at play shape the improvisational space. By functioning as a practically applicable extension of Cobussen's ecological model, framing exposes how spontaneous action can be coherently integrated within dramaturgies based on perception rather than narrative.

The performances Ornithorhynchus Live Somewhere and Riso dell'ibis are taken as examples to show interactions between multiple actants (performers reacting to random fade-to-black of video projection, autonomous agents reacting to voice, sound files as initiators). Future work will apply framing to performances with dance and acting, to further test its transdisciplinary transferability

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To this end, I propose 'framing' as a theoretical model, grounded in the concept of improvisational space as a field of performative opportunities. It describes the implicit and explicit conditions for situated spontaneous action, and how they are collectively negotiated among performers and performative means (instruments, technologies, space and media) during performance design to support distributed agency.

Gianmarco Canato (1992) is a bassoonist and electronic musician, and his range of activities covers classical chamber music and contemporary free improvisation with live electroacoustic setups. He studied bassoon at the Conservatorio of Novara and at the Bern University of the Arts, and electronic music at the Conservatorio of Como. He is currently teaching History of Electroacoustic Music at the Scuola Civica di Musica "Claudio Abbado" in Milan, and is attending a PhD program at the Conservatories of Alessandria and Como, where he researches free improvisation in experimental music theatre. His interests include the nature of agency in improvisation and in composition-improvisation continua, the coexistence of different musical languages and technologies, perception based dramaturgical approaches to performance.

METHOD/ART

31 March 2026, Tuesday
Wintertuin - Royal Academy of Fine Arts, Antwerp

11:30 – 12:00
Dualtagh McDonnell-Grundy
ArtEZ, Arnhem

Bogs as Structural Force: Reflexive Co-Creation
with Wetlands.

The lecture emerges from an ongoing site-responsive practice-as-research project in which I work with European bogs to examine how co-creation between human and other-than-human entities might be structured without defaulting to extractivist ways of knowing. Bogs, wetland environments composed of layers of decayed plant material, are sites that have historically been rendered valuable through drainage, industrial peat extraction and now energy and data infrastructures. Bogs offer critical sites which help to exemplify how extractive practices have come to define how land is approached and valued, making extractivism visible as both a material and epistemic condition.

I outline a possible method to approach the bog not as a communicative partner but as a structural force that shapes how reciprocal exchange and co-creation with the environment might unfold. I facilitate encounters through practices such as field recording, bog-scored movement/walking and data translation which allow the site's material conditions to determine dramaturgical structure. Rather than aiming to produce legible or extractable knowledge, these practices are oriented toward generating collective forms of knowledge that are plural and remain in tension rather than resolution, resisting consolidation into a singular epistemic account.

The lecture asks how co-creation can be structured when the impulse to seek consent or agency, human-defined categories used to legitimise co-creation, cannot be explicitly confirmed. It asks how the use of technology, historically embedded in extractivist infrastructures, might be used without fetishisation operating instead as a tool of mediation. It also negotiates the ongoing risk of reinscribing extractive, human-centred ways of knowing despite the intention to do otherwise. Therefore, I find it imperative to structure these encounters to attend to the power differentials that are involved when human and environment interact. I argue that acknowledging and sustaining these tensions becomes a methodological component rather than a limitation.

Dualtagh McDonnell-Grundy is an Irish theatre-maker and artistic researcher. He is currently based in the Netherlands where he is completing his masters in Performance Practices at ArtEZ, Arnhem. He trained as a theatre director at Trinity College, Dublin. His practice is currently focused on investigating co-creation between humans and non-humans through technological storytelling. In 2025 he was awarded the Pan Pan International Mentorship (IE) and in 2025/26 is a resident artist of the Future Storytelling Lab in Zwolle (NL).

12:00 – 12:30 talk + expo
Anna Andrejew & Floris Janssens
Dutch National Archive / Independent artist

Tending the Unfinished: Fermentation, Archives: Towards Non-Extractive Co-Creation.

Artistic research often oscillates between autonomous creation and relational entanglement. Our collaborative practice—somæ—explores this spectrum, situating co-creation at the threshold between autopoiesis and symbiosis. Combining embodied, spatial ethnography (anna) and archival and food-based research (Floris), we investigate how knowledge, memory, and matter emerge relationally rather than through extraction.
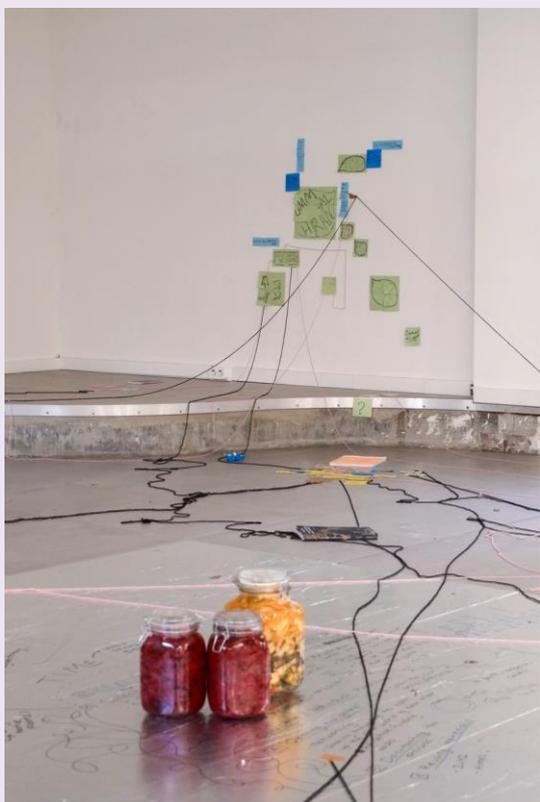
Central to our work is fermentation, both as method and metaphor. Microbial, edible, and conceptual ferments exemplify processes of transformation, care, unpredictability, and temporal unfolding. Like living archives, they require attentiveness rather than control, activating dynamic reciprocity between human and more-than-human agents. This approach extends to archiving through the notion of the anarchive[1], privileging generativity over fixed preservation. Recipes,

maps, and shared processes become tools for sensing, negotiating, and co-authoring knowledge.

This presentation is based on an article soon to be published in Landing[2], an international platform dedicated to critical and creative artistic inquiry with a focus on research methods and situated, processual practices.

In the 20-minute presentation, we will combine discussion with hands-on engagement: participants will make a small ferment, taste it, and collectively reflect on relational, non-extractive approaches to artistic research. Through these gestures—handling materials, sensing flavors, and discussing processes—we invite participants to experience how knowledge and creativity can emerge in dialogue with both human and other-than-human collaborators.

By framing research as a practice of care, we explore when an artistic act moves from individual autopoiesis toward symbiotic co-creation. This presentation demonstrates how attending to process, material, and microbial life creates ethical, participatory, and generative methodologies. We hope the participants will leave with a tangible sense of co-creation in action, experiencing knowledge as living, unfinished, and responsive.

Together, Floris and anna form the artistic-research duo somæ, exploring the interconnectedness of land, food, digestion, and emotion. Their collaborative practice frames fermentation as both method and metaphor—an attuned, relational approach to knowledge making that resists extraction and embraces transformation. As somæ, they organise community sessions that weave together artistic research, food practices, and ecological thinking into collective, hands-on experiences. Recent activities include Community Krautsessions at Stadsoase Spinozahof, the Anti-Class residency (B32/Maastricht), and ongoing participation in the Volkskeuken community kitchen in The Hague.
https://www.instagram.com/_.somae._/

1 Manning, Erin, and Brian Massumi. 2016. "The Process Seed Bank, the Anarchive and Subtraction (Excerpt from a Conversation at the Distributing the Insensible Event)." In The Go-to How-to Book of Anarchiving, edited by Andrew Murphie, 48–49. Montréal: The Senselab.

2 https://landing.vda.lt/journal

13:30 – 14:10
Miriana Faieta <mark>workshop</mark>
University of Antwerp

For More than One Voice Shared Vocal Practice as Artistic Research.

This workshop explores how a collective, language-based vocal practice can function as a form of thinking-through-doing: a mode of inquiry that unfolds in pronunciation itself, in the pacing of voices, in reciprocal adjustments, and in shared listening. The workshops presented here began as part of my research methodology and have gradually taken shape as an artistic practice in their own right. Moments of vocal improvisation are interwoven with moments of collective reflection and discussion, in which I lend my research to the participants.

Concretely, participants are first invited to engage in simple one-to-one conversations in their respective mother tongues, often resulting in situations in which semantic meaning is only partially accessible. These dialogues are then complicated by being approached as musical performances. The experience is subsequently reflected upon through collective discussions, in which participants are invited to appropriate the research itself: to articulate emerging questions, propose alternative artistic strategies, and suggest references or further experiments that the group might pursue together.

This dynamic between performing and sharing has become central to my investigation of the relationship between singing and speaking. Crucially, it has also become integral to my artistic practice itself. Participants' reflections and discussions are not ancillary to the practice, but form a constitutive part of it, generating insights that feed back into subsequent artistic actions. By lending my research practice to others and allowing it to be transformed in return, the workshop frames co-creation as a threshold that becomes tangible through collective vocal practice.

Miriana Faieta (1996) is an Italian singer and researcher. Following a degree in Languages and a master's degree in Jazz Singing, she is currently a PhD candidate in the docARTES programme (Orpheus Instituut and University of Antwerp). Her research explores the use of language within collective vocal improvisation, focusing on the relationship between song and speech through a practice-led methodology of workshops and performances. Over the past years, she has given workshops and presented her work at major European symposia and institutions, including the SAR Conference (Porto), EPARM (Ljubljana), Forum Artistic Research (Klagenfurt), and Zentrum Fokus Forschung (Vienna). Alongside her research practice, she is active as a singer, performing original compositions and repertoire from the jazz tradition in festivals in Italy and abroad.

14:10 – 14:50 <mark>workshop + expo</mark>

Spring Pears :
Katy Drake (she/her, UK/IE),
Saskia Van der Gucht (she/her, BE/DE),
Yi Zhang (she/they, CN/NL),
Kristí Fekete (she/her, SK/HU),
Anthe Hermans (she/her, BE) and
An-Marie Breem (she/her, BE)
Royal Academy of Fine Arts Antwerp
& Sint Lucas Antwerpen

A Case Study in Mutual Referencing.

Our first postal iteration consisted of six parallel 'threads'. Each thread began with a single work sent by post to another member of the collective. The receiver responded with a new work and sent it onward to a different member, and so on. Over time, each thread accumulated a series of works shaped by care and mutual referencing. No work exists independently. Authorship became distributed, and agency shifted between the collective, the individual and the postal system itself.

During a print residency at Sint-Lucas Antwerp we reflected on this process and developed a publication. We also organised a public debriefing. The format was a series of questions we asked each other followed by a Q&A with the audience. The input of the audience became a stepping stone to a new phase in our research of co-creation. In particular, a remark about radical

referencing made us look at how we mutually reference within the collective.

For the METHOD/ART seminar, we propose a case study in referencing as a collective practice. Using a small selection of works from our postal practice, we will activate a live methodology. Gathered around a shared table, participants are invited to join the conversation and momentarily enter the chain of references themselves.

How are artistry and references carried throughout? What stays conveyed? When and how do we share authorship? Does mutual referencing make a work collective? How to create circumstances that make cocreation happen? In relation to your open call, we wonder, what thresholds of co-creation do we cross by mutual referencing?

Coming together after a research master in September 2024, the Spring Pears are a geographically dispersed collective of six artists from different generations, with a multitude of languages and accents, and a variety of artistic skills. Rooted in feminist perspectives such as ethics of care, they foster connections where friend- and mentorship creates adaptable structures for artistic inquiry not reliant on institutional constraints. Their collaboration emerged from a desire to continue working without a shared physical space. This condition led them to develop an experimental artistic research project, exchanging their work through post packages.

15:10 – 15:40 <mark>talk + expo</mark>
Liesl Roos Leseberg
Hasselt University, PXL-MAD

Contamination and Sand Casting as Co-Creative Process.

This lecture explores transformation as an artistic research methodology situated at the threshold between autopoiesis and symbiosis. Through practice-based research in kiln-formed glass, it examines when making shifts from self-directed creation to co-creation with other-than-human agents. Exploring the sculptural possibilities of contaminated glass waste through temporary sand moulds, co-creation is framed as mutual transformation through encounter, rather than collaboration by intention. This research adopts a new materialist approach, recognizing materials as active participants that shape process and outcome. Co-creative frameworks emerge when relationships between human and other-than-human agents are developed through reciprocity and responsiveness and depends on designing porous processes that allow for interruption and uncertainty.


In my kiln-formed glass practice I work with contaminated glass waste and sandcasting as co-creative methodologies. Working with glass that resist industrial recycling due to impurities the research embraces a contamination aesthetic, inspired by Anna Tsing's concept of "contaminated diversity." During kiln-firing, contaminants catalyse volatility, producing unpredictable outcomes. Sandcasting operates as an interface, described by Laura Tripaldi as a transformative zone where material bodies interact. Through intuitive shaping, the sand becomes a temporary mould that can be cast into once. As molten glass flows into these cavities, it records a fleeting moment of contact. Once solidified, the cast becomes a fossil-like record of material interaction. By casting directly in the kiln, studio-based prototypes, and site-responsive sandcasting that engage specific landscapes, the research explores co-creating with other-than-human agents. The sand mould acts as both landscape and collaborator, situating the cast object between artwork, artefact, and geological trace. By relinquishing material purity, fixed form, and total authorship, the artist-researcher enters a practice of negotiated becoming. Co-creation emerges when the work can no longer be fully predicted or repeated. The artist-researcher works as a facilitator of conditions, allowing material processes to exceed intention.

I am a South African artist and researcher based in Hasselt, Belgium, since 2021. My academic training spans South Africa, the Netherlands, and Belgium and has been supported by multiple competitive scholarships. I hold two master's degrees in Fine Arts, both awarded with distinction, specialising in glass and sculpture, obtained from the Tshwane University of Technology (TUT), South Africa, and PXL-MAD, Belgium. With over a decade of technical and artistic experience in glass, I have participated in numerous international exhibitions. I also have experience in artistic education, having worked as a part-time lecturer and technical assistant in the Glass Department at TUT and, in 2024, as a temporary substitute lecturer at PXL-MAD, where I guided students in the glass studio. Currently, I am a doctoral candidate at Hasselt University in collaboration with PXL-MAD MAD Research. My research is funded by the Research Foundation Flanders, reflecting my ongoing commitment to research in the arts.
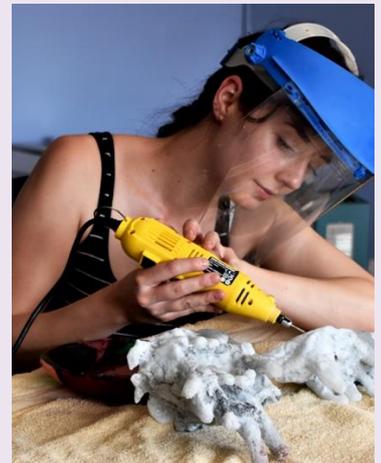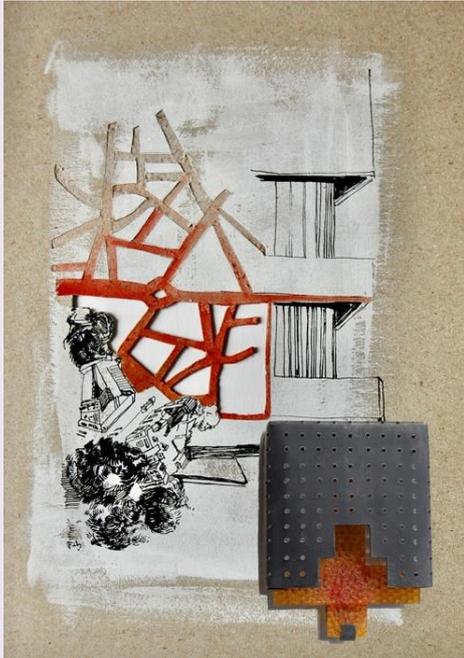
15:40 – 16:10 <mark>talk + expo</mark>

Wieke Aerts & Fabienne Snellinx
Independent artist /
Royal Academy of Fine Arts, Antwerp

City Whisperings.

City Whisperings explores the city as an autonomous creative organism: an entity that continuously reshapes itself through materials, people, infrastructure, and time. For this exhibition, artists Fabienne Snellinx (visual artist) and Wieke Aerts (jewellery-object designer and photographer) collaborated from a shared fascination with urban traces, reflections, and shifting rhythms.

Their collaboration emerged organically through the recognition of each other's ways of seeing and researching; the co-creation was not planned in advance. Through ongoing exchange, ideas, materials, and methods gradually merged. The city itself acted as a third participant: streets, light, erosion, sounds, and inhabitants helped guide the research.

Although their disciplines differ significantly, it is precisely within this tension that their co-creation took shape. Fabienne works through socially engaged artistic research, cartography, and drawing practices. Wieke approaches the city through material intuition and the "memory" of industrial waste, transforming found materials into wearable fragments of urban time.

Inspiration grew from conversations, shared observations, and joint experimentation.
Within this collaboration, each artist's individual practice underwent meaningful transformation. Their visual languages shifted and their artistic signatures evolved under the influence of each other's expertise and perspectives. The result became more than the sum of two separate practices, a true case of 1 + 1 = 3.

Through continuous feedback and feedforward, they sharpened one another's research and making processes. By exchanging materials and techniques, disciplinary boundaries began to dissolve. Fabienne started thinking more spatially and moved beyond her familiar materials. Her illustrations became more layered, both visually and physically, gaining conceptual depth. Influenced by Wieke's sensitivity to scale and proportion, she introduced greater tension and strength into her compositions.
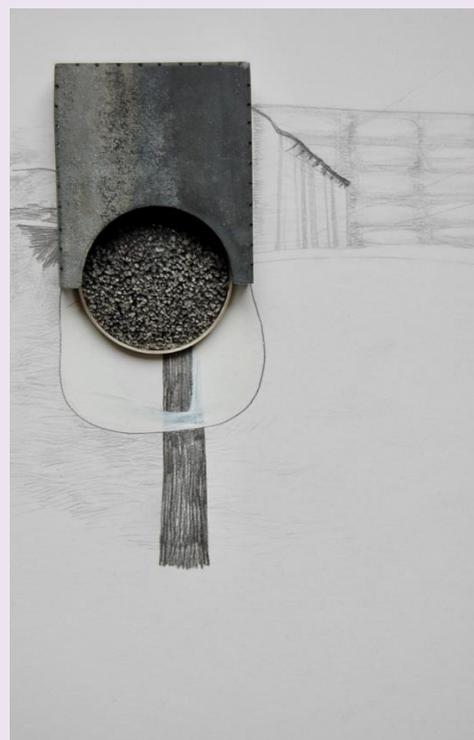
Conversely, Wieke strengthened her relationship to the two-dimensional plane and to larger volumes. This shift allowed her to approach wearability and the human body more freely. Coming from a background in traditional goldsmithing, where precision often dominates, she moved toward a liberated and more autonomous visual language under Fabienne's influence.

Not only did the work transform; their ways of seeing, thinking, and making evolved as well. Autonomous creation and symbiosis proved not opposites, but reinforcing forces. Whenever their individual trajectories intersected, new forms emerged that belonged to neither artist alone.

The exhibition's scenography reflected this process: works appeared to seek and find one another, creating a coherent and interwoven whole. City Whisperings became a space for encounter and dialogue, inviting reflection and renewed attention. For Fabienne and Wieke, the exhibition marks not an endpoint, but the beginning of an ongoing shared exploration.

Fabienne Snellinx (°1969) is a multidisciplinary artist living and working in Antwerp. She graduated in Fine Arts, specializing in Painting, in Hasselt (1991), Orthopedagogy in Hasselt (2001), and Illustrative Design in Antwerp (2017). Her artistic practice moves between drawing, illustration, and painting, working both autonomously and in response to specific contexts. Over the years, Fabienne has participated in numerous solo and group exhibitions. In 2025, she created the illustration-based installation A World of Soups, the Seefhoek for the MAS Museum in Antwerp. This work serves as the concluding piece of the exhibition Antwerp à la Carte. Fabienne is a member of the artists' collective Archipel. Alongside her individual practice, Fabienne is actively involved in socially oriented art projects and collaborates with various organizations.

Wieke Aerts was born in the Netherlands and has lived and worked in Antwerp for over two decades. She trained as a goldsmith and silversmith at the Vakschool Schoonhoven in the Netherlands. Intrigued by the depth of the craft, Wieke continued her studies and earned a bachelor's degree at the Utrecht School of the Arts (HKU), specializing in architectural design and 3D design. Years later, she completed her Master of Arts at the Royal Academy of Fine Arts in Antwerp, specializing in jewellery design, gold- and silversmithing. Over the years, her jewellery and objects have been showcased in various exhibitions worldwide. Wieke has collaborated with numerous craftsmen, designers, artists, and galleries and has participated in several interdisciplinary collaborative projects. In addition to her body-related objects, she has also been exploring the world of photography for quite some time. For many years, Wieke has been teaching at the Royal Academy of Fine Arts in Antwerp, where she gladly shares her knowledge and experience with the new generation of artists, while continuing to work on her own artistic projects.