

TRANSMEDIA

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Hogeschool Sint-Lukas Brussel

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**Postgraduate Program in
Arts + Media + Design**

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TRANSMEDIA

THE TRANSMEDIA POSTGRADUATE PROGRAM IN ARTS + MEDIA + DESIGN IS A TWO-YEAR, FULL-TIME COURSE AND LEADS TO A MASTER'S DEGREE IN TRANSMEDIA.

DURING THE FIRST INPUT YEAR, YOU HONE BOTH YOUR PRODUCTION AND RESEARCH SKILLS IN THE TRANSMEDIA LAB, ENGAGE WITH THE HISTORY AND THEORY OF TRANSMEDIA ART IN LECTURES AND SEMINARS, ATTEND PUBLIC EVENTS AND, OF COURSE, MAINLY DEVOTE TIME TO YOUR OWN WORK. THIS INPUT CONFRONTS AND FUELS YOU WITH DIFFERENT WAYS OF WORKING AND THINKING IN ORDER TO DEVELOP YOUR IDEAS AND METHODS FURTHER. WE DO NOT WANT YOU TO SWITCH DISCIPLINE AND START FROM SCRATCH. THE PROGRAM IS NOT DESIGNED TO TURN WEB DESIGNERS INTO FILM-

MAKERS OR CONCEPTUAL ARTISTS INTO GRAPHIC DESIGNERS. INSTEAD, YOU CAN LEARN AND DEEPEN YOUR OWN PRACTICE FROM AN EXPLICITLY INTERDISCIPLINARY RESEARCH ENVIRONMENT. YOU WILL BE CHALLENGED TO RETHINK YOUR PROCESS, DEVELOP NEW APPROACHES AND REDEFINE YOUR WORK.

DURING THE SECOND OUTPUT YEAR, YOU DEVOTE MOST, IF NOT ALL OF YOUR TIME TO YOUR INDIVIDUAL PRACTICE LEADING UP TO YOUR GRADUATION PROJECT, I.E. A (BODY OF) WORK SUPPORTED BY A RESEARCH DOSSIER. THE ARGUMENTATION OF THE WORK CAN TAKE DIFFERENT FORMS (A WRITTEN ESSAY, A LIVE PRESENTATION, A WEB SITE, A SLIDE SHOW, A VIDEOTAPE, ETC.) AND IS MEANT TO CONTEXTUALIZE YOUR PROJECT(S). AT THE END OF THE

ACADEMIC YEAR, A FORMAL REVIEW IS CONDUCTED BY AN INSIDE JURY AND OUTSIDE PROFESSIONALS AND LEADS TO YOUR MASTER'S DEGREE IN TRANSMEDIA.

TRANSMEDIA OFFERS YOU A STIMULATING ENVIRONMENT WHERE YOUR WORK COMES FIRST: A CONTINUOUS AND INDEPENDENT ART PRACTICE THAT SEEKS FOR A DIALOGUE WITH SIMILAR PRACTICES FROM OTHER DISCIPLINES. YOU ARE INVITED/EXPECTED TO ENGAGE IN AN ONGOING CONVERSATION ON YOUR WORK (PROCESS) THROUGH TUTORIALS, GROUP DISCUSSIONS, SEMINARS, WORKSHOPS AND THE INTERCHANGE OF IDEAS AND SKILLS WITH FELLOW STUDENTS. THE AIM OF OUR PROGRAM IS TO ENCOURAGE YOU IN PRODUCING ART-WORK THAT INVOLVES THE COMPUTER EITHER AS A WORKING

TOOL (EDITING, DESIGNING, PROGRAMMING) OR AS A PRESENTATION MODEL (MULTIMEDIA INSTALLATION, WEB SITE, DVD). STILL, WE EMPHASIZE THE USER'S CREATIVITY RATHER THAN THE MACHINE. YOU ARE CHALLENGED TO ENGAGE COMPUTER-MEDIATED INTERACTIVITY AS BROADLY AS POSSIBLE, THAT IS, USING DIFFERENT AND ALTERNATIVE FORMS OF NARRATION, INSTALLATION AND INTERFACE TO FOSTER INNOVATIVE FORMS OF COMMUNICATION AND EXPRESSION THROUGH TRANSMEDIA ART-WORK. WE BELIEVE THAT PEOPLE OF DIFFERENT BACKGROUNDS AND EXPERIENCES ARE CENTRAL TO THIS COLLABORATIVE, MULTI-DISCIPLINARY PRACTICE. THEREFORE, WE WELCOME CANDIDATES FROM A VARIETY OF BACKGROUNDS: FROM GRAPHIC DESIGN, VISUAL ARTS, ARCHITECTURE, AND PERFORMANCE TO PHOTOGRAPHY, FILM, VIDEO, INSTALLATION,

AND NEW MEDIA, BUT ALSO FROM THE HUMANITIES, SCIENCES, MUSIC COMPOSITION, DANCE, AND INDUSTRIAL DESIGN.

THE TRANSMEDIA PROGRAM FOCUSES ON RESEARCH AND ITS INTEGRATED MIX OF ART PRACTICE AND CRITICAL THOUGHT. THIS ENABLES YOU TO EMPHASIZE NOT ONLY TECHNICAL KNOWLEDGE, BUT ALSO THE CONCEPTUAL UNDERSTANDING AND INSIGHTS YOU WILL NEED TO PRODUCE THOUGHTFUL, ENGAGING, AND PROFESSIONAL ART-WORK. YOU LEARN FROM INTERNATIONALLY RECOGNIZED TEACHERS AND VISITING ARTISTS WHO ARE ACTIVELY SHAPING THE DIRECTION OF THINKING AND PRACTICE IN THE RAPIDLY EVOLVING TRANSMEDIA FIELD THROUGH THEIR OWN WORK.

THINGS YOU SHOULD KNOW :

- TRANSMEDIA IS HOUSED IN BRUSSELS, BELGIUM AT THE HOGESCHOOL SINT-LUKAS BRUSSELS NEAR THE CENTER OF THE CITY.
- THE TRANSMEDIA PROGRAM (1ST + 2ND YEAR) STARTS ON OCTOBER 1, 2009 AND ENDS ON SEPTEMBER 30, 2010.
- THE FINAL DEADLINE FOR APPLICATIONS FOR THE 1ST YEAR IS OCTOBER 1, 2009. THE NUMBER OF NEW ADMISSIONS FOR THE 2009-2010 ACADEMIC YEAR IS LIMITED TO 15.
- THE WORKING LANGUAGE OF THIS INTERNATIONAL PROGRAM IS ENGLISH, SO PROFICIENCY IN THAT LANGUAGE, BOTH SPOKEN AND WRITTEN, IS REQUIRED.

PLEASE READ THE FAQ FOR FULL DETAILED INFORMATION ON THE PROGRAM COURSES, TEACHERS, TUITION FEE, AND APPLICATION.

RESEARCH IS AN INTEGRAL PART OF THE TRANSMEDIA PROGRAM. TRANSMEDIA RUNS IN-HOUSE RESEARCH FELLOWSHIPS THAT YOU CAN LEARN FROM WHILE DEVELOPING YOUR OWN RESEARCH SKILLS. IN CLOSE COLLABORATION WITH ARTISTS FROM ALL DISCIPLINES, TRANSMEDIA RESEARCH IS DEVELOPED IN THE AREA OF COMPUTATIONAL AND NETWORKED DIGITAL MEDIA. THESE ARTISTS OPEN UP THEIR WORK PROCESS AND METHODS. YOUR PARTICIPATION IN THEIR PROJECTS CAN TAKE ON DIFFERENT FORMS (LABS, SEMINARS, SYMPOSIA, WORKSHOPS) AND IS DETERMINED BY THE ARTIST DEPENDING ON HIS/HER PROJECT.

PROGRAM



INPUT [the 1st year]

The aim of the first year is to provide intensive input from labs, seminars, artist's visits and workshops. Through this integrated mix, you master knowledge and techniques that will prepare you to plan and execute art projects in a rapidly changing environment. The INPUT year is designed to let you explore, expand, and communicate the substance of your work. The outcome of this first year is your process portfolio and your research proposal. The proposal gives a clear and realistic picture of your project(s). You can define its format, design, look, size and content yourself. The 'Research Studies' seminars provide the input needed to produce this proposal. The 'Transmedia Studies' seminars present the necessary literature to give substance to the content.

01. Individual Practice

01.1. Your work

Your work is your basic point of reference throughout the Transmedia program. These self-initiated projects are art/design work(s) defined in terms of its scope, realization and development by you, and in possible relation with other students, external organisations or practitioners. In this process you can rely on a dialogue about the theoretical, practical and technical dimensions of the work with lab and seminar teachers and the lab manager. Whilst your self-initiated projects can be of a purely experimental or speculative nature, you may also wish to establish some kind of connection with outside agencies, such as competitions, exhibitions, community groups, etc. in order to produce work. Their relationship to the work might be configured as a client, collaborator, commissioner and so on. You are encouraged to make such arrangements, include them in your web-log and share information about possibilities for them with other students.

01.2. Tutorials

Student participation and shared responsibility are important elements throughout the Transmedia program. It is crucial for the effective day to day running as well as the assessment of your trajectory that teachers and students take part in dialogue and exchange of views relative to your work. The communication channel for critical and evaluative views and opinions to be voiced is the individual meeting with lab and seminar leaders and lab manager. During these tutorials, you have the opportunity to critically review your personal presentation skills, methods of research, ways of producing, and both form and content of your projects.

Tutors are *Boris Debackere, Steven Devleminck, Joost Fonteyne, Jo Huybrechts, Frans Evers and Malcolm Le Grice.*

01.3. Labs

These labs are designed to take a closer look at the problems and possibilities that arise when you develop a work of art. They help you achieve your artistic intentions by understanding the achievements of others. They let you understand the strategies and tactics as well as knowledges and skills involved in the production of art work. Your individual practice is your basic point of reference: a continuous and independent art practice that seeks for a dialogue with similar practices from other disciplines. In this process you can rely on a dialogue about the work's practical and technical dimensions as well as about content matter with teachers and the lab manager.

You are invited to submerge yourself in these labs that can take on the form of workshops, talks, concerts, screenings, and any other public intervention. The idea is to bring the outside world into the Transmedia program through visits to exhibitions and symposia as well as through intensive periods of hands-on coursework that are intended to investigate specific tools and procedures initiated on a student project or transmedia project basis.

Last year's labs included: *Cimatics festival, Sonic Acts festival, Transmediale, ShapeShifters, digital sound & image workshop, video-editing workshop, Reactable workshop, Isadora workshop.*

Lab manager is *Boris Debackere.*

02. Transmedia Studies

The course focusses on the conceptual understanding and insights you will need to produce thoughtful, engaging and professional artwork. You will learn from internationally recognized teachers and visiting artists who are actively shaping the direction of thinking and practice in the rapidly evolving transmedia field.

02.1. Transmedia Culture

This seminar offers a gateway to the history of new media forms, pushing these out of isolation towards their relevant epistemologies in cinema, software development, programming languages, writing, and communication theory. It maps out the trajectories that film, tv and computer screens have traced upon our cultural imaginary. This analysis of old and new media includes an impassioned discussion – informed by the discourses of technology, aesthetics, and cultural theory – of the digital artists, designers and filmmakers who matter most. By questioning exaggerated and superficial claims about the novelty of art and design in the age of new digital technologies, this course offers instead an overview of the relationships between new media and their predecessors. You learn how to place transmedia art within the histories of visual and media cultures of the last few centuries. For explaining the continuities with the past, enables us to argue for the qualities of new media that are truly new.

Last year's seminar speakers included: *Frans Evers, David Karam, Geoff Kaplan, Pam M. Lee, Malcolm Le Grice, Sofie Van Loo, Rob Vanderbeeken, Joost Fonteyne and Dirk Seghers.*

Seminar leaders are *Steven Devleminck* and *Boris DeBackere.*

02.2. Visiting Artists

The visiting artists series includes practicing electronic media artists, industry professionals, as well as critics and theorists. The wide range of visiting artists is drawn from international leaders in all of these areas; they offer valuable insight through their breadth of knowledge and experience. This lecture series explores the unprecedented convergence of the arts and media in today's technologically rich culture, and offers an insight into ways of working and the creative and professional paths of individual artists. Some of the visiting artists will comment on your work during individual meetings.

Past visits and lectures by artists included: *see page 39.*

03. Research Studies

These seminars are designed to inspire your critical thinking and stimulate your imagination. They help you achieve your artistic intentions by understanding the achievements of others. They let you understand the context in culture and history out of which art, media and technology spring, and encourage you to think clearly, communicate accurately, write effectively, and develop a flexible mind informed by a strong sense of aesthetics and ethics. The seminars explicitly provide you with the necessary tools for both your first year research proposal and your graduation project.

03.1. Methods of Research

Regardless of the subject or form, the prime criterion is that your graduation project contributes to new insights or a new understanding of the creative, artistic use of transmedia art. In concrete terms this means that you must develop into an independent researcher by developing an analytic language testing the artistic content of your work against contemporary aesthetic, social, cultural and professional frames of reference. Since the interpretation of 'knowledge' and 'understanding' in art and design is subject to continuous debate, and the research method may develop in parallel with the project itself, it is essential to define an initial method for your artistic research. How are practical experiments to be noted down and interpreted? How should your own artistic work be evaluated in relation to the original objective and the overall aims? What are these overall aims?

03.2. Ways of Producing

What are the production structures best suited to the individual interests and needs of the artist? Does new transmedia art need alternative ways of production or will the present models do? Or maybe transmedia art provides in itself a new model for independent production and distribution and for sharing experiences between artists and visitors? How can this potential for independence and exchange be used in an autonomous context (projects which are developed by the artist) or institutionalized context (projects which are developed and co-produced in an institution)? And can research time and production planning be combined? Practice-oriented seminars and workshops will introduce you to these current issues in the contemporary exhibition circuit. You learn how to position yourself in a broader context while reflecting on the various practical and organizational aspects of showing your work.

03.3. Process Portfolio

Your personal web-log is part of www.transmedians.be and is (partially) accessible to your fellow students, teachers and staff. You determine its size and content yourself. The purpose of this text-based log is to provide an accurate and up-to-date outline of your path through the Transmedia program. It is the story of your work and work methods. For your fellow students it is an ongoing means of communication regarding the development of your artistic activities. For the lecturers and members of staff it is a reservoir of 'snapshots' that make a significant contribution to your intermediate and final assessments. For yourself it is a means of recording and archiving, communication and reflection on the genesis of your work and work in progress. You can make use of this web-log to present personal information, to publish text on projects and work-in-progress, to construct statements and make links.

03.4. Research Proposal

Your first-year research proposal gives a clear and realistic picture of your Transmedia trajectory. You can define its format, design, look, size and content yourself. The proposal comprises an English text in which you explain your motives, intentions, methods, content and form of your individual practice as well as outline the context of your future work. The 'Transmedia Studies' and 'Research Studies' seminars provide the input needed to produce this research proposal.

Tutors are *Steven Devleminck, Boris DeBackere, Malcolm Le Grice* and *Sofie Van Loo*.



OUTPUT [the 2nd year]

The OUTPUT year is designed to let you further explore, expand, and communicate the substance of your work. The outcome of this second year is your graduation project, i.e. a body of work supported by a research dossier. The argumentation of the work can take different forms (a written essay, a live presentation, a web site, a slide show, a videotape, etc.) and is meant to contextualize your project. At the end of the academic year, a formal review is conducted by an inside jury and outside professionals and leads to your master's degree in Transmedia. This final assessment is made on the basis of your individual practice as a student, your research dossier, the data from your ongoing and intermediate assessment, and your final presentation.

01. Graduation Project

Your individual practice stays your basic point of reference throughout the Transmedia program and leads to your graduation project. This self-initiated project is art work defined in terms of its scope, realization and development by you, and in possible relation with other students, external organisations or practitioners. In this process you can rely on a dialogue about the theoretical, practical and technical dimensions of the work with teachers and the lab manager.

Whilst your self-initiated project can be of a purely experimental or speculative nature, you may also wish to establish some kind of connection with outside agencies, such as competitions, exhibitions, community groups, etc. in order to produce work. Their relationship to the work might be configured as a client, collaborator, commissioner and so on. You are encouraged to make such arrangements, include them in your web-log and share information about possibilities for them with other students.

The communication channel for critical and evaluative views and opinions to be voiced is your web-log as well as the individual meeting with tutors and the lab manager. During these tutorials, you have the opportunity to critically review your personal presentation skills, methods of research, ways of producing, both form and content of your projects and the writing of your research dossier.

Your second-year research dossier gives a clear and realistic picture of your final project. You can define its format, design, look, size and content yourself. The dossier comprises an English text in which you explain your motives, intentions, methods, process, content and form of your final project as well as outline the context of your work. The 'Research Studies' and 'Transmedia Studies' seminars still provide the input needed to produce this sort of research dossier.

02. Transmedia Studies

The second year of the Transmedia program is meant for processing the implications of the insights and experiences, which have been gained throughout the first year. This work culminates in your graduation project. All throughout this second year, you can attend the 'Transmedia Studies' seminars.

03. Research Studies

The second year of the Transmedia program is meant for processing the implications of the insights and experiences, which have been gained throughout the first year. This work culminates in your graduation project. All throughout this second year, you can attend the 'Research Studies' seminars.

TRANSMEDIA RESEARCH

Research as an integrated mix of art practice and critical thought is an integral part of the Transmedia postgraduate program. This focus enables you to emphasize not only technical knowledge, but also the conceptual tools you will need to produce thoughtful, engaging, and professional artwork. Transmedia runs in-house research fellowships that you can learn from while developing your own research skills. In close collaboration with artists from all disciplines, Transmedia research fellowships are developed in the area of computational and networked digital media. These artists open up their work process and methods. Your participation in their projects can take on different forms (labs, seminars, symposia, workshops) and is determined by the artist depending on his/her project.

Transmedia Research focuses on:

Active Media

Digital media do not represent, they generate. They are rather software than hardware. Networked media are, unlike any other media we have ever known, ephemeral: transforming and growing systems in itself. The modular qualities of software enable emergent processes, feedback loops and (re-)generating processes to unfold and flow into all kinds of applications where they become dynamic elements. The virtual instrument becomes a (re-)active actor in creative processes of producing visuals or making music. Working and interacting with this kind of dynamic processes given by digital means asks for different approaches from those in the era of mimicking media. The multi-media revolution introduced a noticeable shift from audiovisual media towards real-time human interaction with the medium. Cinematic computer games with filmic atmospheres, net art installations, digital television, DVD extra's: they all put the viewer in control. What is the heritage of 'the cinematic' now that the convergence between cinema, computer and television brings on user-screen relationships focused on immersive narrative space and interactive viewing? Live cinema could be an answer, for it sits somewhere between cinema, theatre and music as maybe a truly interdisciplinary art form. The key question is: How to implement generative principles that change static objects into dynamic processes, in an art practice? Investigating the crossover of cinema with other media, the possibilities of performing live with digital media using software and hardware interfaces.

Visual Culture

As the contemporary media landscape becomes a more interactive ideological space, where pragmatic and theoretical concerns converge, the presumed differences between media and their visual outputs change and subside as increasingly diverse technologies and resources are combined. Hybrid media lead to new practices, facilitating unexpected developments and unanticipated connections, forming a broader forum for media exploration. Artists combine and transform their working methods to meet an evolving production and distribution environment. However, as these ways of working continue to proliferate, it becomes apparent that a practice without the recognition of its own histories, fails to convey

its full potential and carry its power of meaning into the future. While the progression of current technological processes is of an exponentially different order and magnitude than what has occurred in previous areas, it is also clear that inordinate claims have been made for the importance of technological shifts. But it is not the technological transformation that is at issue here so much as the system of representation. A crucial part of setting up research lies in properly formulating the questions to be addressed (and solved). The sharp division between an artistic inside and a scientific outside, where theories are formulated, is evaporating. Fundamental to any explanation of (digital) art however is an understanding of the context in which we view it. In developing a research practice and studying a wide variety of 'cross-mediated' contemporary art practices, this research will endeavor to more accurately describe and engage the complexities of interplay between media, art and culture(s).

The 2009-2010 academic year has two research fellowships running:

City of Sounds

Sound is everywhere. We experience it, not always being aware of it or its influence. Cities are full of sound. This project is about getting to know these sounds, discover them, catalogue them. Do we find places without sound, real silent spots? Through the work of international artists we find out how they deal with this urban, sonic environment. How they integrate it in audiovisual work, how these sounds are translated into 'musique concrète' or how to hunt for hidden sound. The aim is to develop an urban sound project. Making a sonic reconstruction of a city or taking people on a especially designed sonic walk in which they can discover a catalogue of urban sound.

Research fellows are *Joost Fonteyne, Boris Debackere* and *Steven Devleminck* in collaboration with the *Happy New Festival vzw*.

Mediated Environments

In what way virtual reality relates to physical reality? Artists working with electronic media usually hardly consider this question because of the relatively easy availability of all sorts of portable audio and video-equipment. One of the consequences of this situation is that the electronic arts are only presented in temporarily accommodated buildings during festivals or fairs. Since it is to be expected that this may change in the near future, it is a challenge to prepare for new forms of architecture by studying the history of the ideas and concepts of buildings dedicated and specially designed for the electronic culture. In this research a number of historical and contemporary examples of architectural ideas for the presentation of the new media arts will be presented and analysed. Special attention will be given to the early years of the electronic arts in the lowlands – Belgium and the Netherlands. At the same time we will explore to what extent interpretation of and experimentation with digital media can inform theory and how our understanding can contribute to our understanding of social and cultural change. Focussing upon the expanding emerging artistic prospects made possible by technology, we will explore the new directions in art that have arisen between the planes of science, technological development and cultural expression.

Research fellows are *Boris Debackere, Steven Devleminck, Frans Evers* and *Joost Rekveld* in collaboration with the *Interfaculty ArtScience, Den Haag*

TRANSMEDIA

1st year



INPUT

Individual Practice

+

Transmedia Studies

+

Research Studies

TRANSMEDIA

2nd year



OUTPUT

Graduation Project

+

Transmedia Studies

+

Research Studies

TRANSMEDIA PROJECTS

Impact sessions

In the middle of twentieth century there was a revival of the process, the interest for art as happening in contrast to the object, the product. Since then multimedia and interdisciplinary are part of the vocabulary of contemporary art. Similarities, common grounds and collaborations between visual arts, music, theatre and dance are obvious. This concept is the starting ground for a series of lectures and performances on dance, music, video, multimedia, ... Music is by definition temporary and repeatable, visual arts are rather static, unique and mostly build to last. The IMPACTsessions focusses on performances where artist use strategies from different media and inflict it in their work. Unique and unrepeatable music, creation itself as performance combined with visual art as an explicit temporary happening. The focus lays on the action, what happens instead of the result and the object.

Past lectures and performances included: *Arne Deforce, Dr. Godfried-Willem Raes, Eric Sleichim, Geraldo Si and David Leahy, Michael Vorfeld, Peter J.A. van Bergen and Petra Dolleman, Wu Wei and Paul Craenen.*

Coordinators are *Peter Jacquemyn* and *Jan Pillaert.*

CVs

Boris Debackere (Antwerp)

is an artist and lab manager at V2_ Institute for the Unstable Media in Rotterdam. As a media artist his main interests are the possible integration of different expression forms, with an emphasis on electronic sound and image. Most recent work and research is concentrated on translating and transforming the cinema concept into other forms like Live Cinema and audiovisual installations. His work includes 'vortices' a reactive installation, exposition Gorge(l) at the KMSKA, 'probe' an installation dealing with the relationship between the viewer and the screen, the research project 'The Cinematic Experience' (lectures and publication). He collaborated with Brecht Debackere on the live cinema performance 'rotor' (performed at several international media festivals, <http://www.rotorscoop.net>) and is currently working on a new performance 'vector' (<http://www.vectorscoop.net>). Programming and sound design for Marnix de Nijs' installations Run Motherfucker Run (2004), Beijing Accelerator (2006) and Exploded Views (2008). Composition and sound design for Herman Asselberghs' films a.m./p.m. (2004), Proof of Life (2005), Capsular (2006), Futur Antérieur (2007) and Altogether (2008). Sound design for Noud Heerkens' feature film 'The Last Conversation' (2008).

Steven Devleminck (Brussels)

is an engineer and designer and teaches on new media art and information visualization at the Graphic Design Department of the Hogeschool Sint-Lukas Brussel. He is co-founder and director of the Transmedia Program in Arts, Media and Design. He acts as a curator, programmer, designer and publicist and contributed to several projects such as the 'Shapeshifters' lecture series at the Brussels Beursschouwburg (www.beursschouwburg.be) and the 'Perfor(m)ations' symposium on art and architecture at Wiels, Centre for Contemporary Art. He worked on 'An Anthropology of World Mapping' together with Herman Asselberghs and in collaboration with Filip De Boeck and Koen Stroeken of the Department of Social and Cultural Anthropology (University Leuven), a project investigating the contextual relevancy of graphical knowledge maps. Recent output of this research includes the book 'Cartographic Strategies: Subjective Worldviews' (ACCO, 2008 in collaboration with Herman Asselberghs) and a series of maps exhibited at the Place@Space exhibition, kunstencentrum Z33, Hasselt. Other work includes the books 'BinnenInside' and 'Lichtzinnig' (2006, 2007 in collaboration with Johan Stuyck), the articles 'The Chemistry of Meaning, or How to map a Moment of Magic' (2007 in collaboration with Koen Stroeken), 'The Real and the Ideal' (2007) and 'Affective Cartography' (2007), a series of installations for the multidisciplinary exhibition 'WIT' at the Koninklijke Vlaamse Schouwburg (www.kvs.be). He is currently preparing a PhD at the University of the Arts, London.

Frans Evers (Amsterdam)

is an artistic researcher and innovator of art education. Since 1979 he studies the perception and cognition of color, sound and different forms of synesthesia, first in psychological laboratories and later in the context of the arts. In 1990 he founded with Dick Raaijmakers the Interfaculty Image & Sound of the Royal Conservatoire and the Royal Academy of Art. The Interfaculty offers an interdisciplinary curriculum (BA and MA) for students who want to specialize in creating new media art. The education consists of a mix of team-teaching, individual coaching and collective research projects such as an 'opened' electronic recomposition of Schönberg's music theater piece Die Glückliche Hand, multi media environments such as Mondrian's Promenoire and Fort \times Klank and, since 1994, the yearly Sonic Acts festival which is created as a structural collaboration with club Paradiso in Amsterdam. Since 2001 the Interfaculty collaborates with the Master of Media Technology program of the Faculty of Mathematics and Natural Sciences and the Faculty of Creative and Performing Arts of Leiden University. This collaboration triggered the Interfaculty's new direction towards the exploration of the new domain ArtScience.

Joost Fonteyne (Kortrijk)

Next to his work at the Limelight arts centre (1998-2005) and later Buda arts centre (2005-2008), he founded the festival for new music Happy New Ears (www.happynewears.be). This festival focuses on nowadays music without bothering about genres. Next to music this festival explored the world of sound art. Through projects as "Audioframes" and "Klinkende Stad" numerous international

artists who work in the twilight zone between sound, visual art and performance were invited to present their projects. The last edition ever of Happy New Ears will be organized in September 2009. From 2010 on he's working on "Happy New Festival of Flandres Kortrijk", a festival that will include music, performances, sound art and educational projects. Apart from these activity he cooks and works as an independent advisor for projects and exhibitions that mingle music, sound and media art.

Jo Huybrechts (Brussel)

Is an artist and teaches at the film departement of Sint-Lukas Hogeschool Brussels. Since 1983 he makes video works. After a few years his work took also a turn towards installation art, and he developed spatial audiovisual set-ups and visual works that underwent gradual evolution. His work has been shown in various group exhibitions, one-man shows and other events (selection: Montevideo – Amsterdam, The Long Beach Museum of Art – Los Angeles, Festival International du Nouveau Cinéma et de la Video – Montreal, Beursschouwburg – Brussel, Muhka – Antwerpen, 32nd film festival – Rotterdam, Les Halles – Brussel).

Geoff Kaplan (San Francisco)

of General Working Group has produced projects for range of academic and cultural institutions including MOCA, Walker Art Center, Cranbrook Academy of Art, Cal Arts, and California College of the Arts. His work is included in San Francisco's Museum of Modern Art's permanent collection and most recently included in 'Echirrolles Poster Festival/California Dream' exhibition in France as well as 'Virtual Frame' (Kunsthalle wien project space – Vienna). GWG has been recognized by the American Center for Design, American Institute of Graphic Arts, International Design, Graphis, and the film industry. Articles about his work have appeared in the international journals Eye, IdN, and I.D, to name a few. He received his MFA from Cranbrook and teaches in the Graduate Program of Design at CCA and travels nationally and abroad conducting workshops and lecturing about his work.

David Karam (San Francisco)

is usually a programmer. Sometimes he is a designer, musician or teacher. His career began in Austin, Texas where he produced the interactive graphic adventure, To Preserve Quandic http://en.wiki-pedia.org/wiki/To_Preserve_Quandic, which was distributed by Prickly-Pear software in 1984. In 1993, he founded Post Tool design with partner Gigi Obrecht and began teaching technology to graphic designers at the California College of Arts and Crafts. In the following 4 years, Post Tool's print and interaction design was published in every major graphic design journal world wide. By 1997, David's focus was diverted from graphic programming to server-side and database. In the last 10 years, his clients have included Nokia, Apple, The Getty, SFMOMA, Swatch Watch and The Body Shop.

Malcolm Le Grice (Plymouth)

studied painting at the Slade School London but began to experiment with other media in the mid 1960's, at that time mainly working with film. He started a film department at St Martin's School of Art and was a founder member of the London Filmmakers Co-operative Workshop. His work has been shown internationally in major art exhibitions like the Paris Biennale No.8 and Documenta 6, in film retrospectives and festival screenings including shows at the Museum of Modern Art, New York, the Louvre, Paris and recently at the Tate Modern in London. His recent video and digital work has been shown in Graz, the Lux Center – London, the Deutsches Film Museum – Frankfurt and the Art Gallery of Ontario – Toronto. 'Experimental Cinema in the Digital Age' (BFI Publishing, 2001), a major collection of his theoretical and critical writing from the early seventies on is published by the British Film Institute.

Pam M. Lee (San Francisco)

is Associate Professor of Art History at Stanford University. She is the author of 'Object to be Destroyed: The Work of Gordon Matta-Clark' and 'Chronophobia: On Time in the Art of the 1960s', both published by the MIT Press.

Dirk Seghers (Brussels)

studied at the Katholieke Universiteit in Leuven and graduated as Master in Germanic Philology and as Master in Eastern Philology and History, Section Sinology. After working for the international department of the Vlaams Theater Instituut, he was appointed in 1991 and 1999 Artistic Director of the multidisciplinary summer festival "Belluard / Bollwerk" in Freiburg, Switzerland. From 1991 until 2006 he was responsible for the the music program (later as artistic director) in arts centre Beursschouwburg, Brussels. In those functions he was responsible for thousands (literally!) of activities as concerts but also multidisciplinary thematic events, presentations of graphic design, architecture, urban policy etc. In 2006 and 2007 he worked as responsible for the music program and as musical dramaturg in Toneelhuis, Antwerp. In 2007 he was Artistic Director of the first Belgian festival for interreligious music 'Transreligiosa' and in 2008 he was appointed coördinator of the European Project "European Saxophone Ensemble / Cultural Ambassador of EU". This year he is teaching in Transmedia as well as in Erasmus Hogeschool Rits and organizes lectures about contemporary graphic design at La Cambre Ecole Supérieure des Arts Visuels in Brussels. Since 2006 he regularly writes analytical articles about graphic design in international context for "Addmagazine", a specialized magazine for graphic design professionals.

Joannes Vandermeulen (Brussels)

owns and manages Namahn a user-centered design consultancy (www.namahn.be) located in Brussels. He was educated as an archaeologist and Oriental linguist. An extended stay in the United States in the eighties introduced him to the discipline of Human-Computer Interaction (HCI). Over the last twenty years he has built up considerable expertise in Human Factors/Ergonomics, HCI and User Experience Design through client work and teaching. He conducted international assignments in Switzerland, Turkey, Germany, the United States, France, and The Netherlands and published internationally.

Sofie Van Loo (Antwerp)

born in Germany, graduated in 2002 as a Media Artist from the Bauhaus- University in Weimar. She continued developing her artworks in Sydney, Australia. Postgraduate Master in Art, Design and Media, Brussels, she obtained in 2006 the Scholarship of the Else-Heiliger Fond at the Konrad-Adenauer Foundation in Berlin, Germany. Wittig's projects include interactive media installations as well as film and photography. Her interactive compositions bring the spectator into the fragile cycle of emergence and misdemeanours. She is primarily concerned with poetry of live, in the vehicle of mechanical construction. Her work has been exhibited in Belgium and Germany, as well as in private and corporate collections.

Christiane Wittig (Brussels)

is an art critic and curator of exhibitions like Gorge(!), Oppression and Relief in Art (Royal Museum of Fine Arts Antwerp (2006-2007) with art works by Orla Barry, Peter Buggenhout, Alda Snopek, Boris Debackere, Bracha L. Ettinger, Berlinda De Bruyckere, Robert Seidel, Ana Mendieta, Francesca Woodman, Pé Vermeersch, ... and the group exhibition The Aerials of Sublime Transscapes (Lokaal 01, Breda, 2008) with works by Johan De Wilde, Jakrawal Nilthamrong, Ori Gersht, Nogah Engler, Amal Kenawy, Maryam Najd and many others. She works as editor and writer for ThRu (Theoretical Space, Lokaal 01, Antwerp-Breda) and prepares a PhD about 'borderlinking', 'differentiation/differentiation', concepts invented by the artist and theorist Bracha L. Ettinger and contemporary art (promotor: Paul Vandenbroeck, Catholic University Leuven, Faculty Sociology). As well as in Van Loo's exhibitions as in her art theoretical essays, she researches 'borderlinking' shifts in the fundamentals of artistic imagination in the 21st century, especially aspects of innovation and 'attunements' with traditions in contemporary art which can signify alternative, affective concepts to transform the still often used binary and dialectic models. One of the concepts of Sofie Van Loo is 'trans-spirit-ment' which is a 21st century answer on Enlightenment and (Post) modern imagination and thinking.

FAQ

FAQ 01

_ What degree requirements do I need to attend Transmedia?

_ The Transmedia postgraduate program is open to all holders of a master's diploma of academic level from Belgium or abroad.

_ How much do I pay for entering Transmedia?

_ The tuition fee for the 2009-2010 academic year is 1.685 euro for all students (Belgian and non-Belgian). Health insurance and national insurance payments are not included.

FAQ 02

_ What does Transmedia offer?

_ Transmedia is intended to help you become more aware of where you want to go with your work, to steer your development. Your work comes first: a continuous and independent art practice that, within a postgraduate program, seeks for a dialogue with similar practices from other disciplines. Working within the Transmedia program will teach you to develop your practice through self-evaluation. Thus, in order for the program to work, it is important not to regard it as an aim in itself, but as part of a bigger trajectory, or better, as a tool which will provide insight in the trajectory from one point in your development to another.

Through an integrated mix of practical labs and seminars, you will master knowledge and skills that will prepare you to plan and execute art projects in a rapidly changing environment. The focus of the Transmedia program is content development. It is designed to let you explore, expand and communicate the substance of your work. The main aim of the program is to confront and fuel you with different ways of working and thinking in order to further develop your ideas and methods. Transmedia does not want you to switch discipline and start from scratch: the program is not designed to turn web designers into filmmakers or conceptual artists into graphic designers. Instead, it creates an interdisciplinary research environment from which you can learn and further your individual practice.

You have access to a computer lab including Mac Pro's computers, professional scanners, professional audio systems, active speakers, portable solid state and minidisc audio recorders, several types of microphones, Avid & Final Cut Pro video editing systems, DV & DVcam video camera's and digital photo camera's. Equipment available for check-out.

Labs, seminars, and artist's visits are held in small groups and provide for conversation, dialogue, discussion, and an exchange of ideas.

_ Can I collaborate with fellow Transmedia students?

- _ Collaboration with other Transmedia students is expected. Interchange of ideas and skills, group meetings and group presentations are an important part of the program in terms of a peer-to-peer approach to learning. You work together in lab and workshop environments where risks are run and failure can freely occur.

_ What are the backgrounds of the Transmedia students?

- _ The Transmedia student population is very diverse. We will consider students from any educational and professional backgrounds. Since collaboration is an integral part of the Transmedia environment, maintaining geographic, cultural and gender diversity is a very important factor.

The background of previous students include architecture, film, video, photography, painting, set design, visual arts, philology, web and graphic design. But we also welcome applicants trained in sculpting, architecture, industrial design, theatre, dance, music composition, creative writing, history, philosophy, political science, urban studies, psychology, biology, law, advertising, finance, business, computer science and engineering.

_ What about my background?

- _ Transmedia seeks independent students who are interested in new developments in the arts, who are eager to learn and who enjoy working hard.

It is not necessary for you to have a technical or visual design background to attend Transmedia. No programming experience is necessary. Technical workshop sessions in the Transmedia lab are to assist productions by Transmedia students. They are given by the lab manager and deal with the basic technical knowledge of hardware and software. Their purpose is to develop the student's independence when using the equipment and when learning new techniques. You are not obliged to attend the workshops, but you are supposed to be familiar with the matters they deal with.

Whilst we encourage all students to have an active engagement with digital media technology, it is in the nature of the program, the way it benefits from students of different disciplinary and practical backgrounds, that various kinds and levels of technical expertise will be asked for. The technical workshop sessions only provide in the basics. Further individual needs can be discussed with the lab manager.

_ What does the actual Transmedia curriculum look like?

- _ The Transmedia program is a two-year, full-time course (4 semesters).

The academic year runs to a semester system You have access to the Transmedia Lab throughout the working week of the whole year, apart from the holidays (see academic calendar).

Semester 1-2 (INPUT Year)

The first stage is an intense working and learning period made up of a combination of labs, seminars, technical workshop sessions, visiting artists and your self-initiated projects plus verbal presentations. This period culminates in a body of work plus a research proposal in which you outline your projects.

A typical week in the first year of the program will include two to three days of seminars and/or labs. Its basic structure consists of lab courses and tutorials on Tuesday, Wednesday and Thursday. Monday & Friday are usually reserved for self-initiated practice and seminars. Individual meetings need to be planned with the lab and seminar leaders, project leaders, lab manager and/or staff members concerned.

Lab/seminar teachers and staff members follow all students through their time at Transmedia, ensuring a dialogue about the work.

Semester 3-4 (OUTPUT Year)

In the second year of the program, the two semesters are devoted to your self-initiated research project; This period is meant for processing the implications of the insights and experiences, which have been gained throughout the first two semesters. This work culminates in your graduation project which includes in your final (body of) work plus research dossier.

In this second year of the program, you can attend labs, seminars and/or technical workshop sessions and learn from tutorials.

Lab/seminar teachers and staff members follow all students through their time at Transmedia, ensuring a dialogue about the work.

_ What will my research proposal at the end of the first year look like?

_ Your proposal gives a clear and realistic picture of your project(s). It includes a personal statement, written essay, visuals, work plan, and/or budget. You can define its format, design, look and size yourself. The 'Research Studies' seminars provide the input needed to produce this sort of file. The 'Transmedia Studies' seminars present the necessary literature to give substance to the content of your file.

_ What will my graduation project at the end of the second year look like?

_ Your graduation project is a body of work of your own design, supported by a research dossier. The argumentation of the work can take different forms (a written essay, a live presentation, a web site, a slide show, a videotape, etc.) and is meant to contextualize your project. At the end of the academic year, a formal review is conducted by an inside jury and outside professionals and leads to your master's diploma in Transmedia Studies. This final assessment is made on the basis of your individual practice leading up to your graduation project, your research dossier, the data from your ongoing and intermediate assessment, and your final presentation.

FAQ 03

_ Who teaches at Transmedia?

- _ You learn from internationally recognized teachers and visiting artists who are actively shaping the direction of thought and practice in the rapidly evolving transmedia field through their own work. Transmedia has a core group of teachers for the labs and seminars that are held throughout the year. Every academic year, this group is augmented by visiting artists.

Teachers and staff bios can be found on page 24 of this brochure.

_ Does Transmedia offer any online or distance learning courses?

- _ Transmedia does not have any online courses and does not have plans for any in the near future. Online courses cannot offer the kind of collaboration, group work, permanent input and constant review that are essential to the philosophy and learning process of the Transmedia program.

_ Does Transmedia offer advice and guidance by teachers?

- _ Your individual practice is your basic point of reference throughout the Transmedia program. These self-initiated projects are work that is defined in terms of its scope, realization and development by you, and in possible relation with other students, external organisations or practitioners. In this process you can rely on a dialogue about the theoretical, practical and technical dimensions of the work with lab and seminar teachers and the lab manager.

Your personal web-log is part of a closed site that is used as the internal communication tool at Transmedia. Your web-log is accessible to your fellow students, lecturers and staff. You determine its size and content yourself. The purpose of this text-based log is to provide an accurate and up-to-date outline of your path through the Transmedia course. It is the story of your work and work methods. For your fellow students it is an ongoing means of communication regarding the development of your artistic activities. For the lecturers and members of staff it is a reservoir of 'snapshots' that make a significant contribution to your intermediate and final assessments. For yourself it is a means of recording and archiving, communication and reflection on the genesis of your work and work in progress. You can make use of this web-log to present personal information, to publish text on projects and work-in-progress, to construct statements and make links.

_ How does the reviewing process work in Transmedia?

Ongoing Assessment

- _ Your progress will be followed and evaluated individually and continuously. Participation in labs, seminars, assignments, workshops, presentations and other course activities; the development of your own practices; the communication of your work (by way of the web-log, etc.) and the compiling of the research proposal or dossier, shape and define the progress of one's individual path. The data from this progress are noted and discussed by the lecturers and members of staff.

Intermediate Assessment

The intermediate assessment takes place in an individual conversation between you and tutors from inside and/or outside Transmedia. Its aim is to examine progress so far and the route still to be taken, with an eye to your final assessment. You are expected to propose a working plan in which you give a detailed outline of your individual route to your project(s).

Final Assessment

The final assessment is made on the basis of your body of work, your research dossier and the data from your ongoing and intermediate assessment and your final presentation. Your final presentation is carried in front of a jury comprising lecturers and staff from the course plus external assessors, and may take the form of an individual or group presentation, an exhibition involving the outside public, or any other form selected by the staff. This choice will be determined by the actual circumstances in the 2007-08 academic year and will be announced by the staff in the course of the second term.

First year's credits : 60

Individual Practice – 20, Transmedia Studies – 20, Research Studies – 20

Second year's credits : 60

Graduation Project – 30, Transmedia Studies – 10, Research Studies – 20

FAQ 04**_ How does Transmedia keep in touch with the larger art world?**

_ Transmedia regularly hosts events that are open to students and the public. Several times a year, visiting artists address the students on various topics related to the art world. Past speakers have included artists from a wide range of backgrounds, new media lawyers, and cultural theorists. Transmedia also occasionally collaborates with various arts organizations for workshops, public talks and screenings.

_ What will my Transmedia diploma offer?

_ Our goal is to train a kind of professional artist whose understanding of contemporary media and technology is informed by a strong sense of aesthetics and ethics. The students we seek are those who want more than a skill: they are excited by the possibilities that emerging technologies offer and want to work at the frontier of a rapidly expanding field. At the successful completion of the two-year program you will receive an internationally recognized master's degree in Transmedia studies. This will prepare you for Ph.D. studies program, you can start your own art practice or go to work for large and small companies in a range of industries including education, the art world, e-commerce and the non-profit sector.

FAQ 05

_ What is the due date for my application?

- _ First call: applications must be postmarked no later than June 15, 2009.
- _ Second call: applications must be postmarked no later than October 1, 2010.

_ What materials do I have to submit as a part of my application?

- _ You need to submit the completed application form in this brochure, your creative portfolio, current resume, personal statement (written in English), photocopies of diplomas and certificates, photocopies of your identity card or passport and four recent passport photos. The complete package should be sent to the Transmedia address.

_ What does my application portfolio look like?

- _ The portfolio is meant for you to demonstrate your output to the admissions committee. You can submit professional or personal works, anything that exhibits ideas and a sense of creativity. For example, if you are a professional photographer you may want to submit a portfolio – i.e. slides, print, digital images, etc. Please make sure you fill out your creative portfolio description sheet so the Admissions Committee understands how to interpret the work – whether it's professional quality, working material, etc. Your portfolio can contain photos, slides, videos, CD-ROMS, DVDS, drawings or whatever material you consider necessary.

Please note that Transmedia cannot be held responsible for any creative materials lost or damaged while in our possession or in transit. Please do not send us original work since no material will be returned.

_ Is there an interview as part of the admissions process?

- _ Yes. If you are included on the shortlist announced by the Admissions Committee following the evaluation of the application packages, you will be invited to the Institute for an interview, on which the final selection hinges. Interviews will take place during the second half of October 2009.

We strongly encourage you (if possible) to visit Transmedia, meet current students and staff, see the working spaces and get a better feel for and understanding of the program. We also encourage you to e-mail us with any further questions you may have (especially if you are not able to visit) and/or to make a personal appointment with the core staff.

_ When will I be notified of the admissions decisions?

- _ First call shortlist is announced by the end of June 2009. Second call shortlist is announced by mid-October 2009. Admissions decisions are announced by the end of October 2009. Please note that Transmedia does not give reasons for any rejections.

The number of new admissions for the 2009-2010 academic year is limited to 15.

FAQ 06

_ Is financial aid available to Transmedia students?

- _ Transmedia does not make any grants available. You are encouraged to apply for grants awarded by local (municipal, regional, national) authorities.

_ Can I work while attending Transmedia?

- _ Transmedia is a two-year, full-time graduate program, meaning you must attend courses. Many of our students work part-time or as interns while in the program. Many of the labs

and seminars require a large number of hours inside the Transmedia working space and require flexibility of time for group collaborative meetings and developing individual projects that are essential to the overall Transmedia experience. Any work undertaken must be compatible with the program and agreed by the course director.

_ Is housing available to Transmedia students?

- _ Transmedia cannot provide accommodation. If you are an international student you will have to apply for a residence permit to be able to study in Belgium and you will have to arrange housing. Since these procedures can be time consuming, it is recommended to apply well in advance. You can obtain information on accommodation from the school admissions office.

Additional relevant information (work experience, computer/software/video/camera skills, etc.)

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3. Please enclose

- Photos, slides, videos, CD-ROMs, DVDs of the applicant's work
(Do not send originals since no material will be returned)
- Artistic portfolio
(List of exhibitions, grants, subsidies, competitions, sales and/or commissions, catalogues and articles on the artistic work, etc.)
- Detailed curriculum vitae
- Personal motivation letter written in English (max. 3 pages)
- Proposal for possible research project(s)
- Copies of diplomas and certificates
- Copy of identity card or passport
- Four recent passport photos (with name clearly written on the back)

4. Please return to Transmedia Administration Address:

Transmedia
Hogeschool Sint-Lukas Brussel
Paleizenstraat 70
B-1030 Brussels
Belgium

The Transmedia program is open to holders of a master's diploma of academic level from Belgium or abroad. Applications from different artistic disciplines are encouraged. Since the working language of this international program is English, proficiency in that language, both spoken and written, is required.

The final deadline for first call applications is June 15, 2009. The final deadline for second call applications is October 1, 2009. The number of new admissions for the 2009-2010 academic year is limited to 15.

Candidates should fill in and return the 'Application Form' part of this brochure. After the announcement of a shortlist on the basis of the personal dossier, the remaining candidates are invited to the Institute for an interview, on which final selection hinges. Interviews will take place during the second half of October, 2009. Admissions will be communicated by the end of that month. The Institute does not give reasons for any rejections.

The Transmedia program starts on October 1, 2009 and ends on September 30, 2010.

The tuition fee for the 2009-2010 academic year is 1.685 euro for all students (Belgian and non-Belgian). Health insurance and National Insurance payments are not included. The fee must be paid before the start of the academic year. The course does not make any grants available. Candidates are encouraged to apply for grants awarded by their local (municipal, regional, national) authorities.

Transmedia cannot provide accommodation. If you are an international student, you will have to apply for a residence permit to be able to study in Belgium and you will have to arrange housing. Since these procedures can be time consuming, it is recommended to apply well in advance. You can obtain information on accommodation from the school admissions office.

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Hogeschool Sint-Lukas Brussel
Postgraduate Program in Arts + Media + Design

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Hogeschool Sint-Lukas Brussels is a member of the K.U.Leuven Association
www.associatie.kuleuven.be

Visiting Artists & Lecturers 2001-2009

ALEX ADRIAANSENS, HERMAN ASSELBERGHS, SAUL ALBERT, SVEN AUGUSTIJNEN, BORIS DEBACKERE, HANS OP DE BEECK, HEATH BUNTING, BUILDING TRANSMISSIONS, PAUL CASAER, MARK CONIGLIO, TONY CONRAD, WIM CUYVERS, MANON DE BOER, STEFAAN DECOSTERE, ANOUK DE CLERCQ, ARNE DEFORCE, CHRISTOPHE DE JAEGER, MARNIX DE NIJS, STEVEN DEVLEMINCK, ELS DIETVORST, EDITH DOOVE, FRANS EVERS, JOOST FONTEYNE, MATTHEW FULLER, DORA GARCIA, DE GEUZEN, PASCAL GIELEN, MALCOLM LE GRICE, CRAIGIE HORSFIELD, LIESBETH HUYBRECHTS, JO HUYBRECHTS, GEOFF KAPLAN, DAVID KARAM, ERKKI HUTTAMO, NORMAN KLEIN, AGLAIA KONRAD, ERIC KOZIOL, PAM M. LEE, JOHN MAEDA, VALERIE MANNAERTS, VINCENT MEESSEN, PIETER-PAUL MORTIER, LÊ QUAN NINH, THOMAS OLBRECHTS, ELS OPSOMER, SIMON POPE, G.W. RAES, TRAVIS ROBERTSON, GERT ROBIJNS, SUELY ROLNIK, DIRK SEGHERS, DAVID SHEA, GERALDO SI, ERIC SLEICHIM, FILIEP TACQ, MICHAEL TAUSSIG, KEES TAZELAAR, FRANK THEYS, LESLIE THORNTON, ROB VANDERBEEKEN, ANNEMIE VAN KERKHOVEN, SOFIE VAN LOO, ANGELO VERMEULEN, VVVV, THOMAS ZUMMER.

TRANSMEDIA

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