

PHD-KOLLOQUIUM_LIVE

5. und 6. November 2020

@Zoom



Aufgrund der aktuellen Situation durch COVID-19 findet das PhD-Kolloquium im Wintersemester 2020 im digitalen Rahmen via zoom statt. Die Links finden Sie hier:

Because of the current situation with COVID-19, the PhD-Colloquium in the winter term 2020 will take place digitally via zoom. You can find the links here:

Meeting-Thema: *PhD-Kolloquium, 5.11.2020*

Meeting-ID: 950 3150 5091

<https://zoom.us/j/95031505091?pwd=TlBpamFJdDl1S29tSG5Bei9WMEpUQT09>

Kenncode: **0YXueB**

Meeting-Thema: *PhD-Kolloquium, 6.11.2020*

Meeting-ID: 981 7828 8326

<https://zoom.us/j/98178288326?pwd=cXdVmdKbnBRSkUvZUE3ZWovN0Ftdz09>

Kenncode: **ZX729h**

PROGRAMM, 5. NOVEMBER:

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|------------------|--|
| 9.30 – 9.45 | Begrüßung Veronika Schwediauer, Kunst.Forschung PhD |
| 9.45 – 10.30 | Daniela Zyman: Counter-research: Künstlerische Recherche im Zeichen der kosmopolitischen Ökologie des Anthropozäns. <i>Moderation: Amalia Barboza</i> |
| 10.30 – 10.45 | Pause |
| 10.45 – 11.30 | Julia Weber: "Herumlungern" als öffentliche Alltagspraxis – "Herumlungern" als künstlerische Strategie <i>Moderation: Rainer Zendron</i> |
| 11.30 – 12.30 | Mittagspause |
| 12.30 – 13.15 | Giulia Cordin: Extending the Museum: The Exhibition Visitor as a Cultural Producer <i>Moderation: Jasmin Mersmann</i> |
| 13.15 – 13.30 | Pause |
| 13.30 – 14.15 | Clemens Winkler: Resonanzen im Formlosen – zur Untersuchung erfahrungsbasierter Materialsprachen <i>Moderation: Tina Frank</i> |
| 14.15 – 14.30 | Schlussdiskussion & Fade Out |

PROGRAMM, 6. NOVEMBER:

The second day of the PhD Colloquium is devoted to the presentation of our cooperation in the PhD-area with the **ECAM Graduate School of the Hochschule für Gestaltung und Kunst FHNW Basel**. You can find more information on the graduate school here: www.ecam.ch

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|------------------|---|
| 9.30 – 10.00 | Introduction to the ECAM program Jörg Wiesel, Claudia Mareis |
| 10.00– 11.00 | PhD presentations with discussion: Michaela Büsse, Joseph Popper, Tena Kelemen |
| 11.00 – 11.30 | Pause |
| 11.30 – 12.30 | PhD presentations with discussion: Kambiz Shafei, Karolina Sobecka, Felipe Castelblanco |

Wir freuen uns, Sie beim PhD-Kolloquium_LIVE @zoom zu sehen!

*We are looking forward to seeing you at the
 PhD-Colloquium_LIVE @zoom!*

Daniela Zyman

Counter-research: Künstlerische Recherche im Zeichen der kosmopolitischen Ökologie des Anthropozäns.

Betreuer: Prof. Rainer Zendron

PhD-Programm, Beginn: März 2018, Ende: September 2020

Im vergangenen Jahrzehnt habe ich mich in meiner Tätigkeit als Kuratorin zunehmend mit künstlerischen Praktiken und Prozessen befasst, die sich dem künstlerischen Forschen im Angesicht extremer klimatischer Veränderungen widmen. Dabei arbeitete ich mit einer Vielzahl von Künstler*innen, deren Bestreben es war und ist, anthropogene Transformationen nicht nur aufzuzeigen, sondern sich auf Kontroversen einzulassen, in Verwirrungen und Destabilisierungen einzutauchen und sich Ungerechtigkeiten, epistemischen Einwänden und überholten Annahmen zu stellen. Von dekolonialen, posthumanistischen und multispeziesistischen Überlegungen geleitet, widmen sie sich, so meine These, den Herausforderungen einer Kosmopolitik, der Artikulation neuer ökologischer Kollektivität. Meine Arbeit zieht eine vorläufige und persönliche Bilanz, die sich aus diesen Erfahrungen speist, lanciert den Begriff der „Gegenrecherche“ (Counter-research) und bettet diesen in miteinander verwobene historische, ideengeschichtliche und ökologische Debatten.

Gegenrecherche wird als gewagt widerständiges und antagonistisches Forschen, Schreiben und Ausstellen beschrieben, als eine kollektive Praxis, die an transformativen und transgressiven Prozessen partizipiert. Dabei kommt Kunst die Aufgabe zu, neue Erfahrungen, Erzählungen und (Kultur-)Techniken zu entwickeln. Eine *gegenforschende* Kunst, die ein Aufspürungssensorium für andere Formen des Wissens besitzt, so die These dieser Arbeit, nimmt die tragende Rolle einer dritten Partnerin, gemeinsam mit Theorie/Philosophie und Wissenschaft in der Mobilisierung kultureller und politischer Kräfte, ein.

Counter-research etabliert eine neue/andere Agenda für forschende Künstler*innen, die sich mithilfe von drei Interventionen synthetisieren lässt. 1) Künstlerische Gegenforschung bietet Artikulationen an, die Vorstellungen ökologischer Entitäten erweitern und die Verantwortung menschlicher Gemeinschaften neu fassen. Diesem Angebot liegt eine Komplizierung anthropozentrischer Weltbilder und des Natur-Kultur-Dualismus zugrunde. Es reicht nicht, Natur schützen zu wollen, solange die in den Begriffen der Natur und des Menschen eingeschriebenen Ungerechtigkeiten und zweckdienliche Wissensregime aufrecht erhalten werden. 2) Künstlerische Gegenforschung experimentiert mit Ausdrucksformen, die nicht repräsentativ darstellen wollen, sondern höchst wirksam das Agens mehr-als-menschlicher Assemblagen ins Spiel setzen. 3) Da Umweltveränderungen nicht nur intersektional unterschiedliche Gemeinschaften schädigen und dem Nachleben kolonialer Nötigungen geschuldet sind, sondern menschliches und ökologisches Unrecht mitunter den gleichen Unterordnungs- und Auslöschungsverhältnissen entspringen, erfordert *Counter-research* eine äußerst aufmerksame Vorgehensweise, die sich im Rahmen von Ko-Rechercheunterfangen erproben lassen. Diese werden als kollektive Versuche „der Involvierung und des Engagements in einem Prozess der riskanten Widerrede, und als Selbsthinterfragung“¹ verstanden.

Indem sie das Vergessen „unbehaglicher“ Momente sichtbar macht, spezifiziert Gegenrecherche den westlichen, patriarchalischen und ausgrenzenden Charakter gegenwärtiger Macht- und Wissensgefüge und stört die Symmetrien von Leben und Nichtleben, Innen und Außen, Selbsterfahrung und Fremddarstellung – bequeme Annahmen, die sich nicht sauber auf andere Lebensformen übertragen lassen und diese auf beunruhigende Weise ergänzen, überschatten oder ihnen gar widersprechen.

Kurzbiographie:

Daniela Zyman ist künstlerische Leiterin der TBA21, einer privaten Stiftung, die 2002 von Francesca Thyssen-Bornemisza in Wien gegründet wurde. Der Auftrag der Stiftung besteht darin, zeitgenössische Kunst durch ein Programm von Auftragsarbeiten, Ausstellungen und Veranstaltungen zu fördern. Über ihre Forschungsplattformen TBA21-Academy und Ocean Space in Venedig verfolgt sie seit 2011 dringende ökologische, soziale und politische Fragen, insbesondere zum Forschungsschwerpunkt der Weltmeere.

¹ Gerald Raunig, „Instituierende Praxen“, eipcp.net, Januar 2006, <http://eipcp.net/transversal/0106/raunig/de>.

Julia Weber

„Herumlungern“ als Forschungsobjekt – „Herumlungern“ als künstlerische Strategie

Betreuer: Prof. Giaco Schiesser (über die Kooperation im PhD-Bereich mit der Zürcher Hochschule der Künste), Julian Klein

PhD-Programm, Beginn und voraussichtliches Ende: April 2017 – Januar/Februar 2021

In meinem PhD-Projekt konzipierte ich ausgehend von einer ethnografisch orientierten Forschung zu Praktiken des ‚Herumlungerns‘ eines Dichters bzw. Strassenhändlers sowie einer Gruppe von Hartz-IV-Bezüger*innen und Raver*innen künstlerisch-forschende Interventionen für öffentliche Stadträume in Berlin und Zürich. Ziel dieser Interventionen war es, an ausgewählten öffentlichen Orten situative und temporäre Versammlungen von Menschen zu erproben, in welchen die dominanten gesellschaftlichen Diskurse über das ‚Herumlungern‘ befragt werden sollten. Immer waren es unvorhergesehene und unerwartete Begegnungen zwischen sich zumindest teilweise Fremden im Hier und Jetzt, welche diese Versammlungen konstituierten.

Bei meinen Interventionen setzte ich eine vagabundierende Taktik in Verbindung mit einem mobilen «Stammtisch»- bzw. «Lounge»-Setting ein, um diese öffentlichen Versammlungen von Menschen zu schaffen. Konkret ging ich wie folgt vor: Ich vagabundierte regelmässig mit einem Bollerwagen an der Hand, gefüllt mit Sprechchor-Skripten, Getränken und Sitzgelegenheiten, an ausgewählten öffentlichen Orten und lud zufällig angetroffene Passant*innen zu «Stammtisch-Lesungen» (Berlin) und «Lounge-Lesungen» (Zürich) ein. Wenn Passant*innen einwilligten, baute ich vor Ort den «Stammtisch» bzw. die «Lounge» auf und versammelte mich in diesem Setting mit den Partizipierenden. In den «Stammtisch»-Settings in Berlin sprach und diskutierte ich mit den Partizipierenden das Sprechchor-Skript «Wir bleiben hier. Solange die Sonne» scheint», in den «Lounge»-Settings in Zürich das Sprechchor-Skript «Body, Body, Body...». Das erste Sprechchor-Skript gründet auf Gesprächsdaten mit den Hartz-Bezüger*innen, das zweite auf Interviewdaten mit den Raver*innen. Beide Sprechchor-Skripte materialisieren Erfahrungen, Wünsche und Begehren von (un)möglichen chorischen Gemeinschaften an öffentlichen Orten. Sie thematisieren das Vernachlässigte, Verdrängte oder Nichterwähnte in den dominanten gesellschaftlichen Diskursen über das ‚Herumlungern‘ und machten dieses alternative Wissen den Partizipierenden zugänglich, erfahr- und erlebbar.

In meiner 10-15 minütigen Präsentation stelle ich die Konzeption und Umsetzung meiner künstlerisch-forschenden Intervention «Wir bleiben hier. Solange die Sonne» scheint» in Berlin vor.

Kurzbiographie:

Julia Weber (lic. phil. / MA) studierte Soziologie an der Universität Zürich/Bern und Fine Arts /künstlerische Forschung (MA) an der Zürcher Hochschule der Künste (ZHdK).

Giulia Cordin

Extending the Museum: The exhibition visitor as a cultural producer

Supervisors: Prof. Christa Sommerer, Prof. Stephan Schmidt-Wulffen
PhD-program, beginning and projected end: January 2019 – March 2022



Tony Bennett (1988) describes the 19th century world exhibition as “exhibitionary complex”, defined by the organization of space, the exhibited objects and the gaze of the visitors. He also observes the way in which it involved both the lower and middle classes in new relations of power and knowledge, and offered them tools for self-regulation and the possibility of becoming a ‘subject of knowledge’. Drawing on Bennett’s diagnosis, a closer examination of the interactive visitors’ engagement in the exhibition space appears crucial, especially with regards to the recent transformation in the tools of knowledge production provided by digitization.

Studies on audience behaviour suggest, that the behavior of museum visitors has rapidly changed over the past three decades. Instead of following the explanations offered by the curator, the narration of the exhibition is negotiated: Emotional and atmospheric components dominate cognitive ones. Taking cultural production as a specific domain of identity construction, my paper suggests that the traditional linear path through the exhibition has dissolved into a network which allows every visitor to follow her own interests. In this way, the recipient turned into a producer of meaning. The viewer is attracted by a specific sample of the exhibition, because he ascribes specific presuppositions to the piece in vision (Preziosi, 1998). Furthermore, this demonstrates that the visitor’s production is not starting or ending at the entrance of the museum. The exhibition is an institutional field which is crossed by the new ‘visitor/ cultural producer’, who produces knowledge as part of their individual and collective identity – prior and after crossing this ‘institutional’ field.

Short Bio:

Giulia Cordin is currently working at the Faculty of Design and Art of the Free University of Bozen as adjunct lecturer in Visual Communication and she is a Ph.D. candidate at the Interface Cultures Program at the University of Art and Design in Linz with a research project on the exhibition visitor as a cultural producer. Since 2018 she is in the editorial board of *Progetto Grafico*, the leading Italian magazine on graphic design culture.

www.giuliacordin.com

Clemens Winkler

Resonanzen im Formlosen – zur Untersuchung erfahrungsbasierter Materialsprachen

Betreuer: Prof. Gerhard Buurman

PhD-Programm, Beginn und voraussichtliches Ende: Oktober 2018 – August 2021

«Presse uns nicht
uns Wolken» Hilde Domin, *Zur Interpunktion*

In einem research through design Ansatz erforscht diese praktisch-basierte Forschungsarbeit Materialsprachen als gestalterisch und künstlerisch nutzbare Potenziale an der Schnittstelle zu aktuellen Themen komplexer Untersuchungsfelder zu Klima, Biodiversität, Quantenphysik und Künstlicher Intelligenz.

Um einen gestalterischen Zugang zu komplexen Feldern, vergleichbar dem Eintritt in Nebel und Wolken, vorzunehmen, wird hier Formlosigkeit neu untersucht und verhandelt.

Während aktuelle theoretische Konzepte zu World Building, wie die der sogenannten Neuen Materialismen, durch das Beobachten verschiedener agenteller Perspektiven in Raum und Zeit immer weiter reichen, droht das Gegenständliche immer mehr zur Momentaufnahme zu werden, vielmehr zu Staub, Gegenstandslosigkeit zu zerbröseln. Des weiteren können nach George Bataille aus dem Formlosen Ähnlichkeiten heraus geschält werden, und nach Gernot Böhme beinhaltet das Formlose eine unendliche Vielzahl an Formen. So kann Formlosigkeit weniger als ein totes passives Ende eines formalen Zustands, vielmehr für eine erweiterte Form-Bildung oder Form-ulierung zu betrachten sein. Das Formlose wird somit der Übergang vom Sein zum Werden, wie Paul Klee oder Tim Ingold es formulieren.

Durch einen ersten Zugang zum Formlosen, soll technikgeschichtlich und sprachtheoretisch das Wolkige untersucht und genutzt werden, praktisch Wasserdampf als Medium, Wachstums- und Zerfallsprozesse gemeinschaftlich zu untersuchen, zu ent- und beschleunigen, und folgend durch Phänomene der Kondensation, Dampfen, Sprudeln, Schäumen, Kristallisieren, Knistern eigene Narrative am Material zu erzählen.

Zur übergeordneten Forschungsfrage dieser Dissertation, wie sich Erfahrungen im Formlosen/Flüchtigen bilden und einfangen lassen, werden Methodenset und Gerätschaften entwickelt, für einen offenen Raum für Austausch anhand von Materialmodulationen, Material Per-Formationen und diskursiven Materialpraktiken.

Anhand eines von acht zu untersuchenden eigens konzipierten interdisziplinären »Per-Forming Clouds« Workshops, möchte ich im Kolloquium ableitend verschiedene gestalterische Methoden, Vermittlungsmethoden und zu entwickelnde Apparaturen für Gestalter im Umgang mit dem Formlosen vorstellen und diskutieren. Welche zukünftigen Wege von Praktiken und Notationen an Strömen und Kräften zwischen Materialitäten lassen sich entwickeln und artikulieren, ohne diese selbst still zustellen?

Aus dem Industriedesign und dem experimentellen Gestalten Neuer Technologien kommend, mit mehrjähriger Erfahrung in der Designlehre, sehe ich die Relevanz sich zunehmend mit Handwerkzeugen der gallertartigen Melange ganzheitlicher Verbundenheit einer Vielzahl von Themen zu nähern – transdisziplinär, sowie für die Selbstbildung im Feld des Design. Nicht zuletzt denke ich, gilt es für Designer, ihr Werkzeug handhabbar und griffig zu halten.

Kurzbiographie:

Clemens ist Gestalter, Künstler und Forscher an der Schnittstelle von Materialphänomenen, neuen Formen ästhetischer Erfahrungen und Sprachproduktion. Neben der Gründung des "Laboratory of Narrative Materials" im Rahmen seiner Dissertation an der Kunstuniversität Linz ist er derzeit wissenschaftlicher Mitarbeiter im Exzellenzcluster "Matters of Activity" an der Alexander von Humboldt Universität zu Berlin (2019-2022). Zuvor arbeitete er im Interaction Design Fachbereich der Zürcher Hochschule der Künste, studierte am Royal College of Arts London, MIT Media Labs Boston, Universität der Künste Berlin und der Burg Giebichenstein Halle.

Michaela Büsse

Analysing Design through the Lens of Human-Material Entanglements

Supervision: Prof. Claudia Mareis (Basel), Prof. Karin Harrasser (Linz), Ass.-Prof. Adam Nocek (Arizona State University)

Starting point of the PhD project: November 2017

In recent years, inspired by the resurgence of materialism, abstract notions of design as mediating practice between human and environment have gained popularity. However, these more-than-human-centred design theories tend to obscure the material and immaterial infrastructures that still shape human and nonhuman realities.

By utilising the example of sand's transformation into land (land reclamation) and tracing its journey across sites, actors and continents, the infrastructures of planetary transformation — as well as what elutes them — are investigated. Through my fieldwork practice, I am situating the current more-than-human-centred design discourse in sand mines in the Philippines and Vietnam, reclamation projects in Malaysia and Singapore, and engineering and research facilities in the Netherlands. Transcending both a socially constructed and material reading of reality, it is the thresholds and ruptures in the human-material relationship that are emphasised instead. Such a re-defined reading of design acknowledges design's complicity with extractivist capitalism while aiming to open up possibilities to think design otherwise. Ultimately, I'm working towards an empirical and discursive understanding of design as engaging and intensifying uneven power relations.



Joseph Popper

Magnificent Desolations: Imagining ambition, anxiety and indifference in outer space

Supervision: Prof. Claudia Mareis (Basel), Prof. Christa Sommerer (Linz)

Starting point and projected end of the PhD project: November 2017 – March 2021

From the late 19th century and into the present, planetary desolation remains a powerful visual and rhetorical theme shaping collective imaginations of outer space. Desolation can mean destruction or emptiness, and both images interact together to heighten a sense of agency and urgency among contemporary space industry actors and others who advocate for commercialising and colonising the cosmos. By surveying visions of ambition and anxiety about futures on and beyond the Earth, this presentation describes the stabilising role that desolations play in a predominant Euro-American space imaginary. Fears of existential threats meet the promise of alien landscapes, whose ecological complexity is reduced to matter that is considered meaningless until exploited for human agency. Imagining desolation is then explored as a disruptive force, pivoting on an inversion of a human indifference to nature. Here, the cold and lethal ambivalence of space environments to human life exposes troubling contradictions in common narratives of space futures that are rendered both dated and flawed.

In space industry media as well as science fiction film and literature, desolation can be found tying multiple myths and metaphors of spaceflight together, from the frontier of settler colonialism to the asteroid as extinction event. By pairing triumph with catastrophe, or the future with the past, leading figures of the private space industry, such as Jeff Bezos and Elon Musk, create imaginary double exposures that are productive for their cause. The double exposure (a juxtaposition of time, place or imagery) and inversion (a reversal of positions or relations) form two concepts central to this exploration of desolation. Interpreted here as aesthetic gestures, they inform my reading of the ways space settlement advocates imagine planet Earth, humankind and outer space respectively and, more interestingly, in relation to each other. Furthermore, double exposures and inversions are found in the works of artists and filmmakers who also play upon the desolation of earthly landscapes. In doing so, they imagine alternative visions of humans in outer space and other ways of life on planet Earth. Throughout this study, the desert emerges as a key figure for describing imagery of ambition, anxiety and indifference. It assumes the role of a test site for human experimentation and a screen for projecting dreams of spaceflight. The desert then becomes a process of desertification, where extreme environments ultimately render humans as the social experiment.

Brief PhD Project Description: Missions to the Outer Fringes: Towards Reimagining Outer Space

Missions to the Outer Fringes explores the imagining of outer space and the shaping of outer space imaginaries. The central concern is the reimagining of outer space, responding to the premise that the cosmos has become normalised by particular images of the future. The research is informed by cultural anthropologists and others who articulate the imaginary — a commonly held and publicly performed vision — as a powerful social, economic and political force. The project focuses on a predominant and problematic Euro-American space imaginary, which can be briefly defined as the shared vision of humankind as a spacefaring and interplanetary civilisation. This vision holds a community of space settlement advocates together who are becoming increasingly influential in the wider space industry. The aims of the project are twofold. First, I examine how the Euro-American imaginary is performed and establish why its disruption is important. Second, I explore artistic methods of imagining outer space as means for productively unsettling this predominant imaginary.



Still from *Clear Ideas* (2019) by Joseph Popper

Tena Kelemen

SKIN – questioning the visual and tactile through aesthetic experience

Supervision: Prof. Nicolaj van der Meulen (Basel), Prof. Tina Frank (Linz)

Starting point of the PhD project: November 2017

This presentation draws upon the theories of perception to reflect on my own research findings, based on practice-based experiments in multi-sensory entanglements of perception. For example, elaborating on the notion of provocation and evocation, as well as explaining when does an object become an object of thought.

Different sensations enable us to process our surroundings through vision, touch taste, smell and sound. When interacting with our environment, our senses send information to the brain where these inputs are processed through our perception. Perception *explains* these sensations and creates an understanding of our surroundings. Without perception one would not know what he or she is experiencing.

Regarding the omnipresent exposure of visual input, or more specifically visual communication – be it in the physical or virtual space – it is noticeable that the media through which the images are displayed become sleeker, smoother and more and more invisible. Although we hold a phone in our hands, while scrolling through hundreds of images every day, the haptic sensation effects one almost unnoticeably. The haptic dimension subordinates to the visual, the phone is designed in a way of the least distraction from the perception of the display. As such, good industrial design is regarded as design that does not trigger any irritations, is not intrusive, or – when intended as a medium of visual communication – even noticeable: “Good design is actually a lot harder to notice than poor design, in part because good designs fit our needs so well that the design is invisible, serving us without drawing attention to itself. Bad design, on the other hand, screams out its inadequacies, making itself very noticeable.”² Coming from Visual Communication, my research concern originated from my interest in the relationship between visual and haptic perception in design.

In the case of my work, I am mostly interested in the entanglement of the visual and haptic sensation and its effect on the perceiver. Having worked with experiments in which those two sensory paths are disrupted and separated, I witnessed that the participants described a certain object as being provocative while others evoked certain memories and imagination.

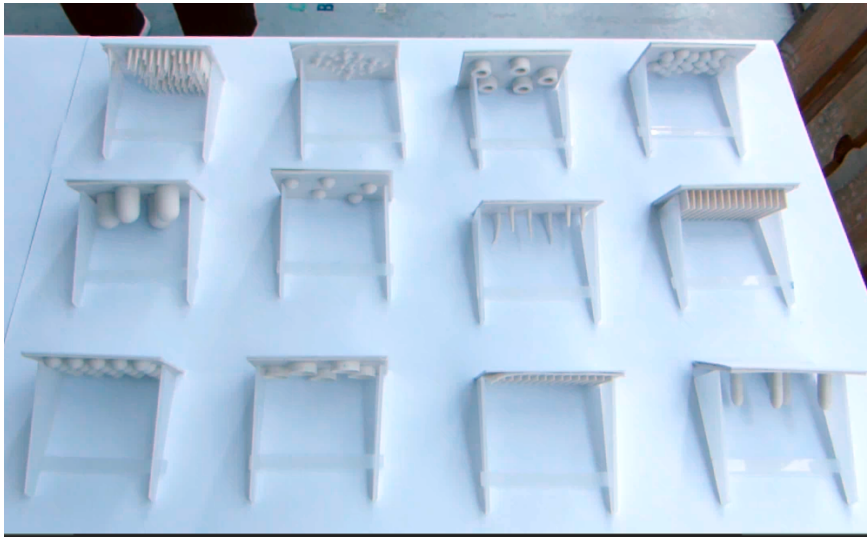
In the course of the scientific movement known as “practice turn”, a broad variety of disciplines became more and more concerned with forms of embodied and tacit knowledge. This also led to inter- and even transdisciplinary approaches to phenomena, which per definition articulate themselves not linguistically. Perception may be the best example for a phenomenon, which is being dealt with by both the natural sciences and the humanities. The phenomenon of perceptions and senses may be studied and described as primarily a matter for neurosciences, yet traditional scientific approaches lack the capability of making such phenomena experiential. Thus, these experiences “cannot be fully understood if analyzed exclusively using the concepts and findings of neuroscience.”³

As an “aesthetic practitioner” experienced in graphic design and visual communication, I see the epistemic potential of aesthetic practice-based research about the visual and tactile entanglement. As the notion already implies, *aesthetic* concerns the senses – both in producing and perceiving. Hence, I would not describe myself as a designer or artist, but as an aesthetic researcher: researching a sensory phenomenon via aesthetic production. As such, I use my own work and experiences as source for further research, reflection and analysis. Applied on the main research interest, this entails a reciprocal influence of making “experiments” as aesthetic work, letting it be experienced by participants, recording and analyzing their reactions which then again shapes the next process of making. The “result” is less a clear answer to the exact reactions of the perception of my work, but for me to shape and refine a multisensory experiment. Going back and forth in scientific and philosophical literature review, the creation of multisensory aesthetic objects (like “huggable” posters I made before), their “testing” and reflection, forms my research method.

² The Design of Everyday Things, p.xi

³ Silvia Casini (2017) Synesthesia, transformation and synthesis: toward a multi-sensory pedagogy of the image, *The Senses and Society*, 12:1, 1-17, DOI: 10.1080/17458927.2017.1268811

Documenattion of practical experiments:



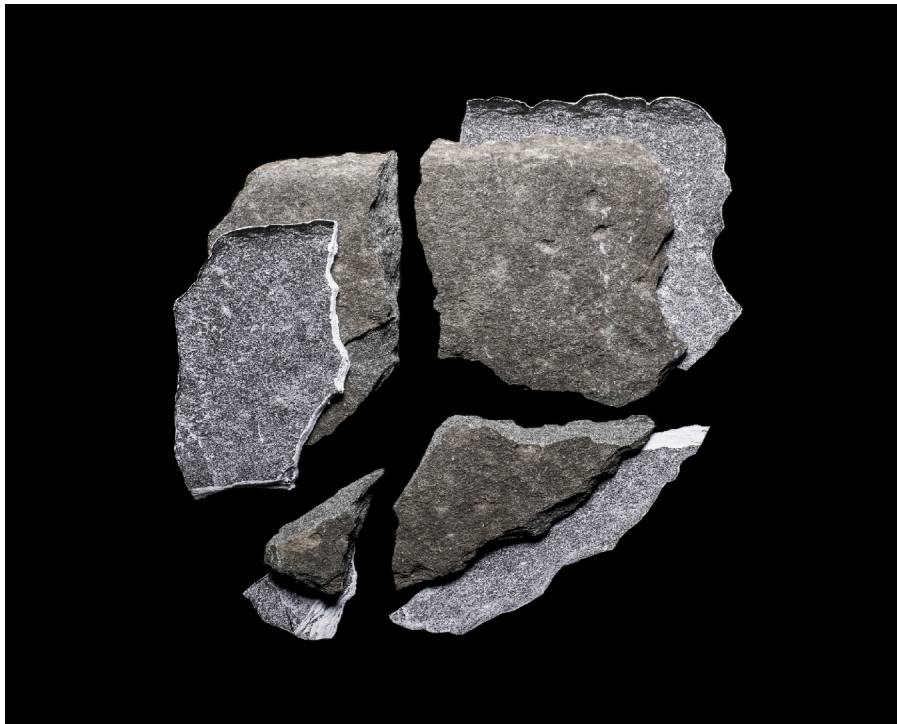
Images taken by Tena Kelemen.

Kambiz Shafei
Displaced Sites

Supervision: Prof. Thomas Macho (Linz), Prof. Michael Renner (Basel)
Starting point of the PhD project: November 2017

Since the invention of photography the relation of images and reality has undergone many developments. The photograph, as an optical document of the outside world, has become associated with such notions as translation, manipulation, memory, absence, presence, invention and ultimately death. In the field of architecture, during the past three decades both historic documentations and speculative projections of built spaces have shifted towards idealised representations in the form of images. The reliance of architecture on images has separated our senses and has given the privileged position to our sense of vision. This separation has resulted in significant criticisms of the role images play in practices of architecture.

This research project investigates the relationship between built space and its images through deconstructing different elements that are involved in producing a photograph. Methods of deconstruction and subsequent construction are not meant to be an ineffective process of refusal, aiming to demolish the ways architecture is experienced. On the contrary, the aim is to find a new domain of Image Spaces which positions itself halfway between our real experience of built spaces and the idealist utopias of architectural images.



Karolina Sobecka
Carbon environmentalities

Supervision: Prof. Christa Sommerer (Linz), Prof. Jörg Wiesel (Basel)
 Starting point and projected end of the PhD project: November 2017 – November 2021

How is the legacy of mid-20th century eco-cybernetic thinking reflected in today's designs for tracing and controlling the planetary carbon flows? How did system ecology's practices of abstraction beget a regime of control-through-calculation that sees the materiality of the biogeochemical world as fully pliant to human desires? How did these intensified practices of abstraction further led to not only becoming-machining of nature, but also to becoming-environmental of human constructions and domains? How do these legacies enable contemporary climate "governance:" a novel politico-administrative form, a socio-cybernetics that governs through antipolitics? This talk presents recent research on the history of ecological science, on its development as a cybernetic paradigm which laid the groundwork for construction of today's carbon economy, and on contemporary climate governance through carbon markets.

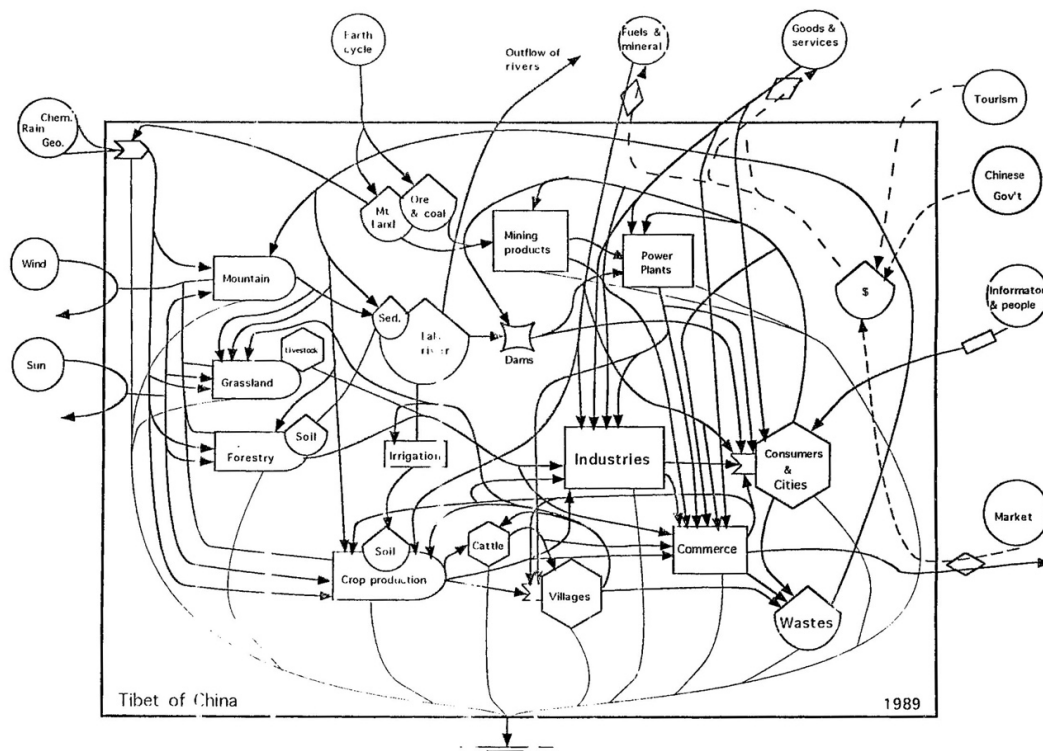


Image: Howard T Odum, Eco-economic evolution, diagram energy flows of Tibet, 1989

Felipe Castelblanco
Cartographies of the Unseen

Supervision: Prof. Melanie Franke (Basel), Prof. Sabine Pollak (Linz)
 Starting point and projected end of the PhD project: January 2018 – Summer 2021

This practice-based research project investigates clashing territorial models, which reveal cosmopolitical relations across obfuscated layers of occupation and governance above, over and below the ground. The project unfolds through fieldwork across the Colombian Pan-Amazon region (between the high Andes and the lower Amazon) where government, extractive industries and indigenous state-building efforts compete for control, across a vertical axis of these contested ancestral territories. As a result, the region has been fragmented due to contested territorial claims from opposing powers, which ultimately produce overlapping sovereignties. Its ecosystems have been severely disturbed by continuous forms of violence inflicted over the soils, forests, rivers, sky, as well as ancestral communities and land-protectors.

The ongoing process of colonization (which also resulted in a one-sided form of development) has succeeded at suppressing and negating ancestral knowledges, situated spatial practices and forms of assembly that today are at risk of disappearing. Against this background, the Pan-Amazon territories are also home to diverse notions of resistance, territoriality, human and non-human inter-existence, as well as belonging through ancestral communities who embody and practice nuanced modes of spatial aesthetics. Therefore, this practice-based research project develops in close dialogue with indigenous nations, situated approaches to governance and decolonial sensibilities. Also, through a participatory-action-research approach, this project explores forms co-creation with indigenous communities undergoing a process of cultural and epistemological re-calibration.

Through practice, the project builds around **A)** 'Cinematic Cartographies' documenting layers of sub-visible and eco-social relations across the Pan-Amazon landscape and **B)** the co-creation of an indigenous Media Collective (Ñambi Rimai) that uses Media to support efforts of self-governance among indigenous nations, facilitate inter-epistemic dialogues and reveal modes of inter-existence across ancestral territories and beyond. Drawing upon indigenous spatial-practices and aesthetics from the Inga, Kamnesta, Quillacinga and Siona nations, this practice-based research aims to formulate: 1) an inter-epistemic dialogue around land-use, territorial production and spatial-representation; 2) support the co-presence of indigenous aesthetics in the global spheres of knowledge, governance and cultural production; 3) and finally to co-create immersive experiences and participatory Media, which can contribute to recalibrate western approaches to territorial thinking, spatial aesthetics and inter-existence at a planetary scale.





Participatory filming, kite mapping and research sessions in Inga territory. March and July 2019

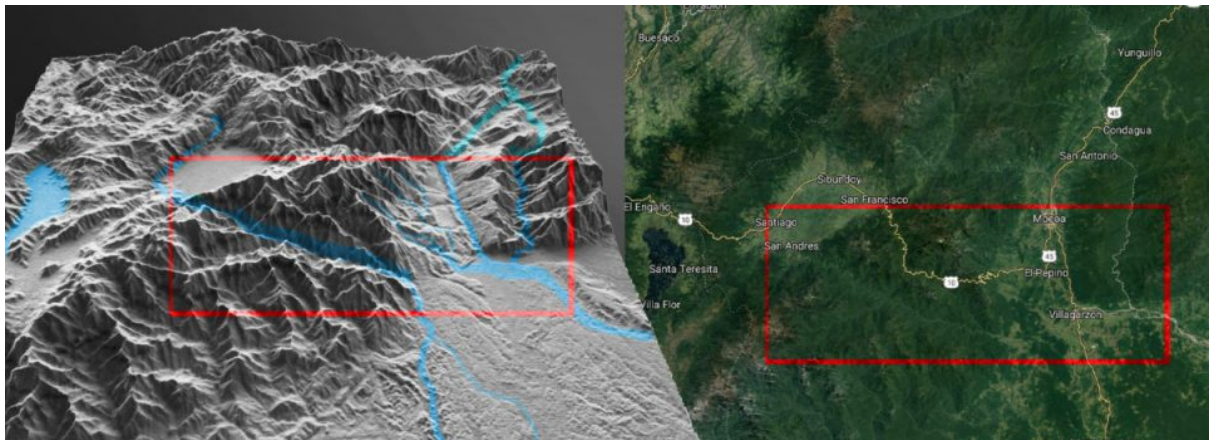


Image: Area of interest / research between La Chocha Lake and Piemonte in lower Cauca.

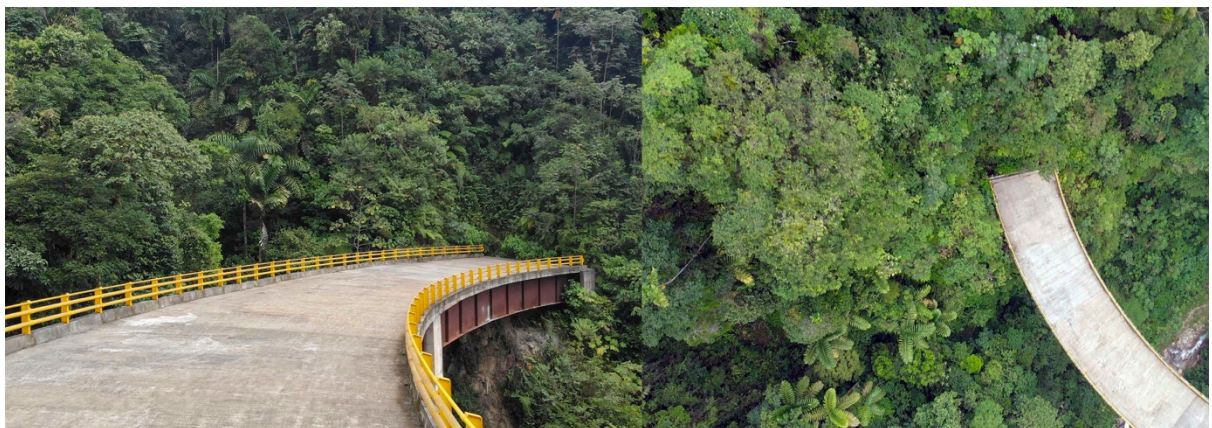


Image: Stills from the upcoming film AYENAN. Produced by Felipe Castellblanco and co-directed with Lydia Zimmermann.