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Winter 2012/2013

Burg Giebichenstein
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Seminar
From self-mortifications, rebellious bodies and fluid characters

We conceptualize subject as a scene for power, discourses, interests and strategies, which has also undergone, next to clinical investigations, philosophical and artistic investigations since the early 20th Century. And we assume that it is especially the constitution of the subject which provides disclosure to social conditions, if it is psychologised, pathologized, hystericized, serialized, disciplined, monitored, controlled, standardized, negated, anonymized, economized, fragmented, operated, liquefied and/or dissolved.

After its model ascent in the centuries before, the deconstruction of the (unrealizable) position of the subject as an author of power, knowledge or history, was first conceived at the beginning of the 20th Century, at the latest with Freud, who announced the momentous mortification of man. Over the course of the 20th Century, the concept of a procedural subject constitution would be condensed, which is societal, socially and culturally placed, contains disaccords and flaws and depending on the perspective, is judged as being diverse and liberated or as fragile and instable. The provisional end was portrayed by Alain Ehrenberg's diagnosis of the increase of depressive symptoms in Western countries as a result of a culture of autonomy, which is a typical pathology of the democratic people.

Based on artistic examples as well as on significant texts from psychoanalyses, philosophy and sociology, we will approach various subject designs, staging and performed actions, embark on a search for aesthetic practices of the 20th and 21st Centuries in dealing with the modern concept of the coherent, stabile and autonomous subject and his enthronement as a white, heterosexual, male European and will narrow down topics such as identity, body, gender, self, power, pain, etc.

Further Information:
http://www.bkb.eyes2k.net/S1BurgHalle12-13.html

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Seminar
modern – postmodern – contemporary

On the basis of selected texts and artistic works, we want to develop the concepts 'modern', 'postmodern' and 'contemporary'. Offering us the first criteria here are tabular overviews from Ihab Hassan (1993) on 'modernism' and 'postmodernism', or textual comparisons from Arthur C. Danto (1997) who proclaimed the end of a (modern) narrative with Andy Warhol's Brillo Boxes. These are meant to supplement the 'contemporary', from which it is presently assumed that it is no longer only about a merely temporal concept, but rather that it should be able to elude a historical and conceptual definition in its heterogeneity. Concepts such as altermodernity (Bourriaud), posthistoire (Baudrillard) or the assumption that we have never been modern (Latour), would confound us, should however, on the contrary, sharpen our view.

The goal of the seminar is, in a first working phase of the readings, analyses and discussions, to label the three designs and their respective characteristics. In preparation of our first session on 10.10.2012 please read the text „Einführung: modern, postmodern und zeitgenössisch" by Arthur C. Danto (eng. 1997, dt. 2000): http://bkb.eyes2k.net/S2BurgHalle12-13/2000_Danto.pdf.
In a second working phase, each participant in the seminar should, on that basis, create a photographic essay in analogue or digital format, consisting of materials of their choice, their knowledge and their concepts of imagery, which elucidate previously identified differences of these art-historical and art-theoretical constructs and should present them in the seminar for discussion.

Further Information:
http://www.bkb.eyes2k.net/S2BurgHalle12-13.html

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Summer 2012

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Lecture
An Art of Complexity

How would works of art look, if they, as Bourriaud suggests, "[are] no longer paintings, sculptures, installations – descriptions that correspond to the categories of mastery and the world of products"? Which terms, categories and parameters would be involved in the theories when talking about "surfaces, rooms, dispositive", "which nest themselves into existence strategies" (Bourriaud)? Can we imagine, as did Foucault, "a culture in which discourses became widespread or received without the author function ever appearing"? Which (e.g. social or copyright) consequences would be foreseeable, if, instead of distanced observers with deprived bodies (O'Doherty), one assumed self-organised and social entities acting in concert with one another (Hardt/Negri) and as a result, collective productions of meaning?

What's more ... How do we art scientists deal with the media genealogical assumption of a societal, cultural deviation from the society of printing to the "next society" (Drucker), initiated by a crisis of linearity (Flusser)? In future, which changed modalities will configure our productions of meanings – taking into consideration McLuhans posit from 1964: "All media work us over completely"? And what will "pictures" have to be able to accomplish, such as theatre and architecture as so-called one time inventions of society (Baecker) in the framework of the media change and its inherent excesses of meaning (Luhmann)?

This and other questions, in interaction with artistic works, art-historical theories and other scientific pivotal texts of the 20th century and the present, should be the topic of my lecture.

Further Information:
http://bkb.eyes2k.net/V1LMU2012.html

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Summer 2012

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Seminar
Variables of Art

In 1994, Thomas Wulffen coined the term "Operating System Art", which is oriented on computer-terminological and systematic deliberations. He invites the understanding of contemporary art as a system that developed specific structures, understands special processes and obeys certain rules. Almost 20 years earlier with his series of essays on the White Cube, Brian O'Doherty composed a difference-theoretical and already systemically applied functional analysis, which turned the context into content ("context becomes content"). In 1964 Arthur C. Danto published his regarded and respected formulations on the "Artworld": "an atmosphere of art theory, a knowledge of the history of art".

In the seminar, these institutional-analytical approaches should associate artistic works of the first and second generation of the Institutional Critique in the 70s and 90s, with historical forerunners of an art world research as well as with most recent demands for more culturally- and politically-oriented institutional critique. In doing so, special attention must be given to Okwui Enwezor's embedding of contemporary art in socio-cultural and political-historical dimensions in his Black Box analysis from 2002.

The goal of the seminar is to search for identifiable rules of the game in the art system and to abstract constituents of the art system as a social system with recourse to system-oriented, empiricized and pragmatized offers of perception and description as well as to examine their powers to define, in order to for us to approach those decision-making processes, which temporarily establish what is recognised as relevant and what is not.

Further Information:
http://bkb.eyes2k.net/S2LMU2012.html

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Summer 2012

LMU Munich
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Seminar
Trouble with the subject time and again

"Je est un autre", proclaims Rimabaud in 1871 (publ. 1926). Lacan works out a "drama with inner stress" in his "mirror stage" 1936/1949, which draws away from the assumption of egocentricity. Horkheimer/Adorno establish in 1947 that the individual shrinks to a "junction of conventional reactions and functionality, which is factually expected of him". In the 70s, in his studies on body, power and knowledge, Foucault then diagnoses – before he would later have new perspectives on subjectivity – the disappearance of the subject created through disciplinary apparatuses and internalisation of this observation, whereby Butler conceives subjectification as a process of submission, that is, an involuntary, compulsively performative effect of a regulating practice (1990, 2002), however not to be offered without the capacities to act…

Over the last 110 years, diverse artistic self-exploratory, self-staging, self-performing strategies have allowed us to observe various forms of consulting processes and self-conceptions – recent accompanied by gene stem cell and neuroscience research, which focus on paradigmatic revaluations of identity. Based on concrete examples in the art from Duchamp to Anonymous as well as on significant texts from the areas of philosophy, psychoanalysis and sociology, we will approach an identity and subject blueprint – systematically researched since the early 20th century and subjected to a comprehensive examination.

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Winter 2011/2012

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Seminar
Other Spaces – Everywhere.

Based on Foucaults notion of heterotopias, the other spaces (1967), we will discuss, by means of analyses, selected examples of the so-called Other One in art of the 20th and 21st Centuries. Subsequently, through the use of key texts on the construction of identity and alterity, we will address colonial and post-colonial debates, the latter of which criticises the Eurocentric universalism of Western modernity.
These debates have won in significance for art history in the recent past when for example, the exoticisms of European art (Orientalism, Primitivism) or a new Internationalism in the form of global art is discussed.
The goal of the seminar is to theorise and historicise about the aspects of the self-relation of "Europe and the world".

Further Information:
http://bkb.eyes2k.net/S1LMU11-12.html

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Seminar
The Observer as an Actor in Art after 1950

The topic of the seminar is a history of activism of the observer in art of the 20th and 21st Centuries – art history with a focus on participatory ventures, sometimes with a critical, emancipating motif in which the observer is integrated as an operative factor in the artistic process and is challenged to inter-/action.

As a result, futurists, dadaists, constructivists and surrealists are accepted as "pre-participatory art", and after Kaprows Happenings and the resulting conceptualization at the end of the 50s, what followed were participative feministic, conceptual, socio-political, institutional-critical, project- and process-oriented and media art practices.

Techniques of addressing, programmatic as well as type and degree of participation should enable us systematization. In addition, we want to deal with the implications for the art-historical analyses if we are to assume collective meaning productions.

Further Information:
http://bkb.eyes2k.net/S2LMU11-12.html

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Summer 2011

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Reading
Art as a Field of Action

The works of art, which are to be included in this seminar theme "are no longer paintings, sculptures, installations – descriptions that correspond to the categories of mastership and the world of products […]" (Bourriaud). Fields of action involve more so operative interventions in the protocols of social processes than they do representative visualisations. They arise as multimedia hybrids with an elevated level of complexity, whose activities extend to complex architectures of action within economical, political, legal and scientific coalitions.

The networking of various media and medialities, institutions and discourses, human and technic acteurs, actions and information emerge a so called "Time Based Art" in the broadest sense, which explores, conceptualises and stages changed existence dispositives, and can link traditional genres with contextual, location-specific or network-based practices at the same time.

The topic of this reading is the varied physiognomies of art productions in times of media and cyber poiesis Cyberpoiesis with the help of different case studies (WochenKlausur, etoy.com, The Yes Men, 01.org, ubermorgen, Transnational Republic, AVL-Ville, Zone*Interdite, Rimini Protokoll) and also the current possible conditions of artistic practice (such as for example, the multimedia network).

Further Information:
http://bkb.eyes2k.net/V1BurgHalle11.html

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Seminar
Techniques of the Political. Seeking traces in art from the last 100 years to the present day

The aim of the seminar is to research a history of political techniques in art over the last 100 years in order to be able to explore the odioiusness of current debates on politics in a historical context. At the same time, techniques of the political, among others, in Futurism, Dadaism, Situationism, Fluxus, Conceptual Art, Art and Activism, Social Aesthetics, Institutional Critique, Public Art, Net-work-ed Art or Street Art should also be diagnosed.

Using the thesis of the resistance of art, we will discuss the relationship between politics and aesthetics and will take a parallel approach to current political concepts – for example, the political expression (significant worked out in French-speaking regions) which differentiates between the area of politics (in terms of institutions, state, laws) and the dimension of the political (in terms of event, empathy, polity).

Further Information:
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Winter 2010/2011

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Seminar
Digital Art & Culture

In his introduction to digital culture (2002) Gere comments on the misconception that digital culture is the result of technological progress:
"Digital refers not just to the effects and possibilities of a particular technology. It defines and encompasses the ways of thinking and doing that are embodied within that technology, and which make its development possible."
The aim of the seminar is to first, define the foundations of digital art and culture using significant texts, as e.g. Manovich 2001 systematised using new visual media: Numerical representation, modularity, variability and others would break up with the concept of older media, and underneath the surface, a type of machinery operates, thus forming a double structure.
Based on this, selected art productions should be described and analysed in order to discuss, by other means, questions on digital aesthetics and the continuation of cultural history.

Further Information:
http://bkb.eyes2k.net/udk10-11.html

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Winter 2010/2011

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Seminar
Environmental Art

The term Environmental Art is used in two ways: It describes artistic practices such as bio, eco or green art, which focus on so-called ecological or environmental topics and are thus linked to current debates on climate change, sustainability and renewable energies. At the same time, the term also encompasses the artistic dialogue with so-called political, economical, historical or social contexts how they practise site-specific art or context art. (Both perspectives deal with one and the same conception, according to the system theory, through the "discovery" of the system environment and its establishment as a system environment theory or context theory.)

Beginning in the late 60s and early 70s, Environmental Art emerged as one art-historical version in the form of Land Art, Earth Art or Arte Povera – critical voices in Greenberg's tradition rejected this historical reference since the artistic intention of these art movements differ fundamentally: „It's about art, not landscape" (Michael Heizer). The term Sustainable Art, which has also recently found its application, is linked more with Conceptual Art on an art theory or art historical level, as well as to associated dematerialisations and proceduralisations, art-systematic analyses and social-political commitment, now in the form of the so-called Ecovention.

Artistic concepts, models and strategies such as of Ant Farm, Critical Art Ensemble, Tue Greenfort, Tea Mäkipää, Gustav Metzger, N55, Andrea Polli, Robert Smithson oder Simon Starling should enable us to sharpen art-historical references, to entitle formal characteristics of Environmental Art and to comprehend the rigid division between so-called autonomous and so-called instrumental art as a modernist burden. For this purpose, a closer glance at experiments in design, architecture and urban planning in the tradition of Richard Buckminster Fuller is meaningful, e.g. at the French architect's office R&Sie(n), the duo Heather and Ivan Morison, the Belgian architect Vincent Callebaut, the Spanish Ecosistema Urbano or the JDS Architects.

We will prepare this topic with an excursion to the exhibition Emscherkunst.2010 in the first week of September 2010 (further information: http://bkb.eyes2k.net/uniHH10-11/exkursion.html) Furthermore common reconnaissances of the IBA_Hamburg-intermediate results are planned.

Further Information:
http://bkb.eyes2k.net/uniHH10-11.html

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Seminar
Net-work-ed Art

At a time when "every form proves that at the point of connection, it can also be so for other forms" (Baecker), an analysis of how art forms (will) "behave" against the background of this networking paradigm is indispensable. Networking meaning: "To connect, to produce connections, to establish contexts, to make associations, etc." (Weber).

Using an exemplary case study, we would like to take a closer look at the basic principle of connection in art production. In three steps from Net.art via network art to networked art, we would like to theorise about these partially flowing networking forms and explore different networking types (technical, contextual-thematic, structural or organisational).

Our objects of interest are net, network-generated and networking art productions, with or without the obligatory application of net technologies, which frequently fluidify the borders from art to science, to social or political engagement, for instance in the form of art or cultural hacking.

A focus here on art-historical references is just as imperative as the critical revision of the common definition for Media Art.

Interdisciplinary.

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Summer 2009

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Summeracademy and Workshop
On tour: Locations of collective art production

Michael Hardt and Antonio Negri describe those "collective singularities", which act together to explore 21st century society, as a multitude. Dirk Baecker refers to these smallest possible particles of self-organisation as cliques, offices and workshops, which use mixed antics of all sorts to define the next society, meaning that of the computer, thus replacing the modern society of printing. Vilém Flusser observed that group quantities, which were already networked and interdependent, were linked in scientific research and in technical production as well as in economic planning and political decision. And these interconnections were created by competencies of the most diverse special fields, whose boundaries would be blurred in the process.

And what about art? We will be interested in artistic group constellations and will seek out colleagues from practicing communities of the visual and performing arts, music and creativity in Berlin, in order to inquire about their decisions and experiences and to ask them for their recommendations for action. But Flusser suggests afterwards that the dialogue would be even more productive, the greater the difference is here between the participating competencies. And Peter Lau warns in two of his "acht Regeln für eine Revolte" to select partners in advance, very carefully and in fact in agreeance with yourself and your own plans, but to compellingly trust the partners despite of and even just because of their diversity.

In doing so, we will not lose sight of the question of a current paradigm shift, of whether the actual networking tendencies are present in an art-historical tradition or whether specific qualities in digital societies or in the age of so-called social software can be observed.

Interdisciplinary.

Further Information:
http://bkb.eyes2k.net/udk09/sommerakademie.html

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Seminar
Working Together. Collective Art Production

"...fortunately the cult of genius is dying away. The idea of the artist, who works entirely out of himself, is ridiculous. Artistic products are often group work…" Pipilotti Rists claim from 1999 summarizes a tendency that appears to have reinforced itself during the 90s: Creative forces often group temporarily together and experiment with identities and methods in plural. Thereby they activate "collective intelligences" (Pierre Lévy, a "pure ideology" according to Hans Ulrich Reck 2003), often recreate the rules of the game and liberate as a form of a "generalized aesthetics for once less fetishes than rather forces for action" (Michel Onfray).

Historical examples such as the medieval literary or musical milieu (current neurobiologist investigation "discovered" synchronized brain activity during guitar duets), renaissance workshops, paint schools and artist colonies demonstrate that cooperative production in art, which organizes itself in networks or in enterprise-like creative agencies, or applies a group identifier in a strategic way, are no new invention but rather draw from an historic tradition. Facing the association of artists before WW I, Franz Marc resumes: "Everywhere artists wave at each other: One glance, one handshake is enough to understand each other". And the Constructivist International states only a few years later: "In order to realize the task of today life, an individuals initiative is not enough anymore. Collective collaboration is practically essential". The question imposes itself, whether the singular author with his granted copyrights represents a temporary episode of the modern (book printing) society.

The goal of the event is to approach collective authorship and multiple production of meaning through historical as well as contemporary case studies and select theoretical positions. We are interested in the legal consequences of multiple authorship, since nowadays legal protection can only be claimed if an artistic production can be traced back to a minimally identifiable individual. Are Public Domain, Copyleft or Creative Commons up-to-date forms of licensing for contemporary practice, as for instance the collective writing for the webs possibly most renowned hypertext, (GNU licensed) Wikipedia? YouTube and Flickr represent forms of collaborative visual processes. Also we are interested in the modes, that make cooperation work or fail, but that are seldom clarified or arranged in any way.

Interdisciplinary.

Further Information:
http://bkb.eyes2k.net/udk09.html

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Summer 2009

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Seminar
The art of participation – from the 50s until now

"Would the fact that Governor Rockefeller has not denounced President Nixon's Indochine policy be a reason for you not to vote for him in November?", asked Hans Haacke in 1970 in the MoMA and requested that the exhibition visitors put their ballot either in the left or in the right Plexiglas box. With the "MoMA Poll", Haacke expanded the structural guidelines of the artistic field by shifting the previous requests for participation by his colleagues, such as John Cages "4'33"" (1952) or Robert Rauschenbergs "White Paintings" (1952), to an analysis of the political conditions of cultural productions. The Fluxus and Happenings movement of the sixties re-developed these approaches. For example, artists such as Yoko Ono or VALIE EXPORT torpedoed the support of the recipient with "Cut Piece" (1964), or reversed the prevailing viewing relationship with the "Tapp and Tastkino" (1968).

In the practices discussed here, the observer is integrated as an operative magnitude in the artistic creative process and challenged to (inter) actions, contrary to reception aesthetics at the end of the sixties, which concentrated on a hitherto neglected instance in text interpretation, namely the recipients, and found therein "implicit readers" – a consideration that Kemp carried over to art history in the middle of the 80s and therefore found the expression "the observer is in the picture". However, post-structural theories and visual studies approaches of observer research have suggested that there is no such thing as an external observer anyway – which is reason enough for us to be interested in various communication models.

Participation practices in the nineties expanded their field of action by including actors of the exhibiting institutions, like Andrea Fraser did in "Gesellschaft des Geschmacks" ("A Society of Taste", 1993) or by taking place in so-called public spaces such as with Glegg & Guttmanns "Offene Bibliothek" ("Open Library", since 1991) and Christine Hills "Volksboutique" at the dX. Today, participation is the criterion of Web 2.0 (browsing, sharing, collecting, producing). So it's no surprise that Eva and Franco Mattes held their re-enactments of EXPORTs "Tapp and Tastkino", among others, in Second Life in 2007, or that improveverywhere.com has been initiating global chaos scenes on via mailing lists since 2001.

Next to exemplary examples of participation art, the seminar will also discuss the artistic-political participation debates in the form of for example, the Beuys foundations, like the German Students' Party (1967). We will systematise forms, techniques of addressing and degree of participation and we will deal with the results of art-historical analyses once we are no longer talking about an individual artist but rather about collective productions of meaning.

Further Information:
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Winter 2008/2009

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Seminar
Producing knowledge. On the trail of the Institutional Critique for the year 2015.

Since the nineties, epistemological tendencies have been described as the "New Production of Knowledge", which is how they were observed much earlier in the visual arts. Here, it concerns to a form of knowledge production that would rather search for a diversity of knowledge, taking place in heterogenous research fields, restricting itself to time-limited project work within different personal and institutional configurations, operating transdisciplinarily and exhibiting socio-political connectivity.

The goal of this seminar is – on the trail of the Institutional Critique, for instance by Broodthaers, Haacke, Rosler, Lombardi, Fraser, Büchel or Sollfrank using historical and theoretical digressions, and then later with the aid of operative, discursive or Internet-savvy practices – to filter out those rules in the field of art, which define the current concept of art: Research teams will test selected art institutions with different methods and individual action vocabulary, on their organisation as well as on their mode of action and operation, in order to subsequently reflect the observational results onto the current concept of art. In doing so, a perspective angle will be collectively predefined.

Our working thesis to be tested should be:
"In 2015, artists who refuse to take part in the entertainment industry will inevitably live under deteriorating conditions." (Source: A Crime Against Art, Madrid 2007, Direction: Hilla Peleg)
The basic prerequisite necessary is the willingness for transdisciplinary and constructive cooperation in order to at least specify the ability for responsible (self) observation and analysis for the purpose of new knowledge productions.

Interdisciplinary.

Further Information:
http://bkb.eyes2k.net/udk08-09.html

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Seminar, Workshop and Project based work
InSights of a bunker.
An experiment for dealing with enclosures.

Prototypical knowledge dealing with an enclosure should be achieved using an underground, filled-in bunker, located not far from the Hanseatic town of Wismar, directly on the Baltic Sea Autobahn A20. Prior to 1989, it served as a shelter for the former SED district leadership of the Rostock district.

In phase 1, we will, in the form of a blockseminar, first approach the object bunker from an architectural-historical and theoretical perspective and later from a cultural-scientific perspective. In phase 2, we will carry out on-site geomorphological studies on a weekend expedition in June 2008 and will, together with invited art producers, open the filled-in bunker using various medias (performances, lectures, photographs, architecture, installation, moving images, sound, new media, etc.).

From the network of intentionally different subject and format perspectives, a multidisciplinary and artistic-scientific knowledge gain will be developed for using with (physical, political, social, psychic, theoretical knowledge…) enclosures.

Our knowledge productions should be prepared and presented at the annual exhibition of the UdK Berlin. Furthermore, a print publication is planned in a multimedia combination of texts, images, drawings, photographs as well as an online presentation in the form of an alphabetically sorted web catalogue, expanding the dimension of the print-publication to moving images and audio recordings.

Interdisciplinary.

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**Seminar
Multimedia coupling of Internet-based and traditional art forms**

In connection with the Net.art seminar in the 2007 summer semester (no prerequisite necessary), it will no longer only be the Net-genuine art productions that are described, analysed and contextualised here.
In fact, what strikes our interest more are hybrid forms in a multimedia network of digital and analogue forms, present both in the Internet as well as in so-called real worlds. Forms which take the flowing boundaries between allegedly unbridgeable contrasts into account, such as virtuality, fictionality and simulation on the one hand and reality, actuality and truth on the other hand: "[…] out of fact and fiction comes faction" (S. Weber).

Artists, who included the Internet in their work as of the middle of the 90s, do not work in a space devoid of art history: It was already at the end of the fifties and the beginning of the sixties that César, Vostell and Wesselmann integrated functional televisions into their pictures and/or sculptures, even before the media combinations of print, mail and telephone by Huebler, Brecht and Barry emerged in the sixties and the thereafter media performances staged by Kraynik or Toyo Ito in urban areas in the late seventies. Henceforth, the development of communication networks provided additional possibilities for media networking, which was used for projects in data networks and for installations with electronic networks and which could generate multimedia and multilocal productions: such as for example, the light sculpture "Vectorial Elevation" by Rafael Lozano-Hemmer in 1999/2000, which transformed the Zócalo Square in Mexico City into a relational architecture with its orientable light reflectors.

Some other examples:
Ken Goldberg's "Telegarden", installed at the Ars Electronica Center Linz, had been cultivated via the Internet by 900 participants in a collective Online-Gardening between 1995 and 2004. Since 1994 Ricardo Basbaum's Handlungsfeld "Would you like to participate in an artistic experience?" is using the network-principle of the Internet and distributing a multifunctional unlimited multiple in painted steel. In 2003 the performance „Nike Ground" by 01.org announced with a webpainting in Nike-style and a mobile infobox that special selective squares e.g. in Vienna, Tokyo or Sydney will renamed as Nike-Square and furnished with Logo-Monuments in red steal.

**Further Information:
http://bkb.eyes2k.net/uniHH08.html**

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Winter 2007/2008

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Seminar
Art.system.art

How is art construed as art? How does that which we call art become art? Is art construed through art? Which contextual pressure is exhibited through politics, economy, media and law? And how does culture reflect this? The question of whether something is or isn't art can be considered as the background framework of theoretical analysis approaches that are radical and constructivist as well as those of those approaches involving system, complexity, context, communication and Internet theory.

The seminar will first abstract constituents of the art system (such as art producer, art viewer, collector, art museums, art market, art academies, art history, etc.) with recourse to systemically oriented offers of perception and description, in order to analyse their power to define from a historical perspective and based on exemplary case studies.
The goal of the course is to discuss different forms of production, presentation, reception, distribution and processing modes, in search of possible rules of the art system. In the course of this, we should be interested in our approach to those decision-making processes that temporarily establish what will or will not be recognised as relevant, as well as to the interfaces of media-cultural and technological dynamics, to celebrity culture, to attempts at canonisation of popular literature, to the invention of the so-called creative industry and to the actual unbraked search for innovation reserves.

Suggestions from the seminar regarding interview partners or topic-relevant changes of location are welcome.
The first and current introduction is offered in the June 2007 (Nr. 66) issue of 'Texte zur Kunst', which defines art as a discourse relation in the format of a concept and guide.

Interdisciplinary.

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Summer 2007

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**Seminar
Net.art**

Since cyberspace was first declared as a "media synthesis of the arts" in the early 90s (Rötzer/Weibel 1993) and the formula "net=art" was simultaneously established (H. Bunting), various artistic pratices have evolved, both with and within the Internet. Essential for Net.art, which according to the myth received its name due to an accident, is its exposure to specific Internet characteristics, technologies and protocols. Although or precisely because net.art is deprived of an art canonisation, for conceptual and technical reasons, it literally challenges the strategies of institutionalisation.

As a response to new media-technical conditions of artistic production, the main focus of the seminar will be the description and analysis of internet artwork – with the possible result being an abstract of various artistic strategies, topoi or characteristics and/or the creation of a questionnaire, which could serve current research in the development of descriptive strategies. Similarly, the impact on image science should be discussed, which underlies a broad concept of the picture involving space and time, accounting for new viewing habits of frames, digital visual modules and flashing pixels, and taking user activities (in varying degrees) into consideration. Moreover, does the production of net-based art forms entail a redefining type of presentation and communication, to a certain extent as a typical answer to new possibilities of art production?

For our first seminar meeting on 13 April 2007, I would like you to reflect on your own system requirements (computer, monitor, operating system, browser, Internet connection,…) as well as on the text of the Net.art manifesto of 1999 in which Natalie Bookchin and Alexei Shulgin provided information about specifics and techniques and offered tips on equipment and attitudes for net.art producers:
http://subsol.c3.hu/subsol_2/contributors/bookchintext.html

**Further information:
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Summer 2007

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Seminar
Art as a Field of Action II

In continuation of the seminar in the 2006/2007 Winter semester (no prerequisite necessary), not only organisational principles, operations and contexts of artistic fields of action will be theorised and discussed here (seminar contents, detailed seminar plan and further information can be found here: http://www.bkb.eyes2k.net/udk06-07.html). The goal of the summer course is to develop and implement a complex and dynamic field of action as an emerging form of the seminar participants, which should be able to at best allow for new forms of action.

In doing so, particular consideration must be paid to the already introduced operative concept of art, the connectionistic basic principle and the current possible conditions of artistic practice (such as a multimedia network). The focus of the course, which will take place both off and online, is the networking of various media, institutions, discourses, persons, actions, etc., in order to then ask and discuss questions regarding interfaces and connection capabilities of different (value) systems.

Field of Actions (a selection):
WochenKlausur (http://www.wochenklausur.at), AVL-Ville (http://www.ateliervanlieshout.com), etoy.CORPORATION (http://www.etoy.com), ubermorgen.com (http://www.ubermorgen.com), RTMark (http://www.rtmark.com), The Yes Men (http://www.theyesmen.org), Yomango (http://www.yomango.net), 01.org (http://www.0100101110101101.org), Fehlstelle (http://www.fehlstelle.de), Minus Delta t ...

Interdisciplinary.

Further Information:
http://bkb.eyes2k.net/udk07.html

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Winter 2006/2007

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Seminar
Art as a Field of Action

The works of art, which are to be included in this seminar theme "are no longer paintings, sculptures, installations – descriptions that correspond to the categories of mastership and the world of products […]" (Bourriaud). They are not assigned to the organisational principle of the White Cube, meaning they do not rely on a specific operating system (Wulffen), which generates a precisely limited, mobile, tradeable and inventorised object of art.

In fact, a reorganisation of the process control program of culture (Schmidt) can also be observed with the form of the artistic fields of action. This is because fields of action involve more so operative interventions in the protocols of social processes than they do representative visualisations: "*Surfaces, spaces, dispositives*, which are interlaced with the strategies of existence […]" (Bourriaud), aesthetic spaces of articulation and resonance, visualisation methods and catalyst modules…
They arise as intermedial and multimedia hybrids with an elevated level of complexity, whose activities extend to complex architectures of action (fields of flow, Guillet de Monthoux) within economical, political, legal and scientific coalitions. These examples of artistic practice serve less the punctual exploration of a status quo and moreso a dynamic, which is found in art, among others in a trans-/formation function, and whose discourse of disclosure ('Erschließungsdiskurs' of art, Krieger) is paradigmatically presented.

But the topic of this course is not just the varied physiognomies of art productions in times of media and cyber poiesis Cyberpoiesis („the thing formerly known as art", G. Stocker, Ars Electronica), but rather also the current possible conditions of artistic practice (such as for example, the multimedia network) and the operative concept of art.

Field of Actions (a selection):
WochenKlausur: http://www.wochenklausur.at
AVL-Ville: http://www.ateliervanlieshout.com
etoy: http://www.etoy.com
...

Further Information:
http://bkb.eyes2k.net/udk06-07.html