

'An_university

In spite of the mantra of no alternatives, in spite of the political shift to the right, in spite of the economization of education, in spite of the crises – in spite of all this and because of it: working in adult education as a sphere of resistance and critical knowledge production.

Rúbia Salgado

Within the competing interests of the university and society, there is a need for «asynchronous spaces of knowledge» that connect different forms of knowledge via an emancipatory creation of institutions, bringing forth alliances to produce knowledge capable of counteracting neoliberal trends.

Sabine Bitter and Helmut Weber

Will art and art universities follow the trend towards a fragmentation of disciplines? Or will they focus on their strengths by making unusual links, using associative thinking, re-contextualizing realities?

Gerald Bast

How might feminist transversal politics change relations between self-organization and institution at the interface between art and education?

Elke Krasny

The university trained us to be professional artists, preparing us to survive the struggle for recognition. What counts is success!

Oellinger/Rainer

Are exhibition contexts places of refuge for critical teaching and learning, precursors of their total economization, or both?

Nora Sternfeld

How to approach processes of unlearning physically, intellectually, and collaboratively?

Annette Krauss

How does blending different layers of «narrative», which integrate study and research and intuitive artistic approaches, take knowledge to the edge of knowing and beyond the unknowable?

Jamika Ajalon

Un_university thinking should mean shifting the perspective onto conflicts and unlearning normative narratives.

Eva Egermann

What can listening contribute to forging an emergent knowledge production?

Hong-Kai Wang

Understanding hegemony as primarily a question of form, the trans*-feminist sound piece takes aponia/voicelessness as the result of a sustained, violent process of silencing and aims to contribute to its intelligibility.

Simon Harder

Abandoning language as «parole» and as order, the performative aspect of language reinvents the world, thus building decolonial sensibilities.

Fouad Asfour

«Free» education/learning in difference and repetition? The art context should not lose sight of the word «free».

Sandro Droschl

Using the past to cast light on the present.

Agnes Katschner

By reconfiguring the relation between thinking and digesting, the politics of knowledge embodiment is renewed.

Studio without Master, Prague –

Martina Smutná, Vojtěch Márc, Matěj Pavlík

The reflexive aspect of the TransArts course makes it possible to try out horizontal methods of teaching and learning and to break down existing hierarchies.

Julia Amelie, Lucy Schreiber – TransArts, Vienna

Un_University / Un_Universität

TransArts platform

12. – 13. April 2016

Heiligenkreuzer Hof – Exhibition center
of the University of Applied Arts
Schönlaterngasse 5, 1010 Vienna

Tuesday, 12. April 2016

- 18.00 Intro
18.30 Keynote
19.30 Podium
Handlungsräume
un_universitären
Denkens

Program in German

Begrüßung und Einführung
Ricarda Denzer & Jo Schmeiser, Wien
Pädagogische Reflexivität, UE (Übung).
Einführung in das pädagogische Lexikon der Gegenwart
Rúbia Salgado, Linz
Architekturen der Bildungsmoderne:
Asynchrone Räume des Wissens
Sabine Bitter & Helmut Weber, Vancouver / Wien
Das Ende der Bildung?
Gerald Bast, Wien
Counter/Acting: Transversale Politiken
zwischen Selbstorganisation und Institution
Elke Krasny, Wien
Viel Erfolg!
Oellinger / Rainer, Wien

Wednesday, 13. April 2016

- 9.30 Intro
10.00 Lecture
11.30 Demonstration
12.15 Demonstration
13.00 Demonstration
14.30 Workshop
14.30 Workshop
18.30 Keynote
19.30 Panel
Free classes –
class-free
teaching?

Program in English & German

Welcome and introduction
Ricarda Denzer & Jo Schmeiser, Vienna
Museum of Burning Questions
Nora Sternfeld, Helsinki / Wien
Unlearning to Relate
Annette Krauss, Utrecht / Vienna
The Anti-Lecture Multiverse.
Liberating knowledge through intuitive narrative(s)
Jamika Ajalon, Paris
Crip-Materialien als Formen un_universitären Denkens
Eva Egermann, Wien
What Emerges in the Silence of...
Hong-Kai Wang, Vienna / Taipei
Stimmlos 2 – Probe
Simon Harder, Zürich / Bremen
Deschooling Options
Fouad Asfour, Johannesburg / Vienna
Free in Difference and Repetition
Sandro Droschl, Graz
Remind
Agnes Katschner, Graz
How to Talk with Your Mouth Full?
Becoming a ventriloquist
Studio without Master, Prague –
Martina Smutná, Vojtěch Márc, Matěj Pavlík
Everyone's a Teacher
Julia Amelie, Lucy Schreiber – TransArts, Vienna

Screenings / both days

Program in English & German

Uli Aigner, Ghost Academy, 2005
Ricarda Denzer, Klasse, 1992
The V-Girls, Academica in the Alps:
In Search of the Swiss Mis(s), 1988/1991
Richard Ferkl, Rede, 1993
Simon Harder, Stimmlos 1:
Zu »Shape of a Right Statement«, 2015
Ana Hoffner, After the Transformation, 2013
Ines Lechleitner, Sense Correspondence, 2012/2015

'un_university

Referring to the concept of anarchitecture* the platform Un_University discusses the following questions: How do academic knowledge transfer formats shape what is being taught? How can such formats be reconsidered from the viewpoint of artistic practice? And which formats and approaches are being developed elsewhere, including outside academic contexts?

The underscore in the platform's title – Un_University – expresses a critical oscillation between negation and affirmation. We want to use artistic means to reflect on teaching at (art) universities. We want to discuss forms of un_university thinking, speaking, listening and reading, as well as inventing new ones. And we want to examine both academic and non-academic contexts and institutions to see which current forms of critical knowledge production they facilitate and/or prevent.

Questions

What is an (art) university? What is it not?

What part does the (art) university play in society today?

Where and when do we study?

Who is «we»?

Who has access to the (art) university? And who does not?

What is taught at (art) universities?

What can be learned on the margins of society?

How can an (art) university contribute to the recognition of marginalized knowledge production and the contexts where it takes place?

Which knowledge must be unlearned and untaught if we are to have an egalitarian society in which all people – regardless of origin, gender, social stratum or historical background – have the same right to free access to knowledge, education and the expansion of society's reservoir of knowledge via one's own (artistic) research?

Which form(s) does studying take?

How is knowledge embodied?

Which knowledge?

* «Based in New York in the 1970s, Anarchitecture was an artists' group whose members included artists Laurie Anderson, Tina Girouard, Carol Goodden, Suzanne Harris, Jene Highstein, Bernard Kirschenbaum, Richard Landry, and Richard Nonas, as well as the architecturally trained artist, Gordon Matta-Clark (1943-1978). Their name, a mixture of «anarchy» and «architecture», was conceived in informal conversation, one of the main ways through which the group collaborated.» (<http://www.spatialagency.net/database/the.anarchitecture.group>)

Concept

Ricarda Denzer, Jo Schmeiser

University of Applied Arts Vienna,

TransArts department

Translation from the German

Nicholas Grindell

Pedagogical Reflexivity (Exercise).

Introduction to the pedagogical lexicon of the present

Rúbia Salgado

[...] access criteria, access options, adults with few formal qualifications, agency, anti-hegemonic knowledge production, certification, competence check, competitiveness, contradiction, control, crisis, critical educational work, critiques of racism in education, empowerment, epistemic violence, evaluation, further education, human capital, innovation, institutional critique, integration of disadvantaged groups, key competences, knowledge society, learning to learn, learning to unlearn, lifelong learning, minimum standards, monitoring, norm, normativity, not used to learning, othering, participation, performance, permitted ignorance, praxis of change, qualification, quality standards, queer-feminist educational work, radicalization, reaching target groups, reflexivity, resistance, self-contradiction, self-control, self-efficacy awareness, self-empowerment, self-invention, self-organization, subjectivization, sustainability, transformation, utopia ...

Rúbia Salgado, Linz. Works in adult education, on cultural projects, and as a writer in self-organized contexts. She is a co-founder and long-standing staff member of «maiz», an independent association organized by and for migrant women (www.maiz.at) and has also been working since 2015 in the new association «das kollektiv. kritische bildungs-, beratungs- und kulturarbeit von und für migrantinnen» (the collective. critical educational, counselling and cultural work by and for migrant women).

Architectures of Educational Modernism: Asynchronous spaces of knowledge

Sabine Bitter and Helmut Weber

Examining post-war university buildings and campuses that exemplify the architecture of «educational modernism», Bitter and Weber translate the historical asynchronicities of social and political relations between the university and society into artistic images and spaces. At the same time, their project-based teaching praxis takes place in a present marked by multiple temporalities and neoliberal logics that abolish the distinction between inside and outside and co-opt resistance. With projects such as «We Declare: Spaces of Housing,» and «Vancouver Flying University» (2008), they create a sphere of action that activates exchange between different forms of knowledge, creates alliances between antagonistic groups and initiates lasting dialogue between academic, cultural and activist players.

Sabine Bitter and Helmut Weber, Vancouver/Vienna. Since 1994: projects on specific aspects and logics of global urban change as expressed in cities, architecture, and urban everyday life. In 2004, with Jeff Derksen, they founded the research collective Urban Subjects. Sabine Bitter is an associate professor at Simon Fraser University, Vancouver, and was director of Audain Gallery SFU from 2009 to 2013. (www.lot.at)

The End of Education?

Gerald Bast

The history of education is marked by specialization and fragmentation. In the 20th century the speed of this development has increased dramatically. At the same time, the social, political and economic challenges facing our society have become more complex. Whereas it was once hoped that education would provide solutions for social and environmental problems, it now seems to be becoming a problem in its own right: education and science are oriented towards advances in knowledge as defined within disciplines or sub-disciplinary niches. In our education and science system, however, the complex mechanisms involved in this are largely ignored. Will art and art universities follow this trend? Or will they focus on the strengths of art and cultural education: making unusual links, using associative thinking, re-contextualizing realities?

Gerald Bast, Vienna. Rector of Vienna's University of Applied Arts since 2000. PhD at Johannes Kepler University, Linz. Member of the European Academy of Sciences and Arts, sits on the executive board of the European League of Institutes of the Arts (ELIA) and the advisory board of the European Forum Alpbach. Numerous publications and lectures on subjects including the links between art and innovation.

Counter/Acting: Transversal politics between self-organization and institution

Elke Krasny

Based on the experience of preparing the symposium «Counter/Acting. Self-Organized Universities» with teaching staff and students at the Institute for Education in the Arts at Vienna's Academy of Fine Arts, in cooperation with colleagues from Kunsthalle Wien, I explore how such a working process can be described in theoretical terms using the concept of «feminist transversal politics» developed by Nira Yuval-Davis. Of central interest here is the question of how and whether relations between self-organization and educational and art institutions can be changed if they are considered as a space of feminist transversal politics. How can a symposium collect and spread critical, marginal(ized) knowledge production between art and education? How can transversal practices maintain their impact beyond the intensity of preparing and holding the symposium?

Elke Krasny, Vienna. Cultural theorist, urbanist, curator. Professor of art and education at the Academy of Fine Arts, Vienna. 2014: visiting professorship at Vienna Technical University. 2012: visiting scholar at the Canadian Center for Architecture, Montréal. 2011: visiting curator at Hong Kong Community Museum. PhD on the historiography of feminist curating.

Here's To Success!*

Oellinger / Rainer

We have learned that criticism is called «feedback» and that it must be packaged as a sandwich.
We have learned that it is important to do as many exhibitions as possible.
We have learned to be professional.
We have learned the vocabulary for talking about art in a timely manner.
We have learned how to cultivate a network.
We have learned to present and sell ourselves.
We have learned to explain our works.
We have learned that we must not assess the value of art.
We have learned to be successful.
Our impressions are based on 700 half-hour conversations with students and 130 conversations with teaching staff at the University of Applied Arts Vienna.

Hannah Rosa Oellinger and Manfred Rainer, Vienna. Have worked as cameraman, editor, motion designer, people counter, graphic designer, exam adjudicator, stage and costume designer to fund their activity as an artist duo. Their entries and project proposals have been refused by institutions including Kunsthalle Wien, MAK Wien, BKA, Diagonale, and Sixpack Wien. (www.oellingerrainer.net)

* «Viel Erfolg!» means «good luck!», but as «Erfolg» («success») is a key word in Oellinger/Rainer's abstract we decided to translate it as «here's to success!» (Editors' note)

Museum of Burning Questions

Nora Sternfeld

Projects on the theme of «Infrastructure» planned by free-thought (Irit Rogoff, Adrian Heathfield, Stefano Harney, Massimiliano Mollona, Nora Sternfeld, Louis Moreno) for Bergen Assembly 2016 raise curatorial, organizational and educational questions concerning the creation of spaces of agency within the context of large-scale exhibitions. Are exhibition contexts places of refuge for critical teaching and learning, precursors of their total economization, or both? And what does this mean for critical educational practice?

Nora Sternfeld, Helsinki/Vienna. Professor of Curating and Mediating Art at Aalto University Helsinki. Part of the office «Büro trafo. K» and co-director of the «/ecm» MA course in exhibition theory and practice at Vienna's University of Applied Arts. She is also part of «freethought» – platform for research, education, and production and in this role one of the curators of Bergen Assembly 2016.

Unlearning to Relate

Annette Krauss

How to approach processes of unlearning physically, intellectually, and collaboratively? This question has been at the core of my study and practice of unlearning in different constellations at the intersections of art, everyday life and (institutionalized) normalization processes with the aim of reconsidering a politics of relating. In my presentation I will introduce aspects of these collaborations and outline attempts to focus attention on unquestioned routines, hierarchies of knowledge and the role of the body in un/learning processes. Building on the insights and energies developed around «unlearning» in alternative education and post-colonial theory, I deal specifically with «un/learning institutional habits», the theme of a long-term collaboration with the team of the art space Casco in Utrecht.

Annette Krauss, Utrecht/Vienna. Artist and researcher. Has (co-)initiated various long-term collaborative practices: <http://hiddencurriculum.info>, <http://read-in.info>, <http://siteforunlearning.tumblr.com>. These projects aim to disrupt «truths» that are taken for granted in theory and practice. Part of the interdisciplinary research group «Spaces of Commoning» at Academy of Fine Arts Vienna.

The Anti-Lecture Multiverse.

Liberating knowledge through intuitive narrative(s)

Jamika Ajalon

I aim to explore the ways in which artistic practice, academic research, and the blending of multilayered narratives destabilizes traditional, hegemonic sagacity, and static structural institutions of knowledge. Much of my work speaks to what Rosi Braidotti calls nomadic subjectivity, memory/re-memory as a form of «time travel», and the blurring and/or deconstructing of borders—geographical, social, and subjective. I believe that the transmission of knowledge is one that is reciprocal in that it creates a space for learning that allows for discourse and presents questions, which encourages ongoing exchange and discovery. An anti-lecture displaces the position of the «lecturer» as the «owner» of knowledge and works to loosen the strictures of erudition. It gives privilege to a knowledge that could be called intuitive rather than «learned». Through multi-layered narrative, I use different mediums (including soundscape, visual loops, and text both academic and poetic) to tell stories, which in many ways mirrors griot tradition. It is not only a way of imparting histories that often get lost within the hegemonic discourses, but also imparts «ideas» which are open to more fluid interpretations.

Jamika Ajalon is a poet, writer, filmmaker, and musician. Alongside her solo projects, she has toured with the band Zenzile as its singer and songwriter, as well as featuring with many artists and sound systems including Tony Allen and The Shrine. She studied media, communications, and culture at Goldsmiths, University of London (MA) and film and video at Columbia College, Missouri (BA). She lives and works internationally.

Crip materials as forms of un_university thinking

Eva Egermann

In 1990, writing about women's studies, Elizabeth Minnich noted: «Invisibility itself teaches something. Students who never hear of a woman philosopher have trouble believing in such a creature.» Today, the same applies to the absence of disabled bodies in art discourses and at universities. Accordingly, un_university thinking should mean unlearning normative narratives. Focusing attention on conflicts permits alternative readings, representations and image productions. My research deals with materials, appropriations, and radical social movements having to do with deviance, abnormality or illness. Many and varied examples reappear in artistic projects, re-staged and re-worked – for example in the form of a newspaper (Crip Magazine), via an exhibition («On Uncanny States and Bodies») or during a band rehearsal. I present several projects with reference to crip art and pop culture and the context of disability studies and crip theory.

Eva Egermann, artist, Vienna. Has worked in various media and collaborations (e.g. Manoa Free University). Artistic projects, publications (e.g. «Class Works») and curatorial projects (e.g. «2 or 3 Things we've learned. Intersections of Art, Pedagogy and Protest»). Graduate student on the PhD-in-Practice program at the Academy of Fine Arts Vienna. 2015: visiting researcher at U.C. Berkeley.

What Emerges in the Silence of...

Hong-Kai Wang

In universities, there are various referents of knowledge. They are usually embedded in social forms of domination in foreclosing rather than revealing other knowledge to us. Using «listening» as a mode of social organization, «What emerges in the silence of...» is a performative session that seeks to disrupt the given constructed references that so often quietly inform our responses, and to possibly forge an emergent knowledge production. The participants will work with the performers in listening and discussing between two transcribed conversations, recorded at two culturally distinctive locations, which explore varied knowledges about different concepts of community, temporality, territoriality, interiority, mortality, etc... The session will conclude with an improvised performance responding to how participants produce affiliation and sound/listen through/within one another, whether in the form of word, song, sound or silence.

Performers: Anat Stainberg, Krööt Juurak

Hong-Kai Wang, artist and researcher, Vienna/Taipei. PhD in Practice, Academy of Fine Arts Vienna. Her practice is concerned with disrupting accepted geopolitical chronologies, complicating conception of knowledge, and performative organization of sociality. Wang has shown her work at MoMA New York, the 54th Venice Biennale among others.

Stimmlos 2 – Rehearsal

Simon Harder

«Stimmlos» (voiceless/unvoiced/voting ticket) is a series of experimental sound pieces and a work-in-progress. Based on artworks dealing with queer-feminist issues (e.g. by Wu Tsang and Sabian Baumann) the sound pieces are based on an artistic and exploratory approach to text. They take seriously that hegemony is also, crucially, a question of form. And thus they try to contribute to a space for alternative visibilities. Texts on art always co-opt the works they discuss to a certain extent. Without understanding artworks as prediscursive, «Stimmlos» acknowledges both the media difference of work and text as well as their interdependence. The sound pieces aim to perform the text as an agent, exploring its constructedness and its role as mediator in the semiological process. Based on the current work on «Stimmlos 2» the workshop is defined as a rehearsal, for example to see what close reading does to the relationship between text and work.

Simon Harder, Zurich/Bremen. Artist, researcher at the Institute for Cultural Studies in the Arts at Zurich University of the Arts, art educator, working on a PhD at University of Applied Arts Vienna on «Art Education as a Site for Negotiating InVisibilities».

Deschooling options

Fouad Asfour

Based on Walter Dignolo's reflections around epistemic disobedience and «decolonial options», I want to discuss what deschooling could mean as a practice. Rather than a mission or a fixed theory, the focus is on embodied practices that aim to invent and find new concepts to work with, as well as denaturalizing existing ones in order to decolonize them. Constant movements are involved in these shifts, away from theory as learned and habitualized paths of reasoning, moving on from representation towards enunciation. Abandoning language as «parole» and as order, the performative aspect of language reinvents the world, thus building decolonial sensibilities. In dialogue with texts such as bell hooks' «Theory as Liberatory Practice», Paulo Freire's «The Act of Study», and Sarah Ahmed's «Willful Subjects» I will explore the potential for epistemic disobedience in artistic and discursive practices.

Fouad Asfour, writer, editor and linguist, Johannesburg/Vienna. He is engaged in publishing and research as critical practice, as well as organizing independent spaces for discourse and artistic collaboration. Asfour holds an MA in Linguistics from Vienna University. In 2008, he received a working grant from the Igor Zabel Award for Art and Culture.

Free in Difference and Repetition: Klasse Isabelle Graw, Freie Klasse Wien, Offener Betrieb Graz

Sandro Droschl

Thinking about progressive models for the education/teaching of artists and cultural producers has a tradition and a future. The «freedom» expressed collectively and subjectively is still claimed and cultivated, but no simple solutions are in sight – which is good, otherwise art would already have lost. «Offener Betrieb» (Open Modes) is a new network developed by nine Graz institutions and initiatives whose projects address the challenges of training artists within the ongoing discussion about deteriorating conditions within education as a whole. In the context of a reflexive art-making practice, this experimental platform enables self-determined knowledge production and its deployment in shared resources. (<http://offenerbetrieb.mur.at>)

Sandro Droschl, curator, Graz. Studied at University of Applied Arts Vienna, Vienna University and Guildhall University London. Since 2013: director of Künstlerhaus, Halle für Kunst & Medien Graz. Various projects for events and venues including Steirischer Herbst, Kunsthaus Graz, Diagonale, MQ Wien, Künstlerhaus Wien.

Remind

Agnes Katschner

To what extent are one's studies shaped by fellow students, teaching staff and the institution itself? The «Freie Klasse Wien» (Vienna Free Class) developed (from my perspective and with hindsight) not against the established structure of the University of Applied Arts, but out of that structure. It was the initiative of students that facilitated the guest professorship of Isabelle Graw (from 1995). Conceptual practices and engagement with postmodern and poststructuralist theory, institutional critique and feminism marked the beginning of an open structure of study. Although the guest professorship was not extended, the «Freie Klasse Wien» was able to pursue this discourse for some time and assert itself against dominant hierarchies and a reactionary definition of art. These interventions have made a lasting and ongoing impact on my involvement with art – via conceptual approaches and the media of painting and photography.

Agnes Katschner, artist, Graz. Studied at University of Applied Arts Vienna and the universities of Vienna, Utrecht and Leeds. Currently teaches art theory and practice at Ortweinschule Graz. Recent exhibitions: «Strukturen», kunstGarten Graz, with Markus Redl, José Luis Vicario (2015); «Buchstaben, Worte, Texte in fotografischen Bildern», Foto Fluss, Wolkersdorf, NÖ (2014)

How to Talk with Your Mouth Full? Becoming a ventriloquist

Studio without Master –

Martina Smutná, Vojtěch Márc, Matěj Pavlík

If every art school class can be perceived as a collective body, it is usually headed by a master. We want to keep this anatomical metaphor and symbolically decapitate it. The head is generally understood as the most distinctive sign of one's subjectivity: there is a brain, a soul, a face. The head is also a traditional locus of knowledge. Where should we locate knowledge once the head is gone? Within Bakhtin's dialectic of the carnivalesque, the belly is a key component of the lower stratum of the body whereas the higher stratum is represented by the head. Therefore we decided to explore the belly as a specific topos. Compared to the grotesque body we want to grant the belly a certain autonomy. This is implied in the term ventriloquism.

Studio without Master, Prague, is an open platform bringing together students and graduates from art academies. Despite their interwoven coexistence, our aim is to critically reflect the relationship between students and an institution itself. We want to form a non-hierarchical, self-organized collective looking for a consensual identity between openness and operativity.

Everyone's a Teacher

Julia Amelie, Lucy Schreiber – TransArts class

Works are discussed and viewed using proven methods firmly anchored in the structure of the class. These involve not frontal delivery of knowledge but exchanges of impressions, experiences and associations. All views and readings are equally valid and relevant. As a result, this part of the course is particularly well suited to breaking down hierarchies between teachers and students and trying out horizontal methods. This depends on an awareness of the inherent equality of all views of art. If this potential is exploited, teaching and learning become united in the collective of the «class body». But how can such an awareness of intellectual emancipation be communicated if it implies that it must be actively claimed? As Jacotot stated, in the words of Jacques Rancière: «Education is like liberty: it isn't given, it's taken.»

Lucy Schreiber and Julia Amelie, Vienna. Two students, one at each end of the TransArts MA course at the University of Applied Arts Vienna. Lucy Schreiber began the course last summer, Julia Amelie will graduate this summer, having completed a BA at the Gerrit Rietveld Academie in Amsterdam in 2012.

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TransArts platform

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Heiligenkreuzer Hof – Exhibition center
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Sch\u00f6nlaterngasse 5, 1010 Vienna

Un_University / Un_Universit\u00e4t

TransArts platform

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