

SUMMER ACADEMY.AT LECTURES DISCUSSIONS EXHIBITIONS ETC.

Salzburg International
Summer Academy of Fine Arts



AUGUST 2012

01/08/2012

1 p.m. / **Peter Friedl** / Lunch Talk (H)
6 p.m. / **Peter Brauneis**/Martina Mühlfellner,
Fritz Rücker / Exploring Salzburg

03/08/2012

11 a.m.–6 p.m. / **Open Day** (F) (H)
6–9 p.m. / **Drinks** (H)

06/08/2012

1 p.m. / **Juan A. Gaitán** / Lunch Talk (F)

07/08/2012

1 p.m. / **Matts Leiderstam** / Lunch Talk (F)
6.30 p.m. / **The global/local studio** /
Lecture series (U)

08/08/2012

1 p.m. / **Maria Lind** / Lunch Talk (F)
1 p.m. / **Sollos/Tunn** / Lunch Talk (H)
8 p.m. / **Arno Brandhuber** / Lecture (K)

09/08/2012

1 p.m. / **Hanspeter Hofmann** / Lunch Talk (F)
6 p.m. / **Andrew Phelps** / Exploring Salzburg

10/08/2012

1 p.m. / **Katharina Sieverding** / Lunch Talk (H)

13/08/2012

1 p.m. / **Piers Erbslöh** / Lunch Talk (H)
8 p.m. / **At work II** /
Galerie der KG FreiRäume Hallein

14/08/2012

1 p.m. / **Martin Schmidl** / Lunch Talk (F)
6 p.m. / **Elisabeth Schmirgl**/Stefan Heizinger –
periscope / Exploring Salzburg

15/08/2012

1 p.m. / **Brandhuber/Roth** / Lunch Talk (H)

16/08/2012

1 p.m. / **Katrin Plavcak** / Lunch Talk (F)
8 p.m. / **Stephen Mathewson** /
kunstraum pro arte Hallein

17/08/2012

1 p.m. / **Manfred Pernice** / Lunch Talk (H)
6 p.m. / **Gold Extra** / Exploring Salzburg

18/08/2012

5 p.m. / **Verein der Freunde** / Guided tour (S)

20/08/2012

1 p.m. / **Mara Mattuschka** / Lunch Talk (H)
6 p.m. / **Verein der Freunde** / Guided tour (F)

21/08/2012

1 p.m. / **Leya Mira Brander** / Lunch Talk (F)
6.30 p.m. / **Getting out of the (traditional)**
studio / Lecture series (U)

22/08/2012

1 p.m. / **Monika Schwärzler** / Lunch Talk (F)

24/08/2012

11 a.m.–6 p.m. / **Open Day** (F) (H) (S)
6–9 p.m. / **Drinks** (F)

(F) Hohensalzburg Fortress
(H) Alte Saline Hallein
(S) Kiefer quarry Fürstenbrunn
(U) Unipark Nonntal
(K) Künstlerhaus

4 / Preface
Hildegund Amanshauser

7 / Lectures and discussions

8 / Lecture series *The studio*
University of Salzburg, Unipark Nonntal
20.07.2012 *History and current relevance of the studio*
25.07.2012 *The city is our "factory"*
27.07.2012 *Political interventions and working in collectives*
07.08.2012 *The global/local studio*
21.08.2012 *Getting out of the (traditional) studio*

14 / Lecture
Künstlerhaus
08.08.2012 Arno Brandhuber

15 / Lunch Talks
Hohensalzburg Fortress (F)
Alte Saline Hallein (H)

16 / 17.07.2012 (F) Christoph Draeger
17 / 18.07.2012 (H) Milena Dragicevic
18 / 19.07.2012 (F) Krystyna Piotrowska
19 / 20.07.2012 (H) Anand/Sukumaran
20 / 23.07.2012 (H) Tania Bruguera
21 / 24.07.2012 (F) What, How & for Whom
22 / 25.07.2012 (H) Lin Cheung
23 / 26.07.2012 (F) Olav Westphalen
24 / 27.07.2012 (H) Jo Ractliffe
25 / 30.07.2012 (H) Christoph Schäfer
26 / 31.07.2012 (H) Dahlia Maubane
27 / 01.08.2012 (H) Peter Friedl
28 / 06.08.2012 (F) Juan A. Gaitán
29 / 07.08.2012 (F) Matts Leiderstam
30 / 08.08.2012 (F) Maria Lind
31 / 08.08.2012 (H) Sollos/Tunn
32 / 09.08.2012 (F) Hanspeter Hofmann
33 / 10.08.2012 (H) Katharina Sieverding
34 / 13.08.2012 (H) Piers Erbslöh
35 / 14.08.2012 (F) Martin Schmidl
36 / 15.08.2012 (H) Brandhuber/Roth
37 / 16.08.2012 (F) Katrin Plavcak

38 / 17.08.2012 (H) Manfred Pernice
39 / 20.08.2012 (H) Mara Mattuschka
40 / 21.08.2012 (F) Leya Mira Brander
41 / 22.08.2012 (F) Monika Schwärzler

43 / Exhibition openings

44 / 19.07.2012 Christoph Schäfer
kunstraum pro arte Hallein
45 / 23.07.2012 *At work I*
/ 13.08.2012 *At work II*
Galerie der KG FreiRäume Hallein
46 / 26.07.2012 Helen Schoene
Galerie Eboran
47 / 30.07.2012 Artist talk
with Lin Cheung
Salzburg Cathedral Museum
48 / 31.07.2012 Jo Ractliffe
Fotohof
49 / 16.08.2012 Stephen Mathewson
kunstraum pro arte Hallein

51 / Open Days

52 / Exploring Salzburg – Studio visits
Visiting studios of Salzburg-based artists

53 / Society of Friends
Guided tours

54 / Imprint
55 / Schedule

PREFACE

The programme of events organised by the Salzburg International Summer Academy of Fine Arts (16 July–25 August 2012) is devoted to the theme of *The studio* – at first glance a very traditional subject, at which we will take a comprehensive look, discussing, analysing and updating. In 2010 we tried something similar, focusing on *Artistic techniques*. In contrast to the course programme, the programme of events is open to all those interested, being intended as a substantial contribution to the presentation of contemporary art and forms of discourse in Salzburg.

The studio is a place of artistic production, a highly-charged, mysticised place in which art is created from diverse materials, using specific techniques. Here the artist invents him/herself. Here the production methods and their historical development become apparent. A studio, however, can be many kinds of place. The architecturally defined space, the classic sculptor's or painter's studio, is only one possibility. The computer memory, a shared office space, the street, the city, the exhibition, the café – all these and more can, temporarily at least, function as a studio or be defined as such.

Lectures and discussions

This year, for the topic of *The studio*, we have developed a new form of presentation: five evening sessions dealing with the following sets of topics, each with two to four lectures followed by discussion:

1. History and current relevance of the studio
2. The city is our "factory"
3. Political interventions and working in collectives
4. The global/local studio
5. Getting out of the (traditional) studio

The lecturers are art historians, curators and artists from all over the world, with very different backgrounds.

In addition, in a lecture (8 August) in co-operation with Initiative Architektur, Arno Brandhuber will present some of his current projects in architecture and urban planning.

Lunch Talks

All the teaching artists and some guests present their working methods and main themes in Lunch Talks at the course locations, offering many different approaches to the subject of *The studio*.

Exhibitions

Some of the teaching artists offer insights into their work in exhibition spaces in Salzburg and Hallein:

Jo Ractliffe (Fotograf), Christoph Schäfer and Stephen Mathewson (kunstraum pro arte), Lin Cheung (Cathedral Museum), Helen Schoene (Galerie Eboran), and (almost) all the Summer Academy assistants in the two-part show *At work*, curated by Bärbel Hartje, in the Galerie der KG Freiräume in Hallein.

Open Days

Anyone curious to find out about the production and focus of this year's Summer Academy is cordially invited to visit Hohensalzburg Fortress, the Alte Saline in Hallein and the Kiefer quarry in Fürstenbrunn on the Open Days (3 and 24 August). These days, when the Summer Academy opens its doors to everyone, offer an excellent opportunity to experience the working methods of the teachers and students, as well as the very special atmosphere in the various classes and course locations.

Photographer in Residence

After Thandile Zwelibanzi and Jay Caboz, photographer Dahlia Maubane is this year's guest, once again in co-operation with the Photo Market Workshop in Johannesburg and Camera Austria in Graz. She will observe the operation of the Summer Academy for two weeks, and develop from it a photographic project of her own. In a Lunch Talk on 31 July, she will give a public presentation of her working method.

Exploring Salzburg – studio visits

The series *Exploring Salzburg*, which began in 2010 with visits to art galleries and continued last year with visits to Salzburg art collections, is devoted this year to visiting artists' studios. Some of the artists who live and work here will open their studios to visitors, explain some of their working methods and be ready to answer and discuss questions. This brings the current topic right into the town.

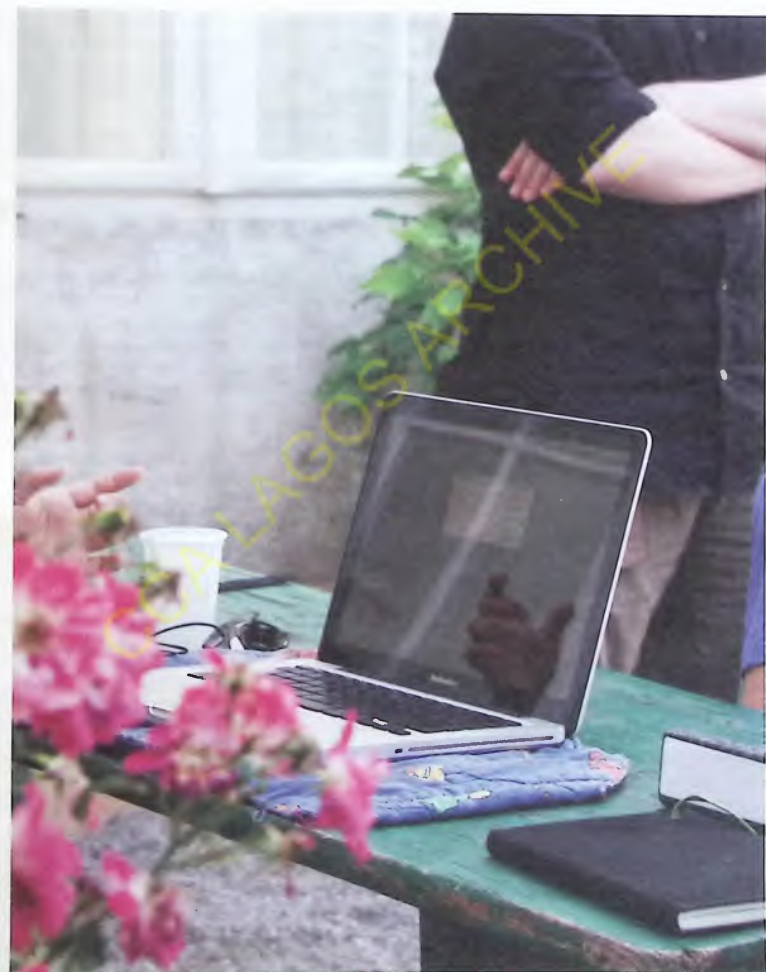
Thanks

My warmest thanks to my colleagues at the Summer Academy, especially to Bärbel Hartje for her editing, to Dorothea Brunialti for designing this booklet, and to Gabriele Winter. My thanks also to our partners in 2012: University of Salzburg, Elisabeth Werner; Camera Austria, Reinhard Braun and Christine Frisinghelli; Market Photo Workshop, John Fleetwood, Bekie Ntini; Salzburger Kunstverein, Hemma Schmutz and Elfrid Wimmer-Repp; kunstraum pro arte, Helga Besl; KG Freiräume, Barbara Vidmar; Galerie Eboran, Veronika Hitzl; Galerie Fotohof, Rainer Iglar and Michael Mauracher; the Cathedral museum, Peter Keller; Clemens Deisl for his excellent co-operation and guided tour in the Kiefer quarry, and to all participants in the events, especially to the artists who welcome us into their studios.

Finally, I thank our financial backers, private scholarship donors, the Society of Friends of the Summer Academy, and particularly Deputy Provincial Governor David Brenner and Mayor Heinz Schaden for their support; also to Olga Okunev of the Ministry of Education, Arts and Culture, and all other members of the working committee.

Hildegund Amanshauser

LECTURES AND DISCUSSIONS



THE STUDIO

While art history and criticism have in recent decades dealt extensively with the museum, the art market and the academy – the places for disseminating and mediating art –, less attention has been paid to the studio as the place for producing art. Currently, the subject seems to be of great relevance, as some recent publications show.¹

Since the 1960s, the classic concept of the studio has been increasingly called in question. In 1971, Daniel Buren proclaimed the abolition of the studio, and John Baldessari's *Post Studio* class in CalArts started the previous year. Site-specificity, art in public space, installation, appropriation, performance, interventions and the like are all developments over the past forty years; they signify a redefinition of artistic work, and entail a revaluation of the function of the studio as a workshop for physical production, effectively abolishing it in its 19th-century form.

This year, for the topic of *The studio*, we have developed a new form of presentation: five evening sessions dealing with different sets of topics, each with two to four lectures followed by discussion. The lecturers are art historians, curators and artists from all over the world, with very different backgrounds.

¹ Jens Hoffmann (ed.), *The studio*, MIT Press and Whitechapel Gallery, Cambridge and London, 2012. Michael Diers, Monika Wagner (eds.), *Topos Atelier*, Akademie Verlag, Berlin, 2010. Mary Jane Jacob, Michelle Grabner (eds.), *The studio reader*, The University of Chicago Press, Chicago, 2010. Wouter Davidts, Kim Paice (eds.), *The fall of the studio. Artists at work*, Valiz, Amsterdam, 2009.

HISTORY AND CURRENT RELEVANCE OF THE STUDIO

Katharina Grosse, Jon Wood



Katharina Grosse, *They had taken things along to eat together*, 2012
Exhibition view, Johann König, Berlin
Photo: Nic Tenwiggenhorn
Courtesy the artist and Johann König, Berlin

The first section is devoted to the history and current relevance of the studio as a subject. Art historian and curator Jon Wood will trace the historical development of the studio, its design and operation, using photographs of studios since the 19th century, particularly of sculptors' studios. Artist Katharina Grosse, who lives in Berlin, has frequently dealt in different ways with the subject of the studio and the dovetailing of living and working space. In 2007, she had a "studio machine" built in the district of Moabit by *augustinundfrank* architects, consisting of two work-rooms with skylight, a store-room, an office, living quarters and several side-rooms.

Katharina Grosse is a Berlin-based artist. She has held a teaching post at the Düsseldorf Academy of Art since 2010.

Jon Wood is an art historian and curator. He is "Research Curator" at the Henry Moore Institute in Leeds where he coordinates the academic research programme and curates exhibitions.

Moderation: **Hildegund Amanshauser** is an art historian, curator, and author. She has been director of the Salzburg International Summer Academy of Fine Arts since 2009.

Lecture series

Friday
20 July 2012 at 6.30 p.m.
English with German titles
University of Salzburg
Unipark Nonntal, Hörsaal 2
Erzabt-Klotz-Straße 1, 5020 Salzburg

THE CITY IS OUR "FACTORY"

Anand/Sukumaran, Niels Boeing, Charlotte Cullinan, Christoph Schäfer



Shaina Anand/Ashok Sukumaran,
The recurrences project, 2007

In the post-industrial era, the city has gained importance as the scene of production of styles, attitudes, subcultures and ideas. Moreover – and this is the focus of this evening's discussion – new places of collective production are emerging. If Bohemian artists were still defined primarily through their rejection of industrial production logistics, creative artists today have to be permanently accessible and available; they no longer take leisurely strolls through the city – they rush from one appointment to the next, typing the latest slogan into their smartphones as they go. So, after the digital revolution, is the next thing going to be digital personalised production? We can already see new kinds of collective production places. This evening's lecturers will discuss questions concerning spatialisation of urban struggles, as well as chances for new forms of collective production and whether and how these two developments are connected.

Shaina Anand and Ashok Sukumaran
see p. 19

Niels Boeing is a graduate physicist, a traveller, and a journalist writing for *DIE ZEIT*, *Freitag*, *Technology Review*, among others. He is a member of the group *LOMU* (local organized multitude), he is active in the Hamburg network *Recht auf Stadt* [a right to the city], and lives in Hamburg St. Pauli.

Since 1997 **Charlotte Cullinan**, together with Jeanine Richards, has produced collaborative work from disparate elements. Recently they were featured in the *British Art Show 7*.

Christoph Schäfer see p. 25

Moderation: **Hildegund Amanshauser** is an art historian, curator, and author. She has been director of the Salzburg International Summer Academy of Fine Arts since 2009.

Lecture series

A comprehensive discussion on changes in town, production and art

Wednesday
25 July 2012 at 6.30 p.m.
English with German titles
University of Salzburg,
Unipark Nonntal, Hörsaal 2
Erzabt-Klotz-Straße 1, 5020 Salzburg

POLITICAL INTERVENTIONS AND WORKING IN COLLECTIVES

Tania Bruguera, Jörg Franzbecker, Voina, What, How & for Whom



Voina, *Dick captured by KGB*, 2010

The question of site, function and structure of studios entails the question of artistic production. What persons, in what functions or roles, are involved in the creation of a work? What form does the work take? The participants will discuss work in collectives, interdisciplinary work, dissolution of roles (we speak of "cultural producers" now, rather than of artists, curators, etc.), participation and artistic work as collective knowledge production. Participatory projects conceived and realised by artists are those in which specific sections of the public can take part. Collective productions are realised by individually defined collectives. There is currently much discussion on working at the interface of politics, activism and art. Tania Bruguera's work in *Political Timing Specific*, for instance, has developed an artistic process by which the work of art, in the moment of its creation or presentation, correlates with relevant political circumstances, making concrete reference to these.

Tania Bruguera see p. 20

Jörg Franzbecker is a freelance curator, lives in Berlin. The art collective **Voina** from Russia will be represented by **Alex Plutser-Sarno**, chief media artist und **Yana Sarna**, photographer. Voina is associate curator of the 7th Berlin Biennale.

What, How & for Whom see p. 21

Moderation: **Helmut Draxler**, art historian, art critic and curator, lives in Berlin.

Lecture series

Friday
27 July 2012 at 6.30 p.m.
English with German titles
University of Salzburg
Unipark Nonntal, Hörsaal 2
Erzabt-Klotz-Straße 1, 5020 Salzburg

THE GLOBAL/LOCAL STUDIO

Christoph Draeger, Jens Hoffmann, Bojana Pejic, Bisi Silva



Christoph Draeger, *The expanded studio: Christoph Draeger/Heidrun Holzfeind shooting "Tsunami Architecture", 2011*
Koh Mook, Thailand

This section will examine the condition and the significance of places where art is produced, and the historical development of these places over recent decades. Regional differences will be discussed, as will changes due to globalisation. Questions here include similar or divergent developments in Africa, South America, Eastern Europe, etc. On the one hand, artists today live and work globally; on the other, the respective local conditions, lifestyle, political and social systems obviously not only influence their work, but are frequently also a constitutive element. The discussion will also look at the history of this field of tension between global and local, present in any artistic production intended as supra-regional.

Christoph Draeger see p. 16

Jens Hoffmann is an exhibition-maker and writer based in San Francisco, where he is the director of the CCA Wattis Institute for Contemporary Arts.

Bojana Pejic is a curator and writer from Belgrade, living in Berlin since 1991.

Bisi Silva is an independent curator and the founder/director of the Centre for Contemporary Art (CCA), Lagos, which opened in December 2007.

Moderation: Georg Schöllhammer is founding editor of *springerin – Hefte für Gegenwartskunst*, freelance writer and curator. He lives and works in Vienna.

Lecture series

Tuesday
7 August 2012 at 6.30 p.m.
English with German titles
University of Salzburg
Unipark Nonntal, Hörsaal 2
Erzabt-Klotz-Straße 1, 5020 Salzburg

GETTING OUT OF THE (TRADITIONAL) STUDIO

Wouter Davidts, Christian Jankowski, Philip Ursprung, Carey Young



Christian Jankowski, *Casting Jesus*, 2011
Performance in Santo Spirito, Rome
Photo: Giorgio Benni

Since the modern movement, artists have increasingly taken over new spaces for the creation of art – media, landscape, museums, public space; these become their (post)-studio. Works are conceived as site-specific, their content relating directly to their location. As early as 1971 Daniel Buren, in his pioneering essay *The function of the studio*, declared the studio abolished. Similarly to painting, which from the 1950s onwards was repeatedly declared dead, the studio is still very much alive. Land art, for example, made nature, landscape, its studio. Christian Jankowski made the television studio or a church his studio, or "cleaned up" Nam June Paik's studio in the museum dedicated to him in Korea, and in her work *Everything you've heard is wrong* (1999) Carey Young made Speakers' Corner in London the scene of her production.

Wouter Davidts, curator and writer, is Professor of Modern and Contemporary Art at VU University, Amsterdam.

Christian Jankowski is a Berlin-based artist. Since 2005 he is a professor at the Stuttgart State Academy of Art and Design.

Philip Ursprung has held the chair of History of Art and Architecture at the Institute for the History and Theory of Architecture (gta) at the ETH Zurich since 2011.

Carey Young is a London-based artist. She teaches at several universities in the UK, Germany and Sweden.

Moderation: Raimar Stange works in Berlin as a freelance curator, art critic and journalist.

Lecture series

Tuesday
21 August 2012 at 6.30 p.m.
English with German titles
University of Salzburg
Unipark Nonntal, Hörsaal 2
Erzabt-Klotz-Straße 1, 5020 Salzburg

ARNO BRANDLHUBER

Architectural and other projects



0113 Brunnenstraße 9, 2010
Berlin, Photo: Nathan Willock

At the 2012 Summer Academy, Arno Brandlhuber, together with Christopher Roth, is directing the course *Crises, changes, clash – towards a new contemporaneity* in the Alte Saline Hallein.

In co-operation with INITIATIVE
ARCHITEKTUR Salzburg.

Arno Brandlhuber understands space-production not as the sum of aesthetic and constructive elements, but as using building to organise social relationships. From this perspective, architecture is defined not primarily by walls, pillars and ground-plans, but by the question of utilisation – of whether, why, and for whom to build.

His gallery-and-studio building in Berlin's Brunnenstrasse is a perfect example of this strategy. Niklas Maak wrote in the *Frankfurter Allgemeine Zeitung*, about this conversion of a 1990s investment flop, that "one has to imagine this building as a huge, asymmetrical set of shelves slotted into the gap and the jungle of building specifications, where anyone can put up what they like. [...] While the two-hundredth debate is raging over the wretched City Palace, one feels like diverting the attention of the building officials, fixated as they are on feudal façades, to this street. As far as we're concerned, they're welcome to pack up their great sandstone gateaux, if we can have more places like this one."

Arno Brandlhuber see p. 36

Moderation: Roman Höllbacher, artistic director
of the INITIATIVE ARCHITEKTUR.

Lecture

Wednesday
8 August 2012 at 8 p.m.
German or English
Künstlerhaus
Hellbrunner Straße 3, 5020 Salzburg

LUNCH TALKS



CHRISTOPH DRAEGER

I wouldn't use art in an emergency, would you?



Voyages #82, 2010
Phi Phi Island, Thailand

At the 2012 Summer Academy, Christoph Draeger is directing the course *The age of collage* in Hohensalzburg Fortress.

Christoph Draeger has spent the past twenty years documenting and commenting catastrophes. His work deconstructs images that have branded themselves into the collective unconscious, by presenting them in an unusual way.

A strong urge to break out from catastrophe scenarios in the studio and to concern himself with the real world led Draeger to travel to the scenes of catastrophe shown in the media, at a time when, years later, they had sunk into oblivion. The resulting photo series entitled *Voyages apocalyptiques* – begun in 1994, now 92-strong and ongoing – shows unspectacular views of villages, landscapes, cities and houses. The captions, however, evoke in us memories of past catastrophes: *Lockerbie, Hiroshima, Kaprun...* In his Lunch Talk, Draeger will discuss his current *Tsunami* project in relation to *Voyages apocalyptiques* and the idea of a nomadic studio, developed from the medial possibilities offered by laptop, camera and storage disc.

Christoph Draeger, born in Zurich in 1965, lives and works in New York and Vienna.

Exhibitions: 2012 *Tsunami Architecture*, in collaboration with Heidrun Holzfeind, OK Offenes Kulturhaus, Linz. *Middle East Europe*, DOX Centre for Contemporary Art, Prague. 2011 *Temporary Wall of Voodoo*, Galerie West, The Hague. *Apocalypso Place*, Galerie lokal_30, Warsaw. *Rollenbilder – Rollenspiele*, Salzburg Museum of Modern Art.

www.christophdraeger.com

Lunch Talk

Tuesday
17 July 2012 at 1 p.m.
Hohensalzburg Fortress
German or English

MILENA DRAGICEVIC

One Night Only. In conversation with Charlotte Cullinan



Erections for Transatlantica (Šila), 2011
Acrylic and oil on linen
Courtesy of Galerie Martin Janda

At the 2012 Summer Academy, Milena Dragicevic is directing the course *Form Fatale* in the Alte Saline Hallein.

Lunch Talk

Wednesday
18 July 2012 at 1 p.m.
Alte Saline Hallein
English

I am an amalgamation of parts. I am a Canadian Serb living in the UK and working with a gallery in Vienna. I am the perfect example of globalisation, or perhaps "Frankensteinisation". I have a politically charged name by the simple fact that I am Serbian. I am also a fraternal twin, therefore my identity is full of contradictory information. I no longer feel patriotic to any given place, and the studio acts as a port of entry. The studio is where I gather data, place memory, act on chance and negotiate between hope and despair. It is a space that is at the same time social and isolated, transformative and restrictive. These dualities or contradictions are useful because I feel that cultural and other intersecting references are a way of approaching the parameters of painting in order to affect ways of seeing. This is paramount to me. How do you make a painting that is neither a thing nor a story, yet is able to resonate within its own structure? I will discuss this question with fellow-artist Charlotte Cullinan to understand the making of work, its performative aspect and how the studio becomes a venue for the endless "one night only".

Since 1997 Charlotte Cullinan, together with Jeanine Richards, has produced collaborative work from disparate elements. Recently they were featured in the *British Art Show 7*.

Milena Dragicevic, born in Knin (YU) in 1965, grew up in Canada and now lives and works in London.

Exhibitions: 2012 GRIMM Gallery, Amsterdam. 2011 *Erections for Transatlantica*, Galerie Martin Janda, Vienna. *From London*, Art Nueve Gallery, Murcia (ES). 2010–2011 *British Art Show 7*, *In the Days of the Comet*, Nottingham, London, Glasgow, Plymouth. *Tag*, Brown Gallery, London. 2009 *Dark Side of the Moon*, Galerie Martin Janda, Vienna.

www.martinjanda.at

KRYSTYNA PIOTROWSKA



A braid, 2011, installation view,
Centre of Contemporary Art, Toruń

At the 2012 Summer Academy, Krystyna Piotrowska is directing the course *Print it* in Hohensalzburg Fortress.

While thinking about the studio, I am wondering if the studio (any studio? my studio?) is a place of artistic creativity, or a symbol of artistic creativity? Printmaking, for example, requires more tools than painting, sculpture, or other artistic techniques. Depending on its equipment, the printing studio allows for different results in prints. A well-equipped printing studio enables one to develop artistic technique, to obtain well-printed, professional prints and achieve great effects. Whereas a poorly-equipped studio stimulates the artist to search for new, innovative solutions that stem from a sense of inadequacy, resulting in unexpected effects that would not have occurred in comfortable conditions.

The studio provides the working conditions, but your artistic creativity depends on what you make out of the given place and situation.

In my lunch talk, I will discuss this point, and talk about my latest installation *A braid* and my video work *Margaret's golden hair*, both of which deal with questions of identity, history, the passing of time and repetition.

Krystyna Piotrowska, born in Zabrze (PL) in 1949, lives and works in Warsaw.

Exhibitions: 2011 *Margaret's golden hair*, Center of Contemporary Art, Toruń, Arsenal Gallery, Poznań. *History in Art*, Museum of Contemporary Art, Kraków. 2011–2005 *Próżna Street*, Warsaw (curator). 2009 *Under The Skin: New Video From Poland*, New Museum of Contemporary Art, New York. 2008 Centre for Contemporary Art Ujazdowski Castle, Warsaw. Zachęta National Gallery of Art, Warsaw.

Lunch Talk

Thursday
19 July 2012 at 1 p.m.
Hohensalzburg Fortress
English

SHAINA ANAND/ ASHOK SUKUMARAN



Ashok Sukumaran, *Changes of State*, 2005
World Information City, Elgin Talkies,
Bangalore

At the 2012 Summer Academy, Shaina Anand and Ashok Sukumaran are directing the course *Rough guide to the media arts* in the Alte Saline Hallein.

Shaina Anand and Ashok Sukumaran are active in different though connected groups. In one co-operation, for instance, they founded the project *CAMP*, a space and work studio in Bombay. This originated in a will to work collectively in the fields of technology, art, archive, public space and contemporary life. Working with various media and platforms, *CAMP* seeks to create structures of support and critical enquiry, as well as formats for production, distribution and exhibition. *CAMP* is co-initiator of the *Pad.ma* film archive, initiator of the *Wharfage* project on sea trade, and hosts various events and symposia from its home base. In their Lunch Talk, Anand and Sukumaran will report on the influence of the diverse production contexts on their works of art, and what definitions of the studio come into operation when, for example, as in the project *rustle tv*, a market becomes a television studio where the participants in the market are transformed into producers of the broadcasts.

Shaina Anand is a film-maker, artist, co-founder of *CAMP* and *Pad.ma*, and has freelanced since 1997 in the field of film/video. In 2001 she founded *ChitraKarkhana*, an independent platform for experimental media. Her recent works are characterised by her interest in communication policy and a critical study of documentary film.

Ashok Sukumaran is interested primarily in media archaeology and the driving forces behind networks and forms of distribution. His work includes projects in public space, exhibitions, films, readings and long-term co-operations via *CAMP*, which he co-founded in 2007.

Lunch Talk

Friday
20 July 2012 at 1 p.m.
Alte Saline Hallein
English

www.computer.org
www.pad.ma
www.chittrakarkhana.net
www.0ut.in

TANIA BRUGUERA

Political Timing Specific



Tania Bruguera will discuss the concept of *Political Timing Specific* in her artistic practice. It is a working method in which the piece is linked to and depends on the political circumstances existing at the time it is made or exhibited. It is a type of work created to exist at a specific moment; therefore, once the moment is past, the piece loses its potential political impact and tends to become a document of a specific political moment. The political moment informs the piece, making it a structure that must adapt to the evolution of the political events and their interpretation.

Tania Bruguera, born in Havana in 1968, lives in Chicago, Paris and Havana. She is one of the leading political and performance artists of her generation. Bruguera's work researches ways in which art can be applied to everyday political life, creating a public forum to debate ideas shown in their contradictory state and focusing on the transformation of the condition of "viewer" into one of "citizenry". She has participated in documenta, Performa, Venice, Gwangju and Havana Biennials and in exhibitions at major museums in Europe and the United States, including the Tate Modern, Whitechapel Art Gallery, MoMA PS1, ZKM Karlsruhe, IVAM Valencia, Kunsthalle Vienna, Centre Pompidou, KW Institute for Contemporary Art, Berlin, and the New Museum of Contemporary Art, New York. During 2012 Bruguera focuses on her long-term project *Immigrant Movement International*, presented by Creative Time and Queens Museum of Art, New York.

www.taniabruquera.com

Lunch Talk

Monday
23 July 2012 at 1 p.m.
Alte Saline Hallein
English

WHAT, HOW & FOR WHOM

"An artist without studio is like a worker without factory" (Goran Trbuljak)



Exhibition poster 1977

At the 2012 Summer Academy, WHW is directing the course *Art always has its consequences* in Hohensalzburg Fortress.

Lunch Talk

Tuesday
24 July 2012 at 1 p.m.
Hohensalzburg Fortress
English

This Lunch Talk takes as its starting point the title of the work by Croatian artist Goran Trbuljak. In 1977, for several days, he clandestinely occupied an apartment which was being renovated into a luxurious studio. Previously, it had been used by a housekeeper of the Museum of Contemporary Art in Zagreb. Trbuljak's action – realised in the midst of public debates on the availability and criteria for artists using studios subsidised by the state – reflects in many ways the interests of the generation of artists known as the "New Artistic Practice". During the '70s, in the context of Yugoslavia, they searched for alternative means of production and presentation of the artwork. In redefining the status of art and modes of mediation between artist and audience, they questioned the system of museums and galleries and the role of societal institutions. The talk looks at Trbuljak's statement from a contemporary perspective, asking questions about the role of the artist's studio in relation to changes brought about by a shift from Fordism to post-Fordism, which resulted in art being allocated a central place in the new economy, and in the new exploitative moments related to contemporary artistic and knowledge production.

What, How & for Whom/WHW is a curatorial collective formed in 1999 and based in Zagreb, Croatia. Its members are Ivet Ćurlin, Ana Dević, Nataša Ilić and Sabina Sabolović, and designer and publicist Dejan Kršić. WHW organises a range of production, exhibition and publishing projects, and directs Gallery Nova in Zagreb.

Curated exhibitions: 2011 *One Needs to Live Self-Confidently... Watching*, Croatian pavilion, 54th Venice Biennial. *Details*, Bergen Kunsthall. *Second World*, Steirischer Herbst, Graz. 2009 *What Keeps Mankind Alive?*, 11th Istanbul Biennial.

www.whw.hr

LIN CHEUNG

Work in Progress



Mental floss, 2009

At the 2012 Summer Academy, Lin Cheung is directing the course *The social life of jewellery 2* in the Alte Saline Hallein.

Lunch Talk

Wednesday
25 July 2012 at 1 p.m.
Alte Saline Hallein
English

Dear Lin,

I have noticed that a sense of emptiness, uncertainty is a key phase. It is the prowling round the studio, starting things, throwing them away, reading, stopping reading, drawing, sometimes getting absorbed, then realising it's rubbish, etc. In this phase, it is hard to keep concentrating, but slowly something develops, and becomes "the thing", and sometimes I realise some of the "rubbish" has been absorbed into it and makes sense.

Dear Caroline,

"prowling" is a great word. All my workshops/studio spaces have been the size of an average room so, for me it's probably more rummaging and shuffling, with the prowling taking place in the mind. I don't draw very often and I only seem to sketch on a technical, problem-solving level. For some reason it all takes place in my mind and I can hang onto several ideas for a long period of time. I do use "markers" to jog my memory: I have particular objects, bits of old work, notes, etc. lying around that have particular meanings and even though they have no obvious connection to the idea at hand, they represent the leap of imagination I still need to perform to conclude an idea.

Extracts from an e-mail correspondence with the British artist Caroline Broadhead, Monday 20 November 2006

Lin Cheung was born in the UK in 1971. She is a jewellery artist living and working in England, and is also a Senior Lecturer in Jewellery Design at Central Saint Martins College of Arts and Design, London.

Exhibitions: 2012 *Unexpected Pleasures – The Art and Design of Contemporary Jewellery*, Design Museum, London. *Transplantation*, The National Centre for Crafts and Design, Sleaford (UK). 2011 *Mine to Medals: the London 2012 Olympic and Paralympic Medals*, British Museum, London.

www.lincheung.co.uk

OLAV WESTPHALEN

Outside in



Proposal for Flip-Flop Factory, 2012
Ink, coloured pencils on paper,
modeling clay

At the 2012 Summer Academy, Olav Westphalen is directing the course *Jokes and their relation to conceptual art* in Hohensalzburg Fortress.

Lunch Talk

Thursday
26 July 2012 at 1 p.m.
Hohensalzburg Fortress
German or English

Olav Westphalen draws, makes sculptures and sometimes performs. His work weaves back and forth between High Art and entertainment. Together with Marcus Weimer (under the pseudonym "Rattelschneck") he publishes cartoons in *DIE ZEIT*, *Frankfurter Allgemeine* and *Titanic*. Westphalen will speak here about his methods and work processes, commenting on artistic collaborations as innovative structures – one of the focal points of his course at the Summer Academy.

To illustrate his remarks he will present a range of recent art works, as well as some never-to-be realised projects. He will ask the audience to decide, in an open show of hands, whether he should read from a pornographic script he has written (a two-thirds majority is needed).

Olav Westphalen, born in Hamburg in 1963, is an artist whose conceptual works frequently take the form of games, entertainment or cartoons, aiming to expose the cultural blind spots of his own tribe. He plays both sides of the HI-LO divide, producing mass-media comedy and cartoons while showing in museums and galleries such as The Whitney Museum, ICA London, The Swiss Institute NY, Moderna Museet, Stockholm, Brandenburgischer Kunstverein, Kasseler Kunstverein. Westphalen is currently a professor at the Royal Institute of Art, Stockholm.

JO RACTLIFFE

City of Gold, eGoli, Johannesburg, Johazardousburg...



In a hotel room in Braamfontein, 2003
Colour photograph, detail, 100 x 130 cm

At the 2012 Summer Academy, Jo Ractliffe is directing the course *Not a thousand words: photography and narrative* in the Alte Saline Hallein.

1 David Koloane and Ivor Powell, *In Conversation*, in: Clémentine Deliss (ed.), *Seven Stories about Modern Art in Africa*, Whitechapel Art Gallery, London 1995, p. 265.

Lunch Talk

Friday
27 July 2012 at 1 p.m.
Alte Saline Hallein
English

"Apartheid was a politics of space more than anything..."¹

My talk will focus on public art practices in Johannesburg during the first decade of democracy. From the early/mid-1990s, Johannesburg experienced a radical shift as it attempted to shed the racial segregations of its apartheid identity, in favour of its new mantle, a "World Class African City". These changes were most dramatically evident in the inner city: as millions of people – mostly black, mostly poor – came from all over the country and the continent in search of a better life, they were met by a mass exodus of whites relocating their homes and businesses to the high-walled, security-patrolled northern suburbs. By the late 1990s, the inner city was a place of violent crime and Johannesburg was rated one of the most dangerous cities in the world.

During this time I was involved in a number of art initiatives that brought artists, writers, urban planners, and educators together with the communities living and working in the inner city. I will discuss how these projects responded to the social, political, economic and cultural shifts and attempted to dispel prevailing perceptions of the city as simply violent. At the core of many of these interventions was an interest in the capacity of art to re-imagine the space and habitation of the city – and hence the city as studio.

Jo Ractliffe, born in Cape Town in 1961, lives and works in Johannesburg.

Exhibitions: 2012 *Making History*, Museum für Moderne Kunst, Frankfurt. 2011 *Impressions from South Africa, 1965 to Now*, MoMA, New York. *Figures and Fictions: Contemporary South African Photography*, V&A Museum, London. 2011/2010 *As Terras do Fim do Mundo*, Michael Stevenson Gallery, Cape Town; Brodie/Stevenson, Johannesburg; Walther Foundation Project Space, New York.

www.stevenson.info

CHRISTOPH SCHÄFER



Topographie der Gemeinheit, 2012
Three-part installation (Kino/Sintflut/
Rabenbaum), detail, sandstone, vitrine

At the 2012 Summer Academy, Christoph Schäfer is directing the course *Drawing as desiring-machine: reinventing the city in the* Alte Saline Hallein.

Christoph Schäfer presents two of his most recent works. *Topographie der Gemeinheit* [topography of the commons], 2012 is a three-part project for the German-Dutch sculpture programme *raumsichten – kunstwegen* (www.raumsichten.org) on the border near Bad Bentheim. Here Schäfer sets important new boundary marks by dealing with a common parcel of grazing land – an example of mediaeval land tenure – which still exists as a co-operative woodland.

Together with Margit Czenki and quartier vier architects, Schäfer is currently developing a temporary *Container University* for Zeppelin University, Friedrichshafen. The team has taken advantage of the temporary situation to join with the students in exploring new ways of using space by designing a place for lectures, etc. administrated by the students themselves. This creates a kind of studio/laboratory situation, in which local knowledge and academic scholarship are mutually beneficial, and where it is possible to explore how a post-industrial city might be organised.

Hamburg artist Christoph Schäfer's conceptual installations are based on precise observations of everyday urban life. His subjects are urbanism, youth culture, theme parks, fashion, grey markets and revolt.

Exhibitions: 2012 *Topographie der Gemeinheit*, raumsichten-kunstwegen, County of Bentheim. 2011 *Disobedience Archive*, with Park Fiction, MIT, Boston. *Living as Form*, with Park Fiction, Creative Times, New York. *Künstlerische Kommunikation und Intervention im sozialen Raum*, rotor, Graz. *2 oder 3 Dinge, die ich von ihr weiß – Ästhetische Positionen zur Stadtentwicklung*, MAP Projekte, Düsseldorf.

www.saloon-la-realidad.com
www.christophschaefer.net

Lunch Talk

Monday
30 July 2012 at 1 p.m.
Alte Saline Hallein
German or English

DAHLIA MAUBANE

Photographer in Residence



A home shared by two students, Brixton, 2010

A cooperation by the Salzburg International Summer Academy of Fine Arts with the Market Photo Workshop Johannesburg, South Africa, and Camera Austria Graz.

Lunch Talk

Tuesday
31 July 2012 at 1 p.m.
Alte Saline Hallein
English

In this Lunch Talk I will present my project *Resettlement-Passing Housing*. It is a comparative photographic study exploring the living spaces of student tenants in communes around Brixton, Johannesburg. The work-in-progress project consists of environmental portraits of different students within their spaces. Brixton is an area comprised mostly of student accommodation because of the universities nearby. There is a vast range of rooms suited to one's socio-economic means, because of the different students residing from a wide variety of backgrounds, reflecting our society and world. I have been a tenant for four years and I have noticed a gradual change in how I have moulded my personal space, by positioning objects. I managed to create a house in one room by forming invisible walls subdividing the space. This project explores the diverse ways students assemble personal spaces considering factors such as socio-economic and cultural backgrounds and persona; investigating how unfamiliar people share a space. Is there tolerance? Have they unconsciously created an invisible border separating their space in the room? In Salzburg I will continue to work on these questions. In a comparative photographic study I will investigate personal spaces of the students in relation to their working environment and artworks.

Dahlia Maubane (b 1988), freelance photographer and graphic designer, lives in Johannesburg. She matriculated at the National School of the Arts, multimedia with focus on experimental animation at the University of Johannesburg and photography at the Market Photo Workshop. In 2011 she worked as a General Assistant at the Market Photo Workshop. Maubane is now focusing on building her media and events company, *Chest Trap Sports*, which focuses on women's football in South Africa.

PETER FRIEDL



The Children, 2009
Video still

At the 2012 Summer Academy, Peter Friedl is directing the course *History and images* in the Alte Saline Hallein.

Lunch Talk

Wednesday
1 August 2012 at 1 p.m.
Alte Saline Hallein
German or English

Gustave Courbet called his enigmatic, manifesto-like painting *The Artist's Studio*, 1855, "a real allegory". The world came to be painted at his studio, he said. But if – as with Peter Friedl – there is no studio, then where do these encounters take place? How much reality can pictures stand? The itinerant artist with a monopoly of information on his own work is a mythical remnant of the modern movement. Friedl will talk about some examples taken from his own artistic practice, relating these to selected images from history.

Peter Friedl, born in Oberneukirchen (AT) in 1960, lives and works in Berlin. His work focuses on the diverse conditions, possibilities and genres for the representation of complex themes against the background of their specific history. He examines political, cultural, (auto)biographical and aesthetic power configurations, and develops artistic strategies for exposing and disarming them. As "conceptual acts", his works use a wide variety of media and stylistic formats.

Exhibitions: 2012 *Intense Proximity*, La Triennale, Paris. 2011 *Magnificence*, Guido Costa Projects, Turin. *Power to the People. Contemporary Conceptualism and the Object in Art*, Australian Centre for Contemporary Art, Melbourne. 2010 *Sala Rekalde*, Bilbao. 2009 *The Symbolic Efficiency of the Frame*, Tirana International Contemporary Art Biennial.

JUAN A. GAITÁN

Exhibitions and the public



Christodoulos Panayiotou, *The Public*, 2012, 14 colour photographs, detail
Source: Limassol Municipal Archive
Courtesy the artist and Rodeo Gallery, Istanbul

At the 2012 Summer Academy, Juan A. Gaitán, together with Maria Lind, is directing the course *You and me and the others* in Hohensalzburg Fortress.

Juan A. Gaitán's practice as a curator is based on close collaboration with artists and institutions, with emphasis on the production of new works, the re-assessment of the relationship between institution and public, and the expansion of the field and agency of citizenship. In this talk he will focus on the question of "the public", in part as a disjointed entity whose motivations and interests are always unclear, or at least only partially clear, but also as an entity that often finds itself reduced to mere numbers. Starting with examples of curatorial practices that show an engagement with the issue of citizenship and political participation, this Lunch Talk will open a discussion on how the public might operate in contemporary cultural practices. Two alternatives could be considered here: the factual, with regard to the potential the public has and what pressures are imposed on its behalf; and the allegorical, treating it as a figure that releases a world of possibilities for thinking about citizenship and the political lives of individuals.

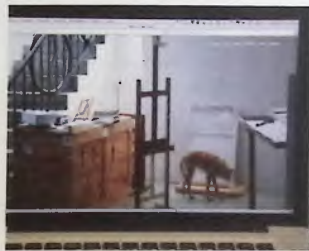
Juan A. Gaitán, born in Canada in 1973, lives and works in San Francisco and Mexico City. He is an independent curator and art critic. Between January 2009 and December 2011, he was Senior Curator at Witte de With Center for Contemporary Art in Rotterdam, and from September 2011 Adjunct Professor at the California College of the Arts. He is a member of the acquisitions committee at FRAC Nord - Pas de Calais in Dunkerque, France. During 2006-2008, he was on the board of directors of the Western Front Society, and Adjunct Curator of the Morris and Helen Belkin Art Gallery in Vancouver, Canada.

Lunch Talk

Monday
6 August 2012 at 1 p.m.
Hohensalzburg Fortress
English

MATTS LEIDERSTAM

A portrait in/of my studio



At the 2012 Summer Academy, Matts Leiderstam is directing the course *Self-portrait/Selbstbildnis* in Hohensalzburg Fortress.

My studio is about 80 m² and divided into two rooms. The entrance is located on the street side of the building. Here in the outer room I receive visits and do hands-on work for my art projects. Therefore I keep this part clean, white and flexible.

On the other side of a curtain is a messy and darker part of the studio. It serves as my storage, library, archive, and office. A wall in front of my desk functions as a bulletin board and the rest of the space accumulates transport crates, boxes, books, and files with documents related to my work. The third place, my computer, is maybe the space I use most in my studio – a virtual room, which has probably changed my way of working to an extent that I still do not fully comprehend. This organisation of three rooms reflects my artistic practice, but is not the place to find my art. It is a space where desires and projections are produced with regard to a quite different place – the exhibition space.

Matts Leiderstam, born in Gothenburg (SE) in 1956, lives and works in Stockholm. Leiderstam is a painter, photographer and installation artist. He obtained a Ph.D. in Fine Art from Malmö Art Academy in 2006 and is currently teaching there.

Exhibitions: 2012 *Platsens själ*, Artipelag, Stockholm. *Phantasma*, Gallery Kalhama & Piippo Contemporary, Helsinki. 2011 Wilfried Lentz, Rotterdam. *The End of Money*, Witte de With, Rotterdam. *Pandemonium*, Göteborg International Biennial for Contemporary Art. *Schau mir in die Augen*, Kunstmuseum Liechtenstein, Vaduz. 2010 *Grand Tour*, Grazer Kunstverein. *Seen from here*, Kunsthalle Düsseldorf and Malmö Art Museum.

www.mattsleiderstam.com

Lunch Talk

Tuesday
7 August 2012 at 1 p.m.
Hohensalzburg Fortress
English

MARIA LIND

Why mediate art?



Kids of the Konsthallsklubben,
Tensta Konsthall

At the 2012 Summer Academy, Maria Lind, together with Juan A. Gaitán, is directing the course *You and me and the others* in Hohensalzburg Fortress.

If we adhere to the meaning of "Vermittlung" [mediation] we have a German term which signifies a transfer from one party to another: chiefly, the pragmatic and fairly neutral transmission of a message. It also stands for attempts to reconcile parties who disagree on something, such as nations or people in conflict. Mediation can include education, programming and other didactic methods. Museums and other art institutions employ different methods of mediation – we can even talk about different traditions of mediation specific to time and place. In some contexts there is a sense of "too much" mediation and in others "too little", or "in the wrong way". Mediation is in any case a contested area, yet unavoidably at the very heart of curating. Now, therefore, seems to be the time to think more and harder about the mediation of contemporary art – about the widening gap between artistic experimentation and mainstream culture, about whom we as curators want to communicate with, and about the associated questions of how art actually functions and how it is allowed to exist in contemporary society. At the core of this apparent paradox, where an excess of didacticism meets a renewed desire for mediation (not least, new forms of mediation) the two are intrinsically connected in complex ways. What, then, is the use of mediation?

Maria Lind is a curator and critic based in Stockholm, where she was born in 1966. She is director of Tensta Konsthall, Stockholm. She was previously director of the graduate program of the Center for Curatorial Studies at Bard College, of Iaspis in Stockholm, and of the Munich Kunstverein. In autumn 2010, *Selected Maria Lind Writing* was published by Sternberg Press.

Lunch Talk

Wednesday
8 August 2012 at 1 p.m.
Hohensalzburg Fortress
English

HAGBART SOLLØS/ SUSANNE TUNN



Stalaker quarry, Norway
Photo: Susanne Tunn

At the 2012 Summer Academy, Hagbart Sollos and Susanne Tunn are directing the Stone Sculpture Symposium *Stone is a stone is a stone* in the Kiefer quarry, Fürstenbrunn.

Throughout his career, Hagbart Sollos has worked with sculpture in public space, intending to strengthen the immanent qualities of the place. He will present some of his works and talk about their effects on the "genius loci" and on the people connected with it. Through his works Sollos invites the audience to wonder, contemplate and draw inspiration rather than rigid conclusions, to become participants, with their own fantasies and associations. His focus lies on the working process from concept to final result, and on long-term social and cultural perspectives.

Hagbart Sollos, born in Alta (NO) in 1951, lives and works in Vesterøy (NO).

Exhibitions: 2011 Galerie Kjeldås Oslo, Norway. 2010 TEKNA – The Norwegian Society of Graduate Technical and Scientific Professionals.
www.stonesculpture.no

One of the main characteristics of Susanne Tunn's works is her consideration for the context of the specific material and the place. It is important to her to recognise that the stone already possesses a form, a system, an inner logic which has to be deciphered. In working with the stone, she is concerned with the fragile relation between the form she creates and the inherent form of the stone. Taking a few examples, Susanne Tunn offers insights into her sculptural thinking and research.

Susanne Tunn, born in Detmold (DE) in 1958, lives and works in Alfhausen (DE).

Exhibitions: 2010 *Unsichtbare Schatten – Bilder der Verunsicherung*, MARTa Herford. 2009 *desto*, Kunstraum pro arte, Hallein. *Place of Memory – Place of Vision*, Museo di Roma in Trastevere and Galleria Ugo Ferranti, Rome.
www.susannetunn.de

Lunch Talk

Wednesday
8 August 2012 at 1 p.m.
Alte Saline Hallein
German and English

HANSPETER HOFMANN



Photo: Martin Bühler

At the 2012 Summer Academy, Hanspeter Hofmann is directing the course *How to paint* in Hohensalzburg Fortress.

In the form of self-reflective monologues, Hanspeter Hofmann analyses the fields of laboratory and studio – science and art –, and in his own paintings he examines the idea of artistic research. The boundaries are fluid. Laboratory experiments are surely similar in character to the artist's approach to a work – which then develops according to a detailed analysis of previous findings, similarly to a test arrangement. Hanspeter Hofmann is familiar with both these environments. He explains his personal observations, mentioning anecdotes and projects and talking about his introduction to the art world, and how he came to grips with its mechanisms, with curators, galleries, collectors, etc.

Hanspeter Hofmann, born in Mitlödi (CH) in 1960, lives and works in Basel. Since the early 1990s he has pursued systematic research on the epistemological fundamentals of painting. In his own painting, Hofmann explores the various expectations of painting, the way of thinking and painting dependent on these, and questions of production and marketing. Originally engaged in natural science, he publishes the results of his research in exhibitions and journals.

Exhibitions: 2012 *Hofmann*, STAMPA, Basel. 2011 *Hanspeter Hofmann – 3 x Reset*, Galerie Tschudi, Glarus. 2010 *Lucy*, Kerstin Engholm Galerie, Vienna. 2009 *Hofmann Matrix*, Galerie Jamileh Weber, Art Basel Miami Beach. 2008 *Bonheur automatique*, Kunsthau Graz, Villa Arson, Nice. 2007 *United Line Up und Fahne*, STAMPA, Basel.

Lunch Talk

Thursday
9 August 2012 at 1 p.m.
Hohensalzburg Fortress
German

KATHARINA SIEVERDING



STUDIO 111A, 2011

Photo: Klaus Mettig

At the 2012 Summer Academy, Katharina Sieverding is directing the course *Photography/Visual culture studies* in the Alte Saline Hallein.

Lunch Talk

Friday
10 August 2012 at 1 p.m.
Alte Saline Hallein
German or English

"All in all, the creative is not performed by the artist alone."

Marcel Duchamp, *The creative act*, 1957

How and where does Katharina Sieverding produce her large-scale photographic, film and video works? The process usually begins outside the studio, with ideas which she describes as "a kind of nuclear energy"; these ideas, like nuclear fission, set in motion processes both visible and invisible. Sieverding's studio in the inner city of Düsseldorf functions like a factory. It is not only analogue and digital photo studio and laboratory, but also film studio, recording studio, print- and framing-shop. The premises also include a library, archive, depot and exhibition room. The studio itself is also a research laboratory, co-ordinated with the high-efficiency optical technologies of medical science, the army and the media. The studio, she says, is the prerequisite for her extensive research into biopolitics.

Katharina Sieverding lives and works in Düsseldorf, Berlin and Vienna. She took part in documenta (1982, 1977, 1972), presented her series *Steigbilder I–IX/1997* in the German pavilion at the Venice Biennial (1997), and was awarded the Kaiserring in Goslar (2004). She has exhibited in leading venues including Solomon R. Guggenheim Museum, New York, Walker Art Center, Minneapolis, ICA, Boston, MoMA PS1, New York and MoMA, San Francisco, Museum Folkwang, Essen, Van Abbemuseum, Eindhoven, Neue Nationalgalerie, Berlin, Kunstsammlung K20 NRW, Düsseldorf, Deutsche Guggenheim, Berlin, Kunst-Werke, Berlin, Ludwig Museum, Budapest, Migros Museum, Zurich and Stedelijk Museum, Amsterdam.

www.galeriethomasschulte.de
www.christianlethert.com
www.sabineknust.com
www.wilmatoelksdorf.de

PIERS ERBSLÖH

Film is dead, long live film



Crass Animation Stand

Piers Erbslöh is part of the technical support team of the Summer Academy 2012.

Will film survive beside the digital? Can it have a future in the new millennium? What comes after the crash of Kodak? Piers Erbslöh will discuss the future of analogue film production in Europe with reference to the Vienna Filmkoop, which he founded in 2009. Films produced at the Koop in recent years illustrate unconventional ways of processing film material and possibilities for the artist to reconquer the film as material, in the wake of the fall of industrial processing. The films presented were produced manually, with particular attention to celluloid as the base material.

Piers Erbslöh, born in Düsseldorf in 1979, lives and works in Vienna as a freelance photographer. 2003–04 he studied media design at the SAE in Cologne and 2005 colour theory and image-making under Oliver Rausch at the Cologne School of Photography. 2006–07 he studied at the Vienna School of Artistic Photography, and 2007–2009 at Friedel Kubelka's School of Independent Film there. Since 2007, Erbslöh has fulfilled various functions in film productions and has himself made films. In 2009, together with another former Kubelka fellow-student, he founded the Vienna Analoge Filmlabor Filmkoop.

www.lookbox.de
www.filmkoopwien.at

Lunch Talk

Monday
13 August 2012 at 1 p.m.
Alte Saline Hallein
German or English

MARTIN SCHMIDL

The studio as a dress



Roomroom flagship poly-vip, 2012
Pencil on paper, 30 x 42 cm

At the 2012 Summer Academy, Martin Schmidl is directing the course *The practice of drawing in Hohensalzburg Fortress*.

Martin Schmidl takes his current projects to present his practical work, together with curating and publishing. He focuses on the studio as a place for working with heavy materials, as a store, an exhibition space, a meeting-place for colleagues, a scene of presentations for clients and curators, exterritorial art space, or the place where the artist justifies his existence.

Schmidl will demonstrate, using examples, how far his artistic work is influenced by the overlapping functions of exhibition and work space, as well as by forms of journalism, research, teaching and curating, and vice versa.

Martin Schmidl (b 1962) lives in Aachen and works in the fields of drawing, conceptual art and research in art history. His drawings are primarily in the areas of documentation and caricature, concentrating on art publications. Several books of his drawings have been published by Walther König.

Exhibitions: 2012 *The Happy Fainting of Painting*, Zwinger Galerie, Berlin. 2011 *Viennafair*, Vienna. 2011/2010 *Information International*, Galerie Traversée, Munich. *Wunschraum*, Staatsgalerie Stuttgart.

www.martinschmidl.com

Lunch Talk

Tuesday
14 August 2012 at 1 p.m.
Hohensalzburg Fortress
German or English

ARNO BRANDLHUBER/ CHRISTOPHER ROTH

2081, noon

Wie so jedes Bild, ist auch das, was ich hier sehe, eine Illusion.

Gesunder Menschenverstand und Wissenschaft sind endlich vereint. Das exakteste Wissen tritt Kraft an Macht. Hegel an Diderot. Laplace an Lukrez. In Torsion mit ihr konstruieren wir eine Welt und lassen das Universum basieren, das immer nur von der Zerstörung hervorgebracht wird. Das Universum ist eher die Ausmaße zum Globale führt, ein Wunder. Tauschen Sie sich nicht die Genauigkeit wächst, wenn es sich auf diese Vielfalt erstreckt, multipliziert das Wissen seine Strenge.

Manchmal verstreuen Lachen überall fremdartige Objekte auf, das also glatte und kühle Universum zerbricht.

Michel Serres, 4.1.1980

At the 2012 Summer Academy, Arno Brandhuber and Christopher Roth are directing the course *Crises, changes, clash – towards a new contemporaneity* in the Alte Saline Hallein.

What's happened? It's 2081 and we've forgotten everything. There are rules, laws, algorithms – but no memory, no history. Only a few fragments. Odd scraps with no connection. In an essay entitled *Commencements*, printed in *Le Monde* on 4 January 1980, Michel Serres wrote that we should make no mistake; accuracy is growing, and if it is drawn into this diversity, knowledge will become a hundred times more rigorous. "Causality and synchronicity" – terms described as a "complementary pair" by quantum physicist Wolfgang Pauli and psychoanalyst Carl Jung. "The end of planning." Hunter S. Thompson and *The Mariel Boat-Lift*, Miami 1980: Fidel Castro vs. Jimmy Carter. Who was Ronald Reagan? 80'81: Neoliberalism, 2012: Postneoliberalism, 2081: Neo-Yogaism. "Inhale, exhale." Then there were the gaps between old buildings and prefabs in the GDR, while the West built Angra I and II, a German nuclear power plant on the beaches of Rio de Janeiro. Who was J. G. Ballard?

Arno Brandhuber is the founder of *brandhuber+* in Berlin, director of the nomadic master's programme *a42.org* and co-founder of the public seminar *akademie c/o*, currently researching on "spatial production in the Berlin Republic."

www.brandhuber.com

Christopher Roth is a writer, film director, and artist. In his first solo exhibition in the Galerie Esther Schipper in Berlin, in 2012, he showed a film, found objects and missing persons reports for Christopher Roth. He was awarded the *Alfred Bauer Prize* for his film *Baader* at the 2002 Berlinale. Until 2009, he held exhibitions together with Franz von Stauffenberg, as the duo RothStauffenberg.

www.christopherroth.org

Lunch Talk

Wednesday
15 August 2012 at 1 p.m.
Alte Saline Hallein
German or English

KATRIN PLAVCAK

A Room of One's Own



Extase, 2011
Oil on cotton, 80 x 80 cm
Photo: Ludger Paffrath

At the 2012 Summer Academy, Katrin Plavcak is directing the course *Stealing from the best. Painting as inspiration* in Hohensalzburg Fortress.

Lunch Talk

Thursday
16 August 2012 at 1 p.m.
Hohensalzburg Fortress
German or English

For Katrin Plavcak, the studio is the important space for ideas and the starting-point for her work. Taking the example of Virginia Woolf's essay *A Room of One's Own*, she describes her studio as her own creative space, a place for collecting and discarding, for associations and collages, as a workshop with tool fetishism, as a place for drowsing and for rummaging around. She will present some of her works recently produced there. Additionally, Plavcak will introduce some women painters from art history who managed to take over this place for themselves in an age when it was not a matter of course for a woman to live an artist's life and to succeed as a painter.

Katrin Plavcak, born in Germany in 1970, grew up in Austria and now lives in Berlin. She studied under Sue Williams at the Vienna Academy of Fine Arts. She has been guest lecturer in painting in the classes of Johanna Kandi, Antje Majewski and Ursula Hübner.

Exhibitions: 2012 *Heavy Welt*, Österreichisches Kulturforum, Prague. 2011 *Hard Edge Novel*, Städtische Galerie, Waldkraiburg. *Let the Rhythm hit 'Em*, Kunstraum Kreuzberg, Berlin. *Abgehoben, rotor*, Graz. *Sense and sensibility*, Kunstverein Salzburg. *Take me to your leader!*, Bergen Museum of Art. *Captain Pamphile*, Deichtorhallen/Sammlung Falckenberg, Hamburg. *Herz aus Jean*, Galerie Mezzanin, Vienna. 2010 *Take me to your leader!*, Museum of Contemporary Art, Oslo. *Triennale Linz 1.0*, OK Offenes Kulturhaus, Linz. 2009 *Human or Other*, Vienna Secession. *Schere-Stein-Papier*, Kunsthaus Graz.

www.plavcak.com

MANFRED PERNICE



Peilsache "Villa", Karnia, 2012
Detail

At the 2012 Summer Academy,
Manfred Pernice is directing the course
O Taunenbaum in the Alte Saline Hallein.

Manfred Pernice affords insights into his work and the vocabulary of his systems of order. He makes his sculptures from simple materials – mostly chip-board, plywood, cardboard or metal. The objects are at once architecture and picture support – over, on, under and in which Pernice presents found objects, research materials, sketches, photographs, models, photocopies etc. dealing with a specific theme.

In his *Peilanlagen* [direction finders], which may be destined for a fixed location, the theme is often inherent. They deal with "a subjective positioning determined geographically through reference points/stages lying along a line, or stages through which a line is determined in the first place". The exhibited objects mark and represent those points at which they appear. Thus references are established, small reference systems opened, and places, times and situations arising from a randomly dictated order are linked. Such "non-sense connections" can be taken as examples reflecting subjective "being" (Excerpts quoted are by Manfred Pernice).

Manfred Pernice, born in Hildesheim in 1963, lives and works in Berlin.

Exhibitions: 2012 Anton Kern Gallery, New York. *Manfred Pernice – Peilsache "Villa"*, Karnia, Konrad Fischer Galerie, Berlin. 2011 *Manfred Pernice Martin Stadel: '... RINO'*, Mai 36 Galerie, Zurich. *liquidation 2.2*, MD72, Berlin. *Déjà-Vu*, DCA Dundee Contemporary Arts, Dundee. *Manfred Pernice*, n.b.k. Berlin. *Brei*, S.M.A.K. – Stedelijk Museum voor Actuele Kunst, Ghent. 2010 *(R)egal of creativity*, Galerie nächst St. Stephan Rosemarie Schwarzwälder, Vienna. *baldt I*, Modern Art Oxford. *sculpturama*, Secession, Vienna. *Tutti*, Kunstverein, Salzburg. 29th São Paulo Biennial.

Lunch Talk

Friday
17 August 2012 at 1 p.m.
Alte Saline Hallein
German and English

MARA MATTUSCHKA

Twenty-four hours



Lucy, 2009
Oil on canvas, 90 x 120 cm

At the 2012 Summer Academy,
Mara Mattuschka is directing the course
Painted light in the Alte Saline Hallein.

The quicker and more intensive are perception and thought, the more slowly the world moves. This opens up new possibilities for research – more time to observe phenomena and circumstances. But then we need more time to order the thoughts and impressions generated. It is not the generating, but the ordering that takes time. An unorganised surge of ideas is a kind of eruption that can lead to nervous fever – the brain boils in a state of extreme productivity, accompanied by the subjective sensation of an ague. Dostoyevsky called this nervous fever LIHORADKA. So one tries to order the chaos into manageable forms. One becomes accustomed to this, even begins to take pleasure in it, and it gradually becomes an addiction. The addiction, and the corresponding sacrifice one is prepared to offer in order to attain the "stuff" one has created. Then the withdrawal symptoms, when one is temporarily compelled – forgive the pathos – to give up the drug that is art! Agonising holiday periods, for instance. Although sometimes there's the opportunity of taking a holiday from oneself – so let's take it! There's no such thing as failure!

Mara Mattuschka, born in Sofia (BG) in 1959, has lived in Vienna since 1976. She expresses herself through painting, as well as in humorous anarchic avant-garde films, one-woman shows and performance art. She is currently teaching experimental film at the Linz University of Arts.

Exhibitions: 2010 *Mangel-Mutant*, Knoll Galerie, Vienna. *Triennale Linz 1.0*, OK Offenes Kulturhaus, Linz. 2008 *Prima Vera Ikona*, Knoll Galerie, Vienna. *Zurück zur Realität*, Kunsthalle der Hypo-Kulturstiftung, Munich. *Mit eigenen Augen*, exhibition by the former Maria Lassnig class, Heiligenkreuzerhof, Vienna.

Lunch Talk

Monday
20 August 2012 at 1 p.m.
Alte Saline Hallein
German or English

LEYA MIRA BRANDER



Without title, 2011
Etching and collage, 70 x 55 cm

At the 2012 Summer Academy, Leya Mira Brander is directing the course *Between etching and sculpture* in Hohensalzburg Fortress.

Lunch Talk

Tuesday
21 August 2012 at 1 p.m.
Hohensalzburg Fortress
English

To date, Leya Mira Brander has engraved more than 1,000 drawings in small copper plates. Her motifs are human figures, animals and plants which, combined with text and mysteriously alienated, transport the viewer into other worlds. The individual prints form the basic material for her sculptures. Superimposed in a staggered arrangement, some cut out, they form a three-dimensional picture which appeals to the haptic as well as to the visual sense of the viewer. Brander also works in three dimensions in her pop-up books and paper sculptures, and achieves a similar effect in exhibitions by hanging her prints like collages. She is always concerned with the combination of the individual drawings, which give the overall picture only when fitted together. "I like to draw on the copper plate, and I like to see the relief of the drawing printed. A new print is always a surprise. The proofs are unique and what interests me the most is the possible relations amongst the images."

Leya Mira Brander will talk about the processes that emerge in her living-studio, and which lead to her three-dimensional works.

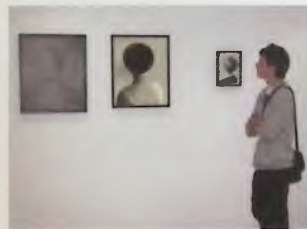
Leya Mira Brander was born in São Paulo in 1976 and lives there.

Exhibitions: 2011 *Never Mind*, Galeríe Rostrum, Malmö, Sweden. *A thousand words*, Galeria Vermelho, São Paulo. *O monte de coisas*, Centro Cultural São Paulo. 2010 *2 de Copas*, Vera Cortez e Tijuana/Vermelho, Lisbon. 2009 *Leya Mira Brander: Selected: Untitled 1997 – 2009*, CCS Bard College, New York. 2008 28th São Paulo Biennial.

www.leyamira.blogspot.com

MONIKA SCHWÄRZLER

Art with an emphasis in visual culture



Tina Lechner, *Triadicum*, 2011
Exhibition view, T.K. Lang Gallery
at Webster University
Photo: Fangni Wang

Monika Schwärzler will present the BA Art programme at Webster University, a private American university accredited in Austria and based in Vienna. The teaching language is English, the students are international.

The programme *Art with an emphasis in visual culture*, which focuses mainly on contemporary art, combines theory and practice. The practical courses, generally on a conceptual basis, deal with various forms of media expression. Theory provides the necessary background knowledge for both the production of art and its reception. Classes in art management deal with the structure and organisation of cultural organisations and the mechanisms of the art market. Graduates from this programme have a choice of careers in international fields.

The Lunch Talk offers an opportunity to learn more about this programme, as well as to take part in a more general discussion on the American in comparison with the Austrian system of education.

Monika Schwärzler-Brodesser is Head of the Art Department at Webster University

www.webster.ac.at

Lunch Talk

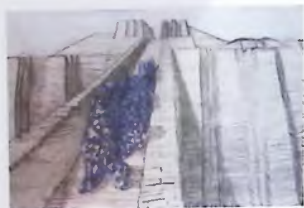
Wednesday
22 August 2012 at 1 p.m.
Hohensalzburg Fortress
English

EXHIBITIONS



CHRISTOPH SCHÄFER

Lamentation for Ur



Lamentation for Ur, 2012
Charcoal, pastels, acryl on paper

At the 2012 Summer Academy, Christoph Schäfer is directing the course *Drawing as desiring-machine: reinventing the city* in the Alte Saline Hallein.

Christoph Schäfer shows new large-scale drawings. The city occupies a central place in his work; his incisive and penetrating examination of it ranges from its origins – e.g. of the city of Ur in Babylon 6,000 years ago – right up to current developments.

In his book *The City is our Factory* (2010) he writes: "The process of urbanisation begins in the very moment when groups of humans start to sort and agglomerate things. Because the city is **not only** defined by density – but above all by the accumulation of differences. – [...] Heaps transform into mountains, Uçhisar in Cappadocia, a hollowed mountain inhabited for the past 6,500 years, excavations in **Ur**, making land arable, urbanity, prehistory (ur-history), **origin** (or ur-igin), leap, hairy being, Assur: five house models, formed from clay." (p. 290)

In his drawings, Schäfer manages to cover a wide range, from the beginnings of human habitation to contemporary urbanistic analyses and criticism of the gentrification policies of today's "image" cities. His style enables him to present his stories and theories concisely, giving the viewer a completely new perspective on historical developments and the ways in which the present-day city is constituted.

The title of the exhibition, *Lamentation for Ur*, refers to the dirges handed down through history, in which the Babylonians mourn the destruction of some of their cities.

Opening: Thursday 19 July 2012 at 8 p.m.
Introduction: Jo Ractliffe
Duration: 20 July–11 August 2012
Opening hours: Tues–Fri 4–7 p.m., Sat 10 a.m.–1 p.m.

Christoph Schäfer see p. 25

Exhibition

kunstraum pro arte
Schöndorferplatz 5, 5400 Hallein
www.kunstraumproarte.com

AT WORK

Assistants at the 2012 Summer Academy



This exhibition by assistants at the Summer Academy, in the FreiRäume gallery in Hallein focuses on demonstrating an intermediate result, a step on the way to somewhere else, a constant state of becoming. In this sense, the show takes up this year's theme of *The studio* in the Summer Academy events. The studio, as a place of artistic production, can assume many forms and can be in all kinds of locations. Research material is stored in the computer, one may change every year to a different guest studio or shared office space. How does art emerge from this today? How does the studio influence the ideas, concepts and decisions that lead up to a work? How many ideas, sketches, samples have to be designed and discarded in order to get one step further? The exhibition shows how the artist deals with the processual and transitory aspects of art – whether in the form of sketches, concepts, notes, small works, or performances at the opening – and gives an idea of the working methods of the artists who are assisting at the Summer Academy this year.

Exhibition

Galerie der KG FreiRäume
Bürgerspitalplatz 2
5400 Hallein

Part I
Duration: 24 July–3 August 2012
Opening hours: Wednesday 5–9 p.m.,
Saturday 28 July 10 a.m.–1 p.m.,
Friday 3 August 2–6 p.m.

Part II
Duration: 14–24 August 2012
Opening hours: Wednesday 5–9 p.m.,
Saturday 18 August 10 a.m.–1 p.m.,
Friday 24 August 2–6 p.m.

Part I

Artists include: Tanja Boukal, Johanna Diehl, Bernhard Lochmann, Birgit Marie Schmidt, Elisabeth Schmir, Helen Schoene, Julia Schwarzbach, Christopher Steinweber, Christine Würmell, Siegfried Zaworka.
Opening: Monday 23 July 2012 at 8 p.m.

Part II

Artists include: Frank Bartsch, Marcel Hiller, Susi Krautgartner, David Svoboda, Noëlle Ody, Petra Polli, Markus Proschek, Bodo Schlack, Ulrika Segerberg, Orson Sieverding.
Opening: Monday 13 August 2012 at 8 p.m.

Curated by Bärbel Hartje

HELEN SCHOENE

Unpicking through repetition



Sardines, 2011

At the 2012 Summer Academy, Helen Schoene is assistant to Olav Westphalen in the course *Jokes and their relation to conceptual art*.

Helen Schoene examines images and claims that duplication, multiplication, variation, reproduction and finally repetition do not dilute, but rather distill the meaning of these images. Personal, arbitrary snapshots and spontaneous actions are taken from reality and forced into a two-dimensional form. Through their multiplication, sequences emerge that transform these static images into performative acts. Whilst Helen Schoene is held prisoner behind the glass of her scanner, the paper flowing out of the printer develops a life of its own. Experience becomes alien and reality a myth.

Helen Schoene's multiples are shown as drawings, collage, photo+copy, artist's books and a performance with HP Deskjet 3070a e-all-in-one on the opening night.

Opening: Thursday 26 July 2012 at 8 p.m.

Introduction: Matthew R. Webber

Duration: 27 July–17 August 2012

Opening hours: Tuesday to Friday 6–8 p.m.

Helen Schoene lives and works in Vienna and London.

Performances/Exhibitions: 2011 *From London to Chicago to London*, Schematonic, London. **2010** *Hairpiece*, Kaleid Gallery, London. **2010** *What I Wish For*, Chisenhale Dance Space, London (also 2008). *ars electronica*, Linz. Wilhelm-Hack-Museum, Ludwigshafen a.R. **2009** *Odd Baroque*, Händel-Musiktage, Walldorf. **2007** *If I See You I Might Blush*, Rules&Regs, Southampton.

www.wurmpea.com

Exhibition

Galerie Eboran
Ignaz-Harrer-Straße 19
5020 Salzburg
www.eboran.com

LIN CHEUNG

Without you I am nothing



Lin Cheung, *Needs must*, 2008

Photo: Lin Cheung

At the 2012 Summer Academy, Lin Cheung is directing the course *The social life of jewellery 2* in the Alte Saline Hallein.

This year, the Salzburg Cathedral Museum has invited Lin Cheung to display her jewellery works in one of the baroque showcases in the Cabinet of Curiosities. She is thus continuing a series of artistic interventions in which artists including Jonathan Meese, Bethan Huws and John Bock have already taken part. The Cabinet of Curiosities was instituted by the prince-archbishops of Salzburg during the latter half of the 17th century. They collected natural objects and works of art: stuffed animals, scientific instruments, works of cut rock crystal, etc. The pieces were not arranged scientifically, but rather according to material or purpose. Taken as a whole, they were intended on the one hand to portray the cosmos, and on the other to present the artistic and economic assets of the principality.

Duration of the exhibition: 28 July–2 September 2012

Opening hours: Monday–Saturday 10 a.m.–5 p.m., Sundays and holidays 11 a.m.–6 p.m.

Artist talk with Lin Cheung:

Monday 30 July 2012 at 8 p.m.

Lin Cheung made her reputation primarily through her conceptual approach to design and production. Drawing inspiration from her profound interest in nature, she makes a study of social and individual themes that shape our lives. Her perception of how we treat objects which we own, value and wear is her motivation to attain a deeper understanding of these things through the working process.

Exhibition

Salzburg Cathedral Museum
Exhibition in the Cabinet of Curiosities
Domplatz 1a
5010 Salzburg
www.kirchen.net/dommuseum

Lin Cheung see p. 22

JO RACTLIFFE

As Terras do Fim do Mundo



Mural, FAPLA base, Lobito, 2010
Silver gelatin print, 40 x 50 cm

At the 2012 Summer Academy, Jo Ractliffe is directing the course *Not a thousand words: photography and narrative* in the Alte Saline Hallein.

For two years Ractliffe traced the routes of the Border War fought by South Africa in Angola through the 1970s and '80s, travelling alongside ex-soldiers returning to the places where they had fought for the first time since the South African Defence Force's withdrawal from the region.

This body of work follows *Terreno Ocupado*, 2007, in which she explored the social and spatial demographics of Angola's capital city of Luanda five years after the country's civil war had ended. She writes: "During my time in Luanda, a second project began to suggest itself, one in which my attention would shift away from the urban manifestation of aftermath to the 'space' of war itself."

In the black-and-white photographs of *As Terras do Fim do Mundo* (*The Lands of the End of the World*), Ractliffe captures silent traces of war. Her images explore the idea of landscape as pathology; how past violence is manifested in the landscape of the present, both forensically and symbolically. Quoting Jill Bennett's *A Concept of Prepossession*, 2005, the artist notes that we live in a present space, but one that "bears the marks (indelible and ephemeral, visible and invisible) of its history. And as much as we occupy places, they have the capacity to pre-occupy us."

Opening: Tuesday 31 July 2012 at 8 p.m.
Introduction: Christine Frisinghelli, Camera Austria, Graz
Duration: 1 August–22 September 2012
Opening hours: Tuesday to Friday 3–7 p.m.

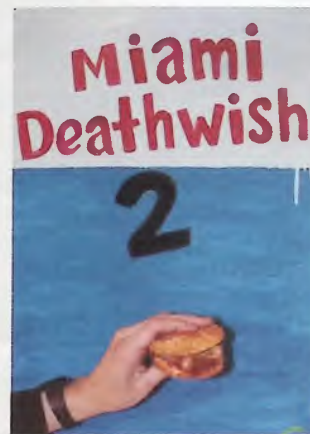
Exhibition

Fotohof
Inge-Morath-Platz 3
5020 Salzburg
www.fotohof.at

Jo Ractliffe see p. 24

STEPHEN MATHEWSON

Miami Deathwish 2



Miami Deathwish 2, 2012 (movie poster)
Oil on paper, 43 x 61 cm

Stephen Mathewson is part of the technical support team of the 2012 Summer Academy.

Exhibition

kunstraum pro arte
Schöndorferplatz 5
5400 Hallein
www.kunstraumproarte.com

Stephen Mathewson has been working for six years now on a continuing story which runs through all his exhibitions and projects—a story in which the protagonist gets into the wildest adventures, and which contains frequent autobiographical overtones. Mathewson works with (mural) drawing, painting and installation, as well as using his talents as a musician and writer. Many of his works combine visual art and writing, as in comic strips. His exhibitions function like films that appear to follow a script and to relate a story told by the author, but open to other interpretations by the viewer. The exhibition in Hallein continues the "neverending story" with new works:

Not yet back from Vegas, Charles and Kim are still rambling haphazardly through the desert landscape looking for true happiness. Meanwhile back in Miami, Arturo and his family are getting pressure from local thugs to either put out or pay up. Cat Fischermann and his film team stand on the sidelines patiently waiting for the moment to spring to the rescue.

Opening: Thursday 16 August 2012 at 8 p.m.
Introduction: David Quigley
Duration: 17 August–8 September 2012
Opening hours: Wed–Fri 4–7 p.m., Sat 10 a.m.–1 p.m.

Stephen Mathewson, born in Evanston (US) in 1962, lives and works in Vienna and Hallein.

Exhibitions: 2011 *Two birds one stone*, Periscope, Salzburg. 2010 *My heart spins on the grill*, Fishmarket Gallery, Northampton (UK). *Lebt und Arbeit in Wien*, Kunsthalle Wien. *Configere*, Kunstverein Schattendorf. 2009 UBR Galerie, Salzburg. *Young and Reckless*, BAWAG Contemporary, Vienna. *What You Really Need*, MedienKulturHaus, Wels (AT). *Anzengruber Biennial*, Vienna.



OPEN DAYS



Open Day, Hohensalzburg Fortress 2011

On the Open Days held at the end of each course period, the Summer Academy students give a public presentation of the work they have produced in their classes. This is a unique opportunity to experience the activities of the Academy at first hand and to learn more about current and topical art production.

Friday 3 August 2012

11 a.m.–6 p.m. Hohensalzburg Fortress: classes directed by Christoph Draeger, Krystyna Piotrowska, Olav Westphalen

11 a.m.–8 p.m. Alte Saline Hallein: classes directed by Shaina Anand/Ashok Sukumaran, Tania Bruguera, Lin Cheung, Milena Dragicevic, Peter Friedl, Jo Ractliffe, Christoph Schäfer

6–9 p.m. Drinks, Alte Saline Hallein

Friday 24 August 2012

11 a.m.–6 p.m. Alte Saline Hallein: classes directed by Arno Brandhuber/Christopher Roth, Mara Mattuschka, Manfred Pernice, Katharina Sieverding

11 a.m.–6 p.m. Kiefer quarry, Fürstenbrunn: Stone Sculpture Symposium,

directed by Hagbart Sollos/Susanne Tunn

11 a.m.–8 p.m. Hohensalzburg Fortress: classes directed by Leya Mira Brander, Hanspeter Hofmann, Matts Leiderstam, Katrin Plavcak, Martin Schmidl

6–9 p.m. Drinks, Hohensalzburg Fortress

Please note: Admission to the Fortress is free for residents of Salzburg (Town and Province). Other visitors pay the regular admission fee.

EXPLORING SALZBURG STUDIO VISITS



We gather from a list of artists' studios published seven years ago by the Province of Salzburg, that there are more than 80 artists living and working in the town and the Province.

In this year's "Exploring Salzburg" series, we offer an insight into some of this wide variety of local artistic production. What is the significance of the location of the studio, and what kind of working methods are associated with it? What are the topics that concern local artists? Where and through whom do they find inspiration for their work? What are the advantages or disadvantages of a peripheral location, in relation to subsidies, exhibitions and public recognition? The studio visits provide a starting-point for discussions on conditions and different approaches to artistic work in Salzburg.

Tuesday 24 July 2012 at 6 p.m.

Lithography workshop/Bernhard Lochmann

Thursday 26 July 2012 at 6 p.m.

Konrad Rainer, Mario Sinnhofer et al. –
Jahnstrasse studios

Wednesday 1 August 2012 at 6 p.m.

Fritz Rücker, Peter Brauneis/Martina Mühlfellner

Thursday 9 August 2012 at 6 p.m.

Andrew Phelps

Tuesday 14 August 2012 at 6 p.m.

Elisabeth Schmir/ Stefan Heizinger – periscope

Friday 17 August 2012 at 6 p.m.

Gold Extra

Concept and moderation: Bärbel Hartje

The number of participants
is restricted to 15.

Applications can be made from 15 July:
sommer@summeracademy.at
or tel. +43 662 842113

SOCIETY OF FRIENDS

Guided tours



Guided tour Festung Hohensalzburg,
2011

For members and prospective members of the Society Hildegund Amanshauser will give a guided tour through the Summer Academy classes. Thus Friends have the unique opportunity of seeing the students at work in their classes and of experiencing the exceptional ambience at first hand.

What is the Society of Friends?

The Society's principal aim is to finance grants for the International Summer Academy of Fine Arts. These grants enable participation for talented artists and art students from all over the world who would otherwise be unable to afford the courses. In this way, the Society of Friends assures the quality and the internationality of the Summer Academy.

What does membership bring you?

- Invitations to
- all Summer Academy events, including the exclusive pre-opening
- special guided tours through the classes, exclusively for members
- art tours organised by the Society

Apart from the students, only Society members have the right to purchase the Summer Academy print editions by artists including Hermann Nitsch, Andreas Siekmann, VALIE EXPORT, Katharina Sieverding, Dan Perjovschi and Alfredo Jaar. (The full list is available at www.summeracademy.at)

Clemens Oliver Deisl, born in Salzburg in 1977, obtained his doctorate at the Institute of Physical Chemistry, Innsbruck University, in 2004. Since 2005 he has worked for the company Deisl-Beton GmbH, Hallein, and has been managing director (jointly with Johannes B. Eberle) of the Marmor-Industrie Kiefer GmbH in Oberalm since 2008.

Monday 30. July 2012 at 6 p.m.,
Alte Saline Hallein

Saturday 18. August 2012 at 5 p.m.,
Kiefer quarry, Fürstenbrunn
(guided by Clemens Oliver Deisl)

Monday 20. August 2012 at 6 p.m.,
Hohensalzburg Fortress

Imprint

Published by the Salzburg International
Summer Academy of Fine Arts
Editors: Hildegund Amanshauser, Bärbel Hartje
Assistance: Gabriele Winter
Graphic design: Dorothea Brunialti

Photos 2011 Summer Academy:
Ruth Ehrmann, Maria Prock
Cover: Audience in the Alte Saline Hallein, 2011,
photo: Ruth Ehrmann

Translation: Wilfried Prantner (G),
Gail Schamberger (E)
Copy editor: Sylvia Hovdar, Gail Schamberger

Printed by Colordruck Helminger & Co GmbH,
Salzburg

© 2012 Salzburg International Summer Academy
of Fine Arts and the artists

© VBK Vienna 2012 for Katharina Grosse,
Klaus Mettig, Martin Schmidl

Legal representative: Province of Salzburg
Financial support is contributed by the Town
of Salzburg, the Province of Salzburg and the
Ministry of Education, Arts and Culture, Vienna

Addresses

www.summeracademy.at
office@summeracademy.at

Postal address (all year)
P.O.Box 18, 5010 Salzburg, Austria

T +43 662 842113
F +43 662 849638

Office September to June
Franziskanergasse 5a, 5020 Salzburg

Office July to August
Hohensalzburg Fortress, Arbeitshaus
Mönchsberg 34, 5020 Salzburg

Alte Saline Hallein,
Mauertorpromenade 7, Pernerinsel
5400 Hallein

Kiefer quarry Untersberg
Marmor Kiefer GmbH, Kieferbruch Fürstenbrunn,
5082 Grödig
T +43 6246 74245

Staff

Hildegund Amanshauser, director
Bärbel Hartje, assistant to the director
Gabriele Winter, office manager
Heidemarie Steinschaden-Faber, accounting
Susanne Tiefenbacher, public relations

Technical advisers (summer)

Raimund Stadlmair, Hohensalzburg Fortress
Stephen R. Mathewson, Alte Saline Hallein

Summer 2012:

Piers Erbslöh, Isabella Hager, Liesa Herbst,
Torsten Mächtel, Katharina Premm,
Sebastian Schindlauer, Theresa Schnöll,
Joachim Zatsch.

Grant-awarding bodies

Arts Fund of the Town of Salzburg, Society of
Friends of Summer Academy, KulturKontakt
Austria, The American Austrian Foundation Inc.,
Province of Salzburg/arts section, Free State of
Bavaria, ERSTE Foundation, Münster Academy of
Fine Arts, Boesner company, and private patrons.

Artists' materials

Hohensalzburg Fortress and Alte Saline Hallein:
Ivo Haas, Salzburg, www.ivohaas.at/fachmarkt

Artistic Advisory Board

2011 Ute Meta Bauer, Bart van der Heide,
Senam Okudzeto
2010 Ines Doujak, Yilmaz Dziewior, Maria Lind
2009 Monica Bonvicini, Kasper König,
Andreas Siekmann

JULY 2012

17/07/2012

1 p.m. / **Christoph Draeger** / Lunch Talk (F)

18/07/2012

1 p.m. / **Milena Dragicevic** / Lunch Talk (H)

19/07/2012

1 p.m. / **Krystyna Piotrowska** / Lunch Talk (F)

8 p.m. / **Christoph Schäfer** /
kunstraum pro arte Hallein

20/07/2012

1 p.m. / **Anand/Sukumaran** / Lunch Talk (H)

6.30 p.m. / **History and current relevance
of the studio** / Lecture series (U)

23/07/2012

1 p.m. / **Tania Bruguera** / Lunch Talk (H)

8 p.m. / **At work I** /
Galerie der KG Freiräume Hallein

24/07/2012

1 p.m. / **What, How & for Whom** / Lunch Talk (F)

6 p.m. / **Lithography workshop** /
Exploring Salzburg

25/07/2012

1 p.m. / **Lin Cheung** / Lunch Talk (H)

6.30 p.m. / **The city is our "factory"** /
Lecture series (U)

26/07/2012

1 p.m. / **Olav Westphalen** / Lunch Talk (F)

6 p.m. / **Konrad Rainer, Mario Sinnhofer et al.** /
Exploring Salzburg
8 p.m. / **Helen Schoene** / Galerie Eboran

27/07/2012

1 p.m. / **Jo Ractliffe** / Lunch Talk (H)

6.30 p.m. / **Political interventions and working in
collectives** / Lecture series (U)

30/07/2012

1 p.m. / **Christoph Schäfer** / Lunch Talk (H)

6 p.m. / **Verein der Freunde** / Guided tour (H)
8 p.m. / **Lin Cheung** / Salzburg Cathedral Museum

31/07/2012

1 p.m. / **Dahlia Maubane** / Lunch Talk (H)

8.00 p.m. / **Jo Ractliffe** / Fotohof