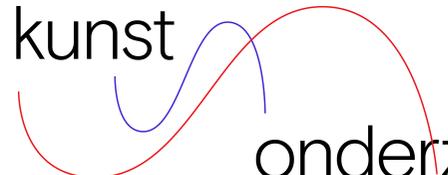


kunst



onderzoek programme

DIS_SEMINAR#3 unfolds through three parallel thematic tracks that run throughout the day. Participants take part in one contribution per track per round, allowing you either to follow a single track in depth or to rotate between tracks across the day.

The tracks invite you to experience different approaches to dissemination in and through artistic research, while engaging with shared concerns from multiple perspectives.

○ Performing Bodies

In this track, research is disseminated through embodied action, performance and participation. The body functions as a site of knowing, translation and ethical negotiation, foregrounding affect, vulnerability, movement and lived experience.

□ Shapes of Research

This track explores how form itself operates as research method. Dissemination is approached as an active, material, and ethical practice, in which comics, lecture-performances, workshops and collective readings do not represent research outcomes, but constitute them.

△ Mapping and Landscaping

This track approaches dissemination as a spatial, situated and more-than-human practice. Through cartography, landscape-based research and ecological encounters, knowledge is produced and shared as relational, processual and place-dependent.

sessions

Micro-Archiving Processes: Caring Tools for Sustaining Embodied Knowledge

○ Performing Bodies

by Ulrike Scholtes & Diana Ramaekers (Zuyd)

In this workshop, we explore articulating embodied labour and making it travel. We propose an experiment in creating site specific micro-archives that help us to sustain, internalize and connect the embodied knowledge we produce during our day at DIS_SEMINAR. At the end of the day, we bring our personal archives together in a collective installation. By diving into this collective work together, we reiterate, question and harvest from this day and connect, integrate and sustain what we learned within our artistic research practices.

Artistic-Educative Lecture Performance as a Form of Dissemination

□ Shapes of Research

by Jordi Ribot, Perica Savanović & Joke Alkema (ArtEZ)

The audience first experiences a lecture performance by ArtEZ students as spectators, in which an artistic research and creation process is embodied and made visible. Subsequently, the audience participates in a collective discussion about the lecture performance as a method, about the significance of artistic research for the development of the BA student (both as a creator and as a future researcher), and about the value and legitimacy of this form as both an outcome and a means of dissemination.

A Dissertation in a Box: Cartopology as a Research Method

△ Mapping and Landscaping

by Marlies Vermeulen (Zuyd)

Visitors are invited to step into the world of cartopology where research unfolds as a spatial, relational and experiential journey. Participants will explore a cartographic system housed within a box, where maps serve as both the method, process and outcome at the same time. Vermeulen will guide participants through the Panoramic View of Cartopology, revealing how each stop on the map connects to deeper layers of her research. This way she hopes to open the discussion on what it means to genuinely operate between art and science, and, moreover, on what it demands from researchers and artists engaging with her work.

Mediated Corporealities: A Multicentered Approach to Reconfiguring Event and Icon through Embodiment

○ Performing Bodies

by Zoya Shojaee Sardashti (UvH/HKU)

This session begins with a short contextual introduction to the methodology behind Every Four Years, a participatory performance-lecture developed in response to the widely circulated footage of Neda Agha-Soltan's murder during the 2009 Green Movement protests in Iran. Visitors will then view a three-minute video artwork that deliberately removes spectacle and dramatization to create a different mode of witnessing. Following the screening, participants are invited to engage in part of the methodology through simple, optional movement-based research tasks exploring how fear shapes bodily response and how "fearless" gestures can be sensed, rehearsed, and activated. The aim is to shift

spectatorship toward modes of witnessing and, ultimately, bearing presence.

Consent in Action: Ethics in and for Artistic Research

□ Shapes of Research

by Fabiola Camuti, Judith Leest, Veerle Spronck & Philippine Hoegen (HKU) Truus Teunissen (UvH)

What does it mean to work ethically in artistic and participatory research, beyond checklists and standard forms? In this session, we will delve together into the article Consent in Action: Learning from Artistic Research within an Institutional Review Context, which centers on three key principles: vulnerability, multiple forms of consent, and attention to power and positionality. We will begin with a dialogical presentation based on the article, followed by a workshop in which we explore how these insights can help us recognize and navigate ethical dilemmas in practice. Together, we will investigate how ethics can become a shared, learning space within artistic research.

Horizons holding holes, research into underground knowledges

△ Mapping and Landscaping

by Emilie Gallier & Nienke Terpsma (AHK)

We'll open jars and prepare tea from a compass garden, travelling through the cardinal directions as a practice of orientation. We'll experience reciprocity in postures of holding and being held. And we will share the latest reader of Gleaners and the Worms: Earthworms dialogues. We consulted very young people and earthworm scientists, collecting information on earthworms, knowledges and skills to connect with soils in regenerative ways. We

will read while being read, coming closer to an attempt of earthworms' embodiment, inspiring the integration of dissemination in the process of digesting knowledge and shaping fertile environments for diversity.

Performing Researching: Dissemination of Artistic Research through and as Performance

o Performing Bodies

Philippine Hoegen, Henry Dörr & Paloma Bouhana, (HKU)

When research is disseminated through or as a performance, what are the strengths and what are the pitfalls? Using the performance Callisthenics, Stories of Support, Aversion and Love, as a case study, we will propose an analysis and invite a discussion on this question. The performance will be shared during the session through the documentation film that was made of it at the CERC-2025 symposium in January 2025, and through a booklet containing the script of this and two other versions of the performance.

We are curious what – in general or in this case in particular – the format of performance does as dissemination of a research, how the research transforms when placed inside the performance tool, what happens to it when it's rehearsed and exercised in public. Is disseminating research through performance, researching? What is invisibilised by the format, and what is conversely uniquely communicated?

Another curiosity is what this version of the performance – its filmed documentation – does to its ability to convey/embodiment research.

The session will be organised in three parts. Part 1: active film viewing, part 2: discursive analysis, and part 3: interactive discussion.

Comics-Based Research

o Shapes of Research

by Elise Talgorn (HvA)

How can we question the dominant stories that shape how we see ourselves and the world? In this session, we'll approach comics not as illustration, but as a method of inquiry and a performative practice for insight and dialogue. Through two comics, The More-than-Human Interview and The Tired Hero, I'll show how visual storytelling can unsettle familiar Western narratives and open space for collective, more-than-human, and self-compassionate perspectives. After a short lecture, you'll join a guided drawing exercise to explore in playful and sensory way which alternative hero archetype might guide you into 2026.

bergsturz practice

Δ Mapping and Landscaping

by stëf/\n sch/\efer & Dwayne Toemere (AHK)

Bergsturz Practice is a 'landscape translation' practice based on stëf/\n sch/\efer's practice-based research with/from the "dying" Hochvogel mountain (AU/DE) which is literally breaking apart, in collaboration with mime performer Dwayne Toemere. The practice lets the audience imagine and experiences the mountain's movements and eventual collapse due to internal and external factors. How do you think a human body can experience immense power of a collapsing mountain?

schedule

10h00 arrival with coffee and tea

10h30 welcome to DIS_SEMINAR, The CAMs and introduction of the research tracks & format of the day

11h00 parallel sessions 1

Micro-Archiving Processes: Caring Tools for Sustaining Embodied Knowledge

o workshop by Ulrike Scholtes & Diana Ramaekers (Zuyd)

Boardroom

Artistic-Educative Lecture Performance as a Form of Dissemination

o lecture performance by Jordi Ribot, Perica Savanović & Joke Alkema (ArtEZ)

Foyer

A Dissertation in a Box: Cartopology as a Research Method

Δ cartopology by Marlies Vermeulen (Zuyd)

Vide & Tekenkamer

12h15 lunch

13h15 parallel sessions 2

Mediated Corporealities:

A Multicentered Approach to Reconfiguring Event and Icon through Embodiment

o performance-lecture by Zoya Shojaee Sardashti (UvH/HKU)

De Binderij

Consent in Action: Ethics in and for Artistic Research

o collective reading and workshop by

Fabiola Camuti, Judith Leest, Veerle Spronck & Philippine Hoegen (HKU) Truus Teunissen (UvH)

Foyer

Horizons holding holes, research into underground knowledges

Δ tea and collective reading by Emilie Gallier & Nienke Terpsma (AHK)

Boardroom

14h30 small break

14h45 parallel sessions 3

Performing Researching: Dissemination of Artistic Research through and as Performance

o film viewing and discursive analysis by Philippine Hoegen, Henry Dörr & Paloma Bouhana (HKU)

Vide & Tekenkamer

Comics-Based Research

o lecture and drawing exercise by Elise Talgorn (HvA)

Foyer

bergsturz practice

Δ practice by stëf/\n sch/\efer & Dwayne Toemere (AHK)

De Binderij

16h00 collective closing

16h30 drinks

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