

METHOD/ART

DAY #1

31 March 2025, Monday

Witte Zaal - Royal Conservatoire Antwerp

11:20 - 11:50 **lecture**

Annemie Leemans ViDi - Visual and Digital Cultures Research Center, University of Antwerp

“What would Leonardo do? De- and reskilling in the (early modern) past”

In this paper, I will focus on the deskilling and reskilling of one of history's most acknowledged artists: Leonardo da Vinci (1452-1519). I will be guided by two research questions regards deskilling and reskilling. First: *What did Leonardo do?* And second, a more experimental question: *What would Leonardo do today?*

The reason for Leonardo's prime ranking is twofold. First, he earned a reputation through Giorgio Vasari's *Vite*¹, which deals with the history of Italian art between the 14th and 15th/16th century narrated through the

lens of artists' biographies. Second, Leonardo's status is based on his exceptional knowledge due to first hand experience, observations and experiments; outstanding skills; and the application of both old and novel (also self-developped) techniques. Leonardo scholarship strongly relies on Vasari, who never met Leonardo. Leonardo's first biographer², Paolo Giovio, was an acquaintance of Leonardo. They met when both were studying under anatomer Marcantonio della Torre. Giovio, being a physician, knew how to estimate Leonardo's anatomical efforts (re-skill).³

¹ 1st ed. 1550, 2nd ed. 1568.

² Paolo Giovio, *Leonardi Vincii Vita* (1527) and Paolo Giovio, *De viris et feminis aetate nostra Florentibus* (1527).

³ Leonardo holds a very precious position in the history of human anatomy because his efforts anticipate the decisive turning point in this aspect of medical history: *De humani corporis fabrica* (1543) by Flemish physician

Andreas Vesalius (1514-1564). Leonardo kept his double nature of artist-anatomer. The quality of the drawings in relation to the communicated anatomical knowledge has been reported as possibly of more significance as the work of Vesalius, if it were published in its day. Giovio provides evidence of Leonardo's intention and concrete publishing plans.

I will thus focus on Leonardo's skills distribution as an artist and as an anatomer. Giovio's writings offer insights in Leonardo's anatomical practice and teaching process, versus his painting activities.

The analysis of Leonardo's deskilling and reskilling venture, will be seen in light of AI functionalities. Here a reflection of how Leonardo would use AI in his work would go hand in hand with pointing out any limitations or pitfalls.



BIO_ Prof. Dr. Annemie D.G. Leemans is assistant professor at the University of Antwerp, where she currently teaches Visual Arts at the Master in Film Studies and Visual Culture, the Master of Communication Studies, and the Master of Heritage Studies. She is also guest professor at the faculty of Medicine, where she co-organizes and teaches in the minor of the history of healthcare.

She is an active member at the Visual and Digital Cultures Research Center ViDi (UA) and the workgroup around healthcare and art ZKZ (UA). She is member of the network on Migration and Global Mobility MIGLOBA (UA). She chairs the journal in medical and healthcare history Cahiers GGG from the editor Garant (Antwerp) and Maklu (Apeldoorn).

11:50 - 12:20 lecture

Peter Knudsen Senior lecturer in Music performance at Örebro University // PhD candidate in artistic research at the Norwegian University of Science and Technology - NTNU

Expanding horizons – Reimagining 20th-century Western classical music via improvisation

This presentation is based on the PhD project “Expanding Horizons”, an artistic research project that looks at how musical works from 20th-century Western classical music can be reimagined for the purpose of integrating improvisation into the musical performance. Examples presented include music by Lili Boulanger and Toru Takemitsu reimagined for improvising musicians, based on two album releases:

All in Twilight (David Härenstam & Peter Knudsen, 2023) and *Reimaginings* (Peter Knudsen, 2024). Given that the works in question are conveyed through musical scores with a high degree of specificity, the role of the score is also examined, and how it can be reconfigured for the purpose of opening up the music via improvisation.



The presentation also addresses the interconnection between artistic work processes and a qualitative research methodology based on *autoethnography* and *participant-observation*. Throughout the project, various qualitative methods were used:

- Audio journaling* in combination with automatic speech-to-text transcription, particularly during the preparatory phases of the work.
- Participant-observation* during musical sessions with participating musicians,

often followed by semi-structured interviews.

-*Focus group interviews* in the form of *listening sessions* and *panel discussions*, sometimes carried out in the presence of an audience.

-*Semi-structured interviews with key respondents*, particularly with musicians with experience in improvising over Western art music. The vast amount of data produced from these sessions was then analyzed using *reflexive thematic analysis*, following an approach by Braun and Clarke (2022) where patterns and themes are created through systematically engaging with the dataset. Challenges and possibilities with this methodological approach are also considered.

BIO_ Peter Knudsen is a Swedish pianist, composer and Ph.D. candidate in Artistic Research at NTNU in Trondheim. Since 2010, Knudsen has also been teaching jazz piano, improvisation and ensemble playing as Senior Lecturer in Music Performance at Örebro University. His albums explore themes as diverse as French Impressionism, Swedish Romanticism, and Japanese art music. These include the album "Nature Spirits" with the Stockholm Jazz Orchestra, "All in Twilight" with classical guitarist David Härenstam, and his solo album "Reimaginings".

12:20 - 12:50 lecture

Piergiorgio Pirro PhD candidate, Vrije Universiteit Brussel / Koninklijk Conservatorium Brussel

The proficient jazz performer – Insights from an experimentation with jazz and abstractions from spectral music

What is the role of skill in music performance? What changes when we bring improvisation into the equation? If we think more specifically of jazz

music, can we say that proficient and skilful musicians are the necessary actors of every jazz concert? While providing a generalised and definitive answer to these questions may be impossible, the relationship between skill and improvised music can be explored through artistic experimentation and research.

I suggest that nowadays jazz still heavily relies on the development and display of skill, and that this happens for a variety of reasons, among which is the fact that the improvisational paradigms used in jazz music are often based on cognitive models.

My current artistic research project explores a “cognitive crossover” of jazz and spectral music: I introduce theoretical models and paradigms from spectralism as a “foreign body” into the workings of a small jazz band. This illuminates a complex network of factors at play in the band’s music-making, leading to a thorough reconfiguration, where new instruments are built and played, old habits are unlearned, uncommon interactions emerge, and theoretical frameworks clash in practice.

Specifically, I investigate how theoretical models derived from spectral music can serve as alternatives to predominant jazz theories, such as functional harmony and chord-scale theory. As a result, the musicians are confronted with a destabilizing, unfamiliar cognitive framework, and find themselves in a place where their personal relationship with proficiency is brought to the foreground. This allows the researcher to reflect on some of the core values widely shared among jazz

practitioners, and to position more precisely the role and influence of these “jazz ideals” in our musical culture. In this lecture, I will outline the methodological approach that structures my experimental artistic research and explain how problematizing the role of skill has been instrumental to it, making it possible to gain a vantage point when observing the inner workings of the co-creative endeavour of a jazz band.



BIO_ Piergiorgio Pirro is a Brussels based pianist, composer, educator, and music scholar. His musical interests gravitate around various forms of jazz, supported by a long-lasting love for classical music and an acquaintance with Brazilian music. In recent years he has been studying the connections between spectral music and jazz performance and enriching his instrumental palette with the use of electronics and tactile digital instruments. His recent recorded output includes the EP *apartogetherapart* with Elisabetta Maulo, *Four Carefully Crafted Courses of Action* with the electronic duo Horselover FAT and his jazz album *Fold/Unfold/Refold* in which he uses abstractions coming from spectral music with an emphasis on improvisation. He is currently Assistant Researcher at the Koninklijk Conservatorium Brussel and PhD candidate at Vrije Universiteit Brussel in jazz music.

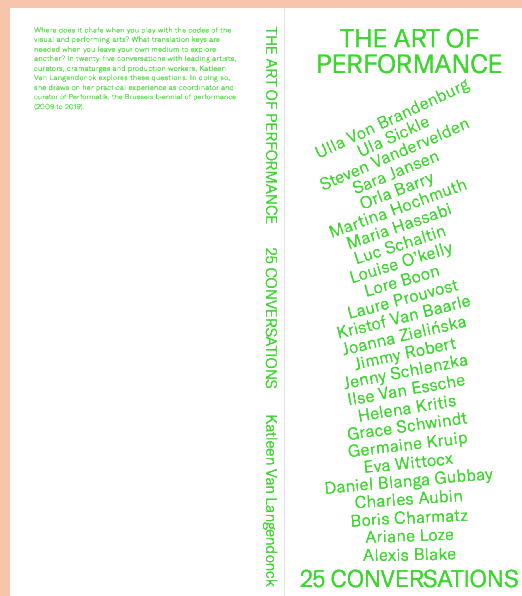
14:00 - 15:00 keynote lecture
Katleen Van Langendonck Teacher & researcher, Royal Conservatoire Antwerp, Dance Department

Performance art: craft or 'amateur' art? A game with the codes of the theatre and the museum

What happens when artists play with the codes of the visual and performing arts? Which negotiations take place when you leave your own medium to explore another? As it turns out, those who are considered innovative on the one hand, are often labeled amateur on the other.

In twenty-five conversations with leading artists, curators, dramaturgs and production workers, Katleen Van Langendonck explores which choices are made when creating a contemporary performance, taking into

account all layers of the creative process. In doing so, she draws on her practical experience as coordinator and curator of Performatik, the Brussels biennial of contemporary performance.



BIO_Katleen Van Langendonck studied Germanic Philology and an additional year of philosophy in Leuven and Paris. She worked as a literary critic for the Belgian radio and the newspaper De Standaard in the 90s. She was assistant performing arts programming at deSingel international arts centre in Antwerp from 1997 to 2002. From 2002 to 2007 she has been a member of the academic staff at Antwerp University, where she lectured in dance history and dance analysis, did research on tactility in the performing arts, and coordinated the inter-university post-master in Theatre Studies. From 2007 until march 2020 Van Langendonck was responsible for the artistic programme of the Brussels performing arts center Kaaitheater. She has, amongst other projects, initiated PERFORMATIK, the Brussels biennale for performing arts, a collaboration with other Brussels institutions from the visual as well as the performance arts field. At this moment she is coordinator performing arts and literature of the Europalia arts festival in Brussels, and she teaches and researches dance and performance at the Royal Conservatoire of Antwerp. In 2023 she published the book 'The Art of Performance in Twenty-five Conversations', Track Report, Antwerp, ISBN 9789490521646. She is a freelance dramaturg, grief coach and mindful walk instructor.

15:15 - 15:45 *lecture*

Hannah Aelvoet Chair of Labo XIX&XX research group, PhD candidate, Royal Conservatoire Antwerp / University of Antwerp

The three-legged horse. Topic theory as a means of performing Peter Benoit (1834-1901)

19th-century music features many horses, or to be more specific, parts in which horses, their sound and movement, are evoked with musical means. As so-called programme music (music referring explicitly to extra-musical ideas) flourished, horses were part of various narratives. In addition to the fact that they were a ubiquitous part of everyday 19th-century life, they fit the prevalent Romantic fondness for the Middle Ages and a renewed tendency towards nature, carrying noble knights or depicting hunting scenes. They are literally mentioned in poems set to music, but need no words to echo like the galloping of hooves in an instrumental score. From the characteristic rhythm of the William Tell overture to the emergence of the galop as a musical genre of its own, horses appear to be a driving force in Romantic music. Being a Romantic, Flemish composer Peter Benoit seems to have explored the horse theme as well. His piano cycle *Contes et ballades* (1861), in which he drew inspiration from folk tales, contains clear references to Erlkönig and to knights surrounding a medieval castle. However, since this cycle refers to stories that were transmitted orally and that have been largely lost in the course of history, most extra-musical meaning remains unclear. Leaving the question: can the horses guide us back

to the original story? Through the use of topic theory, which assumes the recognisability of certain musical references for contemporary audiences, this contribution aims to establish a link between instrumental music and 19th-century Flemish oral culture. It wants to explore the skills needed to trace the horses in the score, as well as the topoi closely related to them, combining intertextuality with music theory and performance practice. Finally, it aims to demonstrate a pianist's ability to evoke the hooves on his shiny black three-legged horse on stage.



BIO_Hannah Aelvoet is a pianist and a musicologist. She holds a master's degree in musicology and a bachelor's degree in philosophy from the Catholic University of Leuven, and a master's degree in cultural management from the University of Antwerp. In 2020, she obtained her master's degree in classical piano at the Royal Conservatoire Antwerp with great distinction, under guidance of Eliane Rodrigues. Since March 2021, she has been chair of Labo XIX&XX, a research group at the Royal Conservatoire Antwerp that prioritises artistic research on Flemish music in the 19th and early 20th centuries. In September 2023, she started a PhD in the arts at the same institution, on narrativity in the piano repertoire of the 19th century Flemish composer Peter Benoit.

15:45 - 16:15 lecture

Inesa Markava University of Lisbon,
Faculty of Fine Arts, Center for Research and
Studies in Fine Arts (CIEBA)

Territory between. Reskill in dance within museum space



This lecture addresses the theme of dance, movement and body in the exhibition space. Taking into account the scope of the doctorate in which it is inserted - Contemporary Art - this lecture is organized in two parts. The first part presents an introduction through which we explore the dynamic relationships between dance and other arts with a special emphasis on the exhibition contexts and artistic-cultural mediation. Since permeability is one of the basic concepts, we look at choreography in the museological space as a multimedia work, the body in motion as a filter and contextualize the idea of subtle communication as the mediation vehicle and method for museological involvement. The second part presents cartography of projects carried out within the scope of theme - Dance in the exhibition space. 5 museological spaces were creative places for 7 territories among

practitioners where the body in movement entered into dialogue with the exhibition, the space, visitors and as a result, the new forms of relationship and artistic mediation found their fulfillment. The greatest challenge of this lecture and possible workshop is to bring together, in a theoretical and conceptual way, but also through creative practice, a temporal and ephemeral art such as dance alongside and in permanent dialogue with the visual art and architecture works of the exhibition space. Going through the most relevant artistic practices of the area in focus, we point out the paths about pros and cons of the various approaches and through philosophical thinking about the movement we come to an idea of functioning and multiple relationships, which dance establishes and creates in space and in exposition time. Through the idea of territory between, we realized this approach where different fields merge; define the museum space as the place of creation and where new forms of experimentation give life to a new energy of artistic-cultural mediation. In this lecture there is an expectation of contributing to a more specific way to look at dance in the exhibition space, for this we share several reflections on common points and possible forms of communication between dance and other artistic forms, as well as presenting a wide range of examples of projects in this area and we also provide a systematization of personal artistic work carried out under this theme.

BIO_ Inesa Markava, Inesa Markava, of Portuguese nationality, PhD in Contemporary Art by College of Arts of the University of Coimbra with a thesis Territory Between: Dance within exhibition space, developed her career in the area of community projects and as a museum dancer in Portugal, Spain and other European countries.

In 2021 she worked on a global Imaginary Museum project that included Paper Mill, Leiria Museum and Museum of Moving Image and a Municipal Gallery. In 2022 she worked with Jean Dubuffet's Ardent Celebration exhibition at Guggenheim Bilbao developing workshops and performative visits.

She also contributed as artistic director of opening performances in 13 Museums of Leiria region at the Museum at the Village project that was rewarded by the European Heritage Awards / Europa Nostra

Awards 2022. In January 2024 worked as Invited University Professor for the intensive program "Artistic Mediation in Dance" as a part of Master in Choreographic Composition and Professional Practices at Higher School of Dance, Lisbon. In 2025 worked as invited teacher for the Laboratory of Dance at Master in Artistic Animation and Intervention, Higher School of Education and Social Sciences, Polytechnic Institute of Leiria, Portugal.



METHOD/ART

DAY #2

1st April 2025, Tuesday

Wintertuin - Royal Academy of Fine Arts, Antwerp

11:20 - 11:50 expo & lecture

Elena Karpilova Independent researcher

Jewellery mockumentary

We live in an era where copying forms the foundation of the economy, imitation represents our existence in the virtual dimension, thus turning our entire lives into a simulacrum (Jean Baudrillard). How does the trend of the simulacrum convey a message in contemporary jewelry art?

Jewelers have always looked around and been inspired by their surroundings. While in the past, jewelers and artists sought to skillfully depict the details and beauty of nature, landscapes, and still lifes, now nature is literally morte not in its portrayal by the artist but inherently. Today, cigarettes and pills, candies and erasers, plastic cup lids, flip-flops—everyday objects have transitioned onto necklace chains, jacket lapels, and earlobes...

What is this—an eccentric protest against the traditional school, skillful craftsmanship with material, or a play with the context and irony of metamodernism?

I am exploring how two opposing "passions" of humanity intersect in contemporary jewelry art: copying (an act that, in the vast majority of cases, carries a negative connotation) and the desire to dominate nature—mastery over jewelry-making techniques. I have researched about 50 works created in the past 10 years by jewelers from around the world and categorized them into different groups: Routine(less), Use(less), Volume(less) etc. I use the term mockumentary for this trend, borrowing it from the film industry, to highlight the uniqueness of this phenomenon in jewelry-making. This genre of movies is distinct and exotic: a fictional film that imitates a documentary.



Skilled jewelers with professional education are rethinking, reshaping, and reskilling their craft in this genre, jewellery mockumentary, allowing them to create classic pieces while using it to produce "monuments" of everyday life. For example, Julia Obermaier, who created an imitation of office supplies titled KOH-I-NOOR AND FRIENDS (2023), made from Jasper, Lapis Lazuli, and Marble.



BIO_ Elena Karpilova was born in Belarus in 1987. Since 2022, she has lived in Lisbon, Portugal. From 2005–2009, she studied art at Glebov Art College as fine artist (Belarus); from 2010–2016 she studied at the University of Culture and Arts (Belarus) as a comparative art critic. She is an art critic, an artist, and the founder of an interdisciplinary project for children and youth, the Architectural Thinking School for Children (2016), which now works in Portugal with families of migrants. Finalist of the AGC Italy - Association of Contemporary Jewellery's Maria Cristina Bergesio Award 2024. Writer, content maker for ArtJewelryForum and Klimt02 She is a member of PIN association, Portugal, AGC (Association of Contemporary Jewellery), Italy. Also as participant of Lisbon Jewelry Biennial 2024 as curator of L'étrangère project.

11:50 - 12:20 lecture-performance

Julie Michael PhD candidate, KU Leuven / LUCA School of Arts

Skill as empathy, empathy as skill

This performance-lecture will present aspects of my doctoral research investigating the creative process in extended practice, specifically that of

contemporary performer-composers. Performing is at the heart of my practice: I engage with my viola in an intimate, decades-long relationship. This practice is extended and deepened through composing, which spurs the development of new, highly idiosyncratic technical skills. These new techniques then necessitate a learning process on the instrument, driven by my practice as a performer;

this time spent engaging with the sounds often leads to compositional ideas. This performer-composer feedback loop, anchored by an embodied instrumental practice, is further complicated by the addition of found objects (such as knitting needle, thimble, and guitar pick) as an extension of the instrument. My research has documented my own creative process with the goal of mapping the contours of this multi-faceted practice: how do these inextricably linked activities – performing and composing – interact? In what ways do they nourish each other, and in what ways might they hinder each other? To this end, I am inspired by the imaginary internal conversations of dialogical self theory, the fluidity of linguistic code switching, and the thorny problem-solving frameworks of design thinking. I will present a recent case study – a series of pieces for viola and household objects called the Portmanteau project – to illustrate how these diverse concepts enter into my creative process.



BIO_ Julie Michael A passionate interpreter of new music, violist Julie Michael has collaborated with many composers to premiere new solo viola and chamber works. Julie has performed throughout Europe and North America as former violist of Quatuor Tana and Amaranth Quartet, and through guest appearances with ensembles including Ictus, Alarm Will Sound and Ensemble Intercontemporain. Julie holds degrees from McGill University and the University of Michigan and is pursuing doctoral studies at KU Leuven, focusing on the creative practice of contemporary performer-composers. As a composer, Julie's works take a highly personal approach to string playing, marked by playful rhythmic gestures and an engagement with text and found objects. As a teaching artist, Julie has given masterclasses for string players and composers in the US and Europe, In addition to a term as visiting professor of viola at the University of Panama, Julie has taught strings at youth programs in the US and Canada.

12:20 - 12:50 expo & lecture

Martha Kicsiny DLA fellow, Doctorate School of the Moholy-Nagy University of Art and Design // Guest researcher, KASK, Belgium

Lithophanes – Images of light

This lecture examines lithophanes, a light-based image-making technique that gained popularity in the 19th century but has since been largely overlooked for the past century and a half. For my research doctoral in Media Art, I utilize the methodology of media archaeology, examining the heterogeneity of the past to gain a deeper understanding of our post-digital visual culture.

Unlike traditional art forms, lithophanes rely on light, rather than pigments, to create imagery. This technique was developed in early 19th-century Europe, inspired by Chinese porcelain and jade screens. By varying the thickness of the porcelain slabs, artists created intricate images visible only when backlit, producing a detailed grisaille effect.

Although lithophanes required exceptional artisanal skill, they were predominantly perceived as mass-produced decorative objects. Their unique material properties and reliance on light can contribute valuably to the history of light-based art and the possibilities of expanding drawing into the third dimension.



Figure 1: Lithophane (P.R. [sickle] 332)
13,2 x 11,1 x 0,3 cm, 19th century, porcelain. Backlit by candlelight. In the collection of the author.



Figure 4: Photodocumentation of the Paramita Beeswax Lithophane Workshop, Hopp Ferenc East Asian Art Museum, Budapest, Hungary, June 2024. Photo by Péter Tamás Sági.

The 21st century has seen a revival of lithophanes, enabled by digital technology and 3D printing, thus democratizing the medium. However, technical challenges, such as printing larger pieces, persist, echoing the historical difficulties of firing thin porcelain sheets. Despite these advancements, the medium's thematic focus remains largely unchanged, often depicting religious kitsch, popular culture, and celebrities, as it did two centuries ago.



Figure 3: Martha Kicsiny: Too Brave (2024) and Ladder to Eden (2023), 3D printed lithophane, PLA filament, pine resin, LED lights, 24 x 18,5 x 4 cm & 24 x 26 x 6 cm.

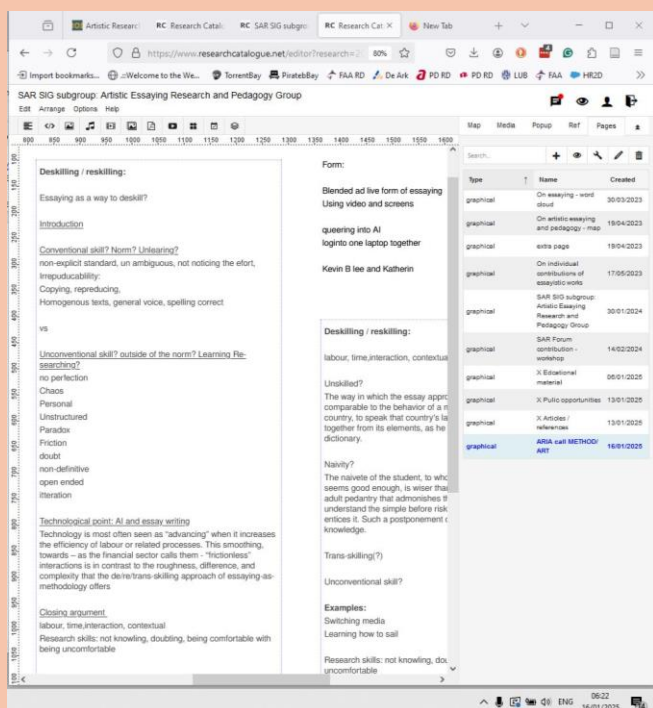
My artistic research seeks to reposition lithophanes within contemporary art, highlighting their potential to connect to and rematerialize our current light-based digital culture, as it had a role in the genealogy of screens. By recontextualizing this overlooked medium, I aim to explore its material and conceptual possibilities in a modern context.

BIO_Martha Kicsiny is a British-Hungarian visual artist and a Multimedia Art DLA fellow at the Doctorate School of the Moholy-Nagy University of Art and Design. She is currently a guest researcher at KASK in Belgium. Informed by Media Archaeology and as part of her Contemporary Art practice, she experiments with rematerializing digital screens and virtual simulations, in search of their cultural roots. Her research mostly focuses on lithophanes and stereograph photographs, as proto-digital-analogue hybrids. She aims to create a more historically reflective and diverse discourse surrounding Contemporary Art, especially Immersive Media. Her practice includes drawing and 3D printing, video art and 3D rendered site-specific installations, which she started to develop at the Hungarian University of Fine Art, graduating in 2020.



14:00 - 15:00 keynote lecture
Emily Huurdeman PhD cand., Fontys,
 NL **Peter Thomas** PhD cand.,
 Middlesex University, London
Ana Cristina Pansera de Araujo PhD
 Candidate, University of Basque
 Country **Jo O'Brien** PhD Candidate,
 University of Applied Arts, Vienna //
 Lecturer, Emily Carr University of Art &
 Design, Vancouver

Essaying as a way of de-skilling [an essayistics of de-/re-skilling.](#)



Technology often redistributes how, where, and what type of skill is needed for a particular form of labour. Rather than erasing the need for skill, changing technologies instead hide, outsource, or shuffle labour from the moment and location of production to other times and places. This redistribution of skill invisibilises the uncertainty and complexity that are essential to many forms of labour and production – including artistic

production. Simultaneously, the capacity to engage uncertainty and complexity is also a vital research skill, so the problems created through technologically invisibilising skill are felt doubly in artistic research. As artistic researchers, we need methodologies that engage uncertainty and complexity, and we offer essaying as one such methodology.

Historically speaking the essay has evolved as a genre of writing, but the essay has also been adopted by many different artistic disciplines, giving rise to video, audio, somatic, and performative essays. This adaptation across multiple disciplines has turned the essay from a discreet production into a practice (and methodology) of essaying.

The essay has a long legacy of contradiction. On the one hand it is a highly conventionalised educational form, (apparently) unambiguous and objective, and built on formalised skills which can be assessed. On the other hand, the essay is a means of experimentation used to explore subjectivities, doubt, intellectual conviction, and personal expression – it is born of practices and knowledges gathered from our surroundings, a deskilled, patched together methodology attuned to uncertainty and complexity. To essay is to accept flaws, ambiguity, and happenstance. Essaying looks for cracks, paradoxes, and frictions – essaying does not strive for a uniform or aesthetic outcome, it is fragmented and open ended. Essaying breaks with teachings, skills, and acquired conventions, but also draws on them, in subversion. At its core essaying de-

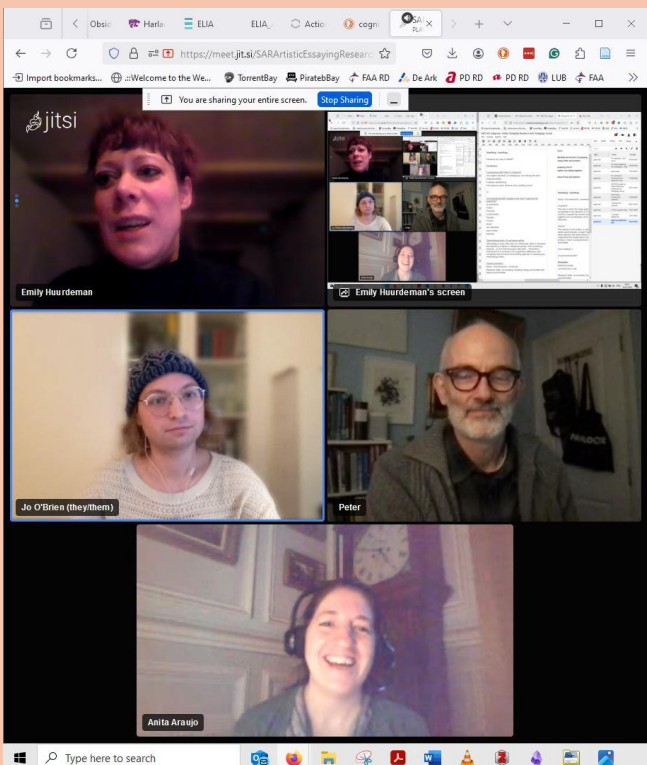
skills, un-skills, and re-skills the way we engage with the world.

In this lecture performance the participants of the research group will engage essayistically through a live and blended desktop screening.

"The way in which the essay appropriates concepts is most easily comparable to the behaviour of a man who is obliged, in a foreign country, to speak that country's language instead of patching it together from its elements, as he did in school. He will read without a dictionary." T.W. Adorno (The Essay as Form, 1984, p.161)

BIO_ Artistic Essaying Research and Pedagogy Group is part of the Society of Artistic Research, Special Interest Groups (SAR SIG). The group consists of Emily Huurdeman (PD candidate, Fontys, NL) she/her, Peter Thomas (PhD candidate, Middlesex University, London, UK) he/him, Ana Cristina Pansera de Araujo (PhD Candidate, University of Basque Country) she/her, Jo O'Brien (PhD Candidate, University of Applied Arts, Vienna // Lecturer, Emily Carr University of Art + Design, Vancouver) they/them.

The aim of this research group is to develop an international collective of artistic researchers concerned with the potentiality of creative critical essaying, and how these hybrid and experimental forms of essaying may exist as practice-led artistic research and praxis. Then, how these praxes may inform pedagogical approaches. At its core the group is intended to be inclusive, accessible, interdisciplinary, cross-disciplinary, and even off-disciplinary to encourage tangential and lateral associations and pathways through individual and collaborative praxis.



15:15 - 15:45 lecture

Patricia Domingues

PhD, Manchester Metropolitan University, UK

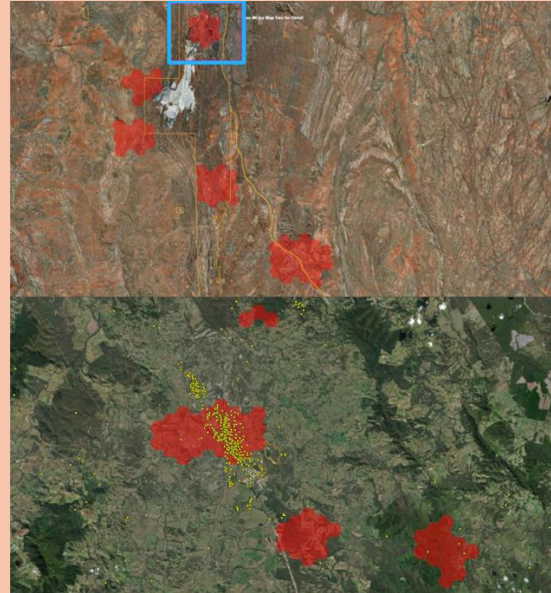
Metabolic AI

Inspired by technology theorist Maria Puig de la Bellacasa's assertion that in an era of technological acceleration, care itself becomes a living technology, I approach my practice as a jewelry artist and stone cutter as an emergent form of skillful care. My work investigates the interrelation between physical and digital technologies and their geological origins, cultivating a sense of empathy for the landscapes from which the materials used in digital infrastructures are derived.

The origins of human techniques and technologies have long revolved around fracturing, splitting, and reshaping materials to reach their core. Drawing on Tim Ingold's notion of skill as an ongoing process of splitting things apart (2016), I explore AI's reliance on mineral resources and how mining industries employ AI to optimize operations—from locating deposits to enhancing extraction efficiency. In this lecture, I examine AI as a masterly technique that targets the core and the fracture of the landscape. These systems perfect the fracture for maximum efficiency, predicting where and how to split landscapes, effectively reducing the Earth to data points for extraction.

Ingold's view of skill as an evolving, collaborative process contrasts sharply with AI's pursuit of precision and control, which opens the landscape not through partnership but through conquest. This

contrast invites us to reimagine skill from post-human perspectives, nurturing relationships with other forces, species, and ways of sensing and engaging with the world around us.



AI models specialized in detecting mineral ores.

BIO_Dr. Patrícia Domingues holds a Master of Arts from the Gemstone and Jewellery Design Department, University of Trier in Idar-Oberstein, Germany (2010) and a Doctorate in the arts from the University of Hasselt & PXL-MAD, School of Arts in Belgium (2022). Since 2009 she has participated in collective and solo exhibitions throughout Europe and abroad. Her work has been acquired for private and public collections such as: MUDE fashion and design museum in Lisbon, Stedelijk Museum 's-Hertogenbosch in Amsterdam and the RISD Museum in Providence, United States. Domingue's work has been recognised by international jewellery and craft awards: New Traditional Jewellery in Amsterdam (2012), Talente Award in Munich (2014), Mari Funaki Award for emerging artist in Australia (2014) and the Young Talent Prize of the European World Crafts Council in Belgium (2015). Currently, Domingues is a researcher and a Lecturer: BA(Hons) in Product Design & Craft at Manchester School of Art, Faculty of Arts & Humanities, Manchester Metropolitan University.

15:45 - 16:30 workshop

Alessandro Tollari PhD cand., Luav
University Venice // Visiting student at
CCQO, University of Antwerp

How to become a platypus. A gameplay to (un)learn

How to become a platypus is a participatory performance game by choreographer Elisabetta Consonni: a prototype developed within the European On Mobilisation, which has seen my collaboration as part of my ongoing PhD research.

It is a playground: an environment that gathers different people and engage them in a challenging tour of different playful activities. It's a series of practices that involve the audience – both singularly and collectively – to explore the territories of unknown and fictionality, uselessness and failure, impossibility and improbability, chance and repetition. Among the activities, there are: a translation from an invented language, a weird version of chess, a ready-made experience of academic research, an experience of musical improvisation, a tarot session to explore hidden past experiences of learning, a fake healing treatment, a useless counting of rice grains, a game of improbable telepathy, a hypnotic dance performance to be seen.

The general aim of this playful momentary school is to promote a reflection on which are the condition for the performative emersion of new, radical forms of knowledge, and unexpected skills. When the corpse of a platypus was discovered by Europeans in 18th century Australia,

the scientists at first thought that it had to be a joke, made by some Asian forger. Nonetheless, it exist, with its mysteries and unclear skills, trough centuries and beyond western expectations. Which parts of our experiences of life are pertaining to the weird sub-powers of the platypus?



How can we learn/unlearn/relearn our platypus-ish skills, and promote a minimal, marginal, yet vital act of worlding?

The lecture aims at explaining the theme, approach and context of the performance, and its relevance for the arts and the epistemological and pedagogical fields. In particular, since a iteration is going to happen in wpZimmer in late February 2025, the intention is to present the feedbacks by participants to the Antwerp edition.

BIO_ Alessandro Tollari (Turin, 1988) is a PhD student at the Luav University of Venice and a humanities teacher in high school. His project Schools of Other Worlds. Worlding between performing arts and radical pedagogies is a research-creation that - through studies on utopia, critical fabulation, and fictional speculation - moves a critique to the school institution in the contemporary European context to activate possibilities of transformation of the educational imaginary. He is currently a consultant for the educational projects of Lavanderia a Vapore and Hangar Piemonte (Fondazione Piemonte

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