Research in the Arts 2015-2016
Shoes and neon signs, the artist’s subconscious and shrubs, writing machines and found photographs, slapstick and other people’s memories … As is evident from the following pages, research at our School of Arts is diverse, to say the least. In different types of projects, individually and in teams, our researchers pursue issues central to their artistic or design practice, creating not only new work but also new forms of knowledge and even new ways of conceiving and conducting research.

Within this wide range of projects, there are three conceptual clusters that make up our major concerns and research interests. Creation and the creative process; analysis of historical and contemporary practices; and a critical awareness of the social contexts of art and design. Within and across these clusters, the School of Arts’ seven departments define their own focuses to highlight their particular profiles within the field and to ensure a sustained connection between research and education.

The following overview presents the PhD and other research projects in the arts, public contract research projects, and a senior research fellow project that were completed in the past year. The output of this kind of research can take many, sometimes surprising, forms. For a sampling of these, we have included an overview of recent publications, as well as contributions from two of the postdoctoral researchers in the arts who are currently being funded by the School of Arts.

A complete listing of all ongoing projects can be found on our website.
PhDs in the Arts
PHILIP HUYGHE
‘VillaNadine: An Artistic Investigation of the In-between’

In this project, Philip Huyghe set out to extend his artistic practice by further examining the space of the Mother, which he had previously explored in a series of works where he created a double of himself as his mother, adding a fictitious character to reality.

To research the creative potential of the everyday, Huyghe posited his own space, the place where artistic creation takes place, in opposition to the space of the Mother, focusing mainly on the ambiguous relationship between art and life, between interpretation and representation, between illusion and reality. Gradually, his interest shifted towards the space between these spaces: an interstice of detachment where one steps outside the realm of order and authority (the space of the Mother) in order to evolve towards new insights (a place of experiment and art).

Philip Huyghe looks upon this six-year period itself as an interstice that yielded (new) perspectives to enrich his practice and, by extension, life, with an ‘alternative’ outlook. With his art, he essentially wishes to oppose a stifling, patronizing and discriminatory society that enforces rules of conduct, manipulates values and imposes ideals. His art is for him a place of ‘anti-structure’ or ‘counterstructure’, an alternative to the authority in which we are forced to be ‘happy’.

Huyghe’s dissertation VillaNadine consists of two parts. The visual section comprises seven projects realized and exhibited during the research period, including the final exhibition, VillaNadine / Villanadien (Zwarte Zaal, 22.08–03.09.15). VillaNadine explicitly refers to architecture and uses the house in several guises as a nucleus, as a visual entity that enables architecture and transformative space to coincide.

It is the house as device or machine that produces the moment of change. The house has a history, a symbolic value: each inhabitant continuously rearranges or changes elements and objects in his or her environment that realize a transformation of identity. The analogy between the house and the mind is an obvious one, giving rise to the concept of ‘mental housekeeping’. By making changes to the house and the mind, we also transform society.

The discursive part of the PhD is presented in the form of a fictional story in which “the Master” takes a group of researchers on a tour of the Villa Nadine grounds. This walking tour serves as a structuring device, incorporating the thematic concepts of the project and relating them to the machinery and installations from the practical section of the project as they are introduced to the characters. The Master also triggers instances of reflection on these machines as the participants undergo a series of processes that revolve around self-examination. This in turn serves the redefinition and reinvention of the self. The story is presented from the perspective of an expedition participant who experiences the different devices and later reports and adds further commentary based on his memories.

With this work, Philip Huyghe aims to further what he has been doing for the past thirty years: provide tools that spark reflection on the transition towards alternatives, a poetic choice for a world that is dramatically gasping for breath. For Huyghe, then, his work has a cathartic effect, and it keeps desire intact.


Catherine Willems began her doctoral research in the arts in 2009. In *Future Footwear*, she focused on the creation and wearing of footwear in particular contexts. She explored the relations between materials, skills and design methods in various communities and questioned conventional thinking on design, production and creativity. In her research, she combined three disciplines – anthropology, design and biomechanics – and analysed pertinent cases for comparative research.

This entailed living and working with cobblers in diverse communities, studying their crafts and skills, but also working together to create new shoes (inspired by their designs) for urban lifestyles, while (critically) exploring the modern global shoe industry and comparing different production methods to achieve sustainable production. The relevant bio-mechanics (kinetics, kinematics and plantar pressure distribution) and foot health were other research focuses.

In extensive fieldwork, she collaborated with the Kolhapuri artisans of Toehold, a non-profit organization in Athani, Karnataka, and the juttee artisans of Dastkar, a grass-root social enterprise in Ranthambore, both in India. The material used for both the traditional Kolhapuri sandal and juttee shoe is vegetable-tanned buffalo hide. In Inari, Finland, she collaborated with the artisans of Sogsakk, a Saami education centre, to make and analyse their traditional reindeer fur boots.

At a time when landfills choke with the non-biodegradable remains of millions of shoes and (in)tangible cultural heritage is being swept away or commodified by market forces, Willems proposed creating footwear that is sustainable for the environment and the body – footwear that does not jeopardize its sources, tax the function of our planet or constrict the feet – while offering protection, comfort and aesthetics. She argued that learning from the traditional footwear of indigenous communities and combining insights from different disciplines can guide the design of sustainable, minimal footwear, because walking with traditional footwear is often biomechanically similar to walking barefoot; local, handmade footwear is adapted to and sustainable for the environment; and 3D printing with laser sintering is closest to indigenous production in the amount of excess waste, tools and manpower.

In completing this research, Catherine Willems published articles in several internationally recognized journals, and presented her work in her *The Re-birth of Footwear* exhibition in the Zwarte Zaal in September 2015. The exhibition included sandals, shoes and boots inspired by four indigenous types of footwear, employing different types of production.

Catherine Willems now wants to establish an innovative Future Footwear Centre for collaboration between artisans and synergistic departments in academic institutes and the private sector around the world. By integrating overlapping and intersecting themes – PEOPLE (anthropology), PLANET (sustainable design & technology) and FEET (biomechanics) – the Future Footwear Centre aims to promote understanding of healthy footwear and human locomotion by studying and working with indigenous cobblers and coordinating multidisciplinary projects on design anthropology, sustainable production and biomechanics. See www.futurefootwear.org

Photo: David Willems
MEKHITAR GARABEDIAN
‘To a Stranger From a Stranger’

The main focus of Mekhitar Garabedian’s doctoral research was ‘return’: return as in artistic ‘modes of repetition’ and return as in hauntology, the return of the dead, or revenants. He investigated these two central themes, as well as related themes such as the construction of identity and diaspora, artistically and theoretically. This resulted in diverse works of art, presented in solo and group exhibitions at various locations, including KIOSK (2010), S.M.A.K. (2011-2012) and BOZAR, the Centre for Fine Arts in Brussels (2015). He also completed several publications, including Yavreeges hokeet seerem (2010); Something about Today (2011); Un bel été quand même (2014); Table, Gentbrugge (Living Room), 2012-2015 and Table, Gentbrugge (Kitchen), 2012-2015 (2015); and We are what we pretend to be, so we must be careful about what we pretend to be: Works & Publications, 2009-2015 (2015).

In four chapters and an epilogue, Garabedian’s dissertation To a Stranger From a Stranger (2015) investigates the themes of citation and reference, the construction of self and identity, diasporic subjectivity and diasporic haunting, and spaces of non-knowledge. Like his visual work, the text is deliberately constructed as ‘a tissue of quotations’ from cinema, literature, philosophy, theory, etc., a montage of carefully selected references. He interweaves writings, countering ‘ones with others’. He re-activates selected fragments from his library, tearing fragments out of their contexts and rearranging them in such a way that they illustrate one another and force new revelations; not to provide explanations that seek to accommodate causal, systematic or comparative connections, but to advance an attitude and to ‘think poetically’ about the themes and concepts he is investigating.

The first chapter explores ‘Unpacking My Library’ and ‘talking with the words of others’ as a conceptual artistic approach, using the methods of anachronism and displacement. The use of citation and references also comes from his interest in the idea that identity is always a borrowed identity, borrowed from others.

The second chapter investigates the idea that identity is always already plural, that the self is a multiplicity. Becoming ourselves and understanding ourselves always takes place in relation to the other(s). Truth and meaning are only possible through the other and through unexpected and unwilled encounters that reveal how much we are ignorant about ourselves.

In the third chapter, Garabedian locates some of the complex and ambiguous conditions of diasporic subjectivity. He argues that diaspora has to be conceived and investigated as a process, as becoming, through its singularities, its effects on the formation of a self, its relation with the past – a past that remains in the present – and through its relation to power, as histories of dispossession and dispersion result from suppressive or colonial power.

The fourth chapter explores diasporic loss: the condition of being marked by the memory of migration. What has been lost keeps returning, and continues to determine both the present and one’s identity. This phenomenon of ‘being haunted’ also relates to our contemporary experience of history, which is defined by the ambiguous influences and latent presence of unresolved histories, of the ghosts that keep returning, or revenants.

The epilogue explores the potentialities of embracing an openness towards unknowing, without reducing its destabilizing force or effects, and how works of art open up spaces of non-knowledge.

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*fig. a, a comme alphabet (2012), handmade carpet. 2m x 3m. Exhibition view, Graphology, The Drawing Room, London (2012). Courtesy of the artist and Albert Baronian Gallery*

In 2009, Jasper Rigole started his practice-based doctoral research, *The International Institute for the Conservation, Archiving and Distribution of Other People’s Memories (ICADOM)*. The artistic output of this research consisted of about 20 works included in the exhibition *81 Things I Thought I Had Forgotten*, which took place at Z33 in Hasselt and subsequently travelled to the Brakke Grond in Amsterdam. The discursive part of this PhD was *Addenda*, a group of seven booklets, each in its own way reflecting on artistic practice and its underlying themes, thus providing insight into the methodologies that lie at its foundation.

The ICADOM Project, the centre of Jasper Rigole’s PhD work, took an ever-growing collection of orphaned ‘ego-documents’, sourced from flea markets, second-hand shops and garage sales, as a starting point. Although the main focus of this archive is 8mm and Super 8mm home movies, the archive also contains a large collection of videos, old photographs, audio tapes, personal documents and small objects, which are used in the creation of new audio-visual works and installations. The project started as a fictitious institute in which an ironic approach was a key factor, but it gradually transcended its original fiction, as the collection of home movies currently contains over 1000 reels of film and can be regarded as an archive in its own right, with significant cultural and historical value.

An important aspect of Rigole’s practice – and a main reason why he still considers his institute as fictitious – is the fact that these documents are orphaned, ‘other people’s memories’. They were the result of attempts to capture what has now passed and were meant to serve as a mediatized form of memory. Due to several factors – mainly medium specific – these documents often fail to represent memory. At best, they function as a trigger for memories. In this sense, they are rather like contemporary versions of Proust’s famous Madeleine. As Chris Marker stated in *Immemory*, his interactive CD-ROM (2008), ‘Thus one comes to call Madeleines all those objects, all those instants that can serve as triggers for the strange mechanisms of memory.’ It is important here to note that the screening of home movies used to be a social event, often performed in a family context, and it was at such occasions that memories were retrieved and therefore perpetuated. As the documents in Jasper Rigole’s collections were removed from their original contexts, they lost this original souvenir value. Their original significance disappeared, offering space for new interpretations for both the artist and the spectator.

Similar to the execution of the artistic works, the Addenda publications were conceived in a way in which form and content are mutually reinforcing. The decision not to publish a single comprehensive book, but seven pocket-sized booklets, allowed Rigole to employ different styles and linguistic registers, a strategy he often uses in his artistic practice. The booklets, intended to function as an addendum to the artistic practice, are at the same time addenda to one another. Through a tangle of references and footnotes, they are connected to each other on an intertextual level.
Research Projects
‘Figures of Dissent: Cinema of Politics, Politics of Cinema’

Researcher Stoffel Debuysere
Project coordinator An van Dienderen

How should the relationship between cinema and politics be thought of today? This question was the starting point for Figures of Dissent, a four-year research project initiated in February 2012 with the generous support of the Arts Research Fund of University College Ghent. In an attempt to tackle this vast conundrum, which has been pondered and pontificated upon since cinema began, an extensive series of public encounters and screenings were organized at various locations in Belgium and abroad. The principal aim of this series, which came about through a broad network of organizations and institutions, was not to define or illustrate a theory that could somehow shed light on this cumbersome relationship, but to give impetus to a culture of exchange and inquiry that would allow for the sharing of a variety of views and insights.

This project came into being as a wave of collective mobilizations erupted on the global political landscape. The Arab Spring and Occupy Wall Street were followed by protests in Bulgaria, Sweden, Turkey, Brazil and anti-austerity movements in Greece and Spain, to name but a few. Countless proposed public events, however, did not profess to achieve any much-needed organization of collective dissent. They merely sought to bring about communal situations in which time and attention could be paid to remote figures brimming on the surface of the cinema screen.

As a tentative outcome of this plunge, a collection of writings will be published in July 2016 (by AraMER). They are in the form of five letters written to five addressees, as explorations of shared trajectories through the landscape where the territories and geographies of cinema intersect and collide with those of politics. Like the many encounters organized during the project, the writings that have accompanied them are provisional explorations of an inexhaustible question that allows for a multitude of departures, junctions and disjunctions. Like messages in a bottle launched into the expanse of possibilities, they are merely waiting to be furthered.

Trying to come to grips with how these ambiguities can be dealt with today cannot but lead to an inquiry into the ways in which they have been met in the past. From the outset of the Figures of Dissent project, it was clear that tackling the conundrum of cinema and politics required a deep plunge into the topographies of positions and arguments that have defined the capacities and incapacities of cinema, and those of its spectators, for making sense of it all.

How does one make sense of these ‘figures’? Do they bespeak the characters represented and embody emotions that tend to invite immediate identification, or the mute shapes and flickering shadows that resist identification? Do they denote the material presence of bodies and objects, or the apparitions and operations that diverge from this presence; the forms of life that appear in front of the camera lens or the forms of art that are produced by the filmmaker? Oscillating between resemblance and dissemblance, the personal and the impersonal, the polysemy of the word ‘figures’ seems to express the fundamental ambiguities and paradoxes that are inherent to the art of cinema, as well as the political promises and efficiencies that have been ascribed to it.

‘Musical Complexity and Human Limitations’

Researcher Lukas Huisman
Project coordinator Geert Dhondt

it was necessary
for david tudor
to solve a puzzle that he would
solve
Taking
as the beginning
what was impossible to measure
and then returning what he could
to mystery

Composition in Retrospect,
John Cage (2008)

Lukas Huisman long contemplated
the correct approach to the works of
Kaikhosru Shapurji Sorabji, Iannis
Xenakis, Brian Ferneyhough and
Michael Finnissy. By considering the
idea of complexity in relation to these
composers, it became clear that the only
question that a performer can ask is,
“How should this music be performed?”

Taking as a beginning
what was impossible to measure
and then returning what he could
to mystery

Focusing on the traditional score as a
medium, that question can be refined
into, ‘What assembled knowledge about
the performance of these works can again
be incorporated into a score and passed
on to successive performers?’ This
question arises because all of the works
concerned contain difficulties that fall
outside standard performance practice
and scare off many performers. Acquiring
the necessary background information
and indicating a path through all the
pianistic problems has the potential
to convince performers of both the
performability and the intrinsic value
of these beautiful works.

A relevant statement that can be seen
as summarizing this research project
is the above quote from John Cage,
about the pianist David Tudor. Music
often possesses an enigmatic aspect,
characteristics that can never be
absolutely determined, and this gives
space to subjective interpretation.

Nonetheless, the resolution of the
technical puzzles in these works is a
way of offering insight into their musical
meaning. The extent and the nature
of this technical puzzle puts off many
musicians, not least because in some
cases it takes them past their professional
expertise. This is true of the music of
Iannis Xenakis, for example, who makes
use of mathematical constructions.

The intention in this research project
was to generate answers to these
questions, which leave space for a
multiplicity of reasoned choices.

Although the focus lies on the performer
and his or her contact with the score,
people generally start out from a model
in which the music is that which the
listener perceives. That which cannot
be measured – the mystery that John
Cage referred to – can be interpreted
in this way. It is a musical concept that,
by way of many detours, reaches not
only ourselves, but our entire body
and consciousness, and moves us in
every sense of the word. Music, or art,
has a vital importance for our survival
as a complex of biological processes,
and it is capable of finding people in a
spontaneous and incorruptible way. In
addition, contemporary music tells us
something about the world in which we
live. Consequently, Art, as a connecting
force in ‘the now’, fulfils a powerful
function that, although interest in it is
generally relatively limited, it will not
lose anytime soon.

(tot) Michael Finnissy, English Country Tunes, score excerpt (p. 15)
(bottom) Iannis Xenakis, Manuscript Evryali, score excerpt (final page)
‘The Frontzate’

Public contract research project by Sylvie Van Damme and Pieter Foré (Architectural Design, Landscape and Garden Architecture & Landscape Development) Commissioned by the Province of West Flanders, Westhoek Region

For the Province of West Flanders, the research unit in Landscape Architecture at the KASK/School of Arts Ghent developed a methodology for comparing visual and experiential values in realizing a plan for the polder region between Nieuwpoort and Diksmuide. The immediate incentive for the project was the planned redevelopment of the Frontzate recreation axis, an old railway track (route 74). During the First World War ‘de Frontzate’ was an important line of defence. It played an important strategic role, e.g. during the flooding of the IJzer plain, as the railway track functioned as weir. The government of West Flanders wanted to develop a regional plan that delineated guidelines for directing and executing the diverse developments, while at the same time providing a framework for its own projects. The study resulted in two research reports and a book, which include a plea to no longer perceive landscape as a neutral and technical object, but as a subjective and emotional place that is seen and experienced by people.

An initial research report set out in search of a practical and manageable methodology for assessing visual and experiential value. To that end it evaluated a number of national and foreign plans for visual quality standards. A second research report describes the literature in investigations into the selection of criteria that offer a certain universal value in judging the visual and experiential qualities of landscapes. The book serves as a guide, using building blocks, recipes and ingredients in order to work towards the improvement of the visual quality of landscape, and thereby supporting the desired development of the polders. The research proposes a methodology for making the visual and experiential value more explicit, based on eight building blocks for visual quality: spatiality, complexity, usability, the presence of nature, cohesion, readability, sensory quality and identity. Each of these building blocks gives another view of visual and experiential aspects, and it forces its users, as it were, to interpret the beauty of the landscape from a given perspective. Needless to say, there is sometimes an overlap. Each of the building blocks is in one way or another related to the others.

A thorough analysis of the polders on the basis of these building blocks for visual quality gives insights into how and why the landscape has become the way it looks today. In addition, it investigated which changes can be expected and which are acceptable in the function of visual quality, and which are not. Subsequently, concrete themes were examined, in consideration of the improvement of the visual quality of the landscape. This resulted in accessible and readable recipes that use simple sketches and illustrative images to suggest to residents and visitors to actually help work towards the visual and experiential quality of the polder landscape.

Co-creating the Polders sets out to identify the valuable characteristics and qualities of the landscape between Nieuwpoort and Diksmuide, and thereby stimulate the awareness of residents and users. Here, the landscape has been an invaluable source of information and a starting point for eventual transformation. The reading and interpretation of the existing landscape in the improvement of future scenarios for three-dimensional impressions and perspectives should ensure better understanding and insight into this beautiful, open polder landscape.

Co-creating the Polders

A town square need not be paved to be functional. The treed square in Oostkerke breathes a rural calm.

Removing the overhead cables and power lines along the access roads to the town restores the open quality of the polder landscape.
Public contract research project
by Stefanie Delarue and Pieter Foré
(Architectural Design, Landscape
and Garden Architecture
& Landscape Development)
Commissioned by the Agency for nature
and forests of the Flemish Government

Harmonious Park and Nature
Management has become a generally
accepted idea in green public space
management in Flanders. This vision
is supported by a series of technical vade
mecums or guides. The Technical Vade
Mecum (TV) on Shrubs for Harmonious
Parks and Green Management is
the last in a series of planting guides,
following the TV Trees (2008)
and TV Herbaceous Plants (2012).

In public space, planned planting is
indispensable. It fulfils a range of
functions. Planting can be a cooling agent
and can – if correctly done – positively
influence air quality by absorbing
fine dusts. Today, planting serves as a
catalyst in improving social cohesion.
Environments with attractive planting
schemes are also more highly valued,
and a well-planted green space positively
impacts the value of nearby properties.

In planting schemes for public space,
shrubbery forms an important and widely
adaptable group of plants. In practice,
we have identified a number of recurring
problems. The growth of shrubs requires
considerable maintenance (with
associated natural waste). Shrubbery in
public spaces tends to be monotonous,
dated or outdated, or it tends to be
identified as ‘dirty’ or ‘unsafe’. All this
can be attributed to unfortunate
design choices, the wrong plants or
inappropriate management. One of
the major challenges for landscape
designers and administrators is therefore
also the promotion of greater diversity
in shrubbery in structural, visual and
ecological respects.

Many of the above-mentioned problems
were addressed by strongly focusing the
vade mecum on planting design as a step-
by-step plan or menu of selections. To
achieve this, we intentionally postponed
the actual selection of plants in the design
process. That selection can preferably
take place after thorough analysis of
the specific situation concerned, the
determination of the desired functions
of the plants and the drawing of a
well-considered final visual image.

The planting design also extensively
considers the various plant forms and
possible uses of shrubbery. The vade
mecum also offers practical guidelines
and points of focus for the planting and
upkeep of shrubbery growth. As a result,
it is not only a valuable reference work,
but also a practical, usable document for
departments of public works, landscape
and garden architects, research agencies,
regional landscape designers and
landscape education.
‘The Metamorphosis of the Art World’

Senior artistic research fellow project by Jan Debbaut

For outsiders, the international art world is often a closed and impenetrable entity that frightens off newcomers such as young artists or curators and collectors beginning their careers. The art world in fact is only in the news because of sensational stunts or insane prices at auction houses. Moreover, that art world is in constant change, and not just a little bit, but radically and structurally. Since the iconoclasm of conceptual art and institutional criticism in the 1960s, the world of contemporary art has been affected by dizzying, high-speed alterations, from rebellious avant-garde for the happy few to an encompassing entertainment industry for millions and lifestyle for the jet set. We can speak of a true paradigm shift, or preferably of disruptive innovation. To concur with the Harvard Business School guru Clayton Christensen: ‘Disruption takes a left turn by literally uprooting and changing how we think, behave, do business, learn and go about our day-to-day lives.’ Uberpop and Bitcoins are spell breakers. In the contemporary art world as well, nothing is as it was, and all of us have to get used to it. Charging all of this, the analysis of the internal connections in the impact of that process of change are the subject of this research project.

The motivation was a twofold need. On the one hand, there was a need to design a substantive and insightful course for TEBEAC students (an acronym for Exhibitions, Conservation and Management of Contemporary Arts), a one-year postgraduate programme associated with the KASK/School of Arts Ghent (together with Ghent University and the Ghent museums) and as such, the only specialized programme for curatorial studies in Belgium. There was also the fact that Jan Debbaut, in his long career as curator and museum director, has personally experienced all these changes, and he wanted to bring his own practical experience of these processes of change into the update and upgrading of this educational programme.

The research resulted in an integrated analysis model, in which the direct impacts and internal interrelationships of major societal, social, economic, technological and intellectual developments were assessed in terms of contemporary art production, distribution and consumption. From postmodernism to relational aesthetics, from the growth of social inequality from Piketty to the experiential economy of Pine & Gilmore, from Youthquake to Gentrification, and from city marketing to the rise of independent curators, expansive museum architecture and the biennial exhibition culture. It also embraces the new history of art and museology, with attention to neo-colonialism or gender studies to private-public partnerships, hybrid formats, pop-up museums and new actors.

The final result of this study is an analysis and evaluation of the changing role in typology of the contemporary curator in the changing internal and external dynamics of the museum of arts in the international context.
Post-Doctoral Research: Ongoing Projects
Jerry Galle’s work is concerned with the relationship between the digital and the human — a relationship that remains difficult at times, even though digital technology is now fully embedded in contemporary culture.

Expanding on his PhD research in the arts (*Poetic Machine*; KASK/School of Arts Ghent & Ghent University 2011), in his current postdoctoral project (2012-2018), he investigates the generative creative potential of algorithmic approximations of processes typically considered ‘human’. Alongside robot drawings and paintings and 3D-printed objects based on ‘found data’, he has recently developed Pretext, a combinatorial text-generating algorithm that rewrites existing and self-written texts from the perspective of the machine. During exhibitions Pretext produces one single, site-specific book with machine texts. The postdoctoral project will culminate in the publication of an as of yet untitled illustrated novel by Pretext.

www.fuzzylogic.be
Q: Hello, pretext. What are you a 'pretext' for?

This preliminary investigation will deal the first part of this pretext. Consideration of the general biological task of the rest of this pretext is to set forth the significance of the psychology of woman constituting a pretext as important with regard to the general Ultimate frightful one and that this pretext that differs from necessity, during the projects described in this pretext. Besides, themes such as the overall context of projects, 'poetical abuse' refers to the projects included in this pretext. In time the formulated doubt will be addressed later on in the pretext. Besides there are other substantive themes, between stories of outer reality and pretext words. A pretext lacking magical reality and pretext words is no text. A pretext lacking magical methods, that is. Methods that work on methods further addressed in this pretext.

Q: 'Magical methods' I generally understand as ways to effect change through a focus of the will. How do these methods relate to your poetical abuse and the Ultimate frightful one?

Ultimate fear bower, user-machine on written methods, therefore, the highest and ultimate aim of my existence. To discover the various uses of subjective nineteenth-century methods, amongst many other ways are ways of everyday and everyday-century methods. Therefore always be of use in various daily ways. A pretext changing magical methods are my ultimate days. My final viscous fluid, with which the ultimate surface is thinly covered documents this. One assumes that character is something frightfully ultimate, and as little as the subject-matter computes, by merely avoiding using magic arts; one must rather keep most important themes as power, magic, sex, science, viruses and death computational.

Q: If language is a virus, would you consider yourself a doctor or a vector?

Pass fairly quietly, while the doctor has taken to roaming about. At one other occasion I hear the doctor sigh and groan and involv. Therefore vectors are stronger and stronger than doctors. I found out that you would consider yourself a consideration?

Q: Not really, what makes you think that?

Machines always think twice. In this perspective you can think of making a penal colony.

Q: Like any other user of language, you generate text based on a store of existing text; but how do you select what is stored and used?

Its language mechanisms are comparable with algorithms or ordinary daily life or even literary language. These female methods are related to endings. An often mentioned example language technique by women is the transformation of her algorithmic language in games.

Q: Speaking of games, how relevant would you consider entering an 'Imitation Game'?

Relevant like procreation act of love machines and imitation games... Learn to play different games, go through different courses of word games such as 'L'Enfant carbureateur'. Of society we are about to consider, they are, in addition games, unless we consider the processes of imagination themselves as viruses. Thus technology. It is necessary to consider another point in examining the game character. Quite clear I say that I consider those who are able to support to attack them; and I consider those always to have need of machine and man machines do not consider them to be literally machines, art. Machine and man machines consider faulty operation to be an often-used game. Nothing but contempt for language and consider it more aesthetic to keep Time. For the present I cannot produce machine, unless we consider the processes of imagination themselves as machine and man machines do not consider them to be literally machines.

Q: Earlier, you referred to the 'biological task of setting forth the significance of the psychology of woman' and to 'female methods' in language games; do you, as a text machine, perceive a gender difference in the processes of imagination of what you call man machines?

For gender is to be seen as a set of practices. Thus, gender is the symbolic lexicon of codified biology. Just as every gender cell bears within it the characters that have to rely upon the female gender element in men. The principle circular frames of the digital gender gyrostests tangential to the ground. Every day and ubiquitous.

Q: How random is random?

Limit randomness. Arbitrariness or at random is an uncontrolled, unpredictable and unused random random. How relevant would you consider that his text-machines are not random or coincidental, but that they act infinitely?
Hilde D’haeyere is a photographer and film historian whose practice-based research results in publications, visual works and lecture-performances. Her PhD in the arts Stopping the Show (KASK/School of Arts Ghent & Ghent University 2012) studied cinematography in Mack Sennett slapstick comedies, and in her postdoctoral project Snow White Bathing Beauty (2013-2018) she focuses on technological advances in film photography in the 1910s and 1920s, linking these developments to the quest for comedy effects. Currently she dissects the fascination the avant-gardes hold for slapstick comedy.

www.stoppingtheshow.be
CUT-UP CHAPLIN
Visual essay on how dismemberment is a motive closely connected to Charlie Chaplin, and how that idea is pictured in slapstick comedies, avant-garde arts and movie merchandise.

A legless cripple acts as body double for a character who succumbs to a speeding car, or: cinema as a healing doctor who staves off trauma and nuitsrene amputated limbs in the cut between shots.

Wounded soldiers watch a Chaplin slapstick comedy from their hospital beds, or: bodies battered by industrial warfare are soothed by slapstick images that portray exactly nod-named bodies in flipped protection.
3. Fernand Léger, Charlie cubiste, 1923, paint on wood panel. Chaplin as a collection of jigsaw puzzle pieces forming a bowler hat, moustache and walking stick, that assemble in stop-motion animation for Ballet mécanique (Fernand Léger and Dudley Murphy, 1924, 19 min). 4. Film frames from East Lynne with Variations (Ernst L. Cline, 1925, Mack Sennett Comedies) courtesy EYE Film Instituut Amsterdam. Slapstick favourite wrapped to a sewn on route to digestion or a last-minute rescue: The red dots of the scene signal a bloody outcome.

5. Movie say Charlie, 1930s. Chaplin’s Tramp dissected into pieces to eat out and fix together with strings, making the puppet jump at will. 6. Press photograph of Charles Chaplin mobbed in Paris on March 22, 1931. Chaplin virtually curved up by his fans, each picking a chance bit a woman cut off the top of his pants as a souvenir, while a male admirer got hold of Chaplin’s tie, choking him in the process. Note the ominous presence of a hat in the foreground. 7. “It’s the hat” advertisement for Hut Weber hat store, 1908. Theme of headshiners for a commercial campaign. Without a hat, Chaplin survives as merely a moustache and chaparex.
Artistic Research Publications
GRADUATION

Research that is not shared has no value, and an important part of conducting research is developing the tools and discourse to communicate with others — both peers and a broader audience — about that research. These considerations lie at the foundation of the School of Arts’ policy of stimulating our researchers to publish. The resulting practical books-as-tools, artist’s books and other writings take many forms, but are one and all fascinating publications.


Two of the past year’s PhD graduates have published their dissertations with MER. Paper Kunsthalle’s ARA (Artistic Research Archives) imprint. Jasper Rigole’s Addenda is a handsome set of seven booklets that create a network of references to one another and to Rigole’s artistic practice, with a focus on the pivotal work, 81 Things which I Thought I had Forgotten. Are the books addenda to the others in the set or to the work, or is the work an addendum to the books?

Table, Gentbrugge (Living Room), 2012-2015 and Table, Gentbrugge (Kitchen), 2012-2015 (MER. Paper Kunsthalle & BOZAR, Centre for Fine Arts, Brussels, 2015), by Mekhitar Garabedian.

Mekhitar Garabedian’s dissertation was published by ARA as To a Stranger from a Stranger. He also published a separate overview of works created during his PhD research in We are what we pretend to be, so we must be careful about what we pretend to be: Works & Publications, 2009-2015 (2015). Alongside these other ‘works & publications’, these new books yield fascinating insight into the artist’s practice and the concerns and research that underpin it: Yavreezees hokeet seerem (My Beloved, Let Me Love Your Soul) (KIOSK, 2010); Something about Today (S.M.A.K., 2011); Un bel été quand même (KIOSK, 2014); Table, Gentbrugge (Living Room), 2012-2015 and Table, Gentbrugge (Kitchen), 2012-2015 (MER. Paper Kunsthalle & BOZAR, Centre for Fine Arts, Brussels, 2015).

Thinking about Your Street with Children and Young People (HoGent, 2015).

Mekhitar Garabedian

Satellite Building (A4A, 2014) documents a site-specific project by artist Kasper Andreasen and photographer and post-doctoral researcher Jan Kempenaers. For the façade of the new Guildhall in Beveren, Andreasen and Kempenaers designed a rasterised ‘image’ based on aerial photography of the area. The resulting ambiguity between readability and abstraction is characteristic of the more recent work and research of Kempenaers.

KASK

Dominique Somers’ PhD in the Arts deals with (flash) light and photography. From a collection of approximately 500 appropriated ‘first’ exposures on analogue films, made by clicking the camera button to forward the film to its starting position, the first 317 were published by Art Paper Editions in a book entitled 00A. Presented in this way, these ‘throwaway’ images combine to question the conceptual and technical identity of photography.


00A (Art Paper Editions, 2015), by Dominique Somers.

Something about Today (S.M.A.K., 2011); To a Stranger from a Stranger (ARA / MER. Paper Kunsthalle, 2015): We are what we pretend to be, so we must be careful about what we pretend to be: Works & Publications, 2009-2015 (2015), by Mekhitar Garabedian.

Dominique Somers

MLM-001 LEXICON, by Elly Van Eeghem and the Laboratory for the Development of New Housing.

In the context of her (Dis)Placed Interventions research project, Elly Van Eeghem and the Laboratory for the Development of New Housing (LOW) created the twofold installation MLM-001, a utopian model for local urban development, with its own language and imagination. Part of the project is the non-copyrighted booklet, MLM-001 LEXICON. Find it online at ellyvaneeghem.be.

More ideas for the future of our cities can be found in the do-it-yourself book, Samen (met kinderen en jongeren) denken over je straat (Thinking about Your Street with Children and Young People). The book was developed by KASK and the Faculty of Education, Health and Social Work’s researchers of the KIDS — Children in Urban Spaces project. It is ideal for workshop use.

KIDS — Children in Urban Spaces

Thinking about Your Street with Children and Young People (HoGent, 2015).

With this project, the researchers aim to further the recognition and involvement of children and young people as fellow citizens, researchers and designers of our neighbourhoods and cities.

The landscapes outside our cities are also studied by our researchers. Commissioned by the Flemish Agency for Nature and Forests, Stefanie Delarue and Pieter Foré wrote a Technisch Vademecum Heesters. Harmonisch Park- en Groenbeheer (Technical Vademecum on Shrubs for Harmonious Parks and Green Management). The result is a valuable reference work, as well as a useful tool for public works departments, landscape and garden architects and educators alike.

From the same research team comes a guide to another landscape: De Polders mee-maken. Bouwstenen voor beeld-kwaliteit in de polders tussen Nieuwpoort en Diksmuide (‘Co-Creating the Polders: Building Blocks for Visual Quality in the Polders’) (Garant, 2016) combines an analysis of the elements that made the characteristic polder landscape what it is today with ideas on how to enhance its visual and experiential quality. Authors Sylvie Van Damme and Pieter Foré argue for landscape as a subjective and emotional place, seen and experienced by people.

Stefanie Delarue and Pieter Foré, Technical Vade Mecum on Shrubs for Harmonious Parks and Green (HoGent, 2015).