events

Troubling Research. Performing Knowledge in the Arts

[caption id="attachment_1451" align="alignnone" width="232" caption="(c) Johannes Porsch"]

[/caption] **Eröffnung** | 24.11.2011, 19.00 h **Ausstellungsdauer** | 25.11.2011 - 31.12.2011
Ort | xhibit, Ausstellungsräume der Akademie der bildenden Künste Wien, Schillerplatz 3, 1010 Wien
Eine Ausstellung als Teil eines transdiziplinären Forschungsprojekts gefördert durch den WWTF im Rahmen des
Art(s)&Sciences-Call 2009 Öffnungszeiten: Di – So 10.00 – 18.00 Uhr, geschlossen 24. und 25.12.2011 / geöffnet
26.12.2011 **Begrüßung und Einleitung |** Andrea B. Braidt (Vizerektorin für Kunst | Forschung), Johanna
Schaffer und Simonetta Ferfoglia (Troubling Research), Michaela Glanz (WWTF) **Teilnehmer_innen:** Carola
Dertnig, Teresa Maria Diaz Nerio, Diedrich Diederichsen, Simonetta Ferfoglia, Simone Forti, Patricia Grzonka,
Ugo Guarino, Nina Herlitschka, Tom Holert, Carrie Lambert Beatty, Anita Moser, Gina Pane, Heinrich Pichler,
Johannes Porsch, Nicole Sabella, Johanna Schaffer, Janine Maria Schneider, Stefanie Seibold, Axel Stockburger,
Tanja Widmann, Maria Ziegelböck *Manchmal braucht man ein Label, das nicht unbedingt verortet, aber das man wie einen
Schraubenzieher verwendet, um innerhalb von Institutionen etwas aufzumachen.* (Simonetta Ferfoglia, gangart) Die
Ausstellung *Troubling Research. Performing Knowledge in the Arts* zeigt Ergebnisse von
Untersuchungen, Diskussionen und anderen Prozessen, die im Rahmen eines vom WWTF
geförderten gleichnamigen transdisziplinären Forschungsprojekts an der Akademie der bildenden
Künste Wien stattgefunden haben. Die am Projekt beteiligten Künstler_innen und
Theoretiker_innen verhandeln das institutionelle Begehren nach Kooperationen von Kunst und
Wissenschaft und setzen die neue disziplinäre Formation, die sich unter Namen wie "künstlerische
Forschung oder "arts-based research" derzeit an den Kunstuniversitäten etabliert,
argumentativ-ästhetisch unter Druck. www.troublingresearch.net
www.http://www.akbild.ac.at/Portal/akademie/aktuelles/veranstaltungen/ausstellungen/akbild_event.2011-11-08.4362169290

The Purloined Letter

Generali Foundation June 30, 7 pm Performance produced by Johannes Porsch and Tanja Widmann After a Steven Paxton Dance Workshop at Intermedia, Beatty Street, Vancouver CA, March 31, 1969, Photo by Michael de Courcy With Daniel Aschwanden, Magdalena Barthofer, Anna Demmelbauer, Maria Foessl, Sophia Hatwagner, Teresa Kurzbauer, Dora Kuty, Mario Nestelberger, Jasmin Schaitl, Anna Scherz, Tadzio Stein, Brigitte Zaussinger. In collaboration with 'Troubling Research. Performing Knowledge in the Arts' at the Institute of Art Theory and Cultural Studies, Academy of Fine Arts, students at the Institute of Art and Communication at the University of Applied Arts Vienna and students at the Academy of Fine Arts Vienna. Funded by WWTF Arts & Sciences Call, 'Social Sciences and Humanities in Vienna'.


READING A B C …

READING A B C … findet als Setting 1 des Projektes *The Purloined Letter/Der entwendete Brief* von Johannes Porsch in einer Zusammenarbeit mit Sönke Hallmann (Department of Reading), Tanja Widmann und Inga Zimprich (Faculty of Invisibilty) statt.

A B C … wird als Reading in drei Sessions durchlaufen.

Do., 19 Mai 2011, 13-16 Uhr sowie Fr., 20. Mai 2011, 12-14 und 16-18 Uhr

Vor Ort : Akademie der Bildenden Künste, Turm 4 (2. Stock), Schillerplatz 3, 1010 Wien

Oder online: http://automatist.net/deptofreading/wiki/pmwiki.php/DerEntwendeteBrief

--- **Armin Medosch | Automation, Cybernation and the Art of New Tendencies (1961-1973): Art as Visual Research**
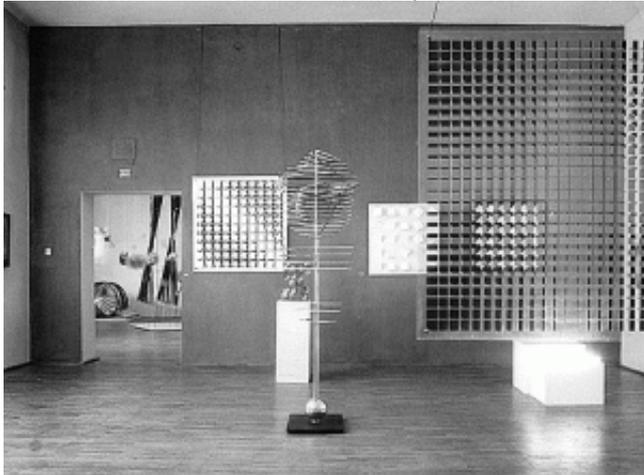
Tendencije 4. Nove tendencije 4, Muzej za umjetnost i obrt [Museum for arts and crafts], Zagreb, May 5-June 30, 1969, installation view

Wednesday, 11.05.2011, 7 p.m. DG14/Turm 4 (top floor, then go up the staircase by room 214) Academy of Fine Arts Vienna, Schillerplatz 3, 1010 Vienna Armin Medosch's lecture, organised by the WWTF Art(s) and Sciences research project "Troubling Research. Performing Knowledge in the Arts", will be based on his PhD thesis-in-progress "Automation, Cybernation and the Art of New Tendencies (1961-1973)" (Arts and Computational Technology, Goldsmiths, University of London, Digital Studios). The thesis interrogates the project and international art movement New Tendencies (NT) which originated in Zagreb, former Yugoslavia, in 1961and lasted until 1973. The basic methodological assumption behind Medosch's research is that new insights are gained by questioning the various interdependencies between an art movement such as NT and the concrete historic development - in this case the struggle for hegemony during the Cold War and the techno-economic paradigm of Fordism-Keynesianism. NT can be divided into two phases, an initial phase between 1961 and 1965 when NT first emerged as a movement and produced 'programmed art' without using computers and a second phase from 1968-1973 dedicated to 'computers and visual research'. Medosch's presentation for "Troubling Research" will exclusively focus on the first phase. In a very dynamic period of rapid discoveries between 1961 and 1963 NT found and defined itself as an international movement. It is crucial to understand that this could only happen on the territory of former Yugoslavia which as a non-aligned nation drove a wedge into the binary logic of the Cold War and provided a space and an institutional environment where a specific synthesis between unorthodox socialist ideas and aesthetic Modernism became possible, and where artists from East and West could meet. NT was one of the first postwar art movements which exclusively strove to replace the notion of art with the notion of 'visual research'. This important step arose from a questioning of the dominant mode of the art market and a desire to redefine the role of the artist in society. The redefinition of art as visual research had a number of direct consequences which were for the artists of NT of a strict logical necessity. It implied the exclusion of subjective psychological aspects, the designation of trworking processes based on 'rules of play' which, once those rules had been decided, could be carried out in a perfunctory manner, and a more strictly defined notion of the artistic experiment. The objectification of the creative process also enabled the working in groups and the exchange of ideas and methodologies so that groups functioned like micro-universities of

artistic research. Armin Medosch is a writer, artist and curator whose work explores relationships between social change, technology and art. Recent work includes the project Hidden Histories / Street Radio, a participatory public art project for Southampton, UK, realised in collaboration with Hive Networks; initiating and co-curating of the international exhibition "Waves - electromagnetism as material and medium of art", Riga 2006 and Dortmund 2008; co-host of the conference track on 'networks and sustainability' together with Rasa Smite, Riga 2010; conference editor and chair for "Creative Cities", Vienna 2009, and "Goodbye Privacy", the theme conference in 2007 of Ars Electronica. Currently, he is working on a PhD thesis on paradigm changes in art, technology and society, based on a case study of New Tendencies (1961-1973) at Goldsmiths, Digital Studios, University of London. Main webspace: The Next Layer - http://www.thenextlayer.org --- **Adrian Rifkin | Imperfecting Practice, Implicating Theory** Lecture Audio Part 1: http://troublingresearch.net/audio/rifkin_pt1_small.mp3 Part 2 : http://troublingresearch.net/audio/rifkin_pt2_small.mp3 13.04.2011, 7 p.m. DG14/Turm 4 (top floor, then go up the staircase by room 214) Academy of Fine Arts Vienna, Schillerplatz 3, 1010 Vienna Lecture held in English, presented and hosted by "Troubling Research. Performing Knowledge in the Arts ", a research project funded by WWTF Art(s) & Sciences and based at the Academy of Fine Arts Vienna In his lecture, London-based art historian and theorist Adrian Rifkin will engage with some histories of art making and theory and and making art as research in different mainly UK institutions over the last four decades. The strange relations of intentions and outcomes, theoretical suppositions and eventual forms of practice, innovatory programmes and formation of bureaucratic norms will be discussed anecdotally, historically and critically in a broader context of the evolution of the international art world. Rifkin will address specific examples of PhD projects and pedagogical programmes as well as some more general issues of philosophical coherence. Adrian Rifkin is professor in art writing at the art department of Goldsmiths, University of London. His extensive CV and bibliography (including landmark books such as "Street Noises: Parisian Pleasure 1900–1940", Manchester 1993, and "Ingres then, and now", London 2000) can be consulted on his website: http://www.gai-savoir.net There you'll also find a link to the MAF in Art Writing program at Goldsmiths where Rifkin is teaching: http://www.gold.ac.uk/pg/mfa-art-writing/ Rifkin is currently working on a book length text provisionally titled "Losing myself". This is a series of engagements with and against the autobiographical as the figure of an archive – whether historical, theoretical or imaginary. Each section will be an attempt to map or interrogate moments of Rifkin's own life against their determinants, conditions or outcome, but in such a way as to secure diffusion rather than focus, dispersal against coherence and logic, complex series of uncontrollable 'events' rather than sensible narratives. In doing this Rifkin wants to explore how what we call cultural theory becomes possible in a description of living, but as if living is not what belongs to

oneself.   --- **Matt und schlapp wie Schnee**

Eröffnung | 04.04.2011, 18.00 h **Ort** | Akademie der bildenden Künste Wien, Schillerplatz 3, 1010 Wien, Turm 4 **Öffnungszeiten** | 05.04.-08.04.2011 jeweils von 16-19 h Display von Forschungsergebnissen von Stefanie Seibold im Rahmen des WWTF-Forschungsprojekt Troubling Research - Performing Knowledge in the Arts. Dieser Forschungs-Beitrag zum Gesamtprojekt Troubling Research befasst sich zentral mit der Frage nach (Bild-)Archiven, deren Zugänglichmachung bzw. Deutung ihrer Inhalte und der Bedeutungsproduktion durch Auswahl, Display und Installation. Ausgehend von einer Recherche zu den Performance-Arbeiten von Gina Pane nimmt die Technik der künstlerischen Aneignung und die Frage nach der Relevanz einer Re-performance von Gesten historischer Ereignisse dabei eine zentrale Stelle ein. Die Installation beruht auf den Ergebnissen gemeinsamer Forschung mit Patricia Grzonka und Teresa Maria Diaz Nerio. **Stefanie Seibold** ist Künstlerin, lebt in Wien. Sie arbeitet mit Performance, Video, Installation und Archiven und unterrichtet an der Akademie im Ordinariat für Performative Kunst und Bildhauerei. **Teresa Maria Diaz Nerio** ist Künstlerin und lebt in Amsterdam. Sie arbeitet mit Sprache und Text, Performance und Video. **Patricia Grzonka** ist Kunst- und Architekturhistorikerin und lebt in Wien. Abbildung: Teresa Maria Diaz Nerio, Februar 2011, © Foto Maria Ziegelböck --- Workshop with Simone Forti 17th & 18th November, 2010 Symposium: This Sentence Is Now Being Performed 19th & 20th November, 2010 Research and Teaching in Performance and Performative Art Idea, concept und organization: Carola Dertnig, Felicitas Thun-Hohenstein Artistic-scientific assistance und coordination: Lilo Nein Project-management: Dunja Reithner Project-management assistant: Susi Krautgartner

Participants: Philip Auslander, Martha Wilson, Barbara Clausen, Carrie Lambert-Beatty, Judith Hopf, Amelia Jones, Veronika Merklein, Bernadette Anzengruber, Teresa Novotny, Susanne Neuburger, Sabine Gebhardt Fink, Margarit von Büren, Simone Forti, Khadija Carroll, Amelia Jones, Lilo Nein, Constanze Ruhm, Hans Scheirl, Stefanie Seibold, Andreas Spiegl, Andrea Fraser, plus students of the Academy of Fine Arts Vienna.

Based on the continual increase in the presence of performance art in exhibitions, the art market and in art theory debates, the symposium will reflect on how teaching and research that deals with performative art production can be conceptualized and carried out at an experimental art university. This reflection will be situated in Vienna, a key site of international performance history that can be linked to significant impulses in performance art through Viennese Actionism and con tributions to feminist discourse. This conference will deal with a range of fields including art theory, teaching, research and curatorial practice, based on the idea that for decades already these fields have been subject to expansion and that remarkable overlaps between these fields have taken place. The conference will inquire into the practices and modes of operation that constitute this contemporary overlap of knowledge production.

Cecilia Pavon: Poesie ist kein Projekt Lecture Audio: http://troublingresearch.net/audio/Cecilia_Pavon06102010.mp3

"Tu Rito", Buenos Aires, calle Santa Fé

06.10.2010, 19.00 h Akademie der bildenden Künste Wien, Schillerplatz 3, 1010 Wien, M13 Vortrag findet im Rahmen des vom WWTF geförderten Forschungsprojekts "Troubling Research. Performing Knowledge in the Arts" statt. Cecilia Pavon ist Autorin, Künstlerin, Übersetzerin und Aktivistin aus Buenos Aires. Sie berichtet darüber, wie die selbst organisierte Szene, in der sie seit den 90er Jahren aktiv ist, auf den kommerziellen Kunstboom reagiert, der die Stadt mittlerweile heimsucht. Der Look von Off-Spaces und der Projekt-Diskurs tauchen dabei als Oberfläche der neuen Galerien wieder auf. Pavón, die vor zehn Jahren die Galerie/den Veranstaltungort/Buchladen "Belleza Y Felicidad" initiiert und organisiert hatte, setzt in dem neuen Ort "Tu Rito" auf Performances und Literatur, auf Vorgänge, die keine Objekte generieren, sondern Ansteckungen: "Wir glauben an die Literatur wie an einen Virus, der Gemeinschaften hervorbringt." --- **Michelle Kuo (New York): Research and Development. Experiments in Art and Technology, 1966ff.** Lecture Audio: http://troublingresearch.net/audio/michelle_kuo.mp3 Lecture (on invitation by Tom Holert), June 22, 2010, 7 p.m.

Academy of Fine Arts Vienna

Room M20

Schillerplatz 3

A-1010 Vienna "Art" and "research" have, throughout modernity, been divided—one aesthetic, the other technological;
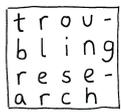
one autonomous, the other applied. But in the 1960s, this binary was fundamentally challenged. My talk focuses on one epicenter of that irruption: Experiments in Art and Technology (E.A.T.), an organization formed by Bell Laboratories engineers Billy Klüver and Fred Waldhauer and the artists Robert Rauschenberg and Robert Whitman in 1966. E.A.T. aimed to facilitate collaborations between artists and engineers. It posed art as a specific type of research, a model of experimentation and construction parallel to engineering, invention, and nonlinear systems. Engineers, the group hoped, could grant artists access to new media and materials, while artists could simultaneously alter the methodologies of instrumentalized, industrial research. Participants ranged from John Cage and Andy Warhol to Mel Bochner, Carolee Schneemann, and Robert Breer.Indeed, E.A.T. upset teleologies of modernist invention and technical innovation alike. The projects I discuss demonstrate that the contact between disciplines of engineering and of art production were to shift the terms of aesthetic process itself. Models of postwar industrial research and development actually provided the possibility of alternate, unforeseen paths: ludic and non-functionalist modes of production that resulted in unstable objects or technological failure; organizational networks that did not follow conventional kinds of collectivity. I view E.A.T. as an attempt to grapple with, on the one hand, the increasing foreclosure of key aesthetic strategies in the postwar period; and on the other, the extraordinary systems in place for technocratic expansion and control. Out of this impasse, this crucible, would develop the conditions of possibility for contemporary modes of artistic research and knowledge production. Michelle Kuo is editor-in-chief of Artforum. She is also a Ph.D. candidate at Harvard University in the History of Art and Architecture, writing a dissertation titled "To Avoid the Waste of a Cultural Revolution": Experiments in Art and Technology (E.A.T.), 1966-1974. Kuo has written extensively for publications including Artforum, Bookforum, October, The Art Bulletin, and TDR/The Drama Review and is the author of "9 Evenings in Reverse," in the exhibition catalogue 9 Evenings Reconsidered: Art, Theatre, and Engineering for the MIT List Visual Arts Center in 2006. Forthcoming essays will appear in exhibition catalogues for MuMOK, Vienna, and the Hayward Gallery, London this year. --- **Simon Sheikh (Berlin/Malmö): A Conceptual History of Exhibition-making** Lecture Audio: http://troublingresearch.net/audio/sheikh.mp3 Lecture (on invitation by Tom Holert), May 6, 2010, 7 p.m.

Academy of Fine Arts Vienna

Room M13

Schillerplatz 3

Since 1989, we have not only seen (geo)political and cultural changes in Europe, former west and east alike, but also a renewed interest in the exhibition as the main vehicle for contemporary art, not only in terms of presentation, but also production: the exhibition as medium. We have also seen the specialization of exhibitions, into what can be characterized as instituted genres of exhibitions. We must therefore ask ourselves not only what a history of exhibitions will tell us about art, but also about history, and about how it is written and read, rewritten and re-read. And whether such histories are necessarily always written by the victors – short term as long term, internationally as nationally? This talk will look at a few examples, both canonical and non-canonical, in order to sketch out how a typology of exhibitions must be established, but also to ask what makes exhibitionary articulations readable and translatable, and indeed successful and unsuccessful within their parameters and strategies…In other words, the question is whether it possible to predetermine the effects and affects of exhibitions within their chosen type and/or efforts to not conform to type? And what are its relation to histories and counter-histories, i.e. what sort of horizon is set up by a given exhibition in its types, forms and articulations? In other words, how does exhibitions produce and reproduce bodies of knowledge, and how can the activity itself be a field of research? Simon Sheikh is a freelance curator and critic. He is a correspondent for Springerin, Vienna, and a columnist for e-flux Journal, New York. He is a researcher for the on-going Former West project, initiated by BAK in Utrecht. He was Coordinator of the Critical Studies Program, Malmö Art Academy in Sweden, 2002-2009. He was director of Overgaden – Institute for Contemporary Art in Copenhagen, 1999-2002 and Curator at NIFCA, Helsinki, 2003-2004. Editor of the magazine Øjeblikket 1996-2000, and a member of the project group GLOBE 1993-2000. Curatorial work includes exhibitions such as Exclusion, Consul, Århus, 1993, I Confess, Nikolaj – Copenhagen Contemporary Art Center, 1995, Escape Attempts in Christiania, Copenhagen, 1996 (with GLOBE), Do-It-Yourself – Mappings and Instructions, Bricks+Kicks, Vienna, 1997, In My Room, Nordic Video, Musee d'Art Moderne de la Ville de Paris, 1998, Models of Resistance, Overgaden, Copenhagen 2000 (with GLOBE), Naust Øygarden, Bergen, Norway 2000, Circa Berlin, Nikolaj – Copenhagen Contemporary Art Center, 2005, Capital (It Fails Us Now) at UKS, Oslo, 2005 and Kunstihoone, Tallinn, 2006, and Vectors of Possibility, BAK, Utrecht, 2010. Recent publications include the anthologies We are all Normal (with Katya Sander), Black Dog Publishing, London 2001, Knut Åsdam (monograph), Fine Arts Unternehmen, Zug, 2004, In the Place of the Public Sphere?, b_books, Berlin, 2005 and Capital (It Fails Us Now), b_books, Berlin, 2006. A collection of his essays is

forthcoming from b_books. His writings can also be found in such periodicals as Afterall, AnArchitectur, Open, Springerin and Texte zur Kunst. Lives in Berlin and Copenhagen.