

**FROM THE SCENIC ESSAY TO THE ESSAY EXHIBITION.
EXPANDING THE ESSAY FORM IN THE ARTS BEYOND LITERATURE AND FILM**

! program – version March 2022! Modifications are possible

Day 1 – Morning sessions (27th of April 2022)

08.30 – 09.00: Registration

09.00 – 09.10: Welcome

09.10 – 9.30: Introduction

9.30 – 10.30: Keynote **Frédérique Aït-Touati** (Centres de Recherches sur les Arts et le Langage) – chair: Alexander Roose (Ghent University)

10.30 – 11.00: coffee break

11.00 – 12.30: Panel sessions

Panel 1 – Boundary crossing by/through the essay film and the audiovisual essay – Chair: Joséphine Vandekerckhove

‘The multimodal essay. Perverting the status quo of genre categorization’ – Elaine Byrne (Temple University)

‘Between *Level Five* and *Zapping Zone*. The deconstruction of the audiovisual thinking process’ - Lourdes Monterrubio Ibáñez (Université Paris 1 Panthéon Sorbonne)

‘81 things I thought I had forgotten’ – Jasper Rigole (KASK & Conservatorium – School of Arts Ghent)

Panel 2 – Breaking the Spell. On essayism as a way of giving voice to images – Chair: Elise Dupré (Ghent University)

Ella de Búrca (LUCA School of Arts)

Tom Van Imschoot (LUCA School of Arts)

Isolde Vanhee (LUCA School of Arts)

Panel 3 – The essay as an experimental apparatus and a dramaturgical principle. *A panel on Brecht’s “Versuche” and contemporary postpandemic theatre.* – chair: Kristof Van Baarle (University of Antwerp)

Nikolaus Müller-Schöll (Goethe University Frankfurt am Main)

Lilly Busch (Schauspielhaus Wien, Vienna)

Andreas Fleck (Schauspielhaus Wien, Vienna)

12.30 – 14.00: Lunch break

Day 1 – Afternoon sessions (27th of April 2022)

14.00 – 15.00: Keynote Keynote **Ho Rui An** (Independent artist, Singapore) – chair: Hilde van Gelder (KU Leuven)

15.00 – 15.30: coffee break

15.30 – 17.00: Panel sessions

Panel 4 – Essayistic storytelling as method – chair: Isolde Vanhee (LUCA School of Arts)

‘Vue brisée/Broken view: Congo and the magic lantern’ – Hannes Verhoustraete (KASK & Conservatorium – School of Arts Ghent)

‘Observing and staging critique: fiction as an essayistic device’ – Robbrecht Desmet (LUCA school of Arts)

‘World-in-process: essayistic storytelling and fictional instauration between gallery and cinema’ - Jade de Cock de Rameyen (Université Libre de Bruxelles, FNRS-ASP)

Panel 5 – Staging the essay: thinking, knowing and enchanting – chair: Sara Fontana (Verona University / Ghent University)

‘Essayistic thinking. Alexander Kluge staging Opera: (The Temple of Seriousness’ - Anja Isabel Schneider (University of Castilla-La Mancha)

‘Encyclopedia on trial’ – Laurence Corbel (University of Rennes 2)

‘The essay form in music theatre and its scenography as invitation’ – Philine Rinnert (Independent artist, Germany)

Panel 6 – Notes on/from the literary essay – Chair: Eline Denolf (Ghent University)

‘The Essayistic’ - Mario Aquilina (University of Malta)

‘The “Essay Manifesto” between Arts and Politics: Claiming De-subjectification’ - Carsten Junker (TU Dresden)

‘Textual bodies. Gender knowledge and body politics in the Postwar Essay’ - Sophia Lohmann (FU Berlin)

Day 2 – Morning Sessions (28th of April 2022)

09.00 – 09.30: Registration

9.30 – 10.30: Keynote **Thijs Lijster** (University of Groningen) – chair: Prof. dr. Jürgen Pieters

10.30 – 11.00: coffee break

11.00 – 12.30: Panel sessions

Panel 7 – Critical essays on stage – Chair: Steff Nellis (Ghent University)

‘Against the Orthodoxy of Thought: The Essay on the 21st-Century British Stage’ - Heidi Lucja Liedke (University of Koblenz-Landau)

‘*De Zaak Shell*: A Theatrical Essay about the Responsibility for Climate Change’ - Alice Breemen (University of Amsterdam)

‘Scenic essay as emancipatory practice’ – Agnieszka Jakimiak (Royal Holloway – University of London)

Panel 8 – Autotheory, psychoanalysis and the voice – Chair: Tessa Vannieuwenhuyze (Ghent University)

Anneleen Masschelein (KU Leuven)

Yael Segalovitz (Ben Gurion University of the Negev)

Mariske Brockmeyer (LUCA School of Arts/KU Leuven)

Panel 9 – The essay as vehicle for critical thought – Chair: Jorge Poveda Yáñez (Ghent University)

‘Critical Theory/Conspiracy Theory: The Essay Form in Hito Steyerl’s *Liquidity Inc.*’ – Steyn Bergs (Utrecht University)

‘The Shapeshifting Installation: Essayistic Storytelling and Activating the Animistic through Performance Lectures and Artistic Interventions’ – Zarina Binta Muhammed (Lasalle College of the Arts)

‘Liquid image and the human: Hito Steyerl’s *Hell Yeah We Fuck Die* (2016) – Brenda Hollweg (University of Leeds)

12.30 – 14.00: Lunch break

Day 2 – Afternoon Sessions (28th of April 2022)

14.00 – 15.00: Keynote **Ogotu Muraya** (artist, Nairobi) – chair: Hari Prasad Sacré (Ghent University)

15.00 – 15.30: coffee break

15.30 – 17.00: Panel sessions

Panel 10 – Performing and choreographing the essay – Chair: Jorge Poveda Yáñez (Ghent University)

‘Situations with the Archive: *Hauptaktion’s* Essay Performances and the Politics of Performing Problematic Repertoires’ – Clio Unger (Royal Central School of Speech and Drama, University of London)

‘*Bee Dances* (2021), a Choreographic Essay exploring the Latest Buzz on Virtuosity’ – Annelies Van Assche (Ghent University)

‘Dancing the end of the world: essayistic choreography as archeological method in Michiel Vandevelde’s *Ends of Worlds*’ – Kristof Van Baarle (Antwerp University)

Panel 11– Visual essays – Chair: Elise Dupré (Ghent University)

‘Uncertain essays – a documentary approach’ – Michiel De Cleene & Arnout De Cleene (KASK & Conservatorium – School of Arts Ghent)

‘Essayistic Montage: Between Research and Work’ – Florian Göttke (University of Amsterdam)

‘The Visual Messay: The Essay as Method in Artistic Research’ - Alice Twemlow (Leiden University / Royal Academy Art The Hague (KABK))

Panel 12 – The Essay as hybrid Arrangement. How to analyze the Entanglements of Artistic Practices, Exhibitions and Digital Media Culture – chair: Sara Fontana (Ghent University)

Charlotte Bolwin (Bauhaus-University Weimar / Academy of the Arts Munich)

Anna Polze (Ruhr University Bochum)

‘Experiments in Media Translation and ‘Dissection’: Deploying the essayistic in ‘Gaddafi in Rome’ – Alessandra Ferrini (University of the Arts London)

Day 3 – Morning Sessions (29th of April 2022)

09.00 – 09.30: Registration

9.30 – 10.30: Keynote **Lauren Gabrielle Fournier** (Ryerson University, Toronto) – chair: Anneleen Masschelein (KU Leuven)

10.30 – 11.00: coffee break

11.00 – 12.30: Panel sessions

Panel 13 – the essayistic and the curatorial: reflections on the curatorial field – chair: Laura Herman (KASK & Conservatorium – School of Arts Ghent)

‘The history of ideas of the exhibition as essay’ - Mattias Bäckström (NTNU Norwegian University of Science and Technology)

‘The Essayistic in the Curatorial – repurposing the politics of exhibition’ – Carolina Rito (Coventry University)

‘Monoculture: A Recent History. A case-study of the essay-exhibition’- Giulia Bellinetti (University of Amsterdam)

Panel 14 – Collaborative experiments with and through the essay form – chair: Annelies Van Assche (Ghent University)

‘ENTWEDER NOCH’ – Sandra Freygartten & Lucia Rainer (independent artists, Germany)

‘Ragged Dialogues – On collaboration-as-essay’ – Liesbeth Groot Nibbelink & Anne Karin ten Bosch (Utrecht University)

‘Lecture-Performance: Essayer: Walking as Speculative methodology ‘- Christel Stalpaert (Ghent University, Belgium) and Nina Vurdelja (Tampere University, Finland)

Panel 15 – the lecture performance, where performance and the essay intersect– chair: Clio Unger (Royal Central School of Speech and Drama, University of London)

‘The lecture as an essayistic form. Reflecting on *The art of the lecture* ‘ - Helen Brecht & Jascha Sommer (independent curators, Germany)

‘How to face’ – Veronika Darian (University of Leipzig, Germany) and Jana Seehusen (HFBK Hamburg)

‘Essaying art: an Unmethodological method for artistic research’ – E.G.A. Huurdeman (Fontys School of Fine and Performing Arts, Tilburg)

12.30 – 14.00: Lunch break

Day 3 – Afternoon Sessions (29th of April 2022)

14.00 – 15.00: Keynote **Hannah Hurtzig** (Artist, Mobile Akademie Berlin, Berlin) – chair: Frederik Le Roy (KASK & Conservatorium – School of Arts Ghent)

15.00 – 15.30: coffee break

15.30 – 17.00: Panel sessions

Panel 16 – The essay and the curatorial: examples from the curatorial field – chair: Maude Bass-Krueger (Ghent University)

‘A Buried Exhibition: Curating between Narrative and Event’ – Nadim Samman (KW Institute for Contemporary Art, Berlin)

‘Exhibition Without Objects’ – Sadia Shirazi (John Hopkins University)

‘Auspicious Vapors’ – Dehlia Hannah (Royal Danish Academy of Art / ARKEN Museum of Modern Art, Copenhagen)

Panel 17 – The essay form as/and artistic research – chair: Adriana Parente La Selva (Ghent University)

‘Visual essay as critical instrument: towards critical sensibilities, mentalities and disciplinary imaginaries for, and from, graphic design’ – Paul Bailey (KASK & Conservatorium – School of Arts Ghent)

‘Not yet, being there’ - Erik Viskil (Leiden University)

‘There where the line disappears. A performative essay’ – Nicoletta Grillo (KU Leuven)

Panel 18 – The essay as a symptom and product of times in crisis. – Chair: Jorge Poveda Yáñez (Ghent University)

‘Viewing Images of the Social within the Pandemic – Experiential Knowledge Production with an Academic Audiovisual Essay’ - Sarah Greifenstein (European University Viadrina) and Christina Schmitt (FU Berlin)

‘What is it like to be a dramaturg? Exploring the dramaturgy of things’ – Giovanni Sabelli Fioretti (University of Huddersfield)

‘Fragments of confrontation’ – Rubkwam Thammaboosadee (Bangkok University)

17.00 – 18.00: closing session

18.00-19.30: closing reception