

A...kademie der bildenden Künste Wien

Research Day 2022 | Abstracts

November 16, 2022, 09.30 am - 4.00 pm
Academy of Fine Arts Vienna, Conference Room (Sitzungszimmer)
Schillerplatz 3, 1010 Vienna

Programme	2
Two Ore Mountains Karin Reisinger	4
The Magic Closet and the Dream Machine. Post-Soviet Queerness, Archiving, and the Art of Resistance Masha Godovannaya, Ruthia Jenrbekova	6
Memories and Imaginaries: Empowering Citizen Humanities through Arts-based Research Methods Marina Grzinic, Sophie Uitz, Jovita Pristovšek	8
Materiality and Meaning Elisabeth Sobieczky	11
A Multi-Analytical Approach to Infer Mineral-Microbial Interactions Applied to Stone Cultural Heritage Sites in Israel and Austria Laura Rabbachin	13
plant-space-being Wolfgang Tschapeller, Christina Jauernik, Fabian Puttinger	15
Overlapping Narratives, Power Relations in Dialog, the Question of Multidirectional Identification Friedemann Derschmidt, Alaa Alkurdi, Anne Pritchard-Smith, Karin Schneider	17

Programme

09.30 | Opening

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

Michaela Glanz, Art | Research | Support

Panel 1

Panel Chair | Ruby Sircar

09.45 | Two Ore Mountains

Karin Reisinger

10.30 | The Magic Closet and the Dream Machine. Post-Soviet Queerness, Archiving, and the Art of Resistance

Masha Godovannaya, Ruthia Jenrbekova

11.15 | Memories and Imaginaries: Empowering Citizen Humanities through Arts-based Research Methods

Marina Grzinic, Jovita Pristovšek, Sophie Uitz

12.00 | Break

Panel 2

Panel Chair | Hannes Stiefel

12.35 | Materiality and Meaning

Elisabeth Sobieczky

13.20 | A Multi-Analytical Approach to Infer Mineral-Microbial Interactions Applied to Stone Cultural Heritage Sites in Israel and Austria

Laura Rabbachin

14.05 | Break

Panel 3

Panel Chair | Axel Stockburger

14.15 | plant-space-being

Wolfgang Tschapeller, Christina Jauernik, Fabian Puttinger

15.00 | Overlapping Narratives, Power Relations in Dialog, the Question of
Multidirectional Identification

Friedemann Derschmidt, Alaa Alkurdi, Anne Pritchard-Smith, Karin Schneider

15.45 | Closing Remarks

Johan F. Hartle

Two Ore Mountains | Karin Reisinger

Mining, which is rarely viewed from feminist perspectives, not only accumulates material but also largely determines local cultural ecologies. Two mountains of ore extraction – one in Sápmi/North Sweden, Malmberget, and one in Austria, Erzberg – are sites of intense mining of the largest ore deposits of Central and Northern Europe, which determine more-than-human daily lives, histories and futures.

(1) Based on findings from research activities from both of the sites, the presentation assembles local spatial practices of the complex mining environments, demonstrating care amid extraction.

(2) Furthermore, specific practices and voices are selected to show matters of fieldwork, as well as situated and co-produced knowledges.

(3) Persistent questions of positionality, coloniality and interdependency, as they developed during multi-local observations and participations, are introduced.



Embroideries of Malmberget, Handarbetscafé Gällivare-Malmberget = Margit Antilla, Berit Backe, Eeva Linder, Carina Engelmark, Karina Jarrett, and Christine Madsén Andersson, exhibited at Fences, Insects, Embroideries (material communities), Vienna 2022. © Olesya Kleymenova

about the project

Two Ore Mountains

Institute for Education in the Arts | FWF Hertha Firnberg (T1157),
03/2020 – 02/2024

Karin Reisinger

Elke Krasny (co-applicant)

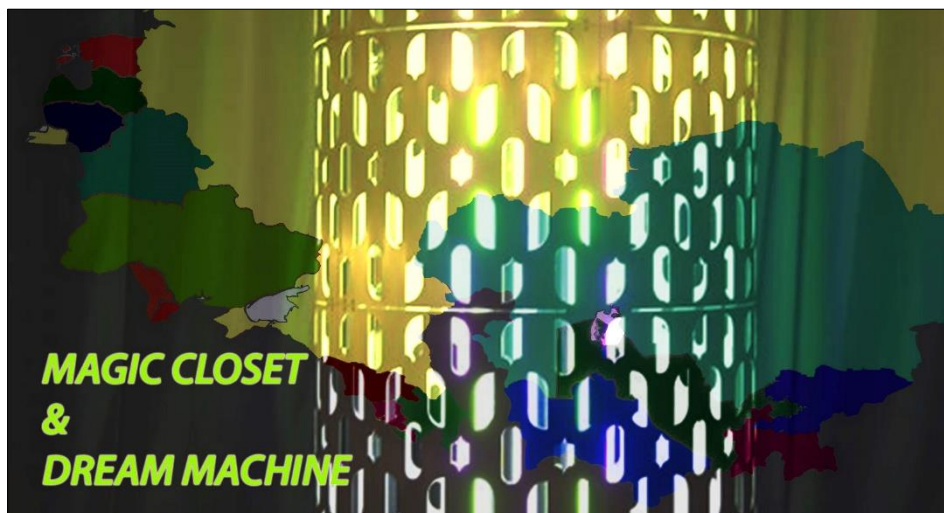
Mining, which is rarely viewed from feminist perspectives, not only accumulates material but also largely determines local cultural ecologies. Two mountains of ore extraction – one in Sápmi/North Sweden, Malmberget, and one in Austria, Erzberg – are sites of intense mining of the largest ore deposits of Central and Northern Europe, which determine more-than-human daily lives, histories and futures.

Since these environments are mostly represented by narratives of hard labour, pioneers, growth and unimaginable volumes of minerals, this project foregrounds alternative but simultaneous local practices of living well together and taking care of the environment and communities. The focus on intersectional feminist perspectives shows the connectedness of multiple more-than-human actors. Feminist strategies of making visible, bringing together, and anticipating and activating local futures, show how spatial practices perform constant reparative counter-practices amid extraction.

The Magic Closet and the Dream Machine. Post-Soviet Queerness, Archiving, and the Art of Resistance | Masha Godovannaya, Ruthia Jenrbekova

The presentation will be held in two parts. First, Ruthia Jenrbekova will briefly introduce an experimental ›Dreamachine‹ methodology that lies at the heart of the project. Based on a series of workshops, it remains open as to what results it can produce and challenges established conventions about scientific exploration. Referring to her own artistic practice Ruthia will share her experience with conducting ›Dreamachine‹ workshops in Almaty, Tbilisi and Yerevan.

Second, Masha Godovannaya will present a film that sprouted from an ephemeral trace left by a workshop that was held in Vienna on August 15, 2020, a breathing moment between two lockdowns. Masha will talk briefly about how the idea for the film originated and what were the processes that accompany its making. She opens a discussion on how to DIY experimental filmmaking practice can build affinities and strengthen relations among members of diasporic queer communities.



Dream Machine © Ruthia Jenrbekova

about the project

The Magic Closet and the Dream Machine. Post-Soviet Queerness, Archiving, and the Art of Resistance

Institute for Art Theory and Cultural Studies | FWF PEEK (AR567),
03/2020 – 02/2024

Masha Godovannaya, Katharina Wiedlack (University of Vienna)

Ruthia Jenrbekova, Tania Zabolotnaya (University of Vienna)

The interdisciplinary project aims at creating recognition for queer lives and communities in post-Soviet spaces through the experimental artistic research forms called the ›Dream Machine‹ and the ›Magic Closet‹.

The project reacts to the relatively recent rise in homo- and transphobia in post-Soviet countries. The existing research on the matter analyses the oppressive laws, structural and physical violence, damage/pain narratives of non-conforming people but pays little attention to the ways queer lives form communities, resist the pressure and continue life and love queerly despite of everything. Coming from different academic and activist backgrounds as well as artistic practices, the team members work together to bridge this research gap by documenting vitalizing images and narratives of queer people from post-Soviet spaces. Most importantly, the project will support queer post-Soviet individuals and groups to reclaim their agency, speak for themselves and create spaces to imagine different and better futures.

Weblink

<https://magic-closet.univie.ac.at>

Project partner

University of Vienna

Memories and Imaginaries: Empowering Citizen Humanities through Arts-based Research Methods | Marina Grzinic, Sophie Uitz, Jovita Pristovšek

The Citizen Science project Memories and Imaginaries opens uncharted territory for Arts-based research by exploring its combination with research designs practiced within Citizen Humanities in order to develop and test the methodologies of bottom-up approaches enabling the empowerment of citizen scientists.

The project aims to bring science closer to the youth, high school students and young adults to understand the importance of science and to engage with science and beyond for the future. It addresses sensitive social and community issue, traumatic and problematic processes of exclusion of different communities in societies, using methods derived from arts-based research. In our presentation we summarize the artistic and creative revision, creating a new experience of this knowledge and also disclosing the methods of this process and the result.



Graphic recordings (F. Deiters), 19. May 2022. Photo S. Uitz

© FWF TCS 119

about the project

Citizens' Memories and Imaginaries: Democratic Citizenship

Institute for Fine Arts | FWF Top Citizen Science (TCS119), OeAD Citizen Science Award 2022, 03/2022 – 02/2023

Marina Grzinic

Sophie Uitz, Jovita Pristovšek

Collective imaginaries provide a vital basis for democratic citizenship: the active doing of citizenship by means of ongoing participatory processes on a just and equal basis. Democratic citizenship is the outcome of a process of political performativity through e.g. remembering, retelling, reimagining, connected to human rights, diversity, social justice and equality. It is based on a seeking of dialogue and opposition to the differentiations of the majoritarian citizens from those who are not – or should not be – citizens.

In three memory-labs (May 2022), artists and researchers explored with high-school students what it means to be a citizen. They addressed this question with the aim of finding collective strategies to confront states of exclusion and marginalization, exploring the importance of remembering, retelling and re-imagining past and future for living and participating in a political community, focusing on migrant, queer and Jewish memories and imaginaries in Austria.

Weblink

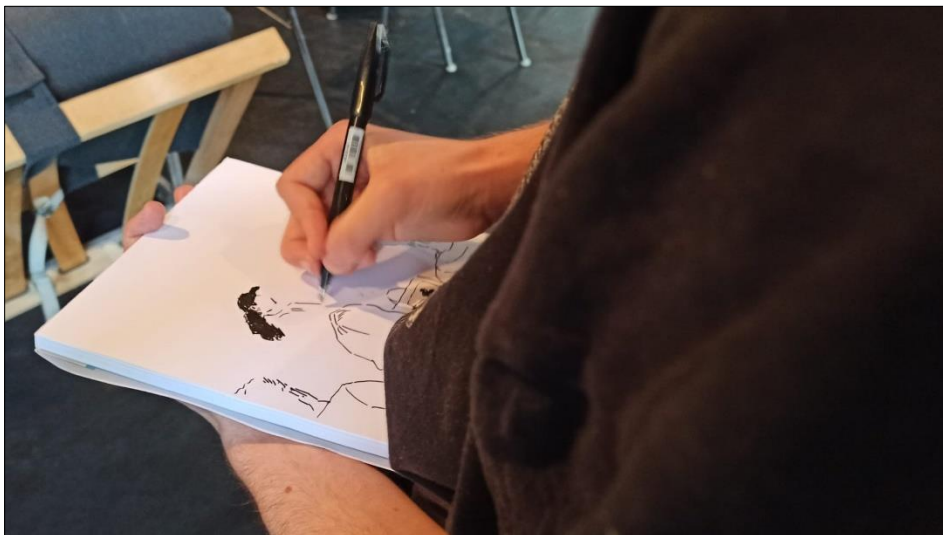
<https://convivialityaspotentiality.akbild.ac.at/citizen-science>

Project partners

Documentation Centre of Austrian Resistance (DÖW), Vienna Wiesenthal Institute for Holocaust Studies (VWI), PHOÖ /Institute for Inclusive Education, School classes from: BORG Guntramsdorf, HLW Biedermannsdorf, BRG6 Marchettigasse



Workspace of the memory-lab, Academy of Fine Arts Vienna, May 2022. Photo M. Grzanic © FWF TCS 119



Graphic recording during the third memory-lab. Photo S. Uitz © FWF TCS 119

Materiality and Meaning | Elisabeth Sobieczky

In this talk, the relation between the materiality of the sculptures' polychromy and their meanings are explored. The material aspect of the objects is documented with the help of a data collection, which will first be presented briefly. Afterward, based on selected objects and characteristic art techniques it will be discussed how evoking of certain visual and aesthetic effects can reveal the knowledge of the time – such as theology, cosmology – and how this not only conditions materiality but also meaning.



Volto Santo, Borgo Sansepolcro, Cathedral, around 1200, detail.

Photo: Barbara Schleicher

about the project

The Polychromy of Early and High Medieval Wood Sculpture

Institute for Conservation - Restoration | FWF, Stand-alone Project (P32716),
09/2019 – 08/2023

Elisabeth Sobieczky

In the European early and high medieval ages, wood sculptures used in ecclesiastic spaces have been vividly painted with colors and adorned with precious metals. Today, we know how these sculptures have been painted regarding technique and what types of pigments, colorants and metals have been used. However, the aesthetic and artistic effects and meanings of these sculptures and their colorful coats have rarely been studied. By assessing systematically art technological results from available conservation research and material analysis it will be analyzed in detail how the different visual and aesthetic effects are created. These findings will then put into relation within the larger context of relevant patristic and theological writings, of encyclopedic and cosmological knowledge, and also of medieval art technological treatises – ultimately to better understand the reasons for painting and adorning wood sculpture with colors and metals, in the early and high medieval period.

A Multi-Analytical Approach to Infer Mineral-Microbial Interactions Applied to Stone Cultural Heritage Sites in Israel and Austria | Laura Rabbachin

As part of the natural landscape, petroglyph sites are exposed to natural and anthropogenic weathering processes, but comprehensive research on conservation and preservation of those sites is still minimal, especially as related to biodeterioration. For this reason, the main objective of this study is to explore the factors involved in the degradation of petroglyphs with a focus on the biodegradation. This contribution will mainly present the results obtained from samples collected in the Negev desert of Israel. Through the use of culture-independent microbiological methods (metagenomics), we characterized the microbiomes of the samples, finding they were dominated by bacterial communities. By means of spectroscopic methods, we defined the composition of the stone, while optical microscopy and SEM–EDX analyses on petrographic thin sections highlighted patterns of weathering, possibly connected to the presence of biodeteriorative microorganisms that leach the calcareous matrix of the stone, slowly weathering it.

about the project

Stone Cultural Heritage Sites in Austria and Israel: The Role of Microorganisms in the Deterioration Processes

Institute for Natural Sciences and Technology in the Arts | FWF International Programmes Joint Projects Israel (I4748), 04/2021 – 03/2024

Katja Sterflinger

Guadalupe Piñar, Laura Rabbachin

Petroglyphs exist all over the world and are one of the earliest forms of mankind expression. Due to their outstanding universal value, a number of rock-art sites have been inscribed on the World Heritage List (WHL), established by UNESCO. The major objective of this project is to analyse and

compare for the first time the major factors involved in the deterioration of petroglyph sites in Alpine regions of Austria and in the Negev desert of Israel with a special focus on the biodeteriorative microbiota.

Petroglyphs will be analysed following an interdisciplinary approach which involves petrographic and mineral studies (applying a variety of spectroscopic techniques), as well as culture dependent and culture independent microbiological methods (metagenomics, transcriptomics). This research will contribute to the use of scientific based data for the management and conservation of stone cultural heritage sites, with the aim to develop the basic principles for a better protection or protective treatments of those sites.

Project partners

Ariel Kushmaro, Irit Nir (Ben-Gurion University of the Negev)

plant-space-being | Wolfgang Tschapeller, Christina Jauernik, Fabian Puttinger

plant-space-being revisits assumptions about what it means ›to see‹, ›to measure‹, ›to know‹, and proposes another frame of perceptual reference. As we begin to dwell in the optical and temporal mechanisms of seeing, we become part of translation processes; we actually experience a transitioning of proportions and sizes, their temporality, resolution, depths, light and colors. No longer are we looking at spectacular scale jumps from the cosmic to the molecular. We calm down. We perform modest, tiny gestures, with a curiosity towards the turbid in the image, the machine, the material. Exhaust air, earth, skin, lenses, tendrils, elbows. plant-space-being draws on gestural semiotics cultivated across beings through different resolutions and contaminations of time, referencing each other via light and scale. A cross-species mode of writing and translating, of distribution of light, of becoming visible/readable and invisible/illegible for one another.



Spheres and Cones. Projected algae inserted in medium format slides, and slices of pea. Eschenbachgasse May 2022 © Photo: Unstable Bodies

about the project

Unstable Bodies

Institute for Art and Architecture | FWF PEEK (AR574),

01/2021 – 12/2023

Wolfgang Tschapeller

Christian Freude (TU Vienna), Christina Jauernik, Johann Lurf, Fabian Puttinger, Rüdiger Suppin

Unstable Bodies questions ›What is it to be human?‹, and with the pea plant as our companion in this research, the project investigates vegetal modes of perceiving. Even ›seeing‹ and ›hearing‹, asking if there is a central ›who‹ or ›what‹ that organises these sensory inputs, or if agential focus can emerge in dispersal. Using different methods from the fields of movement research, film, neuroscience, plant studies, phenomenology and computer science, the interdisciplinary project team will experimentally explore how cross-species collaboration can be aesthetically and spatially perceived as a shared sensorial space.

Unstable Bodies therefore is not so much a series of encounters between what was previously machinic, human, non-human or technological, or, for example, an aggregation or disaggregation of perceptual modalities, but an exploration of how a living, working sensoria - a perceptive synaesthesia - can generate new forms of attention, translation capacities and modes of inquiry.

Project partners

Esther Balfe (Music and Arts University of the City of Vienna), Rosetta Elkin (McGill University), Vicki Kirby (University of New South Wales), Tom Lamarre (University of Chicago), Vlad Vyazovskiy (University of Oxford)

Overlapping Narratives, Power Relations in Dialog, the Question of Multidirectional Identification | Friedemann Derschmidt, Alaa Alkurdi, Anne Pritchard-Smith, Karin Schneider

We will use sequences of one of our cases, the synoptic portrait by Saphira Wing, that triggered our attention to show and discuss our approach. These sequences give insight into our methodological approach and its aesthetic representation. They might also bear the potential to bring forward questions of identity creation, trans-generational trauma transmission, and how different identities cross one own subject position. With the ›sneak-peak‹ into our working material, we hope to open up our main theses of how identities are shaped and built through telling one's own story in a (sometimes broken) mirror arrangement with listeners to these stories—the position of the listener, her/his background matters and shapes different aspects.

In our presentation, we will frame the material in the theoretical contexts we started the projects from, but we will focus on the material and the (different) ways we form questions about it; giving insights in our workshop might invite the colleagues to a common thinking process.



© 2022 *synoptic storytelling in a multidirectional Vienna*. Camera: Alaa Alkurdi



© 2022 *synoptic storytelling in a multidirectional Vienna*. Camera: Alaa Alkurdi

about the project

synoptic storytelling in a multidirectional Vienna

Institute for Fine Arts | City of Vienna, Artistic Research Vienna,
11/2021 – 10/2023

Friedemann Derschmidt

Alaa Alkurdi, Anne Pritchard-Smith, Karin Schneider, Nikolaus Wildner

The project develops and researches in a transdisciplinary way the artistic method ›synoptic portraits‹ developed by Friedemann Derschmidt by using several examples of multilingual, transgenerational, video-based story telling bringing out the individual, diverse, global, and local dimensions of identities and their stories. On a theory based level this project puts into practice

concepts of multidirectional memory (Rothberg 2009) and postmemory (Hirsch 2002). In doing so, we propose a method of artistic representation that allows to render visible the entanglement of stories, histories and experiences of identities, inclusion and exclusion, decentralization of the subject, in order to bring to the surface the non-identity related impulse of historico-political dynamics. Thus the perception of difference within Vienna's urban space will be considered as an opportunity to integrate also one's own shares of foreignness and set into motion processes of forging solidarity with one another. These underlying theses will be evaluated and further developed through participatory research with visitors of our planned exhibitions, as well as in several school classes participating in the project.

Weblink

<https://www.synoptic-stories.com>