

JRD254

Joint Research Day 2025

We warmly welcome you to the third edition of the **Joint Research Day (JRD25)**, organised by **Platform for Arts Research in Collaboration (PARC)**, an online and offline platform for researchers working in and beyond the fields of art, design and music.

PARC is an initiative by the **Academy of Creative and Performing Arts of Leiden University (ACPA)** and the **University of the Arts The Hague (HdK)**, comprising the two faculties of the **Royal Conservatoire The Hague (KC)** and the **Royal Academy of Art The Hague (KABK)**.

Across two days, JRD25 gathers artist-researchers, students, and educators from KABK, KC, and ACPA in a programme that unfolds in the KABK Library, the Conservatoire Hall, and concludes in the New Music Lab—tracing pathways between art, design, music and sound, and offering spaces to connect practices, share questions, and spark new collaborations.

A collaboration between **Royal Academy of Art (KABK)**, **Royal Conservatoire (KC)**, and **Academy of Creative and Performing Arts (ACPA)**.

JRD25

Joint Research Day 2025

KABK
Prinsessegracht 4

KC, Amare
Spuiplein 150

Thursday 13.11
Library [KABK]

16:00	① Bridging the Thesis (16:00–18:00) <i>Conversation with Lucy Bink and Nadia Abadjieva, moderated by Braidon Hobzek</i>
16:30	
17:00	
17:30	
18:00	② Special Launch Event for <i>Unraveling Research Toward the Deep Future</i>, presented by KABK Deep Futures Research Group (18:00–19:00) <i>Readings and conversation by Jasper Coppes, Carl Johan Högberg, Katrin Korfmann, Victoria Meniakina, and Alice Twemlow, a soundscape by Femke Dekker and a limited edition book insert by Angèle Jaspers</i>
18:30	
19:00	Drinks reception (19:00–20:30)
19:30	
20:00	
20:30	

Friday 14.11
Conservatoire Hall (4th floor Amare) [KC]

09:30	Registration, coffee, tea and viennoiserie in Club 4
10:00	③ Notes on Practice-as-Research: Future Challenges and Haunted Pasts (10:00–10:30) <i>Pavlos Kountouriotis</i>
10:30	④ Photographic Times: On the Temporal Dimensions of Photography in Artistic Practice, Research and Teaching (10:30–11:00) <i>Presentation by Katrin Korfmann</i>
11:00	
11:30	⑤ Messaying: A Method-Mode in Creative Practice Research (11:00–11:45) <i>Roundtable presentations with Jasper Coppes, Carl Johan Högberg, Katrin Korfmann, Victoria Meniakina, and Alice Twemlow</i>
12:00	⑥ Practical Proposals of What-Might-Be (11:45–12:10) <i>Performance by TogetherTogether</i>
12:30	⑦ On Collaboration in Creative Practice Research (12:10–12:30) <i>Discussion by TogetherTogether with Deep Futures Research Group</i>
13:00	Lunch break in Club 4 (12:30–13:15)
13:30	⑧ ACPA in Motion (13:15–14:00) <i>Presentations and conversation by Siamak Anvari, Georgie Brinkman, Erik Viskil, and Jed Wentz</i>
14:00	
14:30	⑨ On Framing the Negative (14:00–14:30) <i>Presentation by Caeso (Carlos Eduardo Soares), introduced and moderated by Kevin Toksöz Fairbairn</i>
15:00	⑩ Practice-Based Research in the Real World (14:30–16:00) <i>Presentations and discussion featuring Niccolò Angioni, Kelsey Corby, Stefano Dealessandri, Lydia Gardiner and Andong Zheng, moderated by Alice Twemlow and Andrew Wright</i>
15:30	
16:00	Coffee & tea break in Club 4 (16:00–16:15)
16:30	⑪ Sounding Urban Places – Listening to the Binckhorst (16:15–17:30) <i>Presentations by Justin Bennett, Irene Ruipérez Canales, and Renate Zentschnig, followed by a roundtable discussion with Sabrina Lindemann and Marcel Cobussen, moderated by Paul Craenen</i>
17:00	
17:30	⑫ Gazing: An Act of Defiance (17:30–18:00) <i>Presentation by Shadman Shahid, introduced and moderated by Dafni Melidou</i>
18:00	Dinner break in Club 4 (18:00–19:00)
18:30	
19:00	⑬ Recontextualizing Concert Experiences: 19th-Century Miscellaneous Formats and Improvisation (19:00–19:45) <i>Joint presentation by Robert de Bree and Rebecca Huber</i>
19:30	
20:00	New Music Lab (6th floor Amare) ⑭ Dirar Kalash in conversation with Richard Barrett and Performance by Sonology Electroacoustic Ensemble (SEE) (20:00–20:30)
20:30	

Thursday 13.11

KABK Library

① Bridging the Thesis *Lucy Bink and Nadia Abadjieva, conversation moderated by Braidon Hobzek* (16:00-18:00)

The KABK library and KABK tutors Anna Arov (BA Interactive Media Design (I/M/D)) and Ingrid Grootes (BA Photography) present *Bridging the Thesis*, a conversation with recent KABK alumni Lucy Bink (BA Photography) and Nadia Abadjieva (BA I/M/D) about their thesis research, writing process, practice, and the connections between them. The conversation will be moderated by fourth-year I/M/D student Braidon Hobzek. In addition, the library will showcase a broad selection of theses by the 2025 KABK graduates.

Lucy Bink's research paper *Performing Hysteria: Psychiatric portraits of hysteric patients and their impact on female representation* examines the portrayal of women diagnosed with hysteria and its lasting impact on Western female representation. Reconsidering hysteria as a patriarchal construct, visual language, and way of framing, the paper questions how the label of the 'hysteric' continues to shape perceptions today.

Nadia Abadjieva's work takes the form of a collection of stories—a blend of fiction and reality—that together form her autobiography. Each chapter is dedicated to someone or something that holds great significance to her. In her practice, she defines herself through the relationships she maintains with objects, humans, and non-humans alike. What makes us who we are, she suggests, are the things we do, the things we choose not to do, the friends we love, the objects we possess, the parents we have known, and the siblings we grew up with. Once we know all this, we can make up the rest.

② Special Launch Event for *A Fray of Messays: Unraveling Research Toward the Deep Future*, presented by KABK Deep Futures Research Group *Jasper Coppes, Carl Johan Högberg, Katrin Korfmann, Victoria Meniakina, and Alice Twemlow, with Femke Dekker and Angèle Jaspers* (18:00-19:00)

KABK tutors Jasper Coppes, Carl Johan Högberg, Katrin Korfmann and Victoria Meniakina, with KABK Design lector Alice Twemlow, will read aloud and discuss a selection of passages from their new book, *A Fray of Messays*, and share stories about its collaborative making process. Join them at this special KABK launch event to claim your free

copy of the book, designed by Bart de Baets, which comes for this occasion only with a limited edition insert by KABK Graphic Design alumna, Angèle Jaspers. The event also features a soundscape created especially for the event by sound practitioner Femke Dekker, using sonic samples from the research projects featured in the book.

(18:00-19:00)

Presentation, discussion, book distribution

(19:00-20:30)

Drinks reception

Please note: this conversation continues on Friday morning at KC, where the Deep Futures Research Group will further explore the concept of 'messaying' as a method-mode in creative practice research (read more under ⑤).

Jasper Coppes' practice takes shape across film, writing, sculpture, architecture and sound. At KABK, he is a tutor and interim head of the MA Artistic Research.

Femke Dekker is a sound practitioner and educator exploring sound as an agent for making. As Loma Doom, she creates electronic experimental works for mind and movement. She teaches at KABK's BA Interior Architecture & Furniture Design and BA Fine Arts departments.

Carl Johan Högberg is an artist and theorist, and co-head of the BA Fine Arts at KABK.

Angèle Jaspers is a graphic designer. She graduated from the BA Graphic Design at KABK in 2025.

Katrin Korfmann is a photographic artist, researcher, and educator. At KABK, she is a tutor in BA Graphic Design and in MA Non Linear Narrative.

Victoria Meniakina is a spatial practices researcher, educator and strategic advisor. At KABK, she is a tutor in BA Interior Architecture & Furniture Design.

Alice Twemlow is a design historian, curator, and educator. At KABK, she is research professor.

Friday 14.11

Conservatoire Hall

Registration

KC Club 4 (9:30-10:00)

3 Notes on Practice-as-Research: Future Challenges and Haunted Pasts

Pavlos Kontouriotis (10:00-10:30)

Practice-as-research begins in address: when thought turns outward, seeking its interlocutor. It grows through encounters, through creolising forms of making and thinking that shift with each exchange. What sustains it is its performance in circulation: the way ideas move, touch, and return transformed. Practice-as-research lives in contribution, in shared rhythms, in the fragile continuity between practices. It asks us to remain in motion, to let research unfold as relation, and to keep thickening its gestural fabric.

Pavlos Kountouriotis is a dramaturge, performance art scholar and practitioner. He is deputy director of KABK. With extensive experience in curating, mentoring, and supervising, his vision is to enable intra-active research ecologies that responsibly contribute to the creation and sustenance of equitable societies.

4 Photographic Times: On the Temporal Dimensions of Photography in Artistic Practice, Research and Teaching

Katrin Korfmann (10:30-11:00)

In this session, artist and KABK tutor Katrin Korfmann discusses the connection between her artistic practice, research, and teaching, and shares her insights into preparing for a PhD in and through art/design. Rooted in photographic practice, Katrin's artistic research at PhDarts investigates how, in the age of virtual societies, machine learning and AI, photographic technologies do not simply represent time, but produce and perform it—fabricating visual temporalities through algorithmic and composite image practices.

Katrin Korfmann is a photographic artist, researcher, and senior tutor at KABK. She teaches Image in the BA Graphic Design, and Post Photography in the MA Non Linear Narrative. She was a member of the Design Lectorate Research Group from 2020 to 2024. Currently, Katrin is a PhD candidate at ACPA, performing research in and through artistic practice.

5 Messaying: A Method-Mode in Creative Practice Research

Jasper Coppes, Victoria Meniakina, Katrin Korfmann, Carl Johan Högberg, and Alice Twemlow (11:00-11:45)

Since 2021, the Deep Futures Research Group, chaired by KABK lector Alice Twemlow, has provided a framework in which KABK tutors conduct creative practice research toward more equitable climate futures. Today, a new book, published by KABK Design Lectorate and Metropolis M Books, presents this body of research, while helping to forge fresh pathways for the documentation of creative practice as a form of knowledge production.

Titled *A Fray of Messays: Unraveling Research Toward the Deep Future*, the publication features the work of seven creative practitioners in performance, filmmaking, photography, interactive media, fine art, architecture and the sonic, whose work seeks to enrich, and challenge the boundaries of their respective fields.

Collectively edited by Twemlow with the Deep Futures Research Group members, and designed by KABK Graphic Design tutor Bart de Baets, the book assembles traces of individual research processes, as well as moments of collaborative reflection in the form of 'messays'.

The term 'messay' refers to a format members of the Research Group have explored over the past few years: a blend of making and essaying, a site of physical construction, and a provisional holder for a collective writing practice. Incomplete and iterative, a 'messay' reveals its own structures of composition. Its edges remain resolutely frayed—signalling to a reader that there is plenty of room for alternative perspectives and approaches.

Join the launch event and a conversation with *A Fray of Messays* contributors at KABK on Thursday, 18:00-19:00, and claim your free copy of the book (read more under 2).

Jasper Coppes' practice takes shape across film, writing, sculpture, architecture and sound. At KABK, he is a tutor and interim head of the MA Artistic Research.

Carl Johan Högberg is an artist and theorist, and co-head of the BA Fine Arts at KABK.

Katrin Korfmann is a photographic artist, researcher, and educator. At KABK, she is a tutor in BA Graphic Design and in MA Non Linear Narrative.

Victoria Meniakina is a spatial practices researcher, educator and strategic advisor. At KABK, she is a tutor in BA Interior Architecture & Furniture Design.

Alice Twemlow is a design historian, curator, and educator. At KABK, she is research professor.

6 Practical Proposals of What-Might-Be *TogetherTogether*

(11:45-12:10)

Our ongoing participatory, embodied research project *Practical Proposals of What-Might-Be* studies the politicized action of coming together. It responds to a society shaped by modernity and coloniality, where individualism is prioritized. With this work, we offer proposals for suspending our belief and involvement in these structures.

Emerging from co-creation, collective storytelling and space making, our research is presented as a performance. The performance tells a story about the search for collectivity, the joys and frictions of shaping a 'collective body' and visualizing intangible relations.

This project is both a question and a proposal: a space where we suspend productivism, reclaim agency, imagine futures and ask, 'What if?'

TogetherTogether is a research-based artistic collective working on the intersection of visual storytelling, performance, and social work. Through collaborative practice, they create spaces for counter-narratives that spark hope in a paranoid world. The collective's work unfolds through embodied experiences, learning with the body, sharing stories, and building meaningful encounters for repairing social fabrics of care.

7 On Collaboration in Creative Practice Research *TogetherTogether and Deep Futures Research Group*

(12:10-12:30)

The Deep Futures Research Group and *TogetherTogether* trace the affinities between their approaches to research and engage in a discussion about the value and challenges of collective creative practice.

8 ACPA in Motion *Siamak Anvari, Georgie Brinkman, Erik Viskil, and Jed Wentz*

(13:15-14:00)

Next year, ACPA will celebrate its 25th anniversary. It is precisely in this anniversary year, that the University of the Arts The Hague and Leiden University are required to reach new agreements concerning their joint initiative. What does ACPA as an institute do for research in the arts? Who completed a PhD at ACPA? And how will the institute continue its course after a quarter-century of successful research and education? In this session, Erik Viskil, ACPA's academic director, will speak about the institute; we will view a video in which university lecturer Jed Wentz presents his research on classical theatre techniques used in film; and filmmaker and coordinator Georgie Brinkman will engage in a conversation with PhD alumnus Siamak Anvari about his use of film in his research on music.

Siamak Anvari is a composer and sound artist whose work explores the use of space as a musical

parameter in electroacoustic composition. He received his PhD from Leiden University in 2024 for his research on the performance practice of fixed media music. He also teaches and collaborates across disciplines.

Georgie Brinkman is an artist-researcher and filmmaker. She works as the coordinator of Lectorate FILM and MA Artistic Research at KABK. She also teaches Film in ACPA's minor programme at Leiden University.

Erik Viskil is professor of Research and Discourse in Artistic Practice and academic director of ACPA, and lector in FILM at the University of the Arts The Hague. He is also the chair of PARC.

Jed Wentz is a university lecturer at ACPA. His research, culminating in a PhD from the docARTES programme, investigates historical acting and declamation (1680–1930) and their symbiotic relationship with musical performance. He is also an active performer, recording artist, and artistic advisor.

9 On Framing the Negative *Caeso, introduced and moderated by Kevin Toksöz Fairbairn*

(14:00-14:30)

Starting with a listening session of a specific artwork, presented with varying degrees of information, and followed by a discussion on the challenges of contextualising and presenting such work to a broader audience, this talk delves into the poetic potentials and limitations that specific framings may grant to an otherwise less accessible artwork. The presentation will be introduced and followed by a Q&A moderated by Kevin Toksöz Fairbairn.

Caeso (Carlos Eduardo Soares) is a musician and sound artist. His creative output is diverse, from exploring media such as acousmatic music, live electronics, free improvisation and traditional written composition, to building sound sculptures, videos and other multimedia artworks. He holds a BA and MA in Music Composition and is currently a docARTES PhD candidate on artistic research in Music (ACPA/Orpheus Institute).

Kevin Toksöz Fairbairn is a performer, sound artist, and scholar working around the edges of installation, improvisation, composition, and craft.

10 Practice-Based Research in the Real World *Niccolò Angioni, Kelsey Corby, Stefano Dealessandri, Lydia Gardiner, Andong Zheng, conversation moderated by Alice Twemlow and Andrew Wright*

(14:30-16:00)

Two KC and three KABK alumni present their MA research and reflect on the role of research in their professional practices. Together with Alice Twemlow (Design lector, KABK) and Andrew Wright (research supervisor, KC), they will discuss what it means to learn and unlearn research during and after their studies.

Wave Creatures: One-to-One Visual Translations of Sound explores the intersection of art and technology through the innovative use of the oscilloscope in musical composition and performance. Originally a tool for scientific and industrial applications, the oscilloscope's ability to transform electrical signals into dynamic visual patterns offers a unique opportunity for audio-visual expression. This study is motivated by a fascination with the device's aesthetic and philosophical potential, as well as its capacity to bridge sound and image, creating a multisensory artistic experience.

Niccolò Angioni is a hybrid artist blending acoustic instruments, electronics, and live visuals. A KC MA graduate (cum laude), his work bridges jazz and contemporary art, earning recognition from Gaudeamus, Metropole Orkest, No Man's Land, as well as awards including Prix Annelie De Man, Barga Jazz, and Tower Jazz Composers Orchestra.

Somewhere between Bataille's 'excess', Lovejoy's 'plentitude', Kant's 'mathematical sublime' and Bergson's 'multiplicity', lives a loosely articulated but dialectically ripe thread within metaphysical discourse. This presentation names that gap 'Manyness', an abstract site that examines the poetry and politics of magnitude and her promises of obstinacy. As one of the more notorious Sigmunds once said, "accumulation puts an end to chance." In the same way that, for instance, mass production has industrialized the man-made accident, accumulation has become an end in and of itself.

Kelsey Corby (MA Artistic Research, KABK) is a glitter mason and sparkle practitioner who probes the revenge fantasy object. They call upon architectures of queer rage and apocalyptic longing to rehearse justice through spectacle; call it preemptive archival. They are currently making headstones for homosocial miners from the California Gold Rush.

AnAmphibious Retreat explores processes of vilification and re-evaluation of wetlands—transitional zones between land and water that resist rigid categorization. The project focuses particularly on the Netherlands, a country historically shaped by the drainage of wetlands, now reconsidering the reintegration of these very environments. Central to this investigation are the themes of ambiguity, instability, and decay.

Stefano Dealessandri is an artist who explores critical terrains, transforming irony and tension into tools of inquiry. He was artist-in-residence at Fabbrica Research Centre, Treviso, Italy, and recently completed the MA Non Linear Narrative at KABK.

Since the 1960s, a new subgenre has emerged: works that allude to the musical features and narrative structure of traditional religious Passions, but in which the central figure of Jesus has been replaced with another suffering protagonist. The thesis *Absorption, Aesthetic Distance and Soft Activism: Examination and Composition of Secular Passions* investigates these so-called 'Secular Passions', examining their construction through the concepts of absorption and foregrounding, and exploring the motivations behind their creation through the lens of soft activism. The construction

of Lydia Gardiners's own work, *The Zeewijk Passion*, is explored as a case study to demonstrate how these ideas can be applied in practice.

Lydia Gardiner is an Australian composer and singer from Western Australia, with degrees from the University of Western Australia (Honours) and KC (Masters). She is preoccupied with creating a communicative link between herself, the performer, and the listener, and the concepts of soft activism and storytelling.

How to (Un)Name a Tree is a practice-based research project that explores the relationship between naming, seeing, and knowledge formation through three closely related pine species across East Asia. These species have long been subject to taxonomic controversy, revealing how systems of naming carry the residues of imperial history and geopolitical sediment that continue to shape regional imaginaries today. Confronting the trans-regional structure of this project, Zheng shares how the challenges of working across cultures and contexts have gradually shaped his methodology, transforming each site into a living entry point through which research is activated and reconfigured within the real world.

Andong Zheng is a lens-based artist based in Rotterdam, the Netherlands. His work explores how seeing itself becomes a site of epistemological asymmetry. He holds an MA in Photography & Society from KABK.

11 Sounding Urban Places – Listening to the Binckhorst

Justin Bennett, Irene Ruipérez Canales, Renate Zentschnig, Sabrina Lindemann, and Marcel Cobussen, conversation moderated by Paul Craenen (16:15-17:30)

Justin Bennett, Irene Ruipérez Canales, and Renate Zentschnig will present the preliminary results of the research project *Sounding Urban Places*, consisting of an audio paper, an online sound map, audio routes, and an educational package for secondary schools to work with environmental sound. Their presentations will be followed by a round-table discussion, moderated by KC lector of Music, Education & Society Paul Craenen, with Sabrina Lindemann from the citizen platform I'm Binck and Marcel Cobussen, professor of Auditory Culture at ACPA.

Justin Bennett is an artist and teacher at the Institute of Sonology, KC. Working across sound, image, and space, he creates installations, performances, and audio-visual works exploring the experience of architecture and urban space through listening. He is also a member of Jubilee, a Brussels-based platform for artistic research.

Irene Ruipérez Canales is a musician, educator, and researcher whose work connects performance, pedagogy, and interdisciplinary collaboration. A classically trained flutist, she explores extended techniques and innovative educational approaches. She teaches at KC and the European School in The Hague, focusing on creative, research-led, and experimental learning.

Paul Craenen is a composer, researcher, and music curator. His work explores corporeality in contemporary music, ethics and engagement in the arts, and innovation in higher music education. He is lector of Music, Education & Society at KC and assistant professor at ACPA.

Marcel Cobussen is full professor of Auditory Culture and Music Philosophy at ACPA. In his research and teaching he mainly deals with sounds in public urban environments, everyday sounds, artistic research, improvisation and the role of music in society.

Sabrina Lindemann is an urban practitioner and cultural organiser based in The Hague. She is co-initiator of I'm Binck, a platform for collaboration and dialogue around the development of the Binckhorst area. Her work focuses on participation, co-creation and the use of existing local qualities in urban transformation processes.

Renate Zentschnig is a theatre scholar, playwright, filmmaker, and sound artist. Since 2002, she has created participatory audio walks, engaging audiences with personal stories. In 2009 she founded Soundtrackcity to further develop this practice.

12 Gazing: An Act of Defiance *Shadman Shahid, introduced and moderated by Dafni Melidou* (17:30-18:00)

The colonial era of the British Raj in Bengal coincided with the emergence and proliferation of photography. During this time, the British used the camera as a tool for conquest and colonisation, creating biased images masquerading as factual photographs. These images were used to construct self-serving grand narratives that continue to exist within public and private archives, perpetuating colonial hegemonies. *Gazing: An Act of Defiance* evaluates the potential of gazing facilitated by photographic fiction as a method to defy the publicly recognised authority of colonial archives. This artistic research re-examines, re-contextualises, and re-sits the existing archival photographs, and collects and visualises sublated perspectives. The presentation will be introduced and followed by a Q&A moderated by Dafni Melidou.

Shadman Shahid is a photographer, educator and an artistic researcher. Currently based in the Netherlands, he is the head of department of the MA Photography & Society at KABK.

Dafni Melidou is a research-based artist whose work spans photography, video, and olfactory media. Through sensory storytelling, they explore themes of migration, belonging, and ecological fragility. Dafni is an alumnx of the MA Photography & Society and teaches at KABK.

13 Recontextualizing Concert Experiences: 19th-Century Miscellaneous Formats and Improvisation *Robert de Bree and Rebecca Huber* (19:00-19:45)

This joint presentation by Robert de Bree and Rebecca Huber examines the evolving nature of public concert experiences in the 19th century, paying particular attention to the practice of miscellaneous programming and improvisation.

The 19th-century concert was characterized by a remarkable diversity of repertoire, frequent juxtapositions of established and contemporary works, and an openness to audience engagement and improvisatory practice. Robert de Bree will demonstrate potpourri improvisation to highlight the technical and creative demands placed upon instrumentalists of the era. Audience participation will further contextualize improvisation as a shared social experience within these historical frameworks.

Rebecca Huber's research explores the curatorial strategies that shaped miscellaneous programming, analysing how segmented and varied concert designs were used to foster engagement among audiences. She will be assisted by several students from her string quartet class—Ajda Porenta, Miyu Nohashi, Dalila Guzzi, and Adele Xiang—who will perform selected examples to illustrate these programming techniques and their impact on reception.

This presentation aims to deepen the understanding of the complex and experimental strategies underlying 19th-century concert culture, reframing notions of performance practice, audience inclusion, and repertoire selection.

Robert de Bree is a recorder player, historical oboist, improviser, teacher, and researcher whose work connects performance with historically inspired improvisation. They perform with The Scroll Ensemble, teach at KC and Utrecht Conservatory, and present research and workshops worldwide, including publications on 19th-century improvisation pedagogy.

Rebecca Huber is a violinist and artistic director of Heliosfero, Rotterdam, performing across Europe and the Americas with leading ensembles and orchestras. She teaches String Quartet Studies at KC, and pursues research in historically informed performance, innovative concert programming, and career development in music education.

14 Conversation between Dirar Kalash and Richard Barrett and Performance by Sonology Electroacoustic Ensemble (SEE) (20:00-20:30)

We close JRD25 in the New Music Lab with a special evening featuring artist Dirar Kalash in conversation with Richard Barrett, followed by a live performance by the Sonology Electroacoustic Ensemble (SEE).

Dirar Kalash (MA Sonology, 2016) is a Palestinian pianist, multi-instrumentalist, and sound artist whose work spans free jazz, avant-garde, and electro-acoustic improvisation. Extending into interdisciplinary research, sound installations, and live audiovisual performance, Kalash often approaches music with political urgency. His latest release, *Malcom X in Gaza*, references Frantz Fanon and Malcolm X, asserting the bonds between Pan-Africanism, Black Liberation, and Palestinian Liberation. Recent performances include *Le Guess Who? 2025*, Utrecht; *WORM Rotterdam*; and *Zaal 100 Amsterdam*.

Richard Barrett is professor of Research in Creative Music at ACPA. He is internationally active as a composer and performer and teaches at the Institute of Sonology at KC. His research focuses on developing new concepts for relating improvisation to other compositional methods, both in pedagogical contexts—such as directing the Sonology Electroacoustic Ensemble—and within his own creative practice. His most recent book, *Transforming Moments* (Vision Edition 2023), is based on three years of research in the context of the KC Lectorate Music, Education & Society.

The Sonology Electroacoustic Ensemble (SEE) consists of an alternating line-up of between five and fifteen performers of both acoustic instruments/voices and live electronics, most of whom are students at the Institute of Sonology—although the SEE is also open to musicians from across KC, and indeed outside of it. The ensemble has given workshops and performances with guest musicians including Paul Obermayer, Evan Parker, Peter Evans, Marie Guilleray and Sarah Nicolls. Its work is based on a structural-compositional approach to freely improvised music, bringing together players/composers from diverse stylistic backgrounds to create a composite personality which is recreated in a novel way for each performance. SEE appears regularly at Sonology concerts and other events at KC, and in June 2014 performed three times in Amsterdam as part of the Holland Festival.

For this occasion, the ensemble consists of:
Niccolò Angioni – trombone,
Richard Barrett – electronics
Karólina Einarsdóttir – electronics
Dirar Kalash – piano
Nicolás Kliwadenko – electronics
Martin Kosorín – electric guitar / electronics
Cláudio Pereira – saxophone
Jun Ryu – electric guitar / electronics
Milana Zarić – electric harp / electronics

Joint Research Day 2025

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Designed by Angel San Juan

A platform for artists & researchers in collaboration,
for (artist-) researchers working in & beyond the fields of Art, Design & Music

