

MODULE 1

KEYNOTE PRESENTATIONS



Aart Strootman

As a guitarist I've been occupied building my own guitars, resulting in composition-specific string instruments that served the ideas of the composer and/or the concept of the work. When I started to write music as well I got interested in the sacrosanct status of violins, piano's, marimba's etc. In the creation of new compositions often the most fixed shackle in the chain between performer and composer is the instrument. In this keynote I show some examples of new instruments and the current research I'm conducting on digitised, hybrid instruments.

ABOUT:

Pioneering guitarist and composer Aart Strootman (1987) throws a solid knock on the door of the music business of our times. His intellect and frank, fresh view on musical genres and styles justify a most prominent position in the music scene.

His career started during high school, when he received guitar lessons from Dick Hoogeveen and Jorge Oraison at the Rotterdam conservatory. After secondary school he continued his studies in Tilburg with Hein Sanderink, obtaining his Bachelor's in Music cum laude in 2008. Subsequent studies with Marlon Titre, Elliott Fisk and Scott Tennant resulted in a cum laude Master's in Music with the highest grade (10/10) at Conservatory Fontys & Zuyd in 2010. At the same institute he graduated with a Master's in Music Theory and at the University of Utrecht he obtained a MA in Musicology. Currently he is a PhD candidate at the university of Leiden via the DocArtes program. Since 2009 Aart Strootman teaches music history, (advanced) ear training, analysis, philosophy and performance studies at the Fontys School of Arts in Tilburg. He is artistic leader of contemporary music ensemble F.C. Jongbloed, an ensemble commissioning new works by students composition from all over the Netherlands combined with material from the most recent music history.

In Strootman / Stadhouders, a duo with guitarist Bram Stadhouders, he plays music that blends improvised and minimal music. In 2012 he found minimal-chamber-metal band TEMKO. As a core member/guitarist of ensemble s t a r g a z e he worked with Laura Mvula, John Cale, Terry Riley, Bill Frisell, Philippe Jaroussky, Shara Worden, Nils Frahm and many others.

In 2012 Aart Strootman was awarded "Brandstof" talent by the BKKC, followed the next two years by MuziekLab's "New Arrivals". In 2014 Aart was granted "Nieuwe maker" by the Dutch Fund of Performing Arts. With this support he follows masterclasses composition with Nik Bärtsch in Zürich. Last september he won the prestigious Gaudeamus composition where the jury described him as a 'complete original: a performer, an improviser, an inventor and a unique composer.' In May 2018 he won the 1st prize at the prix Annelie de Man composition competition and in december of that year the 1st prize at the International Viola Congress. In 2019 he won the Matthijs Vermeulenprijs.

MODULE 2

INTERACTIVE SESSION



David Limaverde

What can be artistically researched?

In this interactive session, we will go through a possible dialogue about what can be the object/subject of an artistic research. Attendees are encouraged to actively participate in order to answer, expand and problematise the question.

ABOUT:

David Limaverde is an Amsterdam-based, Brazilian-born art educator, performer, and researcher with experience and interests in art-activism, theatre, and participatory/community art methodologies. He holds an M.A. in Performance Studies from the University of Amsterdam and a Ph.D. in Arts and Education from the University of Barcelona. He teaches at the Master Performing Public Space at Fontys University in Tilburg, The Netherlands, and is a member of the artistic collective OT301 in Amsterdam and the founder of HoP – Home of Participation – an organization that develops, facilitates and researches Participatory Arts Methodologies for groups in conflict, at risk as well as for civic engagement. David is part of the Fontys Master Performing Public Space where he coaches and teaches.

MODULE 3

ALUMI PRESENTATIONS



Hanne Groven (MKE)

As a master in art education I did a(n artistic) research about in-between-space(s). This became a personal and philosophical search for answers but I only got more questions. Don't you need to give the in-between-space space to let it be an in-between-space? This is why I made two books, one about my adventure of doing an artistic research and one book is my 'artwork', my 'in-between-space' that questions this subject with words and illustrations made by myself and inspired by so many resources. The book is now a tool to create in-between-space.



Kat Carson (MoM)

How Different Approaches to Movement can connect Modern-Day Performers with 18th Century French Cantatas

This research forms an exploration of movement techniques used by performers to enhance their performance of 18th Century French Baroque Cantatas; Modern Movement and Historically Informed traditional Baroque Gesture. Instead of comparing these techniques, this research posits that the two can be combined to form a new method for approaching this difficult 18th Century repertoire and argues that the use of movement can be used to enhance a singer's personal connection with and interpretation of this repertoire.



Vicki Angelidou (Master PPS)

The Move the Public Space Project is an Artistic Research that combines practice based methodologies together with interviews. It is an exploration of the notion of playing inside the public space and the ways this action is transforming the public spaces from purely transition spaces into spaces of pleasure and joy. The games are combining both simplicity and performativity. Random passersby become instant participants and the public space is being seen as a constantly changing and unpredictable scene of everyday life that we have to find our place within. In this presentation we will also introduce the "Focus groups discussions", a form of qualitative research that is being used by discursive psychology, in which a group of people discuss notions and their discussions act as a social arena for the negotiation of social norms.



Mo Kabbara (MA+U)

The project is derived from the discourse architectural materials in application and its impact on architecture and its surrounding. The cement quarry of Chekka north-Lebanon represents a live example on this topic. Its withdrawals on the social – economical – environmental microclimates are catastrophic. The idea is to generate a new circular design that could be replicated in similar cases. A strategy of phases "Time/space" of quarries shutdown process was superimposed onto the site.

MODULE 3

ALUMI PRESENTATIONS



Mohammad Khalili (MA+U)

Layers of intensive findings, to tackle and have a better understanding of an existing social challenge in one of the most iconic buildings in London...



Rosa Lager (PPS)

In her research project 'Face Fight - Freeze Flight', Rosa, a movement and performance artist, explored the notion of a paralyzed imagination - due to life in a society in longstanding conflict - in Israeli public space. Applying both relational and autoethnographic strategies, she worked towards an understanding of public space and an artistic approach, that can encompass both hope and cynicism, both possibility and impossibility. Hereby, art as an imaginative act in conflicted public spaces, can lift itself up from being merely utopian, and can open up a space for struggle that can embrace inconclusivity and contradiction. In her presentation, Rosa will present her research project, including challenges, questions and processes she encountered along the way.



Emiel Scholsberg (MoM)

Studying Improvisation: A Sandole-based strategy for guitar”
In his quest for freedom of expression in both his improvisations and his composing, the author finds himself confronted with a re-emerging conflict between studying music and creating it. The more he studies, the more his sense of connection with his creative capacities diminishes. This report shares findings and insights gained from personal experiment, addressing the aforementioned problem via a controversial approach, constituted by the late Dennis Sandole.



Floor Westerborgen (MKE)

My name is Floortje Westerborgen. Since December 2019 I am the director of Stichting Ateliers Tilburg. We rent out almost 250 studios and rehearsal rooms for artist from all disciplines. This summer I graduated from the master art education with a research on the ideal studio in Tilburg. Before that I worked at the TextileMuseum. Finally, I am also a teacher and a writer.