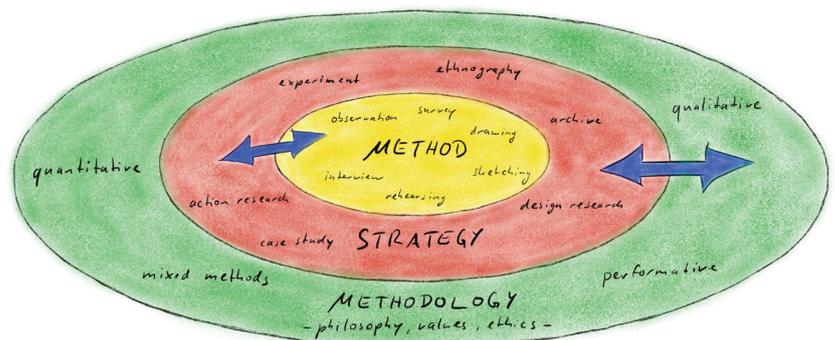




## MODULE 1 KEYNOTE PRESENTATIONS



### Questions, methods, madness - artistic research in and through

Falk Hübner

In this lecture, Falk Hübner will provide both an overview and an in-depth look at some core mechanics of artistic research. After briefly “setting the tone” by going through a few characteristics of artistic research and the urgency for professional practice to play an essential part in it, Hübner will elaborate on how to actually design the research trajectory, in relation to the research questions or the field of inquiry.

A number of practical examples from both Hübner’s and others’ research practice will help to make the concepts, thoughts and approaches concrete, and there will be several opportunities for engaging with the content of the lecture through the participants’ own research projects, questions and processes.

More here: <https://hubnerfalk.com/about/>

# MODULE 1

## KEYNOTE PRESENTATIONS



### **Vincent Meelberg**

The question as to how to do artistic research ultimately can be rephrased as “what methods are, or can be, used in artistic research?” Is artistic research a discipline that has its own set of methods, does it borrow its methods from other disciplines, or are methods simply not needed? This presentation will discuss these issues by focussing on what “method” actually is and which methods can be productively used in artistic research.

Vincent Meelberg is senior lecturer and researcher at Radboud University Nijmegen, the Netherlands, Department of Cultural Studies, and at the Academy for Creative and Performing Arts in Leiden and The Hague. He studied double bass at the Conservatoire of Rotterdam, and received his MA both in musicology and in philosophy at Utrecht University, and an MSc in sound design at Napier University Edinburgh. He wrote his dissertation on the relation between narrativity and contemporary music at Leiden University, Department of Literary Studies. Vincent Meelberg has published books and articles about musical narrativity, musical affect, improvisation, and auditory culture, and is founding editor of the online Journal of Sonic Studies. His current research focuses on the relation between sound, interaction, and storytelling. Beside his academic activities he is active as a double bassist in several jazz and improvisation ensembles, as well as a sound designer.

# MODULE 2

## INTERACTIVE SESSION



### What business is art? What's the business of art?

l-r: Bart Zwart & Marcel Musch

As an artist or someone who works in the creative sector ( or industry as we tend to call it today) you create value. This value might be translated in hard currency or in softer values that cannot easily be defined in euro's. Still, the value you add to society or the economic system (or both) is the foundation of what can be called your business. This one-hour workshop is about how you run your business. We are curious how you do that. In the workshop you will get a chance to exchange experiences with other artists, makers, producers, designers, performers et cetera. The aim of this workshop is to set a frame for all the things you do to thrive and perceive them through the lens of value creation. This probably includes almost everything you do: from the book-keeping, to content creation, branding, networking and place-making.

The workshop is part of the program Bloeiende Broedplaatsen, coordinated by the Fontys Hogeschool and the TU/e in partnership with 20 creative hubs, studio's, art centers and other partners.

Marcel Musch (1966) is a teacher and a researcher at the TU Eindhoven at the chair of Urbanism and Urban Architecture (UUA). He is the coordinator of the applied research unit TU/e UrbanLabs which organises DesignLabs with various (semi-)public partners. He graduated as an architect at the Delft University of Technology. At the Delft university of Technology he has worked as a junior researcher with Prof. Max Risselada. He has worked as an urban designer and consultant at BVR adviseurs among other offices and at the Urban Planning Department of the City of Rotterdam and the Municipality of Beverwijk. His main activities focus on urban transformation, cultural heritage and urban strategies.

Bart de Zwart, PhD, MSc (1980) graduated as an architect at Eindhoven University of Technology and in 2015 completed his PhD on the political agency of spatial design in a regional planning context. He is working as a senior researcher and lecturer at the Fontys University of Applied Sciences, where he is responsible for the practice-based research program of the School of Real Estate. At the moment he is project leader of a research program on the relationship between creative hubs, urban transformation and social value. His work has been published in periodicals such as OASE, Real Estate Research Quarterly, Agora, De Architect, S&RO and ArchiNed, as well as several books.

## MODULE 3

# ALUMI PRESENTATIONS



**Sophie Lindsey (PPS)**  
**Jam-Scape**

Her research 'Jam-scape', explores the contemporary image and role of the rural within an urban context, through exploring how consumerism and marketing constructs mythical ideas of the countryside. Her work is very thorough academically but counteracts this with deliberate silliness in order to present her research in an accessible, light-hearted way.



**Ron Claessens (MKE)**  
**Professionalizing primary teachers through video?**

Videos play a major role in our lives. With the help of a smart-phone, tablet or PC and a somewhat acceptable internet connection, you can watch your favourite serie or movie, review or sports event anywhere around the world. Also in the business world, the most flashy videos inform customers about their services or products and there's a huge community that shares knowledge. Can videos also play a role in the professionalization in primary education for arts education?



**Marta Reig Torres (COMMA)**  
**Embodying And Reading Space**

My investigation is the result of a practice-led research process that started by questioning what methods of exploring sensorimotor perceptions between the body and space are positively influencing the affective impact of my choreographic output. At the base of this work, somatic and phenomenological philosophical approaches are used. It proposes choreography orientated in process rather than towards a result or creating a score.



**Nuno Silva (MoM)**

Using saxophone techniques to perform Carnatic songs and African beats in an Afro/Indian fusion project for saxophone, percussion and live electronics.

# MODULE 3

## ALUMI PRESENTATIONS



### Goedele Wellens (MKE)

How can looking at art and discussing art help people to start a dialogue and reflect on different perspectives? Art as a means to help share your thoughts and help for better understanding of different points of view. Looking at art can start a conversation with respect for each other with all their differences.

For my research I started to make an inventory of what museums do to start this conversation.

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### Francesca Ajossa (MoM)

When it comes to the organ works of composer Olivier Messiaen (1908 - 1992), the visual element is always very present in the music, with pieces whose images and gestures often refer to religious concepts or clear programmatic elements. It is, however, almost nonexistent in the performance, with the player being hidden somewhere, living a “ghost-like” existence that for me has meant a greater difficulty in engaging personally with the audience.

This never-ending contrast is what brought me to imagine a different kind of performance, where the musical score is turned into a choreographic score and dance represents the joining link between player and audience.

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### Evy Raes (PPS)

more soon

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### Jordy Dik (COMMA)

more soon