

DRAWING AFFAIRS

2024 EARN conference

October 30-31, LUCA School of Arts, campus Ghent / Sint Lucas (BE)



<https://www.luca-arts.be/en/drawing-affairs-2024-earn-conference>

for questions, please contact bart.geerts@luca-arts.be

Wednesday October 30, all about drawing

registration: *de Carré*

venue: *aula A2*

9:30-10:00 coffee and welcome

10:00-11:45 introducing PhD research on drawing

Juan Duque, Ada Güvenir, Marcia Nemer and Rasa Jančiauskaitė

11:45-12:00 break

12:00-13:00 keynote lecture

Heide Hinrichs: continuing echoes, repeating seasons and looking at idols and spills

13:00-13:45 lunch

13:45-15:30 Research practices part 1

Amélie de Beaufort, The Northern Drawing School and Sébastien Conard

15:30-15:45 coffee break

15:45-17:00 Research practices part 2

Nikolaus Gansterer and Sílvia Simões

17:00-18:00 keynote lecture

Michael Newman: Drawing as Contingency...the Operation

18:15-... exhibition & drinks

Bart Geerts: introduction to the daily drawing project

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Thursday October 31, all about EARN

venue: room C15

- 9:00-10:45 EARN information sharing
- reports from and updates on the working groups
 - doctoral exchange working group
 - The international artistic research platform *Landing*
 - launch of the new EARN website and how to use it
 - new ideas, initiatives, plans, ...
- 10:45-11:00 break
- 11:00-13:00 Workshop / Brainstorm
- workshop and information sharing on research applications and EU bids: Marie Skłodowska-Curie Actions, Erasmus Mundus Joint Master Degrees, COST actions, ...
 - brainstorm and workshop on building a good consortium for your application
 - brainstorm and workshop on networking outside of Europe
- 13:00 Closing time

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BIOS (in order of appearance)

Juan Duque, LUCA School of Arts

Juan Duque (CO, 1974) lives in Brussels. He graduated as an architect, an independent artist/researcher and curator who works across site-specific installations and situated performances. Juan is involved as a PhD researcher at LUCA/KULeuven; a selection of projects includes Yellow Brick Art Centre Athens (2024-2023), U-jazdowski Castle Contemporary Art Center, Warsaw (2018), Geumcheon and Seoul ArtSpace, Seoul (2014) and SAVVY Contemporary Berlin (2013, 2012, 2011). Since 2022, Juan is co-founder, cultural programmer and curator at The Green Corridor Brussels, a space for active thinking in situated practices.

Ada Güvenir, LUCA School of Arts

Ada Güvenir is an animation filmmaker and visual artist born and raised in Izmir, Turkey. She studied Audiovisual Arts in KASK School of Arts in Ghent. After completing her master's degree, her graduation film received the VAF Wildcard prize with which she created her next film 'As If It Could'. She is currently doing a PhD in Luca School of Arts C-mine and working as a lecturer in the Audiovisual Arts department and Re-Anima. Her doctoral research is around the themes of humour, immigration, psychoanalysis, and animation. She remains active in the film and art industry in and outside of Belgium as well as pursuing an academic career.

Marcia Nemer, Stockholm University of Art

Márcia Nemer is an actor/performer and theatre director from Brazil. Currently a doctoral student at the Stockholm University of Art (SKH), her PHD research project "Staging Absence" investigates possibilities for the actor's work beyond acting. She is interested in exploring the friction possible between theatre, visual arts and performance and the possibilities relating to presence and absence in theatre. In 2021, she was Artist in Residence at the Cité International des Arts in Paris.

Rasa Jančiauskaitė, Vilnius Academy of Arts

Rasa Jančiauskaitė has been working in the field of book design and illustration since 2014. She studied Visual Communication Design at the Vilnius Academy of Arts (BA and MA), as well as in Italy and France. She is interested in the vitality and wild expression of Visual Communication Design. As well as how and why visual material dedicated to the book format becomes adaptable to other media. The visual content of her books extends to exhibition spaces, visual identity communication or set design. In her artistic research, she touches on the importance of eros as a condition for the creative process that warms the line of a drawing.

Heide Hinrichs, Royal Academy of Fine Arts Antwerp

Heide Hinrichs is an artist based in Brussels, who works with found and existing materials. She responds to situations and continues to draw lines. She was awarded the Villa Romana Fellowship in 2013. In 2014, she was a fellow at the MMCA Seoul International Residency Program, where she continued to work on her long-term project *Silent Sisters / Stille Schwestern*, an unauthorized

translation in text and artworks in conversation with Theresa Hak Kyung Cha's book, *DICTEE*, brought to completion in 2018. For the first Kathmandu Triennial, 2017 Hinrichs developed the project *On Some of the Birds of Nepal (Parting the Animal Kingdom of the East)*. In 2018 she initiated the collaborative research project *second shelf* located at the library of the Royal Academy of Fine Arts Antwerp. The project concluded with the publication *shelf documents: art library as practice*, Track Report, Antwerp and *b_books*, Berlin, 2021, which Hinrichs co-edited with Jo-ey Tang and Elizabeth Haines. posture editions, Ghent published at the end of 2019 *Morning Change*, a book on movement, location and nomadism within the artist's intuitive conceptual oeuvre. Since 2015 Hinrichs has been teaching at the Academy in Antwerp.

Amélie de Beaufort, Academie Royale des Beaux-Arts de Bruxelles

Born in 1967 in Brussels, visual artist Amélie de Beaufort has been a professor responsible for the Drawing Course at ArBA-EsA in Brussels since 2015. In 2020 she participated in the founding of the Fédération des Arts Plastiques, the first federation representing the actors of the visual arts ecosystem in the Wallonia-Brussels Federation. Her work has been exhibited in particular at Odradek, Plagiarama, Iselp, Jacques Franck Cultural Center, Maac (Brussels), La Friche Belle de Mai (Marseille), La ppgm (Roubaix), La Tannerie and la galerie du Dourven gallery (Brittany), Schema Project (Brooklyn), Iselp (Brussels), Sabine Wachters (Knokke), Galerie Détour (Namur), galerie Pitch (Paris).

The Northern Drawing School

The Northern Drawing School (NDS), founded in 2022 by teachers from EKA Tallinn, HfK Bremen, AAL Riga, Gerrit Rietveld Academy Amsterdam, KHiO Oslo, and Konstfack Stockholm, aims to strengthen drawing's role in higher artistic education and beyond. NDS is establishing a Center for Drawing in Lund, in collaboration with Lund University and the City of Lund. Emphasizing drawing's practical importance from a child's first strokes to adult expression as a means to understand the world, NDS responds to the de-prioritization of arts for quantifiable outcomes. Advocating the importance of drawing for cultural diversity, independent thinking, and interdisciplinary understanding—including the STEM field—NDS seeks to democratize its benefits, focusing on higher artistic education but welcoming all skill levels.

The Northern Drawing School will be represented by:

- Jan Tomsson, Gerrit Rietveld Academy Amsterdam
- Samuel Nyholm, Hochschule für Künste Bremen

Sébastien Conard, LUCA School of Arts

Sébastien Conard (BE, °1982) is an artist, author, researcher and art teacher, currently completing postdoctoral research in the arts within the Art, Imagination and Language research cluster of LUCA School of Arts. Within this frame he explores diverse aspects and possibilities of (graphic) traces in the prolongation of his former research through practice and reflection on word and image interactions in artist's books and graphic novels, post-comics practices, and other forms of artistic subjectivities through trace-making and/or the leaving of traces. He very recently organized the collective research exhibition *traces* (Blanco, Ghent) together with Jasper Delbecke. His most recent publications are *Fragments* (Infinif, 2024) and *Rabiots/Restjes* (Blow Book, 2023) with Jan Baetens.

Nikolaus Gansterer, University of Applied Arts Vienna

Nikolaus Gansterer is teaching at the University of Applied Arts Vienna since 2007, where he was the first visiting professor for the artistic research doctoral program. As an artist, performer and researcher Nikolaus Gansterer is deeply interested in the relational field between drawing, thinking and action. His fascination with the complex character of diagrammatic figurations has led to his book *Drawing a Hypothesis* (Springer, 2011) on the ontology of shapes of visualizations and its use in contemporary art and science. From 2014 - 2018 Gansterer was leading the artistic research project *Choreo-graphic Figures: Deviations from the Line* (de Gruyter, 2017) developing innovative systems of notation between the lines of drawing, writing and choreography. Currently he is heading *Contingent Agencies* an cross-disciplinary research project on experimental diagramming of fragile atmospheres.

Sílvia Simões, University of Porto

Sílvia Simões (Porto, 1974) is currently an Assistant Professor in the Drawing Department. As a visual artist, she combines various practices in the realization of her projects, which have been showcased in Portugal, Mozambique, Cape Verde, Spain, and the Netherlands. As a researcher, she is an integrated member of the Institute for Research in Art, Design, and Society (I2ADS) at the Faculty of Fine Arts of the University of Porto. Over the past three years, she has focused on the research project "Drawing at the University," where she is responsible for exploring the intersections between engineering, drawing, and the arts.

Michael Newman, Goldsmiths University of London

Michael Newman is Professor of Art Writing at in the Art Department at Goldsmiths, University of London. He holds degrees in English Literature and Art History, and a PhD in Philosophy from KU Leuven. He has published numerous essays on modern and contemporary artists as well as thematic essays on the wound, the horizon, contingency, memory, drawing, and nonsense. His most recent essays are 'The Long and the Short of It: boredom after the end of the great boredom', in *On Boredom*, Rye Dag Holmboe and Susan Morris (eds.), (London: UCL Press, 2021); Florian Hecker's Resynthese FAVN Revisiting Mallarmé's Scene' in *Florian Hecker: Halluzination, Perspektive, Synthese* (Sternberg Press & Kunsthalle Wien, 2019), and 'Decapitations: the portrait, the anti-portrait ... and what comes after?' in Kirstie Imber and Fiona Johnstone, eds., *Anti-Portraiture: Challenging the limits of the Portrait* (London: Bloomsbury, 2020). He is co-editor of *Rewriting Conceptual Art* (1999) and *The State of Art Criticism* (2007). The exhibitions he has curated include Tacita Dean at York University, Toronto (2000), and he is the co-curator with Kate Macfarlane of the exhibition *FIGURE/S: Drawing After Bellmer* at The Drawing Room, London (2021). His essay 'Hans Bellmer: Thresholds' has appeared in the companion volume, *ON FIGURE/S* (London: Ma Bibliothèque, 2021). In 2024, he curated a three-part exhibition at Large Glass, London, titled, *After Mallarmé: Part 1 the page...the place... ; Part 2 ...contingency, the operator... ; Part 3 ...perhaps...a constellation.*

Bart Geerts, LUCA School of Arts – KU Leuven

Bart Geerts (Belgium, 1978) is an artist, researcher and educator who creates spaces in which looking, making, and thinking enter into dialogue with each other. He has a special interest in spatial (re)presentation models, the performative potential of visual work, the rhetoric of artistic research and drawing as a research method. Geerts holds MAs in Germanic Philology and Fine Arts and completed the postgraduate course at the HISK in Antwerp. In 2012 he obtained his practice-based PhD on the painterly, an exploration of the contemporary potential of painting. He currently is Assistant Professor at LUCA School of Arts and at the Higher Institute of Philosophy at KU Leuven (both in Belgium).