

]a[ Research Day #3

# Abstracts

Academy of Fine Arts Vienna

12.11.2020

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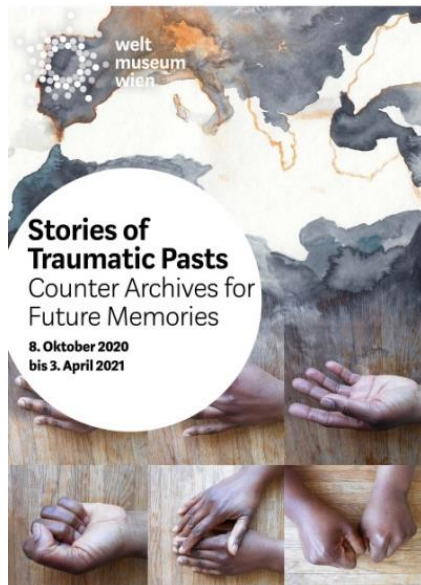
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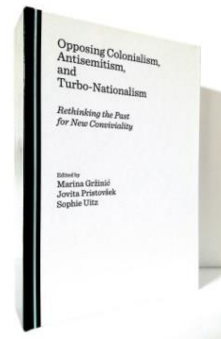
# From Oblivion to Memory

Marina Gržinić, Sophie Uitz

The presentation departs from an in-depth evaluation of the research project *Genealogy of Amnesia: Rethinking the Past for a New Future of Conviviality*, developed in Vienna (Austria) at the Academy of Fine Arts in Vienna, through the Programme for arts-based Research (PEEK), by the FWF, the Austrian Science Fund. We reflect on the building up of an interdisciplinary platform to study the current politics of oblivion concerning three traumatic pasts' events of the twentieth century in the European context. These three traumatic events are connected to three territories in Europe and their respective genocidal pasts: Belgian-colonialism, Austrian-antisemitism, and turbo-nationalism in ›Republika Srpska‹ (so-called ›Serbian Republic‹ in today's Bosnia and Herzegovina) and in the territory of former-Yugoslavia. The presentation will show forms of memories that change history and, therefore, the possibilities for the future to remember.



Poster of the exhibition *Stories of Traumatic Pasts* by the Peek project at Weltmuseum Wien 2020.  
Design by Nina Fuchs  
© Weltmuseum Wien and Peek project  
*Genealogy of Amnesia*



Book cover: *Opposing Colonialism, Antisemitism, and Turbo-Nationalism. Rethinking the Past for New Conviviality*, 2020.  
Cover design © Cambridge Scholars Publishing 2020

## about the project

*Genealogy of Amnesia: Rethinking the Past for a New Future of Conviviality*

Institute for Fine Arts | FWF PEEK, 02/2018 – 07/2021

Marina Gržinić (project leader)

Jovita Pristovšek, Šefik Tatlić, Sophie Uitz

By researching the ›*Genealogy of Amnesia*‹, we propose to address the political, social, ideological, and cultural mechanisms that produce collective amnesia. Dominant structures of power use mechanisms – such as racialization, political and economic dispossession, gender discrimination, or hegemonic nationalism – in order to systematically change and alter a certain group's political past. These mechanisms generate silence, oblivion, and amnesia and in connection with the un-reflected genocides of the past, continue to serve current discourses of discrimination and exclusion. Michel Foucault's concept of genealogy as a form of political counter-history is central for our project. In reference to Foucault, yet transcending his perspective, we are mapping roots and traces of genocidal events that are disconnected from historical narratives in order to uncover the hidden conflicts and contexts of structurally violent mechanisms (racialization, dispossession, exploitation, discrimination).

# Nothing Changed, Hitze Takes Command

ADP, CMT, ESC, GLC, HTC

Ten chapters of the project are written. 100 students, together with 30 members of the faculty, have tested the implications of Hitze in Vienna regarding its architectonic consequences and potentials. A publication and an exhibition at the newly refurbished Schillerplatz are still pending. In March, in the midst of our production, we were taken by surprise by a global pandemic. At least for a limited time span, mankind and its industrial implications were taken out of the ecological equation. Looking out of our digital windows, we could – for a very short time – see dolphins swimming in Venice again.

Today, here at the Research Day, we don't attempt to subsume the finding of Hitze. We intend to take a brief glimpse into a volume of short stories that have the following titles.

1. Burning Down the House: Construction and Combustion
2. Raumpark – Faux Terrain Vienna
3. Stadtverwaltung – Learning from Beuys?
4. Hitze – An Environmental Problem?
5. Heat, Ice Cores, Manganese Nodules
6. City Cooling
7. Raumpark – Faux Terrain Vienna II
8. Burning Down the House II: Rekindling Paradise
9. Venus in Furs
10. Heat Takes Time



Jakob Jakubowski, 2020, K O I T / W O A M the generation of a ritualistic community, 3D print © Jakob Jakubowski

## about the project

Heat Takes Command

Institute for Art and Architecture | Immobilien Privatstiftung,  
10/2019 – 04/2021

Institute for Art and Architecture (project leader)  
ADP, CMT, ESC, GLC, HTC

Hitze Takes Command is a one-year research and design project involving the entire faculty and student body at the Institute for Art and Architecture, Academy of Fine Arts Vienna.

At the centre of the project is Hitze (German for ›heat‹) with Vienna as the joint area of observation, examination, and design. The aim is to look at Hitze in the city from an architectural and artistic perspective. Rather than furthering architecture, construction, and building as a life support system of a certain human comfort, architecture should adopt a critical, opinion-forming role as regards the way in which we live. The publication considers the consequences of different aspects of heat for the concept of architecture, and how Hitze can become a motor for the invention of new architectures. Furthermore, architecture as an academic discipline will be challenged, questioning the way we teach: architectures for the atmosphere rather than for humans?

Weblink

[https://issuu.com/ika-vienna/docs/ika\\_review\\_w2019\\_rz\\_sm](https://issuu.com/ika-vienna/docs/ika_review_w2019_rz_sm)



IKA-Rundgang, 2020 © Lisa Penz /// Christina Ehrmann | Christopher Gruber, 2020, Bathing Pergolas, Paper and Wood © Joanna Pianka

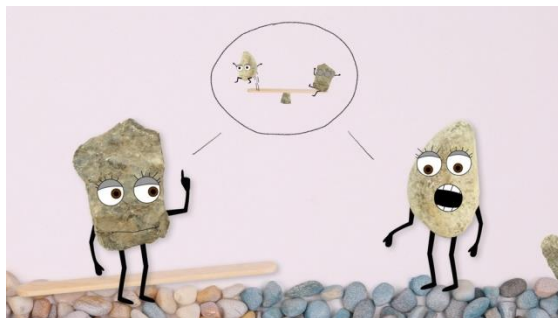
# Reflecting Desires: Creating Digital Artistic Material for Media and Sex Education

Georg Oberlechner, Marion Thuswald

After a short project introduction, the presentation will give a brief overview of the project's current state and discuss some key aspects relevant to the development and production of artistic material for media and sex education (in school). We will show work-in-progress material, give some information about the applied workflows, and talk about our collaboration with external experts from our partner institutions. The presentation will conclude with an outlook on the project's finalization and the distribution of the material within teacher education programs.



Porno – Behind the Scenes  
(work in progress), video still, 2020  
© Project team Reflecting Desires



Wippe: Einvernehmlichkeit und  
Zustimmungsunfälle  
(work in progress), video still, 2020  
© Project team Reflecting Desires

## about the project

Reflecting Desires

Institute for Education in the Arts | Innovationsstiftung für Bildung,  
10/2019 – 12/2020

Elisabeth Sattler (project leader)

Georg Oberlechner, Adnan Popović, Marion Thuswald

The project Reflecting Desires aims to create digital audio-visual materials for media and sex education and to encourage young adults to reflect on questions around sexuality, relationships, and media. The project unites sex-positivity, violence prevention, and a critical diversity approach.

Based on experiences from the prior Sparkling Science project Imagining Desires as well as on results from a student survey, four short videos will be produced on the subjects of consent, digital intimacy, and pornography, which will be complemented by additional interactive tools. The audio-visual material is developed in collaboration with artists, sexual and media educators, (soon-to-be) teachers, and educational scientists and is conceived for working in- and outside of school contexts with youth aged 13+.

Weblink

<https://imaginingdesires.at/reflecting-desires>

Project partners

AHS Bildungszentrum Kenyongasse

Selbstlaut – Fachstelle gegen sexualisierte Gewalt an Kindern und Jugendlichen

medienzentrum-wienXtra

Plattform Sexuelle Bildung

# Terraces of Memories

Anamarija Batista, Antonia Dika, Goran Škofić

The sound of waves mixes with the smell of pine trees, the echo of a military boot with the voices of tourists from hotel terraces. Mrs Wittgenstein, Ludwig Wittgenstein's sister, meets drugarica Petrović, an employee of the company ›Jadranka‹, drug Eduard Kardelj and his wife have lunch with Mr Kuppelwieser. Drugarica Anica works on the construction of military barracks, while the maid Marija waters the newly planted young pine trees and hopes that they will survive.

Narratives and historical canons of the Eastern Adriatic Coast, currently promoted, usually omit stories that discuss and reflect the contributions and the role of workers since the late XIX century. In this presentation, we will contextualize the positions of workers within the development paths of two industries – tourism and military – and their influence on the configuration of the islands Mali Lošinj, Brijuni, Lastovo and Vis.

We want to show the relationship between the bodies – the naked body on vacation and the uniformed man; a worker who surrenders to the sun and the sea while another works on the maintenance of technical military equipment or observes the enemy in the distance. We are interested in the ways in which the situations of density and dispersion, openness and boundedness, contemplation and sharpness of movement and gaze, are created.



Terraces of Memories,  
2019, video still  
© A. Batista, A. Dika, G. Škofić

## about the project

Collective Utopias of Post-War Modernism: The Adriatic Coast as a Leisure and Defence Paradise

Institute for Art Theory and Cultural Studies | FWF PEEK,  
05/2018 – 04/2022

Antonia Dika (project leader University of Art and Design Linz)

Anamarija Batista (project leader), Goran Škofić

During the time period defined as ›modernism‹ the Adriatic coast of former Yugoslavia underwent a massive transformation. Especially the rise of (mass) tourism left a strong imprint, which characterizes the region until today. Almost unknown is that in the very same period of time, the area was also prone to the establishment of one of the most important defence lines of the country. As a matter of fact, a large number of military defence sites were built in strict secrecy along the mainland and island coasts, intended to protect the non-aligned country from a potential NATO attack. The project Collective Utopias of Post-War Modernism: The Adriatic Coast as a Leisure and Defence Paradise examines the phenomena of military and tourist urbanisation as well as their impact on the Adriatic coast and the life of the local population. Through interviews, archive research, video recordings, and especially developed and repeatedly redrawn mappings, the project aims to intersect official information and individual stories.



# The Development of Conservation in the Years 1945-2000 in Austria: Tacit Knowledge and Disciplinary Professionalisation

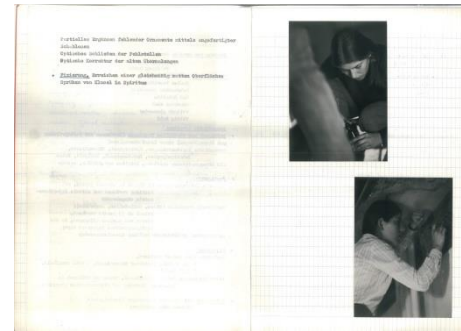
Catherine Bouvier, Magdalena Schindler

This talk gives an insight into how the history of wall paintings and paper conservation in Austria is currently being researched at the Institute for Conservation-Restoration at the Academy of Fine Arts Vienna. In addition to the evaluation of written sources (literature and archive research), other methods borrowed from history and social sciences are used. Biographical, problem-centered expert interviews are used to generate theory. A quantitatively oriented survey that is currently being developed is intended to supplement and evaluate these findings. In the sense of a cyclical process, the methods are combined to compensate for the respective strengths and weaknesses. The presentation describes the research question, the reasons for choosing these methods, as well as their planning, implementation, and processing.



Following the interview, Johann Pescoller showed the drafts for reconstructions and his own artistic work that he had collected over four decades of his professional life.  
© Magdalena Schindler

Walter Ruhm showing photographs to Catherine Bouvier during the interview.  
© Magdalena Schindler



Double page from a work report by students: Restoration of the historicist ceiling paintings in the library of the Academy of Fine Arts Vienna in the 1980s. © IKR

## about the project

The Development of Conservation in the Years 1945-2000 in Austria: Tacit Knowledge and Disciplinary Professionalisation

Institute for Conservation – Restoration | Anniversary Fund of the Österreichische Nationalbank, 11/2018 – 10/2021

Wolfgang Baatz, Sigrid Eyb-Green (project leaders)  
Catherine Bouvier, Magdalena Schindler

The key objective of the project is to research the history of conservation. Originating in the arts and craftsmanship, it experienced intensive professionalization since the mid-20th century. Implicit knowledge assumed an important position and was passed on either verbally or through practice. Therefore, scientific dissemination of results and new techniques remained an afterthought. Thus, many crucial parts of the history and scientific development are not readily available. They remain intangibly locked away in the memories of the experts who shaped the field. With every loss of such an expert, our understanding of the subject suffers, too. To solve this problem, we collect and analyse interviews with conservators from two different sub-areas – the wall paintings and paper conservation – to preserve knowledge for posterity. An additional quantitatively oriented questionnaire survey as well as the analysis of literature and archival documents aim to complement the results from the interviews.

# The Dissident Goddesses' Network: Building New Architectures of Knowledge and Art

Elisabeth von Samsonow

The presentation of The Dissident Goddesses' Network by Elisabeth von Samsonow focuses on the development and the results of the project, less on each specific research project. After giving a brief introduction of the bios of researchers embedded in the project, Samsonow will outline the three chapters of the project, which do not only unfold the expertise of everyone engaged in the project, but the unfolding of new paradigms of intertwinement of art and science: territorializing the project on a Palaeolithic site in Lower Austria (in the last chapter of the project) helps to merge civil knowledge, art and science theoretically and practically, initiating sustainable projects for the future.

## about the project

The Dissident Goddesses' Network

Institute for Art Theory and Cultural Studies | Forum Morgen,  
Government of Lower Austria, 11/2018 – 10/2020

Felicitas Thun-Hohenstein, Elisabeth von Samsonow (project leaders)  
Ute Burckhardt-Bodenwinkler, Ida-Marie Corell, Helena  
Eribenne, Federica Matta, Angela Melitopoulos, Ebadur  
Rahman, Arantzazu Saratzaga Arregi, Romana Schuler

The Dissident Goddesses' Network is an association of researchers and artists who wish to find new approaches to Palaeolithic and Neolithic figurines in Lower Austria. Cultural-historical, artistic and

feminist approaches coalesce for this very purpose. They aim to raise public awareness of this heritage and to back women in the region in their self-image and self-confidence. Rural Lower Austria might play a crucial role in an ecologically sustainable future and biodiversity in Europe – not least brought about by the achievements of women in rural areas. Aspects such as the question of social, economic, and political roles of women then and now, and the pros and cons of regionality are paramount to this project.



Opening of the Yurt on the  
Dead Man © Romana Schuler



Wasserguppe Hadres  
© Roswitha Karl-Schreiner

Lower Austria is known for its excellent archaeological tradition, which explains, among other things, its impressive inventory records. This project will see a core team of archaeologists from Austria and their international colleagues discuss scientific interpretations of the figurines as well as the role of women in the Palaeolithic, the significance of these finds for the modern age and the present day, and their identity-giving function in their historical ›afterlife‹.

Weblink  
[www.tdgn.at](http://www.tdgn.at)

Project partner  
Royal Art Academy Copenhagen



# Development of New Methods and Analytical Strategies which Benefit the Exploration of Written Heritage

Federica Cappa, Wilfried Vetter

Our contribution aims to provide an overview of the consecutive interdisciplinary achievements of CIMA collected so far on Greek, Latin, Glagolitic (old Slavic), or Arabic manuscripts. The scientific methodology developed by CIMA is divided into the following tasks:

Document Image Analysis – Multi-spectral imaging (MSI) is applied for the scientific analysis and documentation of old manuscripts with ›latent‹ (e.g., palimpsest) texts enhancing their readability.

Material Analysis – Non-invasive elemental analysis using X-ray fluorescence (XRF) together with compound-specific analytical methods such as Fourier transform infrared (FTIR) and Raman spectroscopy as well as spectrometry in the UV and visible range (UV-Vis) concerning the parchment, inks, pigments, dyes, etc.

DNA-analyses – DNA (metagenome) of the parchment, which includes the DNA of the animal skin, but also living organisms thriving on the parchment, as bacteria and fungi.

Until now, mainly technical analysis was carried out by the respective research groups independently. Within the new project, DiTAH (Digital Transformation for Austrian Humanities), the data collected will be presented in a holistic comparative study. To this end, we are currently in the process of unifying and structuring our data in a multi-modal database.



FTIR measurements on the Triumphzug Kaiser Maximilians, Albertina, Vienna /// Analysis at the Biblioteca Apostolica Vaticana in Italy © INTK

## about the project

The Centre of Image and Material Analysis in Cultural Heritage (CIMA) in Vienna, Austria

Institute for Natural Sciences and Technology in the Arts | FWF and BMBWF

Heinz Miklas, Stephan Müller (project leaders University of Vienna), Robert Sablatnig (project leader TU Vienna), Manfred Schreiner (project leader), Simon Brenner, Federica Cappa, Patricia Engel, Guadalupe Piñar, Claudia Rapp, Katja Sterflinger, Wilfried Vetter

CIMA was established at the beginning of 2014. The center brings together the expertise of three disciplines: Philology (University of Vienna), Computer science (Vienna University of Technology), Chemistry and Microbiology (Academy of Fine Arts Vienna), representing a unique facility with an interdisciplinary approach for the investigation of cultural heritage objects. Within this project, several historical written manuscripts of the Austrian National Library, Department of Manuscripts and Rare Books, and the Austrian State Archives (Österreichisches Haus-, Hof- und Staatsarchiv – keeper of the archival heritage of the Habsburg empire (1526-1918) and its central authorities) were examined. The selection comprises Slavic, Greek and Latin illuminated manuscripts as well as palimpsests deriving from the 8th to the 14th century. The scientific investigations aimed at the determination of the materials (inks and pigments) as well as microorganisms (molds, fungi, etc.) present on the folios of the manuscripts. Photographic documentation, Multi-Spectral Imaging, and Optical Character Recognition are used to increase the legibility of degraded writings, for writer identification, and layout analysis.

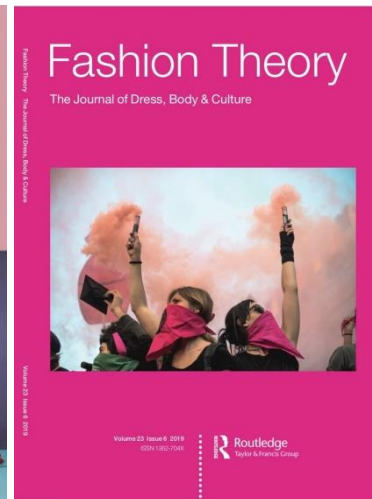
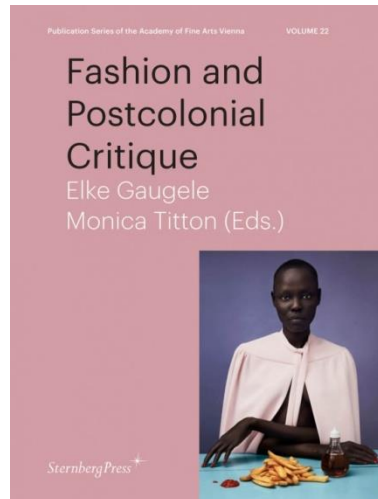
Weblink

<https://cima.or.at>

# Fashion Knowledge: Intermediate Results

Elke Gaugele, Monica Titton

Focusing on the concept of Fashion Knowledge as the common ground for the formation of a critical contemporary fashion research practice, the Austrian Center for Fashion Research contributes to a paradigm shift in the research of fashion. The lecture provides an overview of the international peer-reviewed publications, produced by the Austrian Center for Fashion Research during the project period at the Academy of Fine Arts: ›Fashion and Postcolonial Critique‹ (Sternberg Press; Berlin 2019); ›Fashion as Politics: Dressing Dissent‹, Special Issue, Fashion Theory. The Journal of Dress, Body & Culture Volume 23, Issue 6. November 2019 (Routledge: Taylor and Francis Group); and ›Fashion Knowledge: Theories, Methods, Practices and Politics‹ (intellect: Bristol forthcoming 2021) ed. by Elke Gaugele and Monica Titton. These works ground Fashion Research as a permeable, collaborative field of critical practice and research in, for, and through fashion.



Cover image:  
Fashion and  
Postcolonial  
Critique,  
Sternberg  
Press 2019

Cover image:  
Fashion  
Theory,  
Fashion as  
Politics,  
Routledge  
2019

about the project

Austrian Center for Fashion Research

AC<sup>f</sup>FR

Institute for Education in the Arts | BMWFW

Hochschulraumstrukturmittel (HRSM) 2016, 04/2017 – 12/2021

Elke Gaugele (project leader)

Monica Titton (Angewandte/Akbild 04/2017-04/2020), Christiane Luible-Bär (Art University Linz), Ute Ploier (Art University Linz), Nina Wenhart (Art University Linz)

Former team members: Anna Berthold (Akbild 10/2017-06/2020), Waleria Dorogova (Akbild 01/2019-07/2020), Pia Nagl (Akbild 4/2017-10/2017), Wally Salner (Art University Linz 10/2017-10/2019), Babara Schrödl (Akbild/KPU Linz 04/2017-10/2018)

With the goal of internationalization and the strategic development of fashion studies in Austria, the ACfFR combines innovative research from cultural studies and art history with artistic research and practice-led research in fashion, fashion design, and technologies of fashion. The Center brings together and strengthens existing expertise and research in universities, museums, and networks and fosters the creation of research projects at the intersection between fashion, design, culture, art, and business. The research center creates synergies between two research fields: ›migration and decolonization in the system of fashion‹ (Academy of Fine Arts Vienna) and ›fashion and technology‹ (University of Art and Design Linz).

Project partners

Art University Linz, Ars Electronica Center Linz, Austrian Fashion Association, Forum Mode Kostüm Textil Austria, Catholic Private University Linz, Museum of Applied Arts Vienna, Mozarteum University Salzburg, University of Applied Arts Vienna

# Dust and Data: A Status Report

Niko Wahl

At the Research Day, Dust and Data will give a short overview of the various approaches within the project. The project's collaborations with different museum institutions will be introduced as well as a detailed insight on the ongoing effort that includes the presentation of plaster casts at the Academy's Glyptothek as well as a household robot. In short, it will be a status report on what an interdisciplinary team developed in pandemic times.

## about the project

Dust and Data: The Art of Curating in the Times of Artificial Intelligence

Paintings Gallery | FWF PEEK, 06/2019 – 06/2021

Niko Wahl (project leader)

Arthur Flexer (JKU Linz), Irina Koerdt, Alexander Martos, Sanja Utech

Dust and Data explores the changing role of curators in the age of Artificial Intelligence (AI), where computers set out to grasp the meaning of works of art, and computational creativity is materializing. Curating now includes digital aspects on multiple levels: the curatorial subject matter itself became partly digital, changing curating into a more digital endeavour; museum collections are now more accessible but also contentually boundless due to unlimited digital references to data outside the confines of the respective collection; communication with the always-online audiences is becoming more digital too.

Within an interdisciplinary endeavour the project unites curators, AI experts and exhibition designers, all jointly exploring utopic and dystopic futures for various museum collections and galleries.

For the Glyptothek of the Academy of Fine Arts Vienna the project is setting up a gallery visit by a household robot and exploring the questions that emerge from its reactions.

Weblink

<http://www.dustanddata.at>

Project partner

JKU Linz



Dust and Data © Irina Koerdt

# Programme

10.00 | Opening

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

Michaela Glanz, Art | Research | Support

## Panel 1

Panel Chair | Jelena Petrović

10.10 | From Oblivion to Memory

Marina Gržinić, Sophie Uitz

10.50 | Nothing Changed, Hitze Takes Command

Institute for Art and Architecture

11.30 | Reflecting Desires: Creating Digital Artistic Material for  
Media and Sex Education

Georg Oberlechner, Marion Thuswald

12.10 | Lunch Break

## Panel 2

Panel Chair | Katharina Steidl

13.00 | Terraces of Memories

Anamarija Batista, Antonia Dika, Goran Škofić

13.40 | The Development of Conservation in the Years  
1945-2000 in Austria: Tacit Knowledge and Disciplinary  
Professionalisation

Catherine Bouvier, Magdalena Schindler

14.20 | The Dissident Goddesses' Network: Building New  
Architectures of Knowledge and Art

Elisabeth von Samsonow

15.00 | Coffee Break

## Panel 3

Panel Chair | Elisabeth Sobieczky

15.30 | Development of New Methods and Analytical Strategies  
which Benefit the Exploration of Written Heritage

Federica Cappa, Wilfried Vetter

16.10 | Fashion Knowledge: Intermediate Results

Elke Gaugele, Monica Titton

16.50 | Dust and Data: A Status Report

Niko Wahl