

**PROGRAMME
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PROGRAMME
PhDArts Conference**

Exhibition 'Memory: Architecture of Belonging' by Sophie Ernst, 2016.
Photo by Gert Jan van Rooij, courtesy of PhDArts.



**How do we establish,
sustain and nourish a vital research culture in
the arts? Celebrating 10 years PhDArts**

CELEBRATING 10 YEARS PHDARTS

Ten years ago, in September 2008, the PhDArts doctoral programme in visual art and design was launched. PhDArts and its sister programme in music docARTES, which had started five years earlier, constitute the main pillars of the Academy of Creative and Performing Arts (ACPA). ACPA is an Institute of the Faculty of Humanities at Leiden University and embodies the collaboration between Leiden University and the University of the Arts in The Hague.

PhDArts offers supervision for artists and designers who conduct PhD research, as well as a graduate education programme in artistic research. Over the past ten years, PhDArts has gained valuable experience. During its efforts to establish a research culture in visual art at the doctoral level, many challenges have been met, and its achievements are perhaps best summarized by the fact that at this moment PhDArts has seen eight successfully-completed doctoral trajectories. This first decade of PhDArts thus gives ample cause for celebration!

During this same period, a growing number of new initiatives in the field of artistic research have seen the light of day in The Netherlands. Artistic research is steadily gaining ground as different PhD programmes in artistic research are being developed in a collaborative effort between universities and art schools.

To mark its anniversary, PhDArts is organizing a two-day conference that will address the question of how to establish, nurture and expand a research culture in the arts nationwide. The first condition for a vital research culture and flourishing community is the lively exchange of insights, experiences and knowledge between researchers. Researchers from various institutions have thus been invited to present their research projects. The question of how to build a research culture will also be addressed by two keynote speakers: Prof.dr.ir. Peter-Paul Verbeek (University of Twente) and dr. Henk Oosterling (Erasmus University).

Artistic research is an important enrichment of the art world, creating possibilities for critical reflection and experimentation, and for an engaged response to the market-driven forces that rule the production of art in our neoliberal society. Artistic research embodies the potential for new categories of art making, for both new relationships and contexts, and inspires heterogeneous and collaborative practices.

Prof. dr. Janneke Wesseling
Director PhDArts

PhDArts thanks Platform Kunst ≈ Onderzoek
for the generous financial support.

Henk Oosterling was Associate Professor at the Philosophy Department of Erasmus University Rotterdam until 2018. He was director of the Centre for Philosophy & Arts, chairman of the Dutch Aesthetics Federation, and board member of the International Association for Philosophy and Literature. Between 1997–2004 he initiated and coordinated the academic international research program Intermediality, collaborating with artists and directors from all disciplines, and thematizing crossovers between philosophy, arts and politics. His research focused on visual and performing arts, gradually shifting to architecture and design. Next to this he researched and published on media literacy. In 2004 Oosterling initiated a long-term educational urban renovation program called Rotterdam Vakmanstad Skillcity (RVS). This strategy for intercultural and eco-social education, focused on media literacy and eco literacy, was adopted by the Rotterdam city council and was implemented in primary and secondary school curricula in 2008. Oosterling directed RVS from 2007 to 2016. At present he is advisor for educational innovation at ArtEZ and Codarts universities of the arts.

KEYNOTE LECTURE

dr. Henk Oosterling
**ART-BASED RESEARCH AS HYPOCRITICAL
REFLECTION**

Isn't art-based research first and foremost a reflective practice? Sure. Yet this reflection is neither rooted in the self of the maker (autonomous subject) nor in the matter of facts (objective truth) that guarantee the scientific quality of a PhD thesis. Given the collaborative focus of many contemporary art practices, a focus that has overruled the idea of individual autonomy, what mobilizes these artistic projects might be a matter of concern: reflection in action, reflection. The exemplification of this concern is exposed by artistic media that interact in connecting humans, non-humans and matter. In exploring this rooted or 'radical medio-crity' – this being rooted in the world by the rule of the medium – Oosterling addresses the discourse shift from hierarchical categorization to collaborative exemplification. Acknowledging the counterintuitive fact that the corresponding paradigmatic metaphors of the pyramid and the network do not exclude but rather supplement each other, he will explore what the post-critical value of art-based research can be in the context of academic research. Current 'reflective' art practices, rather than being more critical than critical i.e. hypercritical, turn out to be hypocritical in explicating and transforming their own medial presuppositions.

PRESENTATION

Aymeric Mansoux

WHO IS YOUR AUDIENCE?

Who is your audience? The question is a classic in art education. It presupposes that making art can be treated as a product with a clear target group in mind for its consumption. It is based on the assumption that questions of aesthetics, cultural production and diffusion, and marketing, can easily overlap. While the latter is often reinforced by socioeconomic issues related to the status of the artist and an increasing need to brand a practice in the age of publishing platforms, asking such a question leads in fact to more questions about what constitutes an art practice and how it can be disseminated. Drawing from personal works and projects, Mansoux will talk about how the process of making art and publishing takes form within his own practice. Through the presentation he will argue that the dissemination of artistic research should not limit itself to a single final object, and that the value of artistic research resides precisely in the exposure of all its messiness. Finally, Mansoux will briefly show how this understanding of artistic practice and research is informing some of the teaching methods that are being used at the Experimental Publishing Master course of the Piet Zwart Institute, Willem de Kooning Academy.

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Willem de Kooning Academy

Aymeric Mansoux has been messing around with computers and networks for far too long. Recent projects include Naked on Pluto (VIDA award) and the SKOR Codex (Japan Media Art award). His latest collaboration is an 8-bit adventure NES video game about the manipulation of public opinion and whistleblowing. Aymeric received his doctorate from the Centre for Cultural Studies at Goldsmiths, University of London (2017), for his investigation into the decay of cultural diversity and the techno-legal forms of social organization within free and open source based cultural practices. He currently runs the Experimental Publishing Master course at the Piet Zwart Institute, Rotterdam. More information at www.monoskop.org/Aymeric_Mansoux.

ARIAS – Amsterdam Research Institute of the Arts and Sciences /
THIRD, DAS Graduate School

David Weber-Krebs is an artist and a researcher based in Brussels. He studied at the University of Fribourg and the Amsterdam School of the Arts. Recent works for theatre are the performances Tonight, lights out! (2011/2013), Balthazar (2011/2015) and The Guardians of Sleep (2017), and the installations Immersion (2014) at the Weltkulturen Museum, Frankfurt and The Earthly Paradise (2017) at Museum für Neue Kunst, Freiburg. David is member of THIRD, the third cycle research group of DAS Graduate School, University of the Arts, Amsterdam. He is affiliated as a doctoral artistic researcher to KASK & Conservatory, School of Arts of the University College Ghent. His research project (The Sublime in the Anthropocene, the Smallest Degree of Participation) is financed by the Arts Research Fund of the University College Ghent. More information at www.davidweberkrebs.org.

PRESENTATION

David Weber-Krebs

THE ACTUAL EVENT

Let's imagine people in the foyer of a theatre, waiting for the door to open. The door opens and they enter the theatre. When everybody is inside, the door is closed behind them. There is no tribune. No stage. It is an enclosed space and what people share here is air. The air that was there before they entered. The air that now mingles with the air that all of them carried inside. Each one for herself/himself. They breathe this air together now. They all share this air now. (Somehow) they have to negotiate it. There is something at stake here. A fragile balance of some kind. The temperature rises. There is also some dust in the game. The dust that was sleeping for years in those curtains. The dust that was carried inside by some people or that slipped inside while the door was open. Maybe some of it comes from the construction works at the other side of the road. Maybe some of it crossed oceans before arriving here. There are some vapors expanding in the space. Gaseous fluids. Smells. All this is in a mutual interaction. The material. The anthropos. The barely visible. The immaterial. They intermingle. They process. They transform. They have to negotiate with one another. Something is at stake here. The anthropos holds his breath. Something is at stake here.

In this lecture-performance David Weber-Krebs will analyze what happens when strangers gather in spaces. How does their presence change this place? What happens before, after or during the actual event in which they are due to participate?

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PRESENTATION

Yael Davids

A DAILY PRACTICE

How can perceived limitations acquire a certain legibility that, like a compass, may reveal an alternative route towards (self-) understanding and institutional understanding? Inspired by the work of physical therapist Moshé Feldenkrais, whose methodology seeks to cultivate acute bodily and mental awareness, Davids deploys weekly Feldenkrais sessions. These sessions are a meditation on the potential of an institution to exert a refined, heightened sense of listening towards its inner workings, its collection, and its transactions with both artists and the public. With each session taking place on the floor and with all members of the audience invited to participate, these sessions operate as an exercise in horizontality, unity and democracy. Extending the research to the institutional framework of pedagogy, the question is how to integrate (self-)awareness around limitations within a pedagogical context. How can both student and teacher reorient the value placed on limitations?

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ARIAS – Amsterdam Research Institute of
the Arts and Sciences /
Creator Doctus, Gerrit Rietveld Academie

Yael Davids studied Fine Arts at the Gerrit Rietveld Academie, Amsterdam, sculpture studies at the Pratt Institute, New York, and dance pedagogy at the Remscheid Academy, Germany. Davids is the first candidate of the new research trajectory Creator Doctus, initiated by Gerrit Rietveld Academie, Amsterdam, in collaboration with the Van Abbe Museum, Eindhoven. In her work, she examines the capacities in which the body operates as a documentary vessel by orchestrating an associative constellation of performative, sculptural and archival elements, framed in the form of choreographic assemblages. The body is as much a registry of the present, intrinsically connected to collective heritage and political narratives, as it is a receptacle in which a private biography is compacted and a finite, unique voice is contoured. Her work has been shown internationally, including at documenta 14 (2017) in Kassel/Athens. More information at www.yaeldavids.com.

Minerva Art Academy /
PhDArts, Leiden University,
University of the Arts The Hague

Andrea Stultiens received a BFA and MFA in photography from HKU University of the Arts and AKV|St. Joost in Breda respectively, and an MA in photographic studies from Leiden University. She is currently finalizing a practice-based PhD research trajectory at PhDArts, Leiden University, University of the Arts The Hague and divides her time between The Netherlands and Uganda. Stultiens lectures at Minerva Art Academy, and is a member of Minerva's research group 'Image in Context' at the research centre Art and Society. In her artistic practice Stultiens deals with photographs in relation to presentations of particular histories. Since 2007 she mainly works with photography made on the African continent. More information at www.andreastultiens.nl.

PRESENTATION

Andrea Stultiens

TURNING POINTS

(IN A RESEARCH ON PHOTOGRAPHS
– EBIFANANYI IN UGANDA)

In Luganda, the most widely-spoken minority language in the East African country of Uganda, the word used for photographs is ebifananyi. However, unlike the etymology of the word 'photographs', ebifananyi does not relate to light writings. Ebifananyi instead means things that look like something else - likenesses. Since 2008, Stultiens has been working with photographs encountered in Uganda in an attempt to make historical photographic sources and collections available to general audiences. She attempts to understand the differences and similarities between photographs and ebifananyi through a study of both the historical and contemporary production and uses of pictures in Uganda. Stultiens will focus on some of the moments that brought important insights to her research project, connecting collective making processes that were initiated by her with theoretical insights from the fields of comparative literature, philosophy, history, photographic studies and anthropology.

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Thursday October 18 FESTIVAL

Based in The Hague and directed by João Rival, Le Concert d'Apollon was created in 2014 with the aim of exploring French orchestral works and providing audiences with the experience of listening to live, historically-informed, yet fresh, performances. The ensemble works with its own editions, created especially for each concert, which give a unique character to the musical interpretation. For more information on the ensemble, and to listen to and connect with their media, agenda, collaborations and performances, please visit www.leconcertdapollon.com.

João Rival received a BA in harpsichord from the State University of Rio de Janeiro and a BA and MA from the Royal Conservatoire, University of the Arts, The Hague. Rival is currently conducting PhD research at docARTES, Leiden University, under supervision of dr. Jed Wentz (Leiden University) and Graham Sadler (Royal Birmingham Conservatoire). His research project aims to restore orchestral works performed by the Académie Royale de Musique between 1687 and 1733, the inner parts of which were lost.

PERFORMANCE

João Rival and Le Concert d'Apollon
A. CAMPRA (1660–1744)
OUVERTURE DE TÉLÈPHE (1712)
L. N. CLERAMBAULT (1676–1749)
SARABANDE DE LE TRIOMPHE D'IRIS (1706)
MARIN MARAIS (1656–1728)
MARCHE D'ALCIDE (1693)
AIR EN SOL MAJEUR D'ALCIDE
PRELUDE D'ALCIONE (1706)
ENTRÉES POUR LES MATELOTS D'ALCIONE
CHACONNE DE ARIANE ET BACCHUS (1696)
PASSEPIED DE SÉMÉLÉ (1709)

Musicians

Hautbois: Beto Caserio

Flute: Reiko Tsuki

Violins: Nouri Hazama, Anna Triesschijn

Violas: Sakura Goto and Sara de Vries

Violone: Alon Portal

Percussion: Marianna Soroka

Harpsichord: João Rival

Thursday October 18
FESTIVAL

LECTURE-PERFORMANCE

Sophie Ernst and
Elisabeth Waagmeester-Wagenaar
PHANTASMAGORIA AS ARTISTIC RESEARCH

What do phantasmagoria and artistic research have in common? They both aim at illuminations and knowledge 'embodied and enacted in practice'. This magic lantern lecture will introduce some legendary lantern performers and their practices, and give a glimpse of the ghosts they conjured. As the Flemish phantasmagorist Paul Phyllidoor said: "I shall produce before you simulacra and pictures such as spirits are supposed to be, in the dreams of the imagination or in the lies of charlatans. I do not wish to deceive you; but I will amaze you. It is not my purpose to foster illusion, but to promote education". The presentation is a homage to Prof.dr. Willem Albert Wagenaar who, together with Prof. Frans de Ruiter, initiated the first steps towards the establishment of a PhD trajectory in artistic research at Leiden University. The historic laterna magica will be operated by Elisabeth Waagmeester-Wagenaar, daughter of the late Prof.dr. Wagenaar.

Sophie Ernst is a visual artist based in Berlin and Oxford. In her artistic and theoretical work she follows the idea of projection in relation to architecture, memory and identity. Her work evolves from conversations and interviews, and she sees making art as a response to these encounters. Sophie Ernst is an alumna of PhDArts, Leiden University, University of the Arts The Hague. She defended her thesis 'The Magic of Projection: Augmentation and Immersion in Media Art' in 2016. Ernst is currently developing a video installation for Museum De Lakenhal in Leiden based on her PhD research project. More information at www.sophieernst.com.

Elisabeth Waagmeester-Wagenaar studied Theatre Studies at the University of Amsterdam. She is a Magic Lantern performer at the Christiaan Huygens Theatre, which was founded in 1979 by her father, Prof.dr. Willem Albert Wagenaar. Wagenaar's goal was to surprise audiences in the same way performers did when the Magic Lantern was first used. He did so not only by means of beautiful, hand-painted and moving slides, but also with exciting and funny stories. As Wagenaar's daughter, Elisabeth has been trained in performing with the magic lantern since early childhood.

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FESTIVAL

PERFORMANCE

Ned McGowan and Laurens de Boer
BLACK AND WHITE SUNSHINE (2014)
FOR CRYING OUT LOUD (2004)
THE SPEED OF TIME (2014)

Composition: Ned McGowan
Piano: Laurens de Boer

These works explore our experience of speed in music in various ways. The first piece, *Black and White Sunshine*, is written entirely in frameworks of five - either in quintuplets or in layered groupings. *For Crying Out Loud*, which lasts about one minute, explores the relationship between density of events and our perception of duration. The final piece, *The Speed of Time*, takes place within a constant metrical length of 6 seconds, as articulated live by a metronome. As the density of events between each click increases, so does its perceived length. Furthermore, the piece juxtaposes human and machine time for the listener.

Ned McGowan holds degrees in composition from the Royal Conservatoire in The Hague and in flute from the Cleveland Institute of Music and the San Francisco Conservatory of Music. Known for its rhythmic vitality and technical virtuosity, his music has won awards and has been performed at Carnegie Hall, the Concertgebouw, and other halls and festivals around the world by many orchestras, ensembles and soloists. As a flutist he plays classical, contemporary and improvisational concerts internationally. McGowan is a lecturer in composition, in ensembles, and in *Advanced Rhythm and Pulse* at the Utrecht Conservatory and at the Music and Technology branches of the HKU University of the Arts Utrecht. In September 2016 Ned started an artistic research PhD project about speed, frame and time in music at docARTES, Leiden University. More information at www.nedmcgowan.com.

Laurens de Boer studied piano at the Rotterdam Conservatory of Music under the supervision of Barbara Grajewska. He specializes in contemporary music, fusing it with other musical styles. Apart from developing his solo project 'Percussive Piano', de Boer works internationally as a pianist in several solo projects and ensembles, and most notably in the Rosa Ensemble and the Doelen Ensemble.

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FESTIVAL

PERFORMANCE

Richard Barrett
NERVOUS SYSTEM

'nervous system' is a solo composition conceived for a computer-based instrument, consisting of sound-materials and structural components which are brought together differently in each performance as a result of spontaneous actions and reactions by the performer. It was first performed in Melbourne in July 2014 as part of a concert with Speak Percussion at SIAL Studios.

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Richard Barrett works internationally as a composer and performer. His principal composition teacher was Peter Wiegold. Barrett teaches at the Institute of Sonology based at the Royal Conservatoire, University of the Arts, The Hague and at Leiden University's Academy of Creative and Performing Arts. His work encompasses the range between free improvisation and intricately-notated scores, between acoustic chamber music and the innovative uses of digital technology. His work as composer and performer is documented on over forty CDs, including seven discs devoted to his compositions and nine by FURT. More information at richardbarrettmusic.com.

PERFORMANCE

Suzan Tunca and Giuliano Bracci
SEI

Dance: Suzan Tunca
Music: J.S. Bach and Giuliano Bracci

"Time and Space are affections of being"
(Newton, De Gravitatione).

SEI is a solo dance performance by Suzan Tunca on the edge between improvisation and choreography, between immediate intuitive action and pre-determined acoustic and choreographed movements. Suzan dances to a solo violin composition by Johann Sebastian Bach as remixed live by Giuliano Bracci. The presence of different and parallel tracks of the piece serves the search for inhabiting a multitude of body morphologies in dialogue with the acoustic dimensions unfolding around Bach's composition. In SEI, dance becomes an instrument with which to investigate and communicate embodied gnosis. Embodied gnosis is understood here as an intuitive knowing engendered by the experience of inspiration and suspended in a liminal realm between the logic of a dancing body and faith. To question spirit (spirituality) and matter (corporeality) via the dynamic interplay between the psyche (the subject) and physis (the body/the planet/the universe) is taken here as both a departure point and primary condition for the creation of a dance language. On a more specific level of bodily articulation, polar oppositions of forces that appear to be in a relation of infinite tension towards each other in dance are tested and tasted with regard to their communicative potentials. Relating through bodily motion to the tension fields between endurance/ephemerality, here physical space/ethereal space and gravity/levity becomes a way of speaking and knowing.

Suzan Tunca has worked as a dancer, choreographer and choreographic assistant in The Netherlands and internationally since 1998. Between 2005–2013 she danced with Emilio Greco | PC. 2007. She was nominated for the "swan most impressive dance performance" in The Netherlands. In 2015 she completed a research MA artistic research at the University of Amsterdam with a video work and live performance at the Stedelijk Museum Bureau Amsterdam. Suzan is currently responsible for the dance research activities at ICKamsterdam, the development and implementation of an artistic research curriculum for dancers at Codarts, Rotterdam, and is a member of DAS graduate school's THIRD. She is a PhD candidate at PhDArts, Leiden University, University of the Arts The Hague since January 2018.

Giuliano Bracci is an Italian composer and artistic researcher based in The Netherlands. He studied composition at the conservatoires of Florence and Amsterdam and philosophy at La Sapienza in Rome. He is currently working on his PhD research project at docARTES, Leiden University. Bracci has composed works for ensembles such as Silbersee, New European Ensemble, Ensemble Klang, Nieuw Ensemble, L'Arsenale and Het Gelders Orkest. He received an honourable mention at the Gaudeamus Prize, was finalist of the Premio Reina Sofia Madrid, and his music is regularly performed in The Netherlands and abroad. More information at www.giulianobracci.com.

PERFORMANCE

Eleni Kamma and Margo van de Linde

PUNCH LINE (LANGUAGE)

Cast: The One Whose Words Penetrate Brains

Location: Bema at Ancient Agora

Plot: The One Whose Words Penetrate Brains stands on the Bema at the Ancient Agora and speaks about the new cyber-bema and its potential.

Sketch: The One Whose Words Penetrate Brains steps on the rock and starts talking loudly.

Eleni Kamma's research project 'Taking Place: Parrhesiastic practices of social transformation within local forms of theatricality' examines how local European forms of theatre and urban scenographies can be rephrased as 'parrhesiastic' practices of social transformation. Her art practice serves as both starting point and framework of the project. Kamma's viewpoint continually moves between the positions of artist and researcher, her practice being situated between a monologue and dialogue. Kamma is working along a Möbius strip schema, which keeps shifting or circulating between her as an individual artist, practicing her monologue (e.g. through drawings and objects), to dialectic collaborative attempts between individuals and herself (e.g. the journal Paroikeo, walking and talking activities, a performative event), to then writing about it. On the occasion of celebrating ten years PhDArts, Eleni invites theatre director, actress and singer Margo van de Linde to take the floor and to step into standup comic and writer Dimitris Dimopoulos's newly commissioned joke LANGUAGE, which casts Eleni's parrhesiastic character The One Whose Words Penetrate Brains as protagonist.

Thursday October 18

FESTIVAL

Eleni Kamma studied at the Chelsea College of Art & Design in London (MA) and the Athens School of Fine Arts (BA). In 2008/2009 she was a Fine Art Researcher at the Jan Van Eyck Academie, Maastricht. Recent solo exhibitions are: The Selfie-Junkie, The Fool, The Animal...and so on, at the Royal Academy of Fine Arts, Brussels (2018), and Oh, for some more Amusement!, at Netwerk, Aalst (2015). Her work has been included in the 2015 Thessaloniki Biennial, the 2008 International Moscow Young Biennial, and the 2007 International Istanbul Biennial. Kamma is currently a PhD candidate at PhDArts, Leiden University, University of the Arts The Hague and a member of the artist platform JUBILEE. She lives and works in Brussels and Maastricht. More information at www.elenikamma.com.

Margo van de Linde is a theatre director, actress and singer. She has worked in the entertainment industry for over ten years as a comedy improviser and spoken word artist. Choosing this path has influenced her projects, which often include role-play and something 'unfixed.' Van de Linde is a graduate of the MA programme DAS Theatre, Amsterdam University of the Arts, and is currently showing her work in The Netherlands and Belgium. More information at www.margovandelinde.com.

Peter-Paul Verbeek is Professor of Philosophy of Technology at the Department of Philosophy and co-director of the DesignLab at the University of Twente, The Netherlands. He is also Honorary Professor at the Techno-Anthropology program of Aalborg University, including its Copenhagen campus. His research focuses on the philosophy of human-technology relations, in relation to philosophical theory, ethical reflection, and practices of design and innovation. In 2014 he received a VICI award from the Netherlands Organization for Scientific Research (a personal grant for innovative research) to develop a theory of technological mediation, aiming to theorize how technologies play a mediating role in scientific practices, ethical frameworks and religion, and how this mediating role of technologies can be included in design practices. Earlier he received a VIDI-award (2008) for studying human enhancement technologies and the blurring boundaries between humans and technologies, and a VENI-award (2004) for studying the moral significance of technology and its implications for design. From 2010 to 2012 he held the Socrates Chair of Philosophy at Delft University of Technology; in 2006 he was Guest Professor of Philosophy of Technology at Aarhus University, Denmark.

KEYNOTE LECTURE

Prof. dr. Peter-Paul Verbeek
**ART AND TECHNOLOGY AS EXPERIMENTAL
PHILOSOPHY**

How to make sense of the role of technology in society and human existence? Despite their apparent differences, artistic research and philosophy of technology can mutually inspire each other to answer this question. While artistic research investigates the world by other means than the cognitive and discursive methods of the sciences, philosophy of technology seeks to develop new conceptual frameworks to understand the nature and implications of technological innovations. At the same time, however, artistic research and philosophy of technology share a focus on materiality and empirical concreteness. In order to analyze the connection between artistic research and philosophy of technology, Verbeek will discuss how the work of Stelarc and Yvonne Dröge Wendel sheds new light on material culture and on human-technology relations. In addition to the 'empirical turn' in philosophy of technology, which moved from applying pre-given philosophical theory to investigating actual technological developments, artistic research offers an 'experimental turn', which is much needed in philosophy of technology. By creating things, technological objects, and human-technology relations that escape our common concepts and frameworks, artistic work has the potential to probe more deeply into technological culture than philosophers can, urging philosophers to develop new concepts and frameworks for making sense of the new material world with which they are experimenting.

Friday October 19
CONFERENCE DAY 2

Marlies Vermeulen and Veerle Spronck
TUNING IN, MAPPING OUT

In recent years, the Lectoraat Autonomie en Openbaarheid in de Kunsten at ZUYD University of Applied Sciences and Maastricht University have explored the contours of a 'Maastricht-style' of artistic research. Today, we can map out this style in-the-making on the basis of three central characteristics. In Maastricht, artistic research (1) functions as a 'Collaboratory'. It starts from collaboration between researchers, backgrounds, disciplines, and institutions. In these co-operations, (2) researchers develop empirical, ethnographic methodologies. These methodologies, ultimately, allow the artistic researchers to operate in specific societal contexts and to investigate shared issues within these contexts. This brings about (3) a focus on the intimacy of the local. In this presentation, Vermeulen and Spronck will discuss and illustrate this style of artistic research on the basis of two currently-ongoing research projects in Maastricht. In her own research, Marlies Vermeulen develops a new discipline called 'cartopology', which combines knowledge from architecture, anthropology and cartography. Veerle Spronck is part of a multidisciplinary research team that examines and experiments with symphonic orchestras and their audiences.

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Marlies Vermeulen is co-founder of the spatial-anthropological practice Dear Hunter, in which she produces alternative maps and atlases through qualitative fieldwork. In her PhD project she reflects on her practice by distilling a new discipline called 'cartopology' in collaboration with the Lectoraat Autonomie en Openbaarheid in de Kunsten at Zuyd University of Applied Sciences, Maastricht University, and RWTH Aachen. Simultaneously, Marlies teaches 'cartopology' at the faculties of architecture of different universities.

Veerle Spronck works as a PhD researcher in the NWO/SIA project Artful Participation: Doing Artistic Research with Symphonic Audiences, which is a collaboration between Maastricht University, Lectoraat Autonomie en Openbaarheid in de Kunsten at Zuyd University of Applied Sciences, and the South Netherlands Philharmonic. She conducts ethnographic research on the everyday practices of four symphonic orchestras in The Netherlands.

Riccardo Giacconi studied fine arts at the University IUAV of Venezia, at UWE in Bristol, and at New York University. His recent work has been exhibited at ar/ge kunst (Bolzano), MAC (Belfast), FRAC Champagne-Ardenne (Reims), and at the 6. Moscow International Biennale for Young Art. He was artist-in-residence at the Centre International d'Art et du Paysage (Vassivière, France), lugar a dudas (Cali, Colombia), MACRO Museum of Contemporary Art of Rome, and La Box (Bourges). He presented his recent films at several festivals, including the New York Film Festival, Venice International Film Festival, IDFA Amsterdam, IFFR Rotterdam, Visions du Réel and FID Marseille, where he won the Grand Prix of the international competition in 2015. He is a PhD candidate at PhDArts, Leiden University, University of the Arts The Hague. More information at www.riccardogiacconi.com.

Riccardo Giacconi
NOTES ON ANIMATION

Riccardo Giacconi's PhD project investigates the relationship between a range of narrative forms (puppetry, street storytellers, flyers and pamphlets) and a series of pre-political acts of revolt between Italy and South America, evoking a narrative constellation between animation, suggestion and orality. The presentation develops around the striking similarities between the espiritado, a Colombian puppet character presumably inspired by the murder of a policeman during a village celebration, and Italian soldier Augusto Masetti, who in 1911 in Bologna shot at his commander in an act of insubordination against the colonial war in Libya. What the two figures share is total amnesia with regards to their acts of revolt, which were carried out either in a trance or in a state of somnambulism. These two figures may serve as starting points for an investigation into the status of documents, into how stories are traversed by different social and political currents, and into the connections between pre-political acts and out-dated forms of transmission. Working with archival documents, oral testimonies and theatre scripts, this research project intertwines the real and fictitious vicissitudes of the two characters in order to investigate a possible connection and to question the status of those documents that are not based on stable and certified formats, but that exist solely in the form of variations.

Friday October 19
CONFERENCE DAY 2

PRESENTATION

Anja Groten THE WORKSHOP AS A SITE FOR CONTESTATION

In the context of Groten's PhD research into the possibilities and limitations of friction enabled by collaborative processes of designing technology, the workshop has become an important medium. The workshop is a popular framework for cultural production, bringing together groups of people from different fields in order to co-produce knowledge. Buzzwords surrounding the workshop phenomenon such as 'rapid prototyping' advocate high-velocity technological development and imply that the workshop is a highly productive format. Situated between work and leisure, workshops are usually organized in the context of extracurricular activities such as symposia, incubator programs, and innovation labs. By looking closely at the co-creative environment of one concrete example of a workshop, Groten examines the workshop's capability and incapability of creating critical conditions for designing technology. A critical condition in this context describes a condition of not-yet-knowing informed by states of suspicion and alertness (Felski, 2015), second-guessing and confronting assumptions about what is often described by tech-optimists as innovation.

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CONFERENCE DAY 2

PhDArts, Leiden University,
University of the Arts The Hague /
Critical Making consortium

Anja Groten is an independent designer and researcher based in Amsterdam. Investigating the possibilities of frictional encounters as part of design practice, she designs collective moments of critical making, aimed at discussion, confrontation and contingency. Groten's design practice revolves around the cross-section of digital and physical media, design and art education, and her involvement in different interdisciplinary collectives. Groten works on (self-) commissions and also tutors at the Sandberg Institute Amsterdam. In 2013 she co-founded the initiative Hackers & Designers, attempting to break down barriers between the two fields by enforcing a common vocabulary through education, hacks and collaboration. Currently, Groten is a researcher in the Critical Making Consortium (www.criticalmaking.nl) and a PhD candidate at PhDArts, Leiden University, University of the Arts The Hague. More information at www.hackersanddesigners.nl and www.anjagroten.com.

PhDArts, Leiden University,
University of the Arts The Hague /
Critical Making consortium

Shailoh Phillips is an artist, researcher and educator, trained in Anthropology, Philosophy and Cultural Analysis at the University of Amsterdam and Humboldt University, with a Masters of Education in Arts and Design at Piet Zwart Institute, Rotterdam. Her practice revolves around fostering playful forms of resistance and seeking out pressure points to act in the face of social inequalities and unfolding ecological disasters. She teaches at Willem de Kooning Academy, Rotterdam, Design Academy Eindhoven, and the Royal Academy of Art, The Hague. Phillips is a researcher in the Critical Making Consortium (www.criticalmaking.nl) and a PhD candidate at PhDArts, Leiden University, University of the Arts The Hague. More information at www.studiobabel.nl.

PRESENTATION

Shailoh Phillips INFLATABLE CRITIQUE: CYBERNETICS AND TACTICS FOR COLLABORATIVE DIRECT ACTION

In her PhD research project, Phillips is working on developing critical tools for expressing, teaching and mobilizing political critique with and through (networked) objects. In this presentation she will reflect on a public intervention that made use of the playful and light material of a giant yellow inflatable pipeline. The intervention was developed in the context of a collaborative summer school at West Gallery in The Hague, the Cybernetic Advertising Agency. During this one-week multidisciplinary art and theory lab (co-organized with Baruch Gottlieb and Artúr van Balen), participants explored the inner workings of the 'attention economy' and discussed its implications for the arts. Linking this case study back to her main research question, Phillips will address the potential inflation of the 'critical', specifically in the context of the arts. Criticism without action is insufficient. Action without criticality may have adverse effects, or be co-opted. This seems to leave us at an impasse: how to operate critically, when we are stuck inside cybernetic systems of control, advertising, and global hyper-industry?

Friday October 19
CONFERENCE DAY 2

SOUND INSTALLATION

Gabriel Paiuk
DISTANCE / FICTION

Loudspeakers and recording mechanisms, as instruments of amplification and framing of particular listening stances, are part of our everyday reality. As such, they inform our attention and are entwined with our auditory imagination. Distance / Fiction builds a sounding space where the listener is invited to explore the ways in which we engage with the products of sound reproduction technology: how do they constitute what we consider to be possible, fictional or real, and how do we codify what we perceive as a representation or as the physical imprint of the sound-emitting devices themselves?

Distance / Fiction will remain open on weekdays after the conference at ACPA's Exhibition Space in the PJ Veth Building until February 1st.

Gabriel Paiuk is a composer and sound artist whose work focuses on how our engagement with sound is modulated by notions, practices and conditions of mediation. In recent years his work has been presented at Gallery W139, LIMA (Amsterdam), Willem Twee Kunstruimte-November Music Festival and Sonic Acts Festival. His sound installation Res Extensa was awarded the Gaudeamus composition prize in 2006. He is currently a faculty staff member at the Institute of Sonology – Royal Conservatoire The Hague and a PhD candidate at Leiden University's Academy of Creative and Performing Arts. More information at www.gabrielpaiuk.com.

Thursday October 18 & Friday October 19
ACPA EXHIBITION SPACE

Thursday October 18 & Friday October 19
ACPA EXHIBITION SPACE

Janneke Wesseling is Professor in the Practice and Theory of Research in the Visual Arts, Faculty of Humanities, Leiden University. She is director of PhDArts at Leiden University's Academy of Creative and Performing Arts (ACPA), and professor ('lector') in Art Theory & Practice at the University of the Arts, The Hague. Wesseling writes as art critic for the Dutch daily newspaper NRC Handelsblad. In addition, she publishes regularly on contemporary art in magazines and catalogues in The Netherlands and abroad. She has also published a number of independent studies and books, including *The Perfect Spectator* (2017) and *See it Again, Say it Again* (2011), and is a frequent speaker at international conferences. Since 2016, Wesseling chairs a research consortium including Leiden University, Rotterdam University of Applied Sciences, Waag Society in Amsterdam, Het Nieuwe Instituut in Rotterdam and West Den Haag. The consortium is currently working on a four-year research project financed by the Netherlands Organization for Scientific Research (NWO), investigating to what extent Critical Making can serve as a comprehensive concept for design, technology, education and activism intersecting with critical contemporary art practices and artistic research.

Henk Borgdorff is Professor of Research in the Arts and Academic Director of the Academy of Creative and Performing Art, Leiden University and professor ('lector') at the Royal Conservatoire, University of the Arts, The Hague. He was professor in Art Theory and Research at the Amsterdam School of the Arts (until 2010), visiting professor in Aesthetics at the Faculty of Fine, Applied and Performing Arts at the University of Gothenburg (until 2013), and editor of the *Journal for Artistic Research* (until 2015). His has published widely on the theoretical and political rationale of research in the arts. A selection of these writings was published as *The Conflict of the Faculties: Perspectives on Artistic Research and Academia* (Leiden University Press 2012). Borgdorff is president of the Society for Artistic Research. See his profile page on the Research Catalogue: www.researchcatalogue.net.

PhDArts, international doctorate programme in art and design, is a collaboration between Leiden University Academy of Creative and Performing Arts and the Royal Academy of Art (KABK) in The Hague.

Thursday October 18

CONFERENCE DAY 1

PJ Veth Building, Room 1.01

Nonnensteeg 1-3, Leiden

- 10.00 Welcome coffee and tea
10.30 WELCOME AND INTRODUCTION
Prof. dr. Janneke Wesseling
10.45 KEYNOTE LECTURE
dr. Henk Oosterling: Art based research
as hypocritical reflaction
11.45 PRESENTATION 1
Aymeric Mansoux: Who is your audience?
12.25 Lunch break
14.00 PRESENTATION 2
David Weber-Krebs: The actual event
14.45 PRESENTATION 3
Yael Davids: A daily practice
15.30 Coffee and tea break
15.45 PRESENTATION 4
Andrea Stultiens: Turning points
16.25 WRAP UP
Prof. dr. Henk Borgdorff
16.40 Drinks
18.00 Dinner break

FESTIVAL

Het Leidse Volkshuis

Apothekersdijk 33A, Leiden

- 20.00 PERFORMANCE 1
João Rival and Le Concert d'Apollon
PERFORMANCE 2
Sophie Ernst and
Elisabeth Waagmeester-Wagenaar:
Phantasmagoria as artistic research
PERFORMANCE 3
Ned McGowan and Laurens de Boer
PERFORMANCE 4
Richard Barrett: nervous system
PERFORMANCE 5
Suzan Tunca and Giuliano Bracci: SEI
PERFORMANCE 6
Eleni Kamma and Margo van de Linde:
Punch Line (Language)

Friday October 19

CONFERENCE DAY 2

PJ Veth Building, Room 1.01

- 09.30 Welcome coffee and tea
10.00 INTRODUCTION
Prof. dr. Janneke Wesseling
10.15 KEYNOTE LECTURE
Prof. dr. Peter Paul Verbeek: Art and
technology as experimental philosophy
11.15 PRESENTATION 1
Marlies Vermeulen and Veerle Spronck:
Tuning in, mapping out
12.00 PRESENTATION 2
Riccardo Giacconi: Notes on animation
12.40 Lunch break
14.00 BREAKOUT SESSIONS
Artistic Research and the Art World
Artistic Research and Interdisciplinarity
Artistic Research and Academia
Artistic Research and Method
15.30 Coffee and tea break
16.00 PRESENTATIONS 3 & 4
Anja Groten: The workshop as a site
for contestation
Shailoh Phillips: Inflatable critique:
cybernetics and tactics for collaborative
direct action
17.00 WRAP UP AND CLOSING
Prof. dr. Henk Borgdorff

Sound installation Distance / Fiction by Gabriel
Paiuk is presented in the PJ Veth Building
ACPA Exhibition Space during both conference
days and will remain open on weekdays until
February 1st.