

A...kademie der bildenden Künste Wien

Research Day 2021 | Abstracts

November 11, 2021, 10.00 am - 5.45 pm
Academy of Fine Arts Vienna, Conference Room (Sitzungszimmer)
Schillerplatz 3, 1010 Vienna

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Programme

10.00 | Opening

Johan F. Hartle, Rector of the Academy of Fine Arts Vienna

Michaela Glanz, Art | Research | Support

Panel 1

Panel Chair | Jovita Pristovšek

10.15 | Mediums of History

Anna Artaker

11.00 | Matters of the Heart

Christina Lammer

11.45 | Unlearning in the Vortex of Institutional Lives

Annette Krauss

12.30 | Lunch Break

Panel 2

Panel Chair | Ruthia Jenrbekova

13.30 | Communities of Tacit Knowledge: Architecture and Its Ways of Knowing – Interim Results

Angelika Schnell

14.15 | Geopolis: The Politics of Belonging and Planetary Co-existence

Jelena Petrović

15.00 | Coffee Break

Panel 3

Panel Chair | Ingrid Cogne

15.15 | Auditorium of Rotting Sounds: Maintaining Digital Decay

Almut Schilling

16.00 | Artistic Research: Risks and Chances in the Field of Ethical Questions

Paul-Julien Robert, Ida Clay, Thomas Marschall, Elisabeth Schäfer

16.45 | Feminist Hacking: Building Circuits as an Artistic Practice

Stefanie Wuschitz, Patrícia Reis, Taguhi Torosyan

17.30 | Closing Remarks

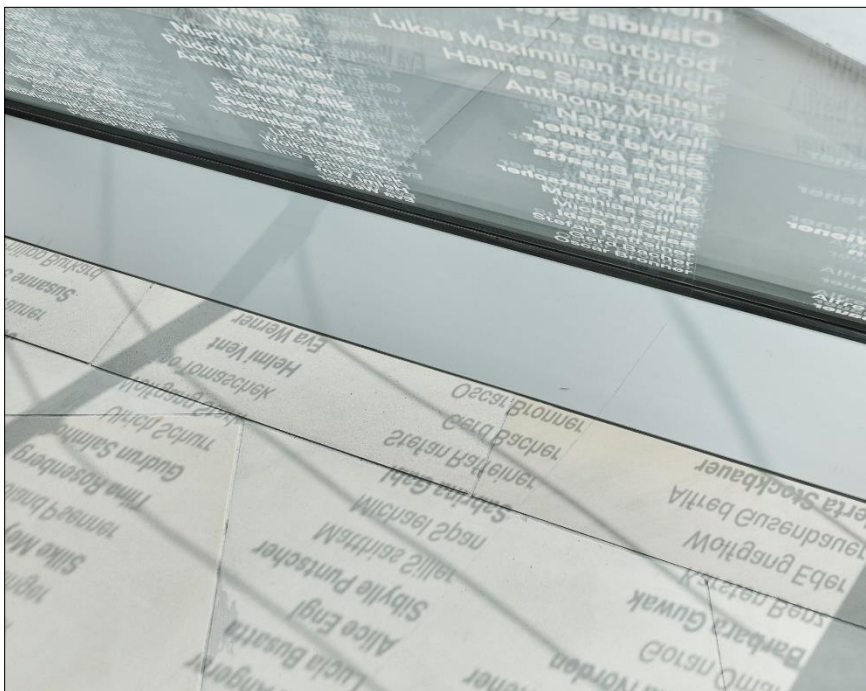
Johan F. Hartle

Mediums of History | Anna Artaker

We make images of the world in order to understand it: at a fundamental level this is the common origin of art and science. Philosophers invent concepts and theories to describe our reality, while the visual arts mostly create images or things that we experience with our senses. I am interested in the points of contact between the two: how does our thinking influence what we perceive as reality? And vice versa: how do objects that we physically experience shape the terms we use to represent reality?

To explore this interplay between words and images I turn towards history. In order to grasp a past reality historians rely on sources, meaning ›texts, objects, or facts from which knowledge of the past can be gained‹*. By dealing with historical texts, objects or facts as an artist, I take advantage of hindsight. The temporal distance of the retrospective gaze allows for a better overview of the visible and the sayable, which make up what we call reality. I will exemplify this approach on the basis of some recent projects.

* Kirn, Paul. Einführung in die Geschichtswissenschaft. Berlin: DeGruyter 1968, p. 29



Anna Artaker, Outside | Inside, installation for the 75th anniversary of the European Forum Alpbach, 2020/2021. Photo: David Schreyer

about the project

Mediums of History

Institute for Fine Arts | FWF Elise-Richter PEEK (V426), 09/2015 – 02/2022

Anna Artaker

The artistic research project ›Mediums of History‹ uses artistic means to explore Walter Benjamin's ›dialectical image‹. Within the dialectical image at the center of Benjamin's philosophy of history ›what has been comes together in a flash with the now to form a constellation‹*. One way to approach such ›constellations‹ is by intertwining historical and contemporary images. Another one follows Benjamin's clue that ›the place where one encounters [dialectical images] is language‹**. It considers the interplay of language and images, which are like the warp and the weft in the loom of our perception, where the fabric of reality is woven.

* Benjamin, Walter. *The Arcades Project*. Cambridge/London: Belknap Press of Harvard Univ. Press, p. 462. ** *ibid.*



Anna Artaker, Perspectiva Practica, Sgraffito for University Library Graz, 2016/2020. Photo: David Schreyer

Matters of the Heart | Christina Lammer

A man in a white overall paints puffy aerial structures, clouds and dark blue whirlwinds, drawn together by fine threads, on a large-scale paper canvas. He works in an artist studio, far away from his usual area of operations, the Cardiac Surgery Department at General Hospital in Vienna, Austria. Wilfried Wisser is cardiac surgeon. He, art historian, curator and physical theatre artist Tamar Tembeck, and I, sociologist and filmmaker Christina Lammer, performed movement and painting workshops together at the artist-run centre OBORO in Montreal, Canada. ›Einführung‹ (empathy) and the relationships between patients and clinic personnel are among the questions we address with our collaborative art and medicine projects. We use theatrical methods, sensory ethnography and experimental filmmaking to explore the orchestration of the surgeons' hands and changes of the surgical craft through the introduction of minimally invasive techniques and digital media applications.



© Christina Lammer, *Painting Action*, 2018, freeze frame, video documentation

about the project

Visceral Operations / Assemblage

Institute for Fine Arts | FWF PEEK (AR515), 02/2019 – 01/2023

Christina Lammer

Philipp Fleischmann, Barbara Graf

The endeavor explores the increasing shift of meaning of the hand in surgery caused by the application of digital technologies. The use of technological aids to enhance the physical capabilities of physicians leads to fundamental changes in the clinical practice and medical education. The act of healing itself, the relationships between patients and hospital personnel, are subjects to these transformations. ›Visceral Operations / Assemblage‹, based on the research ›Performing Surgery‹ (2015-2018) on gestures of surgeons, aims at encountering this transition with the development of sensory ethnographic and arts-based approaches.

Weblink

<http://www.corporealities.org/visceral-operations-assemblage>

Project partner

Austrian Film Museum, Alejandro Bachmann

Unlearning in the Vortex of Institutional Lives | Annette Krauss

In this presentation I share explorations of (not quite) traversing the boundaries and frictions between radical classroom practices and the institutional processes I am involved in the context of European higher arts education; both are deeply entrenched in coloniality. I do this through the access point of unlearning and its currently popular currency in the arts, education as well as in organizational contexts in relationship to knowledge economies, and decolonial trajectories. Thus, my question is how to thicken an understanding of unlearning as a practice that still has a potential at this very moment to break with the promise of limitless economic advancement and growth, acting as a reminder through unlearning one's privileges.

about the project

Art as Unlearning: Arts-based Research and Transcultural Education

Institute for Art Theory and Cultural Studies | FWF Elise-Richter PEEK (V495),
01/2017 – 11/2021

Annette Krauss

In the context of a world that is challenged by crises of nation states, economization and environmental destruction that reinforce already existing and bring about new forms of migration, ›unlearning‹ has emerged as a term in discussions of alternative education and feminist, postcolonial and decolonial theory. This research project builds on the insights and energies developed in and around the debates on unlearning, and it introduces arts-based research into the debates on what unlearning might do and be.

Connecting the fields of politically engaged art practices, the educational turn in art, and the transcultural discourse on modernity in education, ›Art as Unlearning‹ investigates arts-based contexts that have transformed understandings of learning within modernist projects of education. In form of collaborative studies, this research involves groups of actors with non-Western

backgrounds in order to study and practice specific situations of unlearning, in which artistic practice has played a vital role in a transcultural perspective. This approach will make it possible to respond to the overall question of this research: What constitutes an arts-based approach towards unlearning in a transcultural perspective?

Communities of Tacit Knowledge: Architecture and Its Ways of Knowing – Interim Results | Angelika Schnell

Due to the size of the project and the many partners involved, the lecture will first give an overview: What is Tacit Knowledge, who belongs to it, what do the individual PhD projects deal with (in brief)? Paula Strunden's project ›Simulating Atmospheres: Digitizing Embodied Design and Decision-Making Processes in Architecture‹ will be explained in more detail. Then the different methods in the context of the ›Innovative Training‹ will be explained (the secondments, the different other trainings). Finally, a few words about the EU programme itself: expenditure, management, financing.

about the project

Communities of Tacit Knowledge: Architecture and Its Ways of Knowing

Institute for Art and Architecture | EU Horizon 2020, Marie Skłodowska-Curie Innovative Training Networks (No 860413), 03/2020 – 08/2023

Angelika Schnell, Tom Avermaete (ETH Zurich)

Eva Sommeregger, Paula Strunden

›Communities of Tacit Knowledge‹ is an Innovative Training Network, consisting of architecture faculties from ten European universities and several partners. Together they will give young PhD students the opportunity to do research – theoretically and practically – about the specific knowledge used by architects in the design of building and cities. TACK will focus on the concept of ›tacit knowledge‹ in architecture. Tacit knowledge is a specific type of knowledge that architects employ when designing, which is also embodied in the material vectors that they design with; from treatises and drawings to models and buildings. Consequently, architectural designs are the result of complex and occasionally conflicting sets of requirements that can only be reconciled through processes of negotiation between different disciplines and

different fields of knowledge. These negotiations imply forms of synergetic thinking, which often rely on implicit common understanding.

Weblink

<https://tacit-knowledge-architecture.com>

Project partners

Lara Schrijver (University Antwerp), Margitta Buchert (University Hannover), Christoph Grafe (University of Wuppertal), Gennaro Postiglione (Politecnico Milano), Klaske Havik (TU Delft), Tim Anstey (Oslo School of Architecture), Helena Mattsson (KTH Stockholm), Peg Rawes (ULC Bartlett London)

Geopolis: The Politics of Belonging and Planetary Co-existence | Jelena Petrović

The presentation of the project will focus on the new concept ›Geopolis‹ as a possible place of social, economic and affective belonging to a social community whose political consciousness has the power to refuse imposed boundaries that have generated through various processes of geopolitical, bio-economic and psychological hyper-exploitation of everyday life and its social space. The semiotic basis of this concept is explored through theoretical, research and artistic insights into what a ›Geopolis‹ could represent today in the age of identities and its neoliberal unequal economies. In the search for the definition of ›Geopolis‹, many questions arise, among which perhaps the most important is: Can we even imagine today a new and radically different geographical space, which in any sense is created and happens outside the geopolitical system in which we live? Starting from examples from the (post-)Yugoslav space, the concept of ›Geopolis‹ is dealing with different conflict, non-territorial or oppressed geopolitical zones.

about the project

The Politics of Belonging: Art Geographies

Institute for Art Theory and Cultural Studies | FWF Elise-Richter (V730),
02/2019 – 01/2023

Jelena Petrović

The project focuses on the (Post-)Yugoslav space as a paradigmatic case of ›exhausted‹ geography. This still undefined and complex zone, consisting of new national and post-war states (Slovenia, Croatia, Bosnia and Herzegovina, Montenegro, Kosovo, Macedonia, and Serbia), functions as a geopolitical zone of discomfort, as a differential or counter-public sphere where theoretical, artistic, activist, as well as curatorial practices occur under different regional names such as: South-Eastern Europe, the Balkans, Former/Ex-Yugoslavia

etc. The project interconnects theoretical insights with art and curatorial practices, especially those which introduce geography into the sphere of political thinking and social life. Through emerging and engaging practices that produce the ›politics of affect‹ and ›politics of error‹, the project further develops an experimental methodology for exploring non-territorial geography of art. Introducing ›error‹ as a new turn or, more precisely, counter-turn, the project deals with both: the geopolitics of art and art geographies.

Auditorium of Rotting Sounds: Maintaining Digital Decay | Almut Schilling

At the beginning of the artistic research project we manifested that data degrade inevitable and we do perceive decay as transformation. With the establishment of the Auditorium of Rotting Sounds an extraordinary space, dedicated to site specific artworks, was created, to let the sound objects rot. But how to control the temporal transformation of digital data, which basically are inherent dynamic systems? How to classify determinants and the symptoms of decay and its effects? And how to understand and perceive those created aesthetics?

Considering the difference between things (physical entities defined by its material properties) and objects (conceptual entities generated and perceived by semantically thinking) it is fundamental to ensure a certain legibility within the flow of time, which means to prevent that those entities are drifting too far apart. Consequently the maintenance, the controlled ›aging‹, appeared to reflect the individual artwork conceptually and its growing patina.



Auditorium of Rotting Sounds, 2019 © Tobias Leibetseder

about the project

Rottings Sounds: Embracing the Temporal Deterioration

Institute for Conservation - Restoration | FWF PEEK (AR445),
05/2018 – 04/2022

Almut Schilling, Thomas Grill (University of Music and Performing Arts Vienna)
Till Bovermann (University of Applied Arts Vienna)

Although digital data are adorned by the myth of lossless transmission and migration, everyday experience does prove the existence of degradation and data loss. This pertains to the physical nature of storage media and playback devices as well as to media formats and software in the context of their technological infrastructure. The project strives to elaborate on the causes, mechanisms and effects of such deterioration, specifically in the context of digital audio.

Since degradation cannot be avoided on principle, it is our general aim to unearth latent degrees of freedom pertaining to the artistic practice in the omnipresence of decay. How can degradation effects be understood, actuated, reproduced, directed and harnessed within sound art? Which are the mechanisms and implications of obsolescence? How can we model the process of decay in the digital domain, what are its residues? What is the impact of the environment and human interaction? To which extent are artworks products of their material or their symptoms of decay?

Weblink

<https://rottingsounds.org>

Project partners

University of Music and Performing Arts Vienna,
University of Applied Arts Vienna

Artistic Research: Risks and Chances in the Field of Ethical Questions | Paul-Julien Robert, Ida Clay, Thomas Marschall, Elisabeth Schäfer

Performing Primal Communism (PPC) works by means of artistic research on the reappraisal of the Action Analytical Organization, AA Commune, founded by Otto Mühl and dissolved by the Communards. In the presentation for the Research Day of the Academy of Fine Arts we would like to present some central project activities that have led to important reflection processes in our project and on the basis of which the central question for our project has developed: What risks and opportunities arise for artistic research when a project – like ours – is involved in a process of sensibilization and the development of an ethical approach through work with contemporary witnesses?

about the project

Performing Primal Communism: (Re)writing of Reality Through Discourse

Institute for Fine Arts | FWF PEEK (AR568), 02/2020 – 01/2023

Paul-Julien Robert

Ida Clay, Thomas Marschall, Elisabeth Schäfer

Performing Primal Communism works on an arts-based research perspective on the AAO Commune, founded in 1972 by the actionist artist Otto Mühl and dissolved in 1990. The Commune was devoted to a breakdown of established social habits and beliefs. Its declared aim was to overcome authoritarian institutions like the state, church, bourgeois family, capitalism and patriarchy with the help of science and art. But the social experiment ended in a highly authoritarian leader system within a gated community. Mühl was convicted of widespread sexual abuse and sentenced to 7 years in prison.

Together with former communards the project seeks for a revisiting, remapping and recontextualizing of the Commune via ›research in and through

the arts in building a research setting for the reenactment of shared AAO
history: (Re)writing of Reality through (Re)enactment.

Weblink

<https://fh-timelines.goldblo.cc/peek>

Project partner

Austrian Museum of Folk Art and Folk Life Vienna

Feminist Hacking: Building Circuits as an Artistic Practice | Stefanie Wuschitz, Patrícia Reis, Taguhi Torosyan

Our artistic research team consists of three people, who are at the same time part of a collective called Mz* Baltazar's Laboratory. It is a queer feminist hacklab and offspace in Vienna. In this lecture we will unpack how we arrived at our diffractive approach to hacking and share examples of feminist hacking as art-practice. These art works are at the same time cases of what we strategically label as feminist hardware. Through our research we aim for a transparent, modular, sustainable and clear-cut electronics kit of hardware components apt for joyful feminist hacking. Through current image material we will give an impression of our own recent prototyping experiments. We invite you to a debate on necessary features and characteristics the hardware we develop should contain, which expectations it needs to live up to and then together speculate on future commodity chains of change.

about the project

Performing Primal Communism: (Re)writing of Reality Through Discourse

Institute for Education in the Arts | FWF PEEK (AR580), 03/2020 – 02/2023

Stefanie Wuschitz

Patrícia Reis, Taguhi Torosyan

This art based research project ›Feminist Hacking: Building Circuits as an Artistic Practice‹ is rooted in transfeminist activism within the specific context of Media Art. It departs from a critique on hardware as not being enough accessible and democratic, but closed, biased and based on imperialist commodity chains. Instead, we propose the concept of ›feminist hardware‹ as means of acknowledging and embracing differences, grounded in fair practices and ethical hardware production and its future open access and modification (licensed as open hardware). Feminist hardware intervenes in production cycles and enables mindful hardware architecture through a systematic

collaboration with open and ethical manufacturers. For example through urban mining, decentralized or artisanal and small-scale mining (ASM) or through the use of everyday materials such as clay and metal as resistive and conductive elements in an electric circuit.

Within our queer feminist form of computing, not only the way this hardware is built, and what each electronic component is built from is relevant, but also who can have access to it. Our feminist hardware targets artists and international creative people who begin to sense their surroundings and translate between senses. A ›fair trade‹ electronic circuit will form the core of the manufactured feminist hardware set. E-waste of our feminist hardware will ideally not harm the environment or people living near it and its former power source will be entirely organic.

The outcome is intended to enable artists to perform feminist hacking, as artistic art practice - a methodology we try to describe in the scope of our PEEK project through peer reviewed papers.

For our research we rely on feminist New Materialism as a framework to think technology through mutual self-aid and environmental justice feeding back into our potential of autonomous self-expression.

Weblink

www.feministhacking.org