



## Janna Beck

Artist · Designer · Researcher

*Artist and researcher working with infrastructural conditions for collective creation. Develops hybrid and distributed formats—performative drawing, participatory installations, and research-led tools—situated at the intersection of artistic practice, education, and digital collaboration. Founder of artists' initiatives and initiator of international research projects connecting Antwerp, Havana, Durban, and European partner institutions.*

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## Affiliation & profiles

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Research Catalogue profile:  
<https://www.researchcatalogue.net/profile/?person=2544635>

Instagram: @it\_is\_eye\_

Affiliation: Royal Academy of Fine Arts Antwerp (AP Hogeschool) Antwerpen, BE  
Institutional profile: <https://www.ap-arts.be/en/person/janna-beck>

## Current & key positions

- 2005 - present — Lecturer Interactive Arts / Interactive Design, Graphic Design Department, Royal Academy of Fine Arts Antwerp
- 2025 - present — autonomous researcher Royal Academy of Fine Arts.
- 2023 - 2025 — coordinator Graphic Design KASKA
- 2013–2025 — Founder, Researcher & artistic coordinator, Maxlab (Royal Academy Antwerp) <https://www.researchcatalogue.net/profile/show-exposition?exposition=4061156>
- 2012 - 2019 — Founder / curator, Collectiv National, artist initiative, Antwerp
- 2012 - 2013 — Cofounder of C41, gallery for contemporary art, Antwerp
- 2001 - 2017 — Encora (before) SCVO-Nijverheidsschool, IT-Academy for professional education, Lecturer Webdesign
- 2002 - 2009 dé Kunsthumaniora – Art-education (high school) – Teacher Architectural Design & visual arts

## Education

- MA Product Development, University of Antwerp (cum laude) 2001
- International exchange: Escola Superior de Artes e design, Porto, Portugal (1999)
- Pedagogical degree (magna cum laude) 2002

## Selected works & collaborative installations (2018–2025)

*My practice centers on collaborative, live, and immersive situations in which drawing, projection, sound, and digital tools function as shared infrastructure rather than as individual expression. I design open frameworks that enable collective authorship and emergent outcomes shaped by participation, friction, and care. Working across artistic research, education, and public contexts, these projects explore how minimal yet adaptable infrastructures can hold space for experimentation, dialogue, and situated exchange.*

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### 2018 — Night of the Unexpected (KLARA Festival) /03

Brussels, Belgium

Live collaborative drawing performance as part of the KLARA Festival (Festival van Vlaanderen Internationaal Brussel-Europa).

<https://www.jannabeck.com/post/klara-festival>

*An early exploration of drawing-in-motion, positioning live drawing as a responsive temporal layer within a musical performance.*

### 2019 — Great Gate to the Sky (Antwerp Art Weekend) /02/04/05

Royal Academy of Fine Arts Antwerp, Belgium

Large-scale live collaborative drawing on the academy façade during Antwerp Art Weekend. <https://vimeo.com/461283440>

*The architectural surface functioned as shared infrastructure, shaping collective visibility and public participation.*

### 2019 — Nacht van Permeke

Permeke Library, Antwerp, Belgium

Collaborative projection mapping and live drawing performance developed for Nacht van Permeke. *The project combined live drawing and projection mapping within a public context, curating a shared performative situation shaped by real-time interaction between image, space, and audience.*

### 2019 — HPSCHD: 5 Hours of John Cage (Articulate) /01

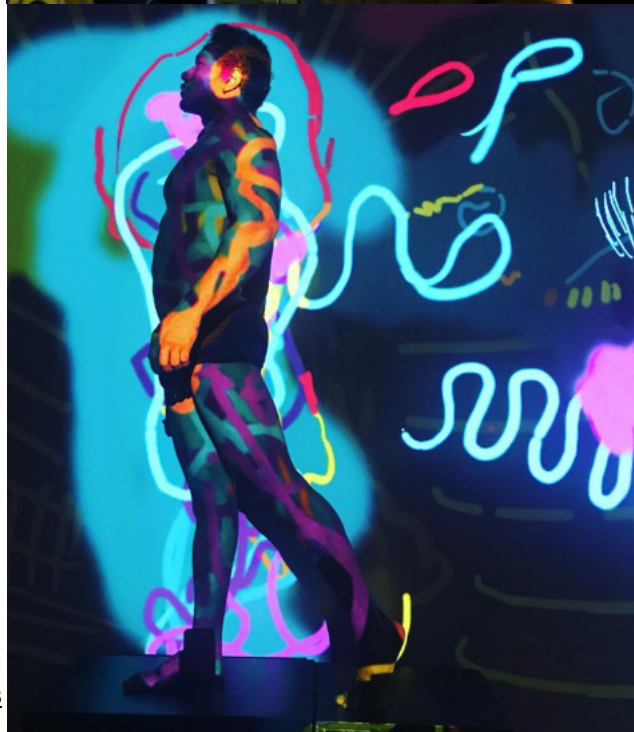
Royal Academy of Fine Arts Antwerp, Belgium

Extended-duration live drawing performance with live harpsichord music.

<https://www.ap-arts.be/en/news/hpschd-introduction>

*Duration and repetition were used to explore endurance, collective attention, and emergent rhythm.*

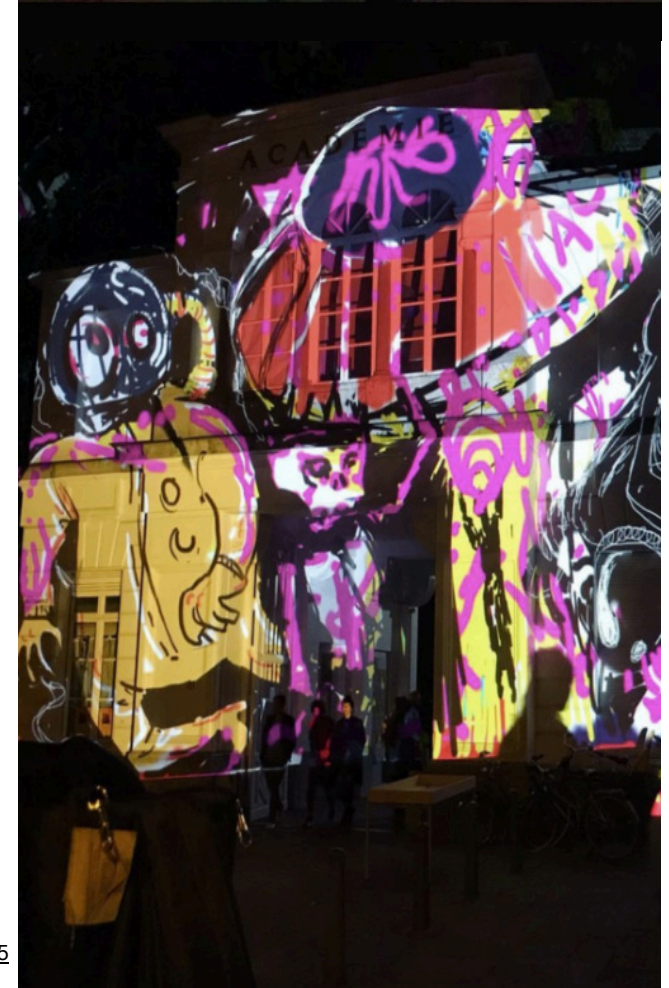
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### 2019 — META REALITY (Havana Biennial) /06/12

Instituto Superior de Artes (ISA), Havana, Cuba

Live collaborative drawing performance within the context of the Havana Biennial.

*The project foregrounded cultural translation, negotiation, and the situated nature of collective infrastructure.*

### 2019 — Growing Gifts Trinidad /07

Galleria El Payaso, Trinidad, Cuba

Live collaborative drawing performance developed in the public space surrounding Galleria El Payaso.

*The project activated live drawing as an interactive street-based performance, engaging local artists and passersby through improvisation and direct, face-to-face exchange.*

### 2019 — Pukkelpop /09

Hasselt, Belgium

Collaborative projection mapping and live drawing performance developed for Pukkelpop.

*Live drawing operated within a large-scale festival environment, aligning with sound and rhythm while prompting direct audience interaction through simple drawn instructions and performative cues.*

### 2019 — INTERACTIV & the Immersive Cube /10/11

Royal Academy of Fine Arts Antwerp, Belgium

<https://www.jannabeck.com/post/interactiv-the-immersive-cube>

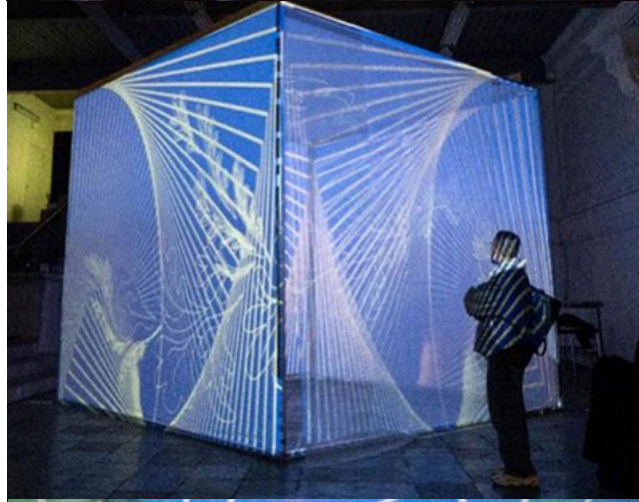
*This project brought existing approaches to immersion and participation into a more explicitly spatial and infrastructural configuration.*

### 2019 — La Semana Belga /12

Belgian Embassy, Havana, Cuba

Live collaborative drawing for the opening of La Semana Belga.

*A diplomatic environment was temporarily transformed into a shared studio through minimal infrastructure.*







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#### **2019 — Arte y Moda /13/14**

Museo de Bellas Artes, Havana, Cuba

Live collaborative drawing performance developed as part of the Arte y Moda program.

<https://www.iannabeck.com/post/museo-de-bellas-artes-havana>

*Presented as a live drawing performance preceding the Arte y Moda show, the project functioned as a performative visual prologue within the museum context.*

#### **2020 — Drawing Marathon /15**

Royal Academy of Fine Arts Antwerp, Belgium

Collaborative projection mapping event structured as an extended drawing marathon.

*Fatigue, overlap, and friction became visible elements of the collective drawing process.*

#### **2020 — Growing Gifts @ Fabrica de Arte Cubano (FAC) /16**

Havana, Cuba

Live collaborative drawing performance at Fabrica de Arte Cubano. The performance brought live collaborative drawing and improvised music into a shared temporal space, allowing image and sound to continuously influence one another in real time.

#### **2020 — Impressed by Plantin /19**

Plantin-Moretus Museum, Antwerp, Belgium

Site-specific collaborative live drawing intervention connecting digital projection with historical printmaking.

<https://www.iannabeck.com/post/impressed-by-plantin>

*The work bridged analogue heritage and contemporary digital gesture.*

#### **2021 — INCLUSIV/EXCLUSIV /17/18**

deSingel, Antwerp, Belgium

Event combining live collaborative drawing, music, and immersive projection. *Inclusivity* was explored as a function of spatial and infrastructural design.



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### 2021 — Drop That Line /20

Skatebowl, Spoor Noord, Antwerp, Belgium

Live collaborative drawing performance in a public urban setting.

<https://vimeo.com/529237469>

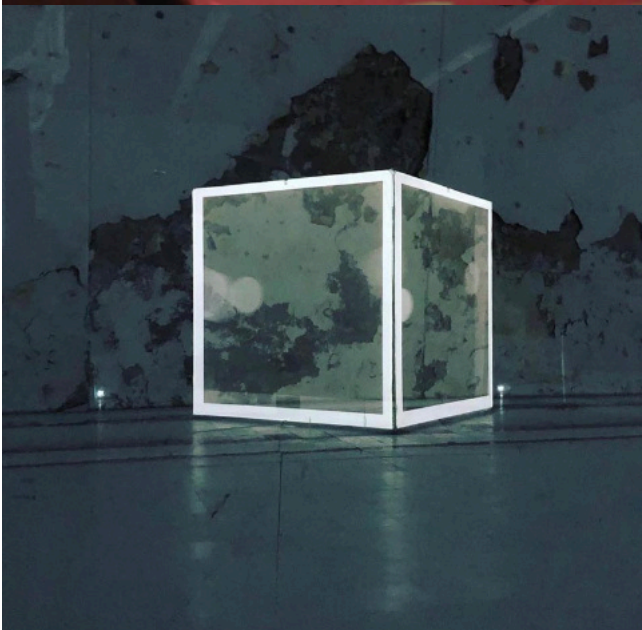
*A large-scale projection setup in a public skatebowl created an open situation that gradually attracted spontaneous participation within the constraints of the COVID-19 context.*

### 2021 — Doors of Perception (Immersive Cube) /21

Royal Academy of Fine Arts Antwerp, Belgium

Immersive installation focusing on perception, projection, and collective attention. *Conceived during COVID-19 restrictions, the Immersive Cube assembled digitally exchanged student works from multiple schools into a collective spatial experience distributed across different locations, with a smaller cube realized in Warsaw.*

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### 2022 — FRAMED Bienal Habana /22/25

Plaza Vieja, Havana, Cuba

Experimental public performance using the FRAMED live drawing infrastructure. <https://www.jannabeck.com/post/framed-bienale-havana-2022>

*Following a workshop with local artists and musicians, the FRAMED infrastructure enabled a public performance where live drawing and music unfolded through improvisation, latency, and overlap.*

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### 2022 — Lucerna Rooftop Projection /23

Merksem, Antwerp, Belgium

Rooftop projection intervention for Stad Antwerpen as part of DAKKAN.

<https://www.jannabeck.com/post/framed-lucerna-merksem>

*Commissioned by Stad Antwerpen, the rooftop projection combined live drawing with a sustained visual presence, functioning as a connective signal between the Lucerna site and its surrounding neighborhood.*

### 2022 — Garden of ZZZ Elements /26

Royal Academy of Fine Arts Antwerp, Belgium

Design and organization of the final exhibition for the Creative Europe Z-elements project.

*As a hybrid exhibition, the project created visual windows between a virtual avatar-based world and the physical space, allowing participants to encounter and even gesture toward their own digital presence.*



**2023 — Poetry Africa /28/31**

Durban, South Africa

Workshop and performance with K-cap Township Community Centre as part of Drawing Resilient Futures (VLIR-SI).

*Drawing functioned as a situated tool for exchange, care, and relational durability.*

**2023 — Artfluence Festival /29**

Durban, South Africa (remote participation)

Remote workshop and contribution to the Artfluence Human Rights Festival. <https://www.jannabeck.com/post/artfluence-human-rights-festival>

*This project marked a methodological shift toward live collaboration across distance, linking Antwerp and Durban through a shared digital canvas and foregrounding transmission as a material condition.*

**2023 — ARIA (Articulate) /32/33**

Lange Zaal, Royal Academy of Fine Arts Antwerp, Belgium

Live collaborative drawing performance integrating musicians, artists, and students.

*Set within a 360° immersive environment, the work foregrounded collective timing and empathic responsiveness, with drawn lines, vocal performances, and other digital inputs interacting live with the space and its participants.*

**2024 — AFRIKA BURN /27/30**

Tankwa Karoo, South Africa

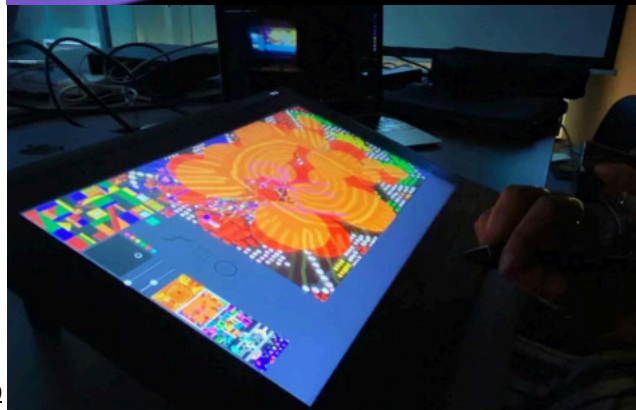
Series of live performances developed within the context of Drawing Resilient Futures (VLIR-SI).

<https://www.ap-arts.be/en/news/afrika-burn>

*The challenge of the extreme environment sharpened attention to care, trust, and collective responsibility.*



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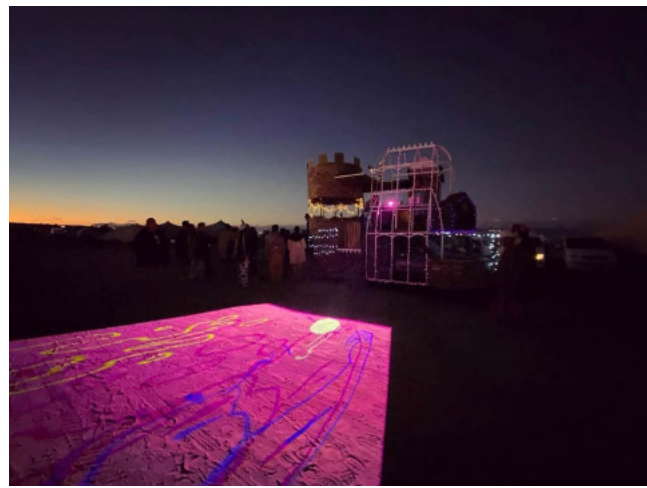
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#### 2024 — DOME / Immersive Performance /34/35

Planetarium, A Coruña, Spain

Immersive live performance as part of Urban Travel Machines (Creative Europe).

*Set in a planetarium, the work combined live poetry, student-designed visuals, and live drawing, using infrastructural latency as a temporal and rhythmic component of the performance.*

#### 2024 — DIVE /38

Antwerp, Belgium

Live drawing performance for the opening of DIVE Antwerp (Nv Congé). Realized as a fully immersive 360° projection environment—including floor and ceiling—the project offered a rare opportunity to stand inside the live drawing canvas itself.

#### 2024 — The Grid /36/37/39

Venus Hall, Royal Academy of Fine Arts Antwerp, Belgium

Large-scale collaborative installation with projection mapping for Articulate 2024.

*The work synthesized years of experimentation and research into a breathing architectural framework balancing structure and openness.*

#### 2024 — 10th Brussels Planetarium Poetry Fest & Urban Travel Machines (final show)

Brussels Planetarium, Brussels, Belgium

Final public presentation of the Urban Travel Machines project within the 10th Brussels Planetarium Poetry Fest.

<https://www.aalto.fi/en/news/urban-travel-machines-cosmos-met-poetry>

*Live poetry performances were interwoven with student-designed 360° visuals and moments of live drawing, using the planetarium dome as a shared immersive performance space.*

#### 2025 — Drawing Across Borders /40

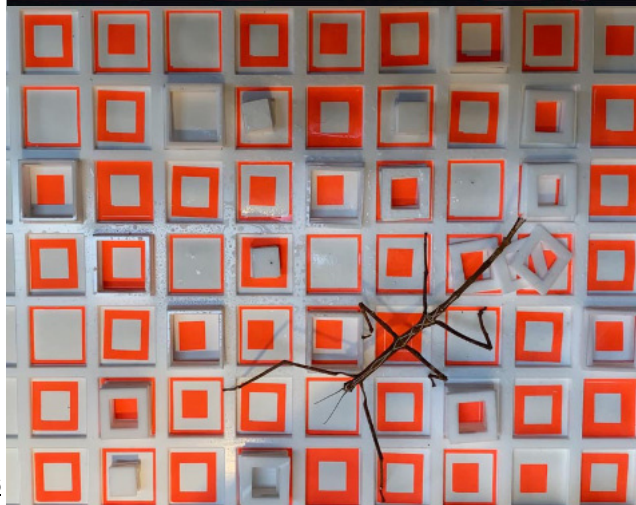
Antwerp (BE), Lexington (USA), Krakow (PL), Durban (ZA)

Ongoing international collaborative drawing project using the FRAMED platform.

*The project consolidates the distributed studio as a methodological model centered on transmission, latency, and shared authorship.*



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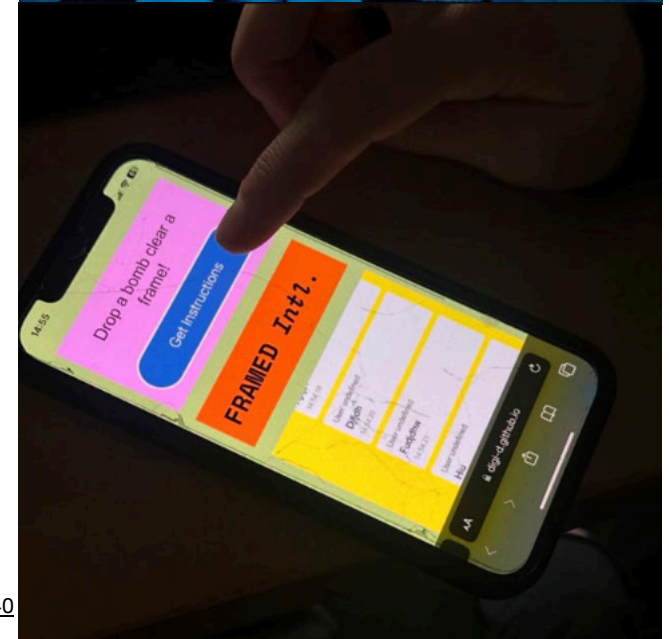
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## Research projects & collaborative frameworks

The research projects listed below do not function as separate (academic) trajectories, but as long-term frameworks within which artistic practice, pedagogy, and technological experimentation are developed, tested, and activated.

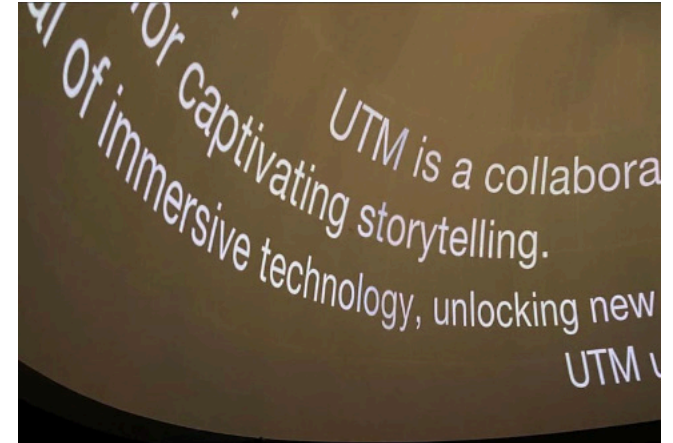
**2022 - 2024** initiator, coordinator and researcher of **Drawing Resilient Futures VLIR-SI** partner: University of Kwazulu Natal, South Africa. <https://www.ap-arts.be/index.php/project/drawing-resilient-futures> *Sustainable Coping Strategies with regards to climate change in low-income urban areas through the digital arts.*  
/41

**2022 - 2024** Initiator and researcher **Urban travel Machines, creative Europe project**. Partners among others School of Arts, Design and Architecture / Aalto University (Finland), Polish Japanese Academy of Information Technology, Warschau (Poland), Ayuntamiento de A Coruña, Coruña (Spain), Koninklijke Belgische Sterrenwacht, Brussel (Belgium) <https://ap-arts.be/en/research/urban-travel-machines>  
*UTM contributes to the renewal of the literary sector in Europe through the adoption of Immersive Technology.*  
/42/43/44/45

**2021 - 2024** Antwerp coordinator and researcher for **DIMYMYDI Erasmus+** with partners: School of Arts, Design and Architecture / Aalto University, Finland. (Coordinator), Royal Academy of Fine Arts Antwerp, Art Academy in Katowice, Poland, IADT Institute of Art, Design + Technology, Dublin, Ireland, VDA Academy of Arts, Vilnius, Lithuania <https://www.ap-arts.be/project/digital-mythologies>  
*Exploring and designing digital tools for art-tutors and artists starting from the topic of Mythology.*  
/41

**2022 - 2023** Initiator, coordinator and researcher for **academic research project &CO** at Royal Academy Antwerp.  
<https://www.ap-arts.be/project/co>  
*Researching co-creation within the context of digital art.*

**2020 - 2022** Initiator, coordinator and researcher for **academic research project FRAMED** at Royal Academy Antwerp in collaboration with Wouter Steel en Kris Meeusen (Lab101) <https://www.ap-arts.be/en/research/framed-live-animation-drawing>  
*How can we allow artists to create live dynamic spontaneous visualizations that respond to both the environment and the audience?*





**2018 - 2020** Initiator, coordinator and researcher for academic research project **GROWING GIFS 2.0 - #DRAWING IN MOTION**  
<https://www.ap-arts.be/project/growinggifs-20>  
*Researching the shared space between the classic metier and high-tech new possibilities; or how new media and technology can be an extension of the 'artist's toolbox'.*  
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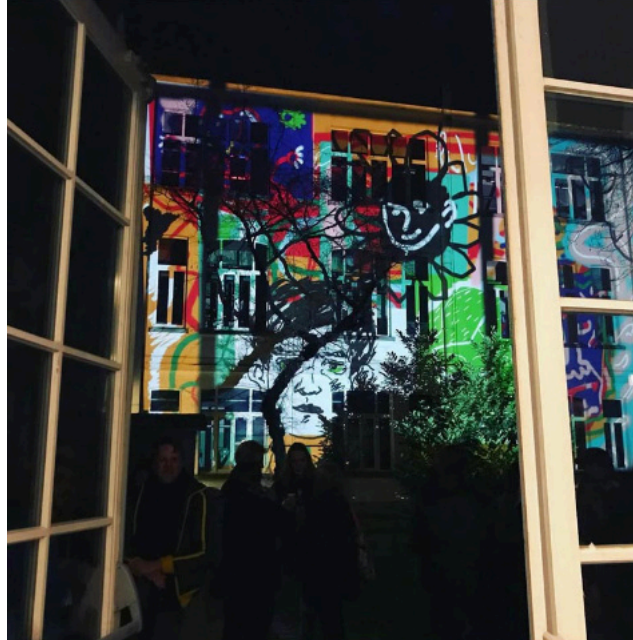
**2017 - 2019** researcher **Show & Tell** multidisciplinary research project on immersive storytelling, a collaboration of Royal Academy Antwerp, Journalism AP university, ICT electronica AP university and Digital media AP university. <https://www.ap.be/en/research/show-tell>  
*The project investigated immersive storytelling formats across journalism, digital media, and artistic practice, focusing on narrative, perception, and audience engagement in digitally mediated environments.*  
 /49

**2016 - 2018** initiator, coordinator and researcher of academic research **GROWING GIFS** for Royal Academy Antwerp in collaboration with Wouter Steel, Steve Pille en Kris Meeusen. <https://www.ap-arts.be/index.php/en/research/growinggifs-drawing-motion>  
*Research situated in the shared space between the classic metier and high-tech new possibilities; or how new media and technology can be an extension of the 'artist's toolbox'.*  
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**2014 - 2015** initiator and researcher for **Holosculpture** an IWT funded project in collaboration with Holocube.  
*Artistic research for contemporary visualisations, new fields of application and innovative forms of interaction for a product in development, the Holocube HC Tablet, a device to present holographic images.*

**2014 - 2015** initiator, coordinator and researcher for **Beyond analogue and digital**, an artistic research project for Royal Academy Antwerp.  
*Research situated between classical practices and high-tech possibilities.*  
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**2010 - 2011** artistic researcher **Technical defectiveness as artistic value in the imaging process** at Royal Academy of fine Arts, Antwerp  
*Research examining technical imperfection as an artistic strategy within imaging processes.*



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## Lectures, panels & public discourse (selected)

**2024** — Panel discussion “**Art Education & AI**”, INSPIRE!  
Panel discussion with Jeroen Cluckers, Jouke Verlinden, and Dries Depoorter.  
Organized by the Royal Academy of Fine Arts Antwerp.

**2024** — DIMYMYDI Seminar: **Digital Literacy in Art Education**  
Multiplier event for the Erasmus+ project Digital Mythologies / Mythical Digitalities.  
<https://www.ap-arts.be/en/event/dimymydi-seminar-digital-literacy-art-education> /51

**2024** — Urban Travel Machines Colloquium  
Research colloquium organized as part of the Creative Europe project Urban Travel Machines and the 10th Brussels Planetarium Poetry Fest.  
<https://www.uantwerpen.be/nl/onderzoeksgroep/aria/activiteiten/onderzoeksseminaries/urban-travel-machines/>

**2024** — METHOD/ART: **Unpredictability**  
Seminar for artistic researchers focusing on methodological approaches, part of the METHOD/ART seminar series of ARIA – Antwerp Research Institute for the Arts, University of Antwerp.  
<https://ap-arts.be/en/event/methodart-6-unpredictability>

**2025** — VLIR-UOS Community Talk: **Drawing Resilient Futures**  
Public panel discussion within the VLIR-UOS Community Talks series, reflecting on the Drawing Resilient Futures project and its international collaboration between Belgium and South Africa.  
<https://www.vliruos.be/get-inspired/drawing-resilient-futures-south-africa-x-belgium>

## Selected publications

**2026** (forthcoming, April) — **Drawing Across Borders: Collective Mark-Making in the Networked Studio**  
Article for Forum+, to be published in the next issue (scheduled for April 2026).

**2026** (forthcoming) — **It Is I, or Not**  
Research exposition for VISjournal (currently under review).

**2024** — **FRAMED BOOK: Track Report**  
Design publication with a silkscreen-printed cover, developed in collaboration with Annelise Cerchedean.  
Distributed by Tique <https://tique.space/library/publications/framed/> and by Printed Matter, New York City, USA.  
<https://www.printedmatter.org/catalog/67658>  
ISBN 9789490521653  
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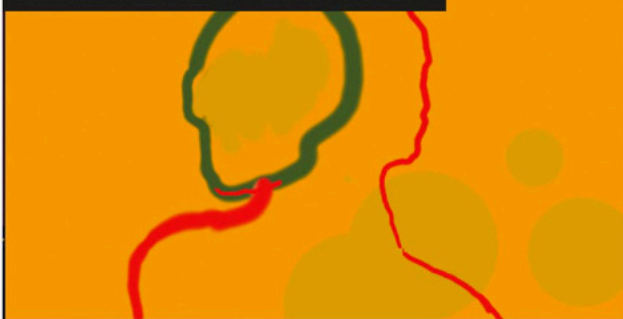


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### Collaborative animations through the creative power of simple instructions

In this two-part assignment, students experiment with the FRAMED software to create collaborative animations by following simple drawing instructions. In the first 90-minute block, students will design a set of instructions (e.g., 'draw a sunset,' ...

Animation, Collaboration, Drawing & Painting, Game Design, Layout & Typography, Sound, Video, Whiteboards & Pads

/56

### 2024 — DIDAE (Digital Didactics for Art Education)

Series of in-depth pedagogical publications outlining workshops, assignments, and teaching methodologies developed within higher art education. /56

<https://didae.eu/ideas/reverse-storylines-meeting-in-the-middle/>

<https://didae.eu/ideas/collaborative-live-tableau-vivant/>

<https://didae.eu/ideas/immersive-atmosphere-2/>

<https://didae.eu/ideas/drawing-on-the-human-body/>

<https://didae.eu/ideas/drawing-by-instructions/>

### Additional publications & cultural contributions (selected)

In addition to research-led and pedagogical publications, my work has been published and disseminated across a range of cultural, editorial, and professional contexts, primarily through photography and visual contributions.

2024 — Photograph published in De Boerentoren, Hannibal Books.

2023 — Article published in Erasmus+ International Week 2023, ESAD Porto.

2018 — Centrefold photograph for 60 jaar Lanoye, groepsportret met een brillette, Prometheus.

2017 — Portfolio publication in Sampol Magazine: Samenleving & Politiek, vol. 24, no. 3, pp. 25–34.

2016 — Contribution to Women's Rights Are Human Rights, Friedrich Ebert Stiftung, Poland.

2006 — Photography for Cultureel Jaarboek 2005, City of Antwerp.

2004 — Photography featured in Stadsgedichten (Tom Lanoye), Standaard Uitgeverij.

2003 — Photography for Cultural Yearbook of Antwerp 2003, including postcards and posters.

### Exhibitions & curatorial practice

Since 2001, my work has been presented in numerous solo and group exhibitions in Belgium and internationally, including museum contexts, biennial and festival frameworks, artist-run spaces, and curated exhibition projects. Alongside exhibiting as an artist, I have initiated, organized, and curated exhibitions within collective and institutional settings. Works are included in public and private collections, including Kunst in Huis, and have circulated through sales, rentals, and traveling exhibition formats.

### Field engagement (selected)

- 2022 -2025 member Antwerp Research Institute for the Arts - ARIAstuurgroep

- 2024 — Interviewed expert for Actualisatie Veldanalyse Vormgeving in Vlaanderen, Department of Culture, Youth and Media (Flanders)

- 2014–2018 — Board member, Kunst in Huis.

