

# METHOD/ART

## Methods in Artistic Research

A seminar for artistic researchers to discuss their  
methods

Antwerp Research Institute for the Arts (ARIA)  
2023-24 Seminar Series

25 March 2024  
26 March 2024

Royal Academy of Fine Arts, Antwerp  
Royal Conservatoire Antwerp

# Unpredictability

The main topic of this year's edition is unpredictability in artistic research methodology. We seek to gain control over the research process and output at every level and stage of the project. This pursuit of control and the fear of obstacles are bound to the recognition and success of the research, as well as the fulfillment of the requirements of the existing academic rules and structures.

However, including chaotic processes, obstacles, and dead ends can also become part of the methodology of artistic research. In the fabric of cultural and social structures, uncertainties and failures can be integrated into the crafting of methodology, gathering and treating data, and even, generating unanticipated output as the research result. The capacity and resilience in dealing with unwanted uncertainty may bring new perspectives to the artistic research process.

We welcome contributions that discuss the application and integration of uncertainty and obstacles in the quest of research. We also welcome stories of dealing with uncertainty and failure, how the experience has enriched the artistic research process, and whether it has led to the expected research output or not. The METHOD/ART seminar is looking for proposals of lectures, performances and workshops with a specific focus on artistic research methodology in general, and interesting to the work of researchers and practitioners of other artistic disciplines. Here are some detailed questions:

- Obstacles during process: Can we predict failure, and involve it in the construction of a practice-based methodology? What approaches of resilience have helped you to reach development in artistic research?
- Uncertainty as a methodology: How do we incorporate uncertainty as a part of the methodology? How do setbacks and obstacles become valuable to the production of new knowledge? How can we translate this uncertainty into new methodological structures?
- Unpredictability of output: How do we anticipate our future research output? Can we yield concrete output from the unpredictable research processes?

**25 March 2024 / Monday**

**Royal Academy of Fine Arts, Antwerp - Wintertuin**

**11:00 - 11:50 Rethinking research through labyrinths and dead ends**

Nadia Sels – PXL-MAD School of Arts, UHasselt, Ghent University

Jesse Magee – PXL-MAD School of Arts, UHasselt

**11:50 - 12:20 Reflective book making method – An excerpt from a doctoral thesis focused on a method of working through difficult experiences**

Joanna Ambroz (University in Siedlce, Poland)

**12:20 - 12:50 Behind the façade – Exploring the different layers of meaning in an organ performance**

Francesca Ajossa (LUCA School of Arts – KU Leuven)

**12:50 - 13:00 Cut-ups of/on artistic research**

Inge Henneman and Yorgos Maraziotis (Royal Academy of Fine Arts, Antwerp, University of Antwerp) and students from Royal Academy of Fine Arts: Vincent Becher, Matthias Hellemans, Alexandra Duschnat, Lu Kaitse, Flora Perrot, Pamela Garcia Valer & Clara Hsu

**13:00 - 14:00 Lunch break**

**14:00 - 15:00 Keynote lecture “Yes! (now I know)”**

Johan De Walsche (Royal Academy of Fine Arts, Antwerp, University of Antwerp)

**15:00 - 15:30 An act of deviation: When objects carry memories**

Maria Konschake (PXL-MAD School of Arts, UHasselt)

**15:30 - 15:45 Coffee break**

**15:45 - 17:30 Participatory lecture performance – FRAMED project**

Janna Beck, Wouter Steel, Annelise Cerchedean & Philip Meersman

# Schedule – Day 1

**26 March 2024 / Tuesday**

**Royal Conservatoire Antwerp - Witte Zaal**

**11:00 - 11:30 The making of a performance that (n)ever took place**

Bob Selderslaghs (Royal Conservatoire Antwerp)

**11:30 - 12:30 Presentations by members of research group “UP - Performance in Perspective” of Royal Conservatoire Antwerp**

**Musician’s Response**

**Probing Post-Instrumental Practice for Sustainability**

Thomas Moore, Maya Verlaak

**Ghost Trance Music // Rosas Toolbox**

Kobe Van Cauwenberghe

**12:30 - 13:30 Lunch break**

**13:30 - 14:30 Keynote lecture Madness in method – Some personal experiences**

Luk Vaes (Orpheus Instituut)

**14:30 - 15:00 Turning points – Navigating unpredictability in the creative process based on “WOMEN ARE” (2021)**

Ewelina Hajda (The Bacewicz Academy of Music in Lodz, Poland)

**15:00 - 15:30 Collecting unpredictable discovery and thoughts by tag and connected by Obsidian**

Xiaoyun Chen (Royal Academy of Fine Arts, Antwerp)

**15:30 - 16:00 Unpacking failure into orderly chaos**

Caeso (Leiden University/Orpheus Institute)

**Closing drink**

# Schedule – Day 2

# Rethinking research through labyrinths and dead ends

Nadia Sels (PXL-MAD School of Arts, UHasselt, Ghent University)

Jesse Magee (PXL-MAD School of Arts, UHasselt)

In this joint presentation, we delve into the metaphors and visualizations of labyrinths and dead ends to critically examine and redefine our approach to the research process. Drawing on insights from conceptual metaphor theory and embodied cognition (Johnson 2007), we explore how metaphors related to paths and journeys, mapped on sensorimotor patterns and connected to culturally pervasive narratives of success and failure, shape our conceptualization and lived experience of research.

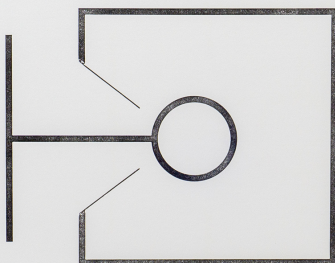
We'll look into the limited imagery that we use to structure our view of dead ends, and how these limitations impact our perspectives within a research context. Subsequently, we'll venture into the prospect of altering our responses to dead ends and detours by using a broader array of images and narratives. We will argue that artists can influence the understanding of a subject by generating imagery that offers not only more nuanced narratives but models for embodied cognition that go beyond the purely conceptual. Using both contemporary and historical artistic imagery of labyrinths as a starting point, we will engage in inquiries to disrupt conventional thought patterns. Where is the difference, if any, between a dead-end and a destination? And what different perspectives can be derived from a comparison of the historically older model of the unicursal labyrinth, versus the multicursal one?

**Jesse Magee** is visual artist and PhD fellow at PXL-MAD and UHasselt. The focus of his research is the imagery of traps, labyrinths and the dead-ends found therein.

**Prof. Dr. Nadia Sels** teaches art history at PXL-MAD School of Arts/ UHasselt and mythology at Ghent University, and research coordinators of the research group Manufacture (PXL-MAD/UHasselt. Her research interest involves how art, metaphor and myth interact with our bodies to impact, or even construct, our understanding of the world.

## Selective bibliography:

- Doob, P. R., 1990, The Idea of the Labyrinth from Classical Antiquity through the Middle Ages. Ithaca: Cornell University Press
- Johnson, M., 2007, The Meaning of the Body: Aesthetics of Human Understanding, Chicago: University of Chicago Press
- Johnson, M. "The Stone that was Cast Out Shall Become the Cornerstone: The Bodily Aesthetics of Human Meaning," Journal of Visual Practice, 6, no. 2 (2007), 89-103.
- Hermann Kern, 2000, Through the Labyrinth, ed. Robert Ferré and Jeff Saward, Munich: Prestel



# Reflective book making method – An excerpt from a doctoral thesis focused on a method of working through difficult experiences

Joanna Ambroz (University in Siedlce, Poland)

The aim of the talk will be to present an approach to the creation of artist books, which I have called reflective books. The activity consists of two approaches - complete freedom in the early stages of the creative experience, unrestricted creation and making mistakes without self-criticism, and a later verification of the form in the design process.

The early free action, followed by careful processing and checking enables previously unseen, unexpected aspects to be noticed, and contains therapeutic functions. The whole process supports healing and a return to stable everyday life. This can lead to healing through a process of understanding and acceptance of own past, which - in my case - has resulted in a publication and a series of paintings entitled "Come, I will show you my knives" as a result of mourning for my mother suffering from cancer.

The method I use and described within my doctoral thesis can give rise to the creation of personal metaphors on the basis of difficult experiences. In my practice, I aim in this way to understand the problem and relieve the tension by making a material representation of them. Processing difficult situations, exposing oneself to another confrontation with them, produces the result of acceptance and coming to terms with the difficult experience.

The dissertation is based on an artistic experiment that I conducted in an open way, assuming that the final outcome is unknown at the time of its start. During the creation of my dissertation, I did not focus on producing a specific result, but rather observed and recorded the research process. The dissertation focuses on describing the creative process and analysing it.

**Joanna Ambroz**, born in 1993 in Częstochowa, Poland lives and works in Warsaw, Poland.

*Joanna Ambroz works with painting, posters and books in a total sense. She is interested in current events and in the pains and passions of her relatives. She says that she is part of a generation rooted in a culture of constant self-improvement and a belief in the absolute ability of self-regulation and the individual's influence on their surroundings.*

*In 2023, she completed her doctorate at the Academy of Fine Arts in Katowice. In 2018, she defended her master's thesis at the Academy of Fine Arts Katowice with honours with a painting series and a book entitled. "Shame". Her bachelor's degree (2016), the book "Cięcie - włosy ludu polskiego" was published by BOSZ Publishing House (2017) and added to the collection of the National Museum in Poznań, PL (2023).*



# Behind the façade – Exploring the different layers of meaning in an organ performance

Francesca Ajossa (LUCA School of Arts – KU Leuven)

The present case study is based on Olivier Messiaen's organ piece *Subtilité des Corps Glorieux*, belonging to the organ cycle *Les Corps Glorieux* (1939). In it, the role of the organist is expanded to that of 'creator', whose job is to collect the various layers of information that already exist within the organ performance and 'project' it into visible movement. This process of 'projection' is studied as a way to help the player deepen his or her the interpretation of the piece, as well as, through collaboration with a dancer, make it visible to the audience who usually misses any kind of visual contact with the player. A methodology is developed, based on different kinds of analysis that address both the musical material, as well as the performer's subjective experience and body movements whilst playing. A choreographic base is finally assembled, to be used as a practical tool in the context of interdisciplinary creations. The topic of unpredictability is explored in the various phases of this project. Firstly, in the analysis of the player's body movements and subjective experience which, as opposed to the more traditional score-based analysis, deal with high levels of subjectivity and unpredictability and therefore also needs new criteria of application and evaluation. Secondly, in the context of the interdisciplinary collaboration with the dancer, which presents challenges of communication and uncertainty. Lastly, in the final performance, where unpredictability becomes an artistic tool to encourage the dynamic relationship between movement and music, as well as the dialogue between performers and audience. As a whole, this methodological approach is presented as a way of making explicit and becoming aware of the unpredictable and ever-changing forces that characterize every (musical) performance, fueling new creations and artistic growth

**Francesca Ajossa** is a Dutch-based organist and artistic researcher. Ajossa is currently a doctoral student at LUCA School of Arts and the University of Leuven (KU Leuven, Belgium), as well as being enrolled in the docARTES programme at the Orpheus Institute in Ghent. Her research interests include interdisciplinary creations, embodiment, performance practice, audience experience. She also has an international career as a performer, with repertoire ranging from early to contemporary music.

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## Cut-ups of/on artistic research

Inge Henneman and Yorgos Maraziotis

(Royal Academy of Fine Arts, Antwerp, University of Antwerp)

Students from Royal Academy of Fine Arts: Vincent Becher, Matthias

Hellemans, Alexandra Duschnat, Lu Kaitse, Flora Perrot, Pamela Garcia

Valer & Clara Hsu

As the initiator and teacher of the Bachelor class Art & Research at the Academy, Inge Henneman facilitated a series of meetings between artist-researchers at RAFA and the 3rd year Bachelor students. The aim of this BA class is to offer students experiences in artistic research and introduce them to a wide range of research projects, processes and methodologies. As an ongoing exercise in 'writing as self-reflective practitioners', the students handed-in feedback texts after every session, articulating their impressions, thoughts & questions on the encounters with the artists. This rich material of reflective, personal texts can be considered a small archive of a younger generation's narratives and perspectives on artistic research.

The students of the Bachelor class Art & Research will re-edit this written archive using the method of the text-collage. In two hands-on workshops, led by artist Yorgos Maraziotis and myself, text-collage as an artistic research method will be introduced and tested. Exploring ways of working with language as an artistic medium, the group of undergraduate students will experiment with selecting, cutting-up and weaving together quotes from their texts. Playing with chance operations and different montage techniques in the editing process, they'll transform their stories on artistic research into a new text-based work.

Yorgos Maraziotis is incorporating language as an artistic medium in his practice and he has been exploring it spatially through sculpture and design. Thus, different aspects of his methodology and of the research process itself shall be explored by and with the students; the sculptural potential of text-based works as well as the relation of language to space/architecture.

This experimental collective process will have an unpredictable artistic outcome. Visually, it can take the form of a monumental poster or a site-specific installation with a sculptural agency. We will explore the use of different art media such as neon, light projections or printed matter and we will develop this in-situ work in the Wintertuin during the sixth edition of METHOD/ART. This way, the voices of the students of the Academy will remain in space and become part of this artistic research seminar.

***Yorgos Maraziotis** holds a MA degree in Fine Arts from the Royal Academy of Fine Arts in Antwerp. He studied Printmaking at the School of Visual Arts in New York City and Visual Arts in Wolverhampton University. His practice spans sculpture, design and archiving, questions domesticity, contemporary habitation and human relations. He is a former resident artist at the Massachusetts Museum of Contemporary Art (MASS MoCA), an ARTWORKS Fellow of Stavros Niarchos Foundation and a former researcher at the Royal Academy of Fine Arts Antwerp. His work has been exhibited in group and solo shows internationally. He lives and works in Antwerp.*

***Inge Henneman** is a writer and a lecturer. She works as a researcher and lecturer on photography's history and actuality at the Royal Academy of Fine Arts Antwerp. She currently teaches a Bachelor Class on Art and Research. Her focus is on photography and contemporary art. She worked for 10 years as curator at the Antwerp FOMU, making monographic as well as essayistic exhibitions on narrativity and editing the FOMU Magazine 'Extra'. In 2017 she has initiated the Joris Ghekiere Foundation that runs the estate of the painter in Klein Willebroek.*

*More information on the artistic research project 'Mythical Truths' by Yorgos Maraziotis, that inspired this proposal: <https://forum-online.be/en/issues/oktober-2023/the-academy-as-a-mythical-landscape>*



# Keynote lecture “Yes! (now I know)”

Johan De Walsche

(Royal Academy of Fine Arts, Antwerp, University of Antwerp)

I walk, I see, I meet, I talk. I wonder and I forget. I wonder again and ask myself questions. But I go on. New encounters. I see and meet again. Slowly I realize that I don't know. Although I don't know what it is that I don't know. So, I go on. With an unease. The questions are still there, somewhere at the back of my mind. Which makes that I go on differently, even if I am not aware. I also go elsewhere. And I see differently. And I see more. I see what I didn't expect. I find what I didn't expect to find. Slowly, or is it all of a sudden, my seeing turns in insight.



*Trained as an engineer-architect at KULeuven, **Johan De Walsche** combined studio teaching with professional practice for many years, to become a fulltime academic in 2008. His research interest focusses on methodologies of practice-based and architectural design research, and their transformative and emancipatory agencies. At an applied level, this interest translates itself into design-driven actor-oriented approaches in the interdisciplinary research unit ISTT (Interdisciplinary Studio for Territories in Transition), in cooperation with Urban Development and ARCHES research groups, and focusing on both Western and non-Western contexts (Suriname and Brazil). Next to his membership of Henry van de Velde, he is also a member of the research board of the Antwerp Research Institute for the Arts (ARIA).*

*Johan is co-editor of ONTO, a peer-reviewed journal on methodology of architectural design education, founding member of ARENA, and member of the scientific committee of CA²RE.*

*Until 2021 Johan De Walsche has been head of the architecture programme of the faculty of design sciences, and member of the education board of the university of Antwerp. He was council member and project leader of the EAAE and main coordinator of the EAAE Education Academy. Next to his teaching at the University of Antwerp, he taught a research methodology course at AHO, Oslo School of Architecture, and acted as a guest lecturer and external examiner at several European schools. He organized several workshops, conferences and symposia on design research and education.*

*Johan De Walsche was/is (co-)supervisor of the PhD of Menatalla Ahmed, Nathan De Feyter, Elien Vissers-Similon and Steven Schenk, and part of the doctoral committee and juries at TU Delft, NTNU Norway, University of Witwatersrand, Politecnico di Milano, KULeuven, and Ain Shams Cairo.*

# An Act of Deviation: When Objects Carry Memories

Maria Konschake (PXL-MAD School of Arts, UHasselt)

In my current PhD research, titled 'An Act of Deviation: When Objects Carry Memories', I am exploring deviation as an artistic strategy and attempt to analyse it in such a way that I can use it to create objects that encourage reflection on the relationship between jewellery, identity and memory. I am particularly interested in memory-related deviation.

By creating 'The Archive of Possibilities' (see image attachment) in combination with a literature research, I have developed a structured approach to unpredictable outcomes. This includes not only creating a working structure for working with deviation in general, but also a substructure for my work with memory-related deviation. However, the creation of this structure was based on unpredictable surprises discovered in a normally very planned creation process. These surprises, or rather deviations, then refined a (now) very controlled methodology.

A positive result is not the same as an expected result. Instead, I try to see the opportunities in the deviations I encounter along the way. Obviously, I can't always predict what the deviations I receive will look like, but I try to embrace them. In this context, you could also say that I try to visualise, control and/or discover the potential and beauty of deviation and its synonyms: difference, divergence, variance, anomaly and/or failure. The resulting objects, created during the research usually walk the line between critical design and art.

In the context of the seminar, I would like to explain the general research topic by discussing the emergence of 'The Archive of Possibilities', which has helped to form a basic structure for research on deviation in general, and then briefly go on to discuss memory-related deviation as a specific subgroup by presenting one of the works that began with a deviation (from 'The Archive of Possibilities') in more detail, both to illustrate the sub-methods and to illustrate the potential of deviation.

## Biography

*In 2012 I completed my apprenticeship as a state-certified goldsmith at the Staatliche Zeichenakademie in Hanau (DE). Afterwards, I began studying jewellery design at the Hochschule Wismar University of Applied Sciences Technology, Business and Design (DE), graduating in January 2017 as a Diplom-Designerin (Fachhochschule).*

*In the following years, I worked as a freelancer, was part of a gallery and received first teaching assignments. In September 2018, I returned to Hochschule Wismar for a part-time teaching position, being primarily involved within the basic education of jewellery and product design students. In 2019, I joined PXL-MAD School of Arts (BE) for master's studies, graduating in June 2020 as Master of Arts (MA) in Visual Arts. Subsequently, I returned to Hochschule Wismar as a part-time lecturer.*

*On November 1, 2021, I started as a PhD student at Hasselt University and PXL-MAD School of Arts Hasselt.*



# Participatory lecture performance – FRAMED project

Janna Beck, Wouter Steel, Annelise Cerchedean & Philip Meersman

The Framed project embraces uncertainty as its guiding methodology, placing the unpredictability of the output at the forefront. By creating customized setups and developing proprietary software that delineates the boundaries of creativity, collaborations with various artists have unfolded.

Framed emerges as a venture challenging the static norms of art creation in our post-digital era. Born out of the recognition of anachronism in traditional figure drawing, Framed seeks to revolutionize the artistic process, evolving instinctively through a series of experiments and performances. This immersive exploration incorporates three digital technologies: advanced drawing software, projections on expansive surfaces, and inclusive participation via a network. Together, these tools propel the charcoal-drawn figure into the pixelated, frame-by-frame waters of the post-digital realm.

Collaborations are forged, responding to the moment, atmosphere, and audience, finding a delicate balance between live improvisation and structure. Each output or performance offers a unique experience, best understood through firsthand participation. In the upcoming month, our project is set to make a significant impact at Afrika Burn 2024, reaching a vast international audience. Through a partnership with the University of Kwazulu Natal, we are poised to conduct a series of immersive performances in the challenging and self-reliant environment of the Tankwa Karoo desert, aligned with this year's theme centered around creation. Today, our team is excited to offer a sneak preview of our plans for Afrika Burn, inviting the public to actively participate—drawing with us, interacting, and immersing themselves in the experience.

*Drawing: Wouter Steel, Jinny Song, Bhavna Pather (UKZN).*

*Sound: Wouter Steel*

*Voice: Philip Meersman*

*Software: Kris Meeusen*

*Coordination and set-up: Janna Beck, Annelise Cerchedean & Tom Dietvorst*

**Janna Beck** can be described as a multidisciplinary artist. She is a lecturer at the Royal Academy of Fine Arts Antwerp and the artistic chair of MaxLab. Additionally, she serves as an artistic researcher and a facilitator of various research projects, organizing international collaborative projects. Beck has contributed to national and international exhibitions and new media concepts. She possesses extensive experience in conceptualizing and realizing larger projects that require collaboration between different parties.

**Kris Meeusen** has been creating digital, interactive installations across the globe for ten years. His work utilizes big data, human curiosity, and a tension between playfulness and functionality.

**Wouter Steel** teaches and coordinates drawing at the Royal Academy of Fine Arts. He instructs drawing from a living model in the departments of Fashion and Graphic Design. As an independent and practicing visual artist, Wouter Steel often begins his work with drawing and observation. The final result can be a painting, a detailed drawing, or a monochrome piece, with the basis always rooted in drawing.

**Annelise Cerchedean** is a multidisciplinary designer whose creative practice is characterized by spontaneity, playfulness, and experimentation. She approaches her design practice intuitively, focusing on simplifying designs to their essential forms, resulting in abstract outputs that are visually and conceptually engaging.

**Philip Meersman** is a multilingual poet, curator, moderator, and PhD candidate at the Royal Academy of Fine Arts Antwerp. His poetry often explores socio-political and environmental topics, and he is known for engaging with audiences to co-create instant poetry based on prompts given by the audience. Meersman transforms his poems into sculptural, location-bound works of art.

**Bhavna Pather** is a researcher at the University of KwaZulu Natal, South Africa. She focuses on exploring the impacts and advantages of digital technology in the small but growing field of Digital Arts in Durban, South Africa. Additionally, she aims to encourage otherwise disadvantaged communities that do not receive the support and attention needed.

**Jinny Song:** hbfuizehfruhzefghj



# The making of a performance that (n)ever took place

Bob Selderslaghs (Royal Conservatoire Antwerp)

The third and final case study of my doctoral research – MoE 2.0 - Mantle of the Expert: from dramatic inquiry towards an artistic result in arts education (2018-2022) – involved of a creation process and theatre performance with a group of children between 6 and 12 years old. We were in the middle of the corona crisis. Initially, the case study did not seem to be compromised: certain measures observed, minus-12-year-olds were still allowed to engage in extracurricular activities. Sixteen Mantle of the Expert drama workshops and a livestream of a non-scripted theatre performance were scheduled in autumn 2020 and spring 2021. Halfway through rehearsals, the minister of youth and sports announced stricter rules for children under 12: they had to choose one extracurricular activity and activities had to be practised outside. Concern grew among participants and parents. Various media later reported that children might be more contagious than thought and might even be the engine of the virus. It was decided to take a break and reschedule the workshops and performance. The (public) belief at the time was that during that period the curve could be turned and measures relaxed. However, at the end of March, schools had to close as a 'last measure' to control the growing infection rates. This completed the sense of insecurity for all concerned. I had to radically change my schedule, both in terms of methodology and output. What initially seemed like a (research) nightmare eventually led to a fictional video documentary - "the making of a performance that (n)ever took place" - and at the same time to a new dimension in the research.

During this presentation, I focus on how I dealt with these (and other) obstacles I encountered during my PhD research and how they led to unpredictable, but valuable outputs.

**Bob Selderslaghs** (1973) holds a PhD in the arts and works as a teaching artist and researcher in drama education. He is lecturer in the Educational Master of Music and Performing Arts and in the Bachelor of Drama at the Royal Conservatoire of Antwerp. Bob published several articles and books on (cross-domain) initiation in the arts and on *Mantle of the Expert: a dramatic inquiry approach to learning and teaching* that he has been researching intensively since 2016. In 2022 he received his PhD with the thesis *MoE 2.0 - Mantle of the Expert: from dramatic inquiry towards an artistic result in arts education*. Bob is chair of the CORPoREAL research group at the Royal Conservatoire.

[www.mantleoftheexpert.be](http://www.mantleoftheexpert.be)

[www.corporeal.be](http://www.corporeal.be)



## **Musician's Response**

### **Probing Post-Instrumental Practice for Sustainability**

Thomas Moore, Maya Verlaak (Royal Conservatoire Antwerp)

Our study situates itself within the framework of a definition for curation of new music that includes, in addition to the choice of pieces, venues and players, actively choosing specific tools and roles. We also understand those specific tools and roles to be (filled in by) people. Roles, that have rich traditions and expectations and thus ripe for instrumentalization. In earlier research we have demonstrated that the roles of musicians within new music have in fact been instrumentalized and in this current project we are analyzing the musicians' response. One observable response has been dubbed by artist-researchers Håkon Stene and Louise Devinish 'Post-Instrumental Practice.' In this presentation we will lay out how and where we (also) observe this trend and then test its sustainability by comparing it to practices found in other (arts) disciplines, conducting in-depth interviews with venue organizers and artistic directors, and analyzing funding and employers organizations' published policies on socially and economically sustainable practices.

**Thomas R. Moore** (1980) studied music at Indiana University and the Royal Conservatoire of Antwerp. Holding a 2022 PhD from Antwerp University, he's now a trombonist, conductor for Nadar Ensemble, and heads the brass department while leading the Performance Practice in Perspective research group at Royal Conservatoire Antwerp, exploring new music and performance roles. [www.thomasrmoore.co.uk](http://www.thomasrmoore.co.uk)

**Maya Verlaak** is a Belgian composer (born in Ghent, 1990). Context analysis, strong concepts, and experimental methods for improved communication with musicians are central to her work. Her music is performed worldwide and has been released by labels including NMC Recordings, BRC, and Another Timbre. Maya studied composition at the Royal Conservatory of The Hague. In 2019, she earned her doctorate from Birmingham City University, supported by the Midlands3Cities Doctoral Training Partnership scholarship. She is the founder of the concert series Post-Paradise and the Acid Police Noise Ensemble, and a member of iii in The Hague. Since 2018, she has been a main subject teacher in composition at the Conservatorium van Amsterdam.



# Keynote lecture **Madness in method – some personal experiences**

Luk Vaes (Orpheus Instituut)

Because of its inherent relation to artistry, Artistic Research has been questioned with regards to what kind of methods are appropriate to it. Does it, or should it, have its own methods, different from musicology or even from any other scientific discipline. And, if so, what would such methods be like?

We could say that, after much heated debating in the typically chaotic beginnings of a new discipline with a potentially enormous impact on the artistic and art-pedagogical sectors, some of the dust is settling: the output is gaining weight and can lead to a clearer view of what are (un)fruitful directions.

As someone who has been engaging with both AR and its wider biotope for the last 20 or so years, I have naturally taken part in the discussions, looked at different methodological formats that have been tried, pondering and deciding on what is best for each of my own projects, all the while being aware of my personal ideological stance. For this presentation, I will go through my work, considering methodological efficiency and control, and weighing the fruits of madness.

Photo credit: HIPEX: Historical Performance Practices of Experimental Music, Orpheus Instituut

***Luk Vaes** studied piano with a.o. Claude Coppens (Belgium), Aloys Kontarsky (Germany) and Yvar Mikhashoff (US), won first prizes in several international competitions and concertized with musicians such as Uri Caine and Thomas Quasthoff at the most renowned festivals in the EU and US.*

*His recordings of piano works of Mauricio Kagel (Winter & Winter) won nine international prizes. In 2009 he obtained his doctorate at Leiden University (through the docARTES programme). His dissertation on the theory, history and performance practice of extended piano techniques has since enjoyed widespread usage by practitioners.*

*Currently he is fellow in artistic research of the Orpheus Research Centre, coordinates the doctoral program for artists (docARTES) at the Orpheus Institute and the Royal Conservatoire in The Hague.*

*[artisticresearchreports.blogspot.be](http://artisticresearchreports.blogspot.be)  
[orpheusinstituut.academia.edu/LVaes](http://orpheusinstituut.academia.edu/LVaes)*



# ***Turning points – navigating unpredictability in the creative process based on “WOMEN ARE” (2021)***

Ewelina Hajda (The Bacewicz Academy of Music in Lodz, Poland)

This lecture delves into the challenges researchers face and the unpredictable nature inherent in the artistic process. Utilizing experiences as both a co-author of the concept and performer in an audiovisual project, I will guide through the diverse stages of the creation and research process. The presentation emphasizes pivotal moments where preconceived ideas of multi-layered composition had to adapt to unforeseen outcomes. The trajectory of exploration unfolds from the genesis of a well-established artistic concept to the realization of an expansive canvas, accommodating 25 distinct contributors acknowledged as HERoes, integral to the composition. Shifting from the initial idea of a manifest, the exploration extends towards an unmanipulated, objective reportage, driven by a moral duty to represent truth and authenticity.

Through a comprehensive participation in the process of creating the socially engaged project WOMEN ARE - composition for marimba, audio-playback and video by Monika Dalach, I would like to encourage researchers to embrace unpredictability and uncertainty as integral and transformative elements of both the creative and research journey. The lecture endeavors to cultivate an awareness of these elements as not merely challenges but integral components shaping the dynamics of artistic and research endeavors.

Photo credit: Sisi Cecylia

**Ewelina Hajda** - award-winning marimbist, percussionist, and academic tutor, has been performing as a soloist and collaborative artist across Europe since 2015. Spotted at independent stages, international festivals (i.a. Adams Percussion Festival, Aurora Music, Drumtime Festival), and several Philharmonics in Poland.

Holding a Bachelor's degree in percussion from The Bacewicz Academy of Music in Lodz, Hajda elevated her academic journey with a Master's Degree with the highest distinction in 2015 from Royal Conservatoire Antwerp, in the class of Ludwig Albert and Chin-Cheng Lin. In 2016, she earned a diploma in keyboard percussion specialization with honors under Emmanuel Sejourne's guidance at the Conservatoire de Strasbourg.

Hajda's research delves into the psychological and sociological dimensions of human nature, expressed through the medium of audiovisual arts. Since 2018, she has joined the Percussion Department's faculty at The Bacewicz Academy of Music in Lodz. Proud as Adams Percussion Artist, she is also a recipient of the President of Lodz Artistic Scholarship.



# Collecting unpredictable discovery and thoughts by tag and connected by Obsidian

Xiaoyun Chen (Royal Academy of Fine Arts, Antwerp)

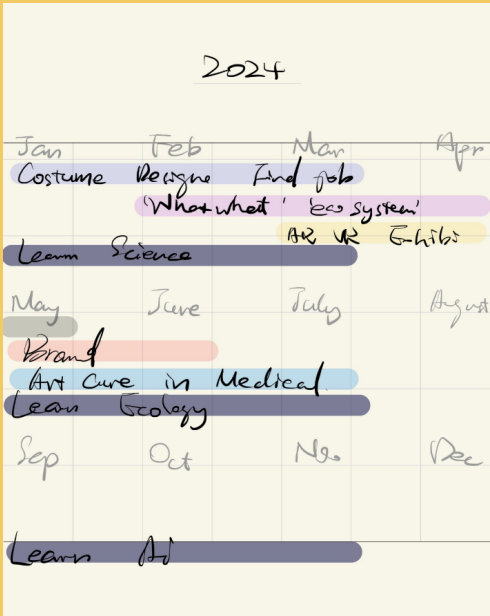
Due to the length and format, please download the abstract (pdf file) via this link:

<https://drive.google.com/file/d/1flyi9i-Xn2CNM0fTNBzCd3XwxcSy-brZ/view?usp=sharing>

**Xiaoyun Chen** is a writer, a material artist, a costume designer, a 3D artist, an interactive installation artist, and a person who shares the joy of creation. She graduated from the Fashion Design Department of Shih Chien University in Taipei with a bachelor's degree, and a master in fine art at the Costume Design Department of the Royal Academy of Fine Arts Antwerp.

Xiaoyun Chen like complexity, thinking and create. She use Obsidian to document the unpredictable thoughts, and connect them by tags. She wants to share the feeling of creating something. So she make 'Whatwhat', the innovative fabric uses buttons to create clothing silhouettes instead of three-dimensional tailoring, so that everyone can create clothes for themselves by buttoning buttons in the way they want to, thereby enjoying the joy of creation.

Website: <https://xiaoyunchenart.wixsite.com/my-site-1/whatwhat>  
'Whatwhat' Button up Performance: <https://www.youtube.com/watch?v=QEPsZaFHpiU>





## ***Unpacking failure into orderly chaos***

***Caeso (Leiden University/Orpheus Institute)***

If unpredictability revolves around the inability to project the in-existent, its actualisation suggests discovery, failure being a constant companion to the (yet) non-legitimised novelty. This presentation delves into the subject of failure in art as a strategic resource towards innovation and the promotion of diversity. Instead of proposing a new kind of control over otherwise unpredictable output generated through unconventional approaches – which often results in conforming it to already existing norms and standards –, we aim to build the foundations for a field of experimentation that, through the idiosyncrasies of such alleged deviances and serendipities, could open the doors for a new form of autochthonous perfection. In this context, the necessary distinction of failure as defect, error and flaw is presented as a way to circumvent the apparent contradictions of its both omnipresence and impossibility while also offering a range of other methodological approaches to be explored in search for a broader kind of critical engagement with the creative process that extends beyond the self-referential aesthetic experience towards a more poetic, conceptual, philosophical and political approach of the subject.

Photo credit: A Cecilia Cabral

### ***Biography***

*Musician and sound artist, he has a diverse creative output, exploring media such as acousmatic music, live electronics, free improvisation and also traditional written composition, besides building sound sculptures, videos and other multimedia artworks. Holds both a bachelor's and a master's degree in Music Composition, and is currently a docARTES PhD candidate (Orpheus Institute/Leiden University) on artistic research in Music with interest for the poetics of negativity and creative uses of DIY practices. His collaborations with other artists range from soundtracks, sound design and soundscapes to more technical development in digital and analog media.*

