

a.pass post-master program

Block I/2017 _ January-April 2017

Skeleton outline

This four months block gives you the opportunity to develop your research individually and collectively. We organised a very diverse series of activities and possible involvements into a large range of practices for you to deepen your research.

The schedule is divided between mandatory days (30% of the time) as well as optional dispositives for you to compose as you wish what seems right for you.

A “welcome package” will be sent to you soon. It contains all sort of informations that you eventually need to understand the administration/production workings of a.pass as well as some tips about our singular town, Brussels, and more.

You will find informations as well on a.pass website which will be updated very soon.

For now, please find below a skeleton outline of the organisation of time during the next four months.

Assemblies

Opening Days

(mandatory)

From the 9th to the 13th of January

Presentations of everybody's state of research. Presentation of the Research Center.

From the 16th to the 17th of January

Presentation of a.pass as institution, presentation and practice of collective tools (website, administration, personal budgets...)

HalfWay Days

(mandatory)

From the 20th to the 24th of February

Presentation of everybody's research in a form of collective practice with presence of the mentors.

End Week

(mandatory)

From the 1st to the 6th of April

Presentation of everybody's research in a performative form. Presentations of the researches developed within the Research Center.

Mentorings

Mentors Practice Days

(mandatory)

Mentors introduce themselves to the whole group and propose a practice during a day.

Friday the 20th of January : Kristien Van den Brande

Wednesday the 25th of January : Peggy Pierrot

Friday the 27th of January : Caroline Godart

Friday the 3rd of February : Veridiana Zurita

Individual Research Support

(mandatory)

-during the whole block:

two individual mentoring sessions with two dedicated mentors

and

-from the 6th to the 8th of March:

one individual mentoring session with Lilia Mestre, art coordinator of a.pass

Research Plan for the block

Planning your research and presence

(mandatory)

During the two first weeks and within sub-groups, we will figure out together your personal research plans for this block.

Dedicated mentors for this block:

Kristien Van Den Brande

An ongoing interest in the (im)materiality, the image and performativity of writing has led Kristien Van den Brande to work in between the disciplines of urbanism, literature, performance, art criticism and expanded publishing. After a Masters Philosophy of Pedagogy (K.U.Leuven), Theatre Studies (U.Antwerp), and one year research at Jan Van Eyck Academy (Maastricht), her main anchor became Brussels and performing arts, where she feels most stimulated by the question of the audience and how to give space, rhythm, light, form... to (the production and the transmission of) knowledge. Recurrent focal points are archives, scores and improvisation, indirect speech, performative writing and countersigning, appropriation and inscription, expanded publishing and memorizing. She alternates between writing, editing and web design, curating, performing, dramaturgy and mentoring. Most of her work has been developed in collaboration, e.g. with Myriam Van Imschoot, Mette Edvardsen, Christine De Smedt, Sarah Vanhee, Wim Cuyvers, Sarma & Oral Site and a.pass. She is a PhD-candidate at Goldsmiths University of London with the research project 'Support de Fortune'. From 2017 on she's a pass art co-coordinator together with Lilia Mestre.

<http://oralsite.be/pages/SDF>

<https://apass.be/blockboard/my-case/?user=13>

Peggy Pierrot

Peggy Pierrot is involved in projects that link information, media, activism, radio art and technology. A sociologist by training, she holds a postgraduate degree in multimedia engineering. Peggy worked as a journalist (Transfert.net, Le Monde diplomatique, Minorités.org) and as editorial/technical webmaster in media and non-profit projects. She lectures on African-American and Caribbean literature and culture, science-fiction, information society or related topics. She collaborates with erg (École de Recherche Graphique, Brussels), and she is a tutor in les Ateliers des Horizons in Grenoble, a new multidisciplinary professional training located at the boundaries of the art(s) and societ(y)ies.

<http://www.magasin-cnac.org/?lang=en>

<http://www.magasin-cnac.org/page/formations>

Caroline Godart

Caroline Godart holds a PhD in Comparative Literature with a concentration in Cinema Studies from Rutgers University (USA), where she studied under the direction of Elizabeth Grosz. She is now an Assistant Professor of Communication, Germanic Languages and Cultural Studies at IHECS (Institut des Hautes Études des Communications Sociales, Brussels) and a Scientific Collaborator at the Université Libre de Bruxelles (ULB). Her first book, *The Dimensions of Difference*, was published by Rowman and Littlefield in 2016. It explores the question of difference, and in particular of sexual difference, through three axes (space, time, and embodiment), which are approached both as aesthetic devices and as philosophical concepts in the works of Luce Irigaray, Gilles Deleuze and Henri Bergson.

<http://www.rowmaninternational.com/books/the-dimensions-of-difference>

Veridiana Zurita

Veridiana Zurita is an artist working and living in Brussels, Belgium. Within performance, video and text she focuses on the creation of work, as the one of exercising dynamics of relation between self and other. Through language, physicality and image as constitutive elements for identifying oneself, she focuses on creating distances and approximations among these structures as possibilities of voicing.

After graduating in Communication on the Body Arts (São Paulo - BR), Veridiana moved to Europe for a master study at the Dutch Art Institute, followed by a post-master on artistic research at a.pass in Brussels.

Then, Veridiana has been working as an associate researcher within the Research Centre of a.pass where she has been developing three different projects. 'Don't Eat the Microphone': a weekly session developed together with the residents of the psychiatric hospital Dr. Guislain in Ghent, 'Televizinho': a series of re-enactments of Brazilian soap-operas with no-actors of a river community in the Amazon and 'Mommy, Daddy, Me': a letter triologue about love relationships between her and her parents.

<http://www.veridianazurita.com/index.php?/projects/televizinho/>

<http://www.veridianazurita.com/index.php?/projects/what/>

<https://apass.be/invitation-research-sharing/>

Art coordinator of a.pass

Lilia Mestre

(Lisboa, 1968) is a performing artist and researcher based in Brussels, working mainly in collaboration with other artists. She is interested in art practice as a medial tool between several semiotic domains. Her principal medium is dance and choreography. Mestre works with assemblages, scores and inter-subjective set-ups as an artist, curator, dramaturge and teacher. She is the co-founder and coordinator of the Bains Connective art laboratory. Since 2008 she works as a mentor, workshop facilitator and associate program curator at a.pass where she has been developing a research practice on scores as pedagogical tools titled ScoreScapes. From 2017 on she's apass art co-coordinator together with Kristien Van den Brande.

<http://www.bains.be>

<http://www.hiros.be/en/artists/detail/lilia-mestre>

<https://apass.be/blockboard/my-case/?user=11>

Curated proposals

An ensemble of workshops, lectures, practice-based ateliers, theory based studies and discussions dedicated to and curated for the a.pass researchers.

General Presentation text

https://apass.be/trouble-on-radio-triton_block_1_2017/

Curator/Organiser

Pierre Rubio

From 2009 on and through a continuous working relation with a.pass, I developed a growing interest in a philosophical, aesthetic and political question : how are human individuals articulated with what surrounds them? and how agency can possibly result from that relation? Through a series of workshops, mentoring strategies and block curatorial principles, I translated this question into (non)pedagogical apparatuses for artistic research. I believe that an artist-researcher evolves through a complex relation with her/his research understood as a 'milieu', as an environment. I envisage artistic research as a transformative practice involving bodies and what goes beyond them, producing unexpected forms of thought, agency and life. I support the a.pass artist-researchers in their endeavor to decide what they are capable of becoming in relation with their research questions and practices.

Methodologically speaking I structure my practice in a.pass as going step by step from observing intuitions, supporting formulations of research questions, developing consequent bodies of research and finally challenging the researches with their possible relevance towards society at large and their potential as vehicles for social change.

Qualitatively, my proposals until now unfolded along two main axes: theory and metaphor. First, I have been proposing a consequent theoretical semantic field to be used by the participants and the a.pass institute, and second, metaphoric forms of work based on fictionalisation affirming the transformative power of imagination.

For the new period 2017-2022 in a.pass, I want to carry on conjugating theory, fiction and politics through sharpened qualitative orientations that seem relevant first in the context of an experimental institution where (non)pedagogy, research, theory and practice are inseparably woven together in transversal fashions, and towards the current artistic and intellectual international landscape of contemporary art/research practice.

<https://apass.be/blockboard/my-case/?user=16>

1.

Book Club series & Radio Triton series

The series 'Book Club' and the 'Radio Triton' project happen respectively on Thursday mornings and afternoons and these two dispositives are NOT mandatory, except for the following **four** introduction days:

Wednesday the 18th of January

- *Presentation of the series of guests invited to perform within the Thursday mornings **Book Club** series.*

Starting from the relation with a book or a text, the guests introduce their practices and concepts and enter into a dialogue with the listeners. At the end of the session, the guests are interviewed and recorded.

(the detailed series will be communicated to you during the opening week)

- *Presentation of the series of public conferences and events organised by a.pass or other institutions during this block.*

Some public events will happen in Brussels and in Belgium which are related with the questions and practices raised and explored along this block.

(the program will be communicated during the opening week)

- *Presentation and organisation of the **Radio Triton** project.*

On Thursday afternoons during the whole block, an experimental atelier will happen. A space for the creation of audio pieces whether (re)visiting the 'interview' form whether exploring the 'fiction' form, or both.

(see text on a.pass website)

Monday the 23rd of January

Tuesday the 24th of January

Monday 30th of January (half group 1) or **Monday 6th February** (half group 2)

-Sound technique basics and 'Foley your Research', a series of three days ateliers by Christian Hansen.

F.Y.R.

*a series of ateliers by **Christian hansen***

Foley Your Research is a series of sound research ateliers throughout a.pass next block. The workshops are based both on the history of the evolution of methods used to reproduce sound effects for radio and film and a research around the question "how does/could my research sound like?". Does your research have a direct auditory quality and content or would you like/need to create a fictional soundscape to give it a sound?

In our atelier I will introduce basic recording methods and various microphones and audio editing tools. Digital and analog use of sound effects will be a natural part of our exploration

of physical objects in front of a microphone. How does an object/material producing a given sound release to the mental image you want to produce? And vice versa?

When using microphones as extended ears it will be an important exercise to reposition ourselves as listeners and take the opportunity to tingle with space. Every recording session will offer us choices of changing time and space completely as we will work free of any visual references. In coordination with the 'Sci-Fi terraforming mode of attention'- the 'regard' of the current block, we will explore tools and methods that will enable us to create critical and fictional soundscapes by layering and panning recordings into mono, stereo or surround sound fields.

Christian Hansen

Christian Hansen is a musician and visual artist who works with construction of tools for alternate mapping of urban landscapes. His work is based on fieldwork conducted with audio and video recorders that is often being restaged into writing, performance and spatial audio installations. On his website www.209.dk you can find examples of audio works released on vinyl, cassette and digitally between 2009 and 2016 as well as links to performance documentation and online video works.

From January to April 2017 in a pass, Christian will conduct the workshop "Foley Your Research" and will be available as an audio production technician during all the Radio Triton ateliers along the block.

2.

Workshops

Two practice-based workshops will happen during the block. You are invited to attend at least one of them. These workshops are open to outside researchers.

27th, 28th of February and 1st, 3rd of March (4 days)

worlding from this world - *this is not wishful thinking, it is speculating utopia from what is already there*

by Alice Chauchat

When inviting me to host this workshop, Pierre spoke about my piece Togethering, a group solo as a case of worlding: building a present-tense, experiential fiction from gathered (past) moments of collaboration, uprooting situated moments to turn them into speculative propositions for a common future.

Merriam-Webster's online dictionary defines speculate (transitive verb) as "to take to be true on the basis of insufficient evidence". But what constitutes (in)sufficient evidence?

(Social, political or sensational) reality jumbles together structural and punctual catastrophes, studded with gems: local endeavours, micro-events allowing glimpses of "something better". Rather than lamenting the scarcity of agreeable situations in our present,

we will wilfully engage in expanding through the force of our imagination these maybe fragile, uncertain, easily disposable snippets of communal life which are also part of the world as we know it. Taking these as sufficient evidence for the existence of a world we want to inhabit, we will turn the logic of exception into a logic of rule, and run the risk of building monstrous worlds. At least these might be differently interesting monstrosities.

Our work will be one of observation, sifting and narration. Unravelling the consequences of chosen proofs, we will abstract principles from these concrete events in order to build systems; fleshing out structure, structuring affects and learning from each other - riffing off misunderstood proposals in order to speculate alternative worlds. Affirming the circumstantial as a law, generalising circumstances, pushing naivety to a point of boldness, our main responsibility rests in our choice of evidence.

Language is a powerful tool, and your own practices are so many other tools which we will put to use.

To start the days I will introduce some speculative dance practices in which imagination and collectivity reconfigure standard anatomical knowledge, and where paranormal or subterranean relationships between individuals and communal selves are embodied. The rest of the day is ours and we will fabricate worlds from the small stuff we find at the bottom of our pockets.

Dance knowledge is always an advantage (always!) but none of what I will propose here depends on it.

Alice Chauchat

Alice Chauchat lives in Berlin and works as a choreographer, performer, teacher, editor and other activities related to choreography. She created performances in collaboration with a.o. Louise Trueheart, Anne Juren, Frédéric Gies, Alix Eynaudi and performed/collaborated in projects by a.o. Jennifer Lacey, Xavier le Roy, Marten Spangberg and Juan Dominguez. She has been working extensively in collaborative set-ups, developing numerous choreographic projects and platforms for knowledge production and exchange in the performing arts (everybodystoolbox.net, [teachback vienna](http://teachback.vienna), praticable etc.). In 2010-2012 she was in the artistic direction for Les Laboratoires d'Aubervilliers, a centre for artistic research in the Parisian suburbs. After completing a master degree in choreography in the Amsterdam Theaterschool with a "group solo" and a publication of dance scores and poems, she is currently preparing a PhD on the practice of relational subjectivities in dance.

<http://www.alicechauchat.net>

14th and 15th of March (2 days)

The Tea Party - in search for an elastic alien self

by **Helena Dietrich**

“A detailed and exact description of an object, including representations of its spirit language in conversational form and its daily round of activities, demonstrates to it (really to the spirit) that the performer of the *ikar* {chant} has intimate knowledge of it and can control it. (...) The subsequent narration of actions and events, addressed to the spirit world, causes their simultaneous occurrence in the mirror image physical world.”

Joel Sherzer, *Verbal Art in San Blas: Kuna Culture Through Its Discourse*

In this workshop I propose practices to create sensitivity towards the relations we build with images and aesthetics. As a development/othering of my former project *Becoming Lili* I invite the group to encounter alternative forms of being-with-oneself through creating an auto-(science?)-fiction story through self-image-modifications. The practices are based on improvised physical explorations of physiognomic aspects of the body-image collected in several years of experimentation.

We will use surfaces, materials, clothes and props as entrances into parallel realities within ourselves. The clothes and accessories will become our vessels to travel into unknown (and unconscious?) parallel forms of being. Trying to establish a perspective from outer-space, the future or a parallel universe we will revisit common aesthetics with an *outside* eye. This approach can be understood as a ritualistic act of re-configuration of known aesthetics revealing *another* relation to them. We will use clothing like a pharmakon: what pollutes us can also clean us! By triggering the optical unconscious we can transform sensuously a commoditised visual world- a psychological cleansing process from cultural inherited aesthetics. Acknowledging the ability of three-dimensional images and materials as determinations of our perception of self is already an attempt to empower ourselves at changing our/the reality. Not only in words but also in materialising this reality into visible and tangible *new* object-beings.

In two days we will approach the ‘image’ from two divergent points of departure: the image’s impact from outside to inside and the creation of an image from inside to outside.

Looking for alternative beings, bodies and genders we will draw inspiration first from an inward inspection, giving a space for inner perceptions and phantasies and then imagine how they could be actualised into material presences, as bodies. By turning the inside out, we will ‘design’ a wardrobe for a speculative body and search for an embodied aesthetic. An invitation to explore the elasticity of the image and as in a process of channeling, body and image/form will interpenetrate.

For the first time this practice will not be experienced in one-on-one setting only but collectively in a group. At the end of the days we will all together have a ‘tea-party’ gathering our newly discovered alien-fiction-beings. Their voices will be enhanced through microphones, loop-machines, effect-paddles and speakers and recorded as a divergent radio-show. Supported by the sonic experience and other than filming or taking pictures the focus will be on the ‘invisible matter’ the modifications bring out. Which kind of voices and words will the *other* image-beings create?

Helena Dietrich

The German designer and performance artist Helena Dietrich is since four years working and living in Brussels. After her Master in European Media at the University of Portsmouth, she conducted a research project at a.pass in Brussels, a postgraduate program for performance arts and scenography. Both in her artistic and in her design approach she is interested in the analyzation of the impact of visual information on identity and therefore culture. In her artistic work she lays out the significance of the symbolism that is embedded in esthetics (and by extension our identity). Her work has been exhibited amongst others at Hebbel am Ufer Berlin, Beursschouwburg Brussels, and Cinema Galeries Brussels.

<http://helenadietrich.com>
