

N I H I L
N I H I L

Lieber Heinz
willst Du mich
zum Selbstmord
treiben
Ich bleibe
nach wie
vor Deine
Hanna

Jacques

FRERE
CHER
FRERE

Bi
Bi
times
bonne

FATALITAS

Motto ne portez pas les
ceintures
trop basses
(Femina, avril 1919)

sonne

N
I
H I L
I
L

ABT. 33
w.c. R.G. nr
66666

Sehr geachteter Herr Professor
Dieser Fall ist um so mehr beachtenswert da die Mutter der
Patientin bekanntlich bisexuelle Neigungen hat und zu ihrer Tochter

mon chéri! voilà trois 3 semaines que je ne regard plus de
tes nouvelles suis-je donc morte pour toi ta pellicule bien
attirée
ou cas ou tu ne m'aimerais plus je te prie
de me renvoyer mes lettres et mon chignon

nihil nihil
nihil nihil
nihil nihil
nihil nihil

Biern

180mar
M
O
M
O
R
O

Père/Jacques quand je suis grise je dis
des bêtises



la gencive
les whisky
soda
tout en faisant
la danse
v
e
n
e
r
e
c

BORM
nini nature citron citronille

L'AUTO MORT

drame pol.
4 parties

Bam

KSADA
Curator Jan Van Woensel
запаз Ukraine: platform for emerging artists

present the Masterclass:

W(a)R
Writing (as) Resistance

Dear student, as an international guest professor at KSADA, I am honored to work with you on a masterclass that hopefully will bring inspiration and will result in memorable experiences. One of the fundamental aims of the masterclass is to bring the city of Antwerp, Belgium, closer to Kharkiv, Ukraine, and vice versa; two culturally rich regions that are forever connected in spirit. Our work together will foster cultural exchange, intellectual cross-pollination and humble fellowship.

The title of our class is “W(a)R: Writing (as) Resistance”, and comes motivated by several elements. First, based on its core message that writing is resistance, W(a)R respectfully pays tribute to the fallen heroes of the 1920s and 1930s generation of the “Executed Renaissance”, and highlights the historic and cultural significance of the Kharkiv-based [Slovo house](#), which, a hundred years ago accommodated important writers and poets who were executed, imprisoned or expelled by the Soviet regime. Also today, a near-identical aggressor kills Ukrainian artists and destroys culture and heritage, against which we, culture workers, keep resisting by producing art, initiating educational projects, and leading international cross-cultural collaborations.

Second, W(a)R serves as an introduction to the Antwerp-based writer [Paul Van Ostayen](#) (1896-1928), who in 1921 composed the stream of consciousness-like poem “Bezette Stad”, or in English: “Occupied City”; a cynical reflection on the violent occupation of Antwerp during World War I. Van Ostayen’s so-called “poetry that wants to live” is often described as the most iconic of his time – for its innovative and rhythmic use of typography and its revolutionary language that was aimed at exposing the gaping wounds of society and politics. “Occupied City” is simultaneously also the title of a book of poems by Van Ostayen, released by Signal publisher, and accompanied by impressive works of lithography by the artist [Oscar Jespers](#). In 1923, Van Ostayen opened the contemporary art gallery “A la Vierge Poupine” (“To the Virgin Doll”, in English) in Brussels; which served also as a platform for the development of art theoretical concepts on the avantgarde art movements. Paul Van Ostayen died at the age of 32, in 1928.

Here you can find an insightful 2021 article about Paul Van Ostayen’s [“poetry that wants to live”](#) with images and reflections by the author.

The masterclass “**W(a)R: Writing (as) Resistance**” re-actualizes Paul Van Ostayen’s and Oscar Jespers’s 1921 book “Occupied City”, approaches it as a living document that is relevant in the turbulent times of today, out of which we will take essential elements that will serve as inspiration for contemporary poetry

and new visuals created by KSADA students. These essential themes include: danger; loneliness; music, dance and party; chaos; freedom; revolution; and activism.

Mode of operation of W(a)R:

Students work in duo. Ideally, the teams consist of one student who prefers to write or has experience with writing poetry, experimental writing, concrete poetry, musical lyrics or other; and one who contributes the visuals, preferably graphic art techniques or graphic design.

Student who will contribute text will hereafter be called: Writer-student.

Student who will contribute visual will hereafter be called: Artist-student.

1. All students familiarize themselves with “Occupied City”. The facsimile reprint of the 1921 original is available in PDF. The English translation of the poems will be available digitally as well. All students pay attention to the rhythmic placement of words, the graphic art and the content of the poems: what is being said in the poems, and how is the message of the poem visualized in the experimental placement of the words and in the graphic art.
2. Writer-students choose a favorite poem, the content of which must be connected to one of the essential themes of “Occupied City”: danger; loneliness; music, dance and party; chaos; freedom; revolution; and activism.
3. Writer-students compose a contemporary reflection based on personal experience and emotions, in accordance to the theme she chooses. For example: if Paul Van Ostayen wrote about freedom in his 1921 “Occupied City”, which is his reflection on occupied Antwerp during World War I, writer-student writes about freedom in 2025 from her personal point of view.
4. Language: the writer-students write in the language they feel most comfortable with. We want the final results to be in Ukrainian, as well as in English.
5. Writer-students can use any form of writing: a pencil or pen, a typewriter, a computer, or any other tool or device that can create words. However, it is not advised to work with ChatGPT; the personal and honest thoughts and emotions of the writer-students must be expressed.
6. The finished poem will be given to the artist-student.
7. The artist-student interprets the poem of the writer-student in her personal way, and provides visuals that may resemble the graphic art contributions of Oscar Jespers in the original “Occupied City”, or may use a personal and contemporary artistic style.
8. Although we prefer graphic art techniques or graphic design, the artist-student can use any form of artistic expression. The artist-student works on the creation of an original artwork that is an interpretation of the poem of the writer-student.
9. The final result should be a B1 poster of the poem and the visuals combined in one page. The creation of the B1 poster is to be done by the writer-student and the artist-student together. Both are responsible for the final image, and together they must find agreement on how the words of the poem and the visuals work together in the B1 poster.

10. The final results will be printed and placed in an exhibition at KSADA, as well as published online, and shared with the director of the House of Letters in Antwerp, which is the custodian of the legacy of Paul Van Ostayen.

Timeline of W(a)R:

1. October 2025: Formation of student duos.
2. November 2025: In-person meeting with Jan Van Woensel at KSADA.
3. December 2025: Deadline for poems.
In-person meeting with Jan Van Woensel at KSADA.
4. January 2026: Deadline for visuals.
In-person meeting with Jan Van Woensel at KSADA.
5. February 2026: Deadline for final design of B1 posters.
Evaluation.
6. March 2026: Exhibition at KSADA.



Jan Van Woensel is an independent curator and art critic who lives and works between Belgium, the Czech Republic and Ukraine. He is the founder and director of **3apa3 Ukraine: platform for emerging artists**. Van Woensel is guest curator at B7 artspace in Mechelen, Belgium; curator of international exhibitions and symposiums at the University of West Bohemia, Pilsen, CZ; and international guest professor at Kharkiv State Academy of Design and Art, KSADA. As an art critic, he contributes to Flash Art Magazine, Fotograf Magazine (Prague, CZ); and Whitehot Magazine (New York City, USA). In 2025, He launched **3U:Um** (3apa3 Ukraine: Underground magazine), a paperless publication of experimental writing, diary notes and (war)poetry.

In 2022, Van Woensel founded the independent organization **3apa3 Ukraine: platform for emerging artists**. With 3apa3 Ukraine, he organized residence programs for Ukrainian artists in Prague and Pilsen, Czech Republic; Košice, Slovakia; and Mechelen, Belgium. In 2024, he curated a series of exhibitions and projects, titled ***Crisis of imagination***, at B7 artspace, Grambacht gallery, RADAR and Beguinage church in Mechelen, Belgium. In 2025, he organized the first edition of ***MAMA art festival with humanitarian missions*** at FAB181 in Antwerp, Belgium, which raised funds for the NGO Feel Home – Ukrainian volunteers in Belgium. He is the curator of ***Echoes of Unity***, a Creative Europe-funded project with emerging artists from Ukraine and with exhibitions in Italy, Portugal and Poland between January and June 2026. Currently, he is preparing the bilateral Flemish-Ukrainian group exhibition ***(post-)System: painting and photography on the boundary of control*** for Mala gallery, Laboratory of Contemporary Art at Mystetskyi Arsenal in Kyiv, and for the Municipal Art Center in Lviv, Ukraine. At KSADA in Kharkiv, he launches the masterclass ***W(a)R, Writing (as) Resistance***, which re-actualizes and draws inspiration from the 1921 collection of poems “Occupied City” by Paul Van Ostayen and Oscar Jespers.

Via 3apa3 Ukraine, Van Woensel mediated the signing of a Memorandum of Understanding between Sint Lucas Antwerp and the Kharkiv State Academy of Design and Art, KSADA; successfully allocating European Erasmus+ budgets. The artistic research and exchange projects between students in Antwerp and Kharkiv are co-directed by Jan Van Woensel and Kurt Vanbelleghem.

From 2003, Jan Van Woensel held curatorial and academic positions at Sint Lucas (Antwerp, Belgium), HISK, Higher Institute of Fine Arts (Antwerp and Ghent, Belgium), Cultural Center and Academy Mechelen (Mechelen, Belgium), and Menen Museum (Menen, Belgium); de Brakke Grond Flemish Cultural Center, and de Appel Curators Training Program (Amsterdam, The Netherlands); New York University Steinhardt School of Culture,

Education and Human Development, The Armory Show, ISCP International Studio and Curator's Program, Art in General, Bloomberg Gallery, Envoy Gallery, Angel Orensanz Foundation, and Chelsea Art Museum (New York City, USA); NADA New Art Dealers Alliance, and NADA Art Fair at Art Basel Miami Beach (Miami, USA); Otis College of Art and Design (Los Angeles, USA); California College of the Arts (San Francisco, USA); Iceland University of the Arts (Reykjavik, Iceland); IASPIS (Stockholm, Sweden); Grimmuseum, and Kunstlerhaus Bethanien (Berlin, Germany); OFF International Photography Festival (Bratislava, Slovakia); Nova Sín gallery, and DOX Center for Contemporary Art (Prague, Czech Republic), University of West Bohemia, LSG gallery, and Municipal Art Gallery (Pilsen, Czech Republic); Duolun MoMA (Shanghai, China).

Noteworthy exhibitions and projects by curator Jan Van Woensel include the traveling *BAD MOON RISING* and *BAD MOON festival* which ran from 2008 until 2015 in San Francisco, New York City, Saint Louis (USA), Oslo (NO), Brussels and Antwerp (BE); *Le Point Zero* and *The Cursed Image* with Philippe Vandenberg (1952-2009) in 2008 in New York City (USA); *The Underground School of Contemporary Art USCA* in 2016 in Antwerp (BE); *Crisis of imagination* at B7 artspace, Beguinage church, Grambacht gallery and RADAR residency in 2024 in Mechelen (BE); and *(post-)System, painting and photography on the boundary of control* in 2025 and 2026 at B7 artspace in Mechelen (BE), LSG gallery in Pilsen (CZ), Mala gallery, Laboratory of Contemporary Art at Mystetskyi Arsenal in Kyiv, and Municipal Art Center in Lviv (UA).

Instagram

@zaraz_Ukraine

@curator_jan_van_woensel

Contact

zaraz.ukraine@gmail.com

T: @curator_janvw

зU:Um (зараз Ukraine: Underground magazine)

<https://ukrainemagazine.blogspot.com>