PHD-KOLLOQUIUM_LIVE
6. und 7. Mai 2021

@WEBEX

Aufgrund der aktuellen Situation durch COVID-19 findet das PhD-Kolloquium im Sommersemester 2021 im digitalen Rahmen via webex statt. Den Link finden sie unten.

Because of the current situation with COVID-19, the PhD-Colloquium in the summer term 2021 will take place digitally via webex. You can find the link below.

Meeting-Link:
https://kuni-linz.webex.com/kuni-linz/j.php?MTID=md71a23a945cc6bfadda46ba30cc048b4

Updates and Infos:
https://www.ufg.at/Newsdetail.6932+M59aaabde40e.0.html

PROGRAMM, 6.MAI:

13.35 – 13.45	Begrüßung Katrin Petroschkat, Kunst.Forschung | PhD
13.45 – 14.30	Doris Gall-Schuhmann: Komplexe hyperaktive instabile Strukturen – künstlerische Forschung aufbauend auf einem fotografischen Formenarchiv. *Moderation: Sarah Kolb*
14.30 – 14.45	Pause
14.45 – 15.30	Lena Ditte Nissen: NEHMT ES WIE ES IST / TAKE IT AS IT IS *Moderation: Angela Koch*
15.30 – 15.45	Pause
15.45 – 16.30	Erika Mondria: Brain Machine Interaction in Art. On the reciprocity of human physicality, biometric measurements, and artistic staging. *Moderation: Martin Kaltenbrunner*
16.30 – 16.45	Pause
16.45 – 17:30	Wiltrud Hackl: Wasser, Weiblichkeit, Verwertung | Konstruktionen von Weiblichkeit in Zusammenhang mit der Ressource Wasser *Moderation: Gloria-Stella Meynen*

PROGRAMM, 7.MAI:

The second day of the PhD Colloquium is devoted to the presentation of our cooperation in the PhD-area with the **Zürcher Hochschule der Künste (ZHdK)**. You can find more information here: www.zhdk.ch

9.00 – 9:30	Introduction by Head of the ZHdK PhD-group „Artistic Research in Fine Arts" and first supervisor of the group's members Giaco Schiesser
9.30– 10.15	Melanie Mohren & Bernhard Herbordt: How To Do Things With Institutions? Archivieren, Verschieben, Skalieren als performatives Handeln. Künstlerische Recherchen und performative Transformationen *Moderation: Sabine Folie*
10.15 – 10.30	Pause
10:30 – 11:15	Viviana González Méndez: Pquyquy, a key word to reflect on a selection of spatial experiments from the project: Moving in and through Different Landscapes. Nomadic Strategies to Create Installations / Landscapes. *Moderation: Gudrun Rath*
11:15- 11:30	Pause
11:30- 12:15	Laura von Niederhäusern: Some (filmic) thought motifs of asynchronicity. *Moderation: Joachim Smetschka*
12:15- 12:30	Pause
12:30- 13:15	Sasha Huber: T)RACE-ING LOUIS AGASSIZ Artistic Renegotiations of Archive, Memory and Place. *Moderation: Markus Arnold*

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

We are looking forward to seeing you at the PhD-Colloquium_LIVE @webex

13.45 – 14.30

Doris Gall-Schuhmann

Komplexe hyperaktive instabile Strukturen – künstlerische Forschung aufbauend auf einem fotografischen Formenarchiv.

Betreuende: Prof. Gilbert Bretterbauer
Beginn des PhD-Projekts und voraussichtliches Ende: October 2018 – Ende 2021

Das künstlerisch-wissenschaftliche Forschungsprojekt mit dem Titel „komplexe hyperaktive instabile Strukturen" will zeitgemäße geometrische Darstellungsformen im Zwei- und Dreidimensionalen finden, welche sich mit den Begriffen Komplexität, Hyperaktivität, Instabilität, Unüberschaubarkeit und Gleichzeitigkeit auseinandersetzen.
Die These dieser Forschungsarbeit besagt, dass solche „komplexen hyperaktiven instabilen Strukturen" mit Hilfe von in öffentlichen Räumen vorhandenen, durch den Menschen bewusst oder unbewusst geprägten Formen erzeugt werden können und sich diese dort bereits in abgeschwächter Form abzeichnen.
Hochfrequentierte öffentliche Räume, als Bewegungsräume des Menschen, werden somit zum Gebiet der Forschung erkoren und mit dem Medium der Fotografie untersucht.
Ein eigens erstelltes fotografisches Formen-Archiv dient als Basis dieser Forschungs-Arbeit: Es fungiert als Zeitdokument und beinhaltet Fotografien von Hunderten von Formenansammlungen (Strukturen, Dinge, Objekte), welche anhand von im Vorfeld definierten Kriterien aufgenommen wurden.
Künstlerisch forschend sowie analytisch betrachtend wird das aufgenommene Bildmaterial in Hinblick auf dessen Formensprachen untersucht. Es werden Zusammenhänge und Gemeinsamkeiten, spezifische Merkmale und Charakteristiken oder räumliche Beziehungen betrachtet. Mit Hilfe von künstlerischen Ausdrucksformen wie Zeichnung und Modellbau werden diese Erkenntnisse herausgearbeitet und verstärkt. Es entstehen neue geometrische Bild- und Raumsprachen, die das Vorgefundene in ihrer Formensprache klassifizieren, aufgreifen, verdichten und durch künstlerische Arbeiten für den Menschen visuell und räumlich erfahrbar machen.
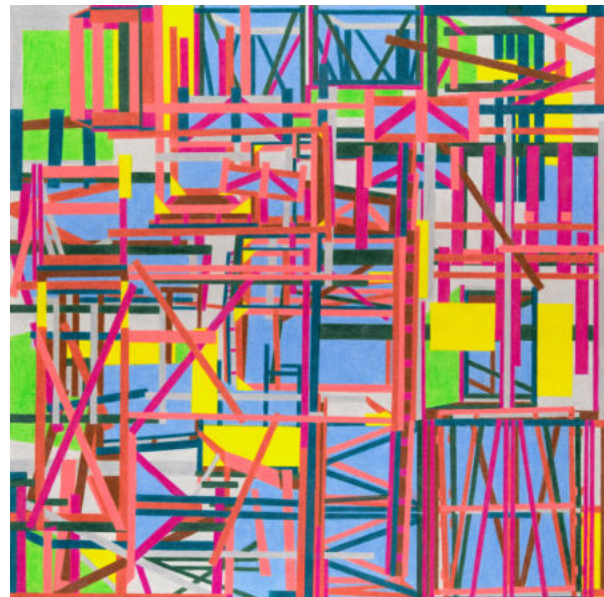
Abbildung links: Bildbeispiel aus dem fotografischen Archiv, Bildrechte: Doris Gall-Schuhmann
Abbildung rechts: geometries_16, 2020, Zeichnung, Buntstifte, 30 cm x 30 cm. Bildrechte: Doris Gall-Schuhmann

Lene Ditte Nissen
NEHMT ES WIE ES IST / TAKE IT AS IT IS

Supervisors: Prof. Gitti Vasicek, Prof. Karin Harrasser
Starting point and projected end of the PhD-project: October 2019 – end of 2023

TAKE IT AS IT IS: this sentence comes from my grandmother's memoir. But I will not obey this invitation. On the contrary. I have decided to take these memoirs, to read them, to share them with others, to make them public, to take them apart for analysis, and under no circumstances to take them as they are. My grandmother was the daughter of the Reichshebammenführerin (the Reich's Midwife Leader) Nanna Conti and the sister of the Reichsgesundheitsführers (the Reich's Health Leader) Leo Conti. She was born in 1902 into a nationalist and anti-Semitic family and, as a teenager, advocated National Socialist ideologies. Why does anyone write memoirs at all? Because this person wants to determine the narrative of their life, wants to retain the authority to interpret. Because you want to communicate certain things – and keep quiet about others. In search of secrecy, I have invited a group of people to discuss the memoirs in detail under the guidance of a group analyst during several sessions. These conversations form the polyphonic basis for a series of artistic works that deal with the role of women in National Socialism from today's perspective. It is not about historical processing — I leave that to the historians — I am more concerned with what happens when we actually get emotionally involved in these stories, what this involvement does with our perception of the present. I think it has to be personal. In this presentation I will give a short introduction to my first research phase that included a series of group analysis sessions and then focus on the first two artistic projects that form part of my PhD project.

Bio:

The Danish-German artist and filmmaker Lena Ditte Nissen studied film and media art in Cologne, Bogota and Düsseldorf. Her individual and collective films, performances and installations have been shown at various international institutions and film festivals, such as the Museo de Arte Moderno Rio de Janeiro, CPH:DOX, DOK Leipzig, Anthology Film Archive NYC, KAI10 Arthena Foundation and the International Film Festivals in Edinburgh and Belo Horizonte. Last year she was a fellow at the international Art & Theory program at Künstlerhaus Büchsenhausen in Innsbruck, where she began the research for her PhD in practice.

www.lenadittenissen.com

www.bergernissen.com

Abbildung: Fotocredit: Daniel Jarosch / Künstlerhaus Büchsenhausen

Erika Mondria
Brain Machine Interaction in Art. On the reciprocity of human physicality, biometric measurements, and artistic staging.

Supervisors: Prof. Christa Sommerer
Starting point and projected end of the PhD-project: October 2018 – end 2022

My research emphasis is on a subfield of human computer interaction (HCI) the brain-machine-interaction (BMI) in the context of arts. The focus of my investigation is on "bioelectrical signals of the brain" and their interpretation and implementation within artistic settings. In particular, I investigate the relevance of real-time data and the necessity of exact ´brain-data´ in relation to effects occurring in art contexts. [by using EEG- based brain-computer-interfaces, (BCIs)]

The coherence and reciprocity between the acquisition of biometric data (brain wave EEG-data), the artistic staging of this data and the reception of ´brain-data´ is dependent on the used setting. These dependencies and implications are significant for both: art makers and art recipients. To answer occurring questions, the results of the theoretical review of the field BMI - art projects will be used, as well as the findings and experiences from the artistic research prototypes developed for this purpose.

Current state of the research:

An investigation of commonly used BMI hardware for recording brain wave data (bio electrical signals via EEG) within artistic contexts was conducted in cooperation with experts in this field.

I reviewed more than 100 BMI applications (art works and research studies). The results of this research led to several key questions which were addressed in the questionnaire.

At the colloquium I will present the prototype "my brain code" as well as the mentioned questionnaire. Some early results and modification possibilities for the prototype will be open for discussion.

These results provide a basis for the following questions:

Does it matter at all if "real exact brain-data" is used in ART?

If and how far is the authenticity of ´brain-data´ and the collection of exact data relevant, in the success of an artistic production?

Does the quality of brain-data influence the quality of art reception? How relevant is the use of visible real-time data regarding to the reception of art?

Can we find art settings whose meaning ONLY makes sense through the use of accurate brain-data?

Wiltrud Katharina Hackl
Weiblichkeit, Wasser, Verwertung
Konstruktionen von Weiblichkeit in Zusammenhang mit der Ressource Wasser

Betreuende: Prof. Angela Koch
Beginn des PhD-Projekts und voraussichtliches Ende: April 2019 – Ende 2022

Nixen, Nymphen und andere weibliche Wasseridentitäten innerhalb europäischer (hauptsächlich mittel-, ost- und nordeuropäischer) Literatur- und Filmgeschichte stehen im Zentrum meines PhDs. Ich beforsche die darin verwendeten Imaginationen und Konstruktionen von Weiblichkeit und Wasser und vergleiche und analysiere unterschiedliche Erzählstrukturen. Anhand mehrerer Beispiele, chronologisch ausgehend von der Figur der „Fee" bei Marie de France, 1170 und Archetypen wie Melusine und Undine stehen einerseits Fragestellungen nach Organisation von (normierenden) Geschlechterverhältnissen und gesellschaftlicher Hierarchisierung, andererseits nach dem Geschlechterdispositiv, das sich auch aus der Auseinandersetzung mit Begriffen wie Auflösung, Fluidität, Körperlosigkeit, Materialisierung, Alterität, Ermächtigung, Aneignung, Einverleibung, Ökonomisierung, Werden, aber auch Trivia ergibt, wie sie in vielen Wasserfrauenerzählungen vordergründig zu finden sind.

Meerschaum, Todeskuss, Blickverbot – Wasserfrauen meinen es jedenfalls ernst. Gleichzeitig sind die Darstellungen und Erzählungen von Undine, Melusine, der kleinen Meerjungfrau oder Lore Lay mehrdeutig wie kaum eine Figur europäischer Kulturgeschichte: Imaginationen von naturalisierter Weiblichkeit lassen sich hier ebenso ablesen wie Exitstrategien aus heteronormativen Beziehungsstrukturen, Aspekte von Souveränität ebenso wie das per Happy End verordnete Einschreiben in eine patriarchal formulierte Biographie. Fragen nach Auflösung und Manifestation von Geschlechter- und Naturkonstruktionen lassen sich an den Ufern von Meeren und Flüssen jedenfalls gut verhandeln, denn Wasserfrauen sind im Grunde ein ständiges Meerschaum-/Fisch-/Mensch-Werden.
In diesem Kolloquium möchte ich einige meiner Thesen und Überlegungen präsentieren und näher auf sie eingehen:
Beginnend mit einer kurzen Einführung in zentrale Fragestellungen sowie einer kurzen Übersicht über einzelne für die Arbeit wesentliche Wasserfrauenfiguren möchte ich folgende drei Beispiel-Paare von Merkmalen und Elementen in Wasserfrauenerzählungen mittel- und nordeuropäischer Kulturgeschichte erläutern und diskutieren:
*TEILUNG und VERDOPPLUNG: Welche Strategien lassen sich an der mehrfachen Teilung von Weiblichkeit festmachen, wie könnten sie *noch* gelesen werden?
*HAPPY END vs AUFLÖSUNG: das Happy End als Ende von Ermächtigungsstrategien
*WIDERSTAND und NIXENBANDE: Welche Elemente des Widerstands und der Komplizinnenschaft tragen Wasserfrauenerzählungen in sich?
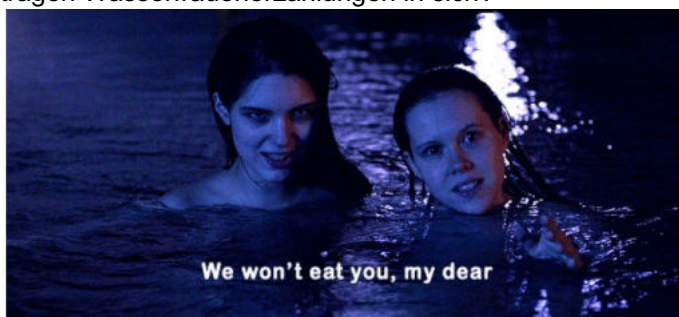
The Lure (Córki dancingu) 2015, dir. Agnieszka Smoczyńska

Melanie Mohren und Bernhard Herbordt
How To Do Things With Institutions? Archivieren, Verschieben, Skalieren als performatives Handeln.

Betreuende: Prof.Giaco Schiesser, Prof. Sandra Umathum
Beginn des PhD-Projekts und voraussichtliches Ende: April 2018 – Ende 2021

Unsere künstlerische Forschung wird durch eine Reihe von performativen Praktiken realisiert: archivieren, verschieben, skalieren. Der Vortrag untersucht, wie diese Praktiken temporäre Räume für kollaborative Spekulation einrichten und wie durch diese Räume Qualitäten künftiger Institutionen vorgestellt oder vorübergehend realisiert werden können. Im Zentrum stehen drei performative Versuchsanordnungen: die Begegnung von zwei Zuschauer:innen mit einer dystopischen, interdisziplinär realisierten Erzählung in unscheinbaren Holzkisten als theatralem Set-up (1); die inszenierte Begegnung von Mitarbeiter:innen und Gästen eines Staatstheaters, die sich die Zukunft ihrer Institution vor dem Hintergrund historischer und zeitgenössischer Modelldörfer vorstellen (2); die Begegnung zweier Musikfestivals: ein real existierendes, performativ und architektonisch durchkreuzt mit alternativen Entwürfen desselben (3). Welches Wissen wird dabei generiert? Wie lässt es sich erfassen und vermitteln? Welche neuartigen Strategien der Institutionalisierung können dergleichen kollaborative und performative Praktiken beheimaten? Oder überschreiten diese Praktiken notwendigerweise Grenzen zwischen Institutionen, multiplizieren sie kontinuierlich Zugehörigkeiten und Kontexte? Die drei ersten Experimente des kollaborativen PhD-Projekts ‚Institutionen als Kunst – Kunst als Institution. Künstlerische Recherchen und performative Transformationen' von Melanie Mohren und Bernhard Herbordt werden vorgestellt, die Ergebnisse einer Interviewserie mit Gastgeber:innen, Performer:innen und Gästen dieser Versuchsanordnungen analysiert und ein Ausblick auf abschließende Forschungsetappen entworfen.

Abbildung: Die Bewegung. Performance für zwei Zuschauer:innen von Melanie Mohren und Bernhard Herbordt. Stuttgart Theater Rampe u.a., 2018. Foto: Daniela Wolf.
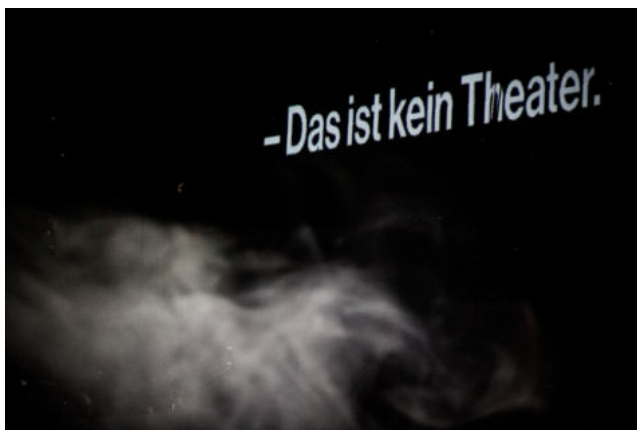

Abbildung: Das Dorf. Öffentliche Recherche und Performance von Melanie Mohren und Bernhard Herbordt. Badisches Staatstheater Karlsruhe, 2019. Foto: Felix Grünschloss.

Viviana González Méndez
Pquyquy[1], a key word to reflect on a selection of spatial experiments from the project: Moving in and through Different Landscapes. Nomadic Strategies to Create Installations / Landscapes

Supervision: Prof. Giaco Schiesser (ZhdK), Ricardo Toledo Castellanos
Starting point and projected end of the PhD-project: October 2017 – end of 2021

This project explores other ways of doing cartography and making images of spaces, appreciating haptics over optics, proximity over distance, fragment and singular findings over a totalizing image as reference. A selection of those `ways of doing´ is based on a series of historically developed tactics in the arts related to spaces, coming from non-Western traditions, mainly Latin American. These 'ways of doing' include certain practices of perception and ways of constructing relationships with spaces. They are characterized by an emphasis on space/time relation and by a shift in perspective, less from outside and from afar, but more from inside and from below. The closeness and the type of relationship that this perspective implies, also has a direct impact on the way images of spaces can be constructed. Some of my main questions are: What do experiences of space from below and from within contribute to the construction of other ways of establishing relationships with spaces? How can my doctoral research contribute to creating new kinds of artefacts related to spaces and installation?

The methodology involves the development of a series of actions, such as making routes in different ways and varying the focus of attention, making subjective maps and collecting objects, matter and information found in spaces. This involves spatial and temporal experiences in which body, close perception, memory, casual encounters and chance become key allies. Those actions have been organized in a structure that operates as a game. It behaves as an open system, which determines its condition of adaptability. This condition, in turn, is what is understood in this project as nomadic.

Throughout the research process and thanks to the several spatial experiences related to the game, some experimental actions, writings, images and installations were generated. This presentation will take as a reference a selection of them with the aim of reflecting around issues such as: What qualities do these experiments and images have? And, considering that this project takes the installation as its main medium, how do they interact with space and time?

One of the findings of this research process is that the perspectives and the kind of relationship to space that is proposed here also implies a question related to language. In this respect we will reflect on the word Pquyquy. How might the different meanings of this word contribute to understanding the qualities of a selection of some spatial experiments and images made throughout this project?

Image: La caída / the fall (Detail) Installation, Variable dimensions, Baden, Switzerland, 2019

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[1] Pquyquy is a muysca word that was translated by the colonisers into Spanish as Corazón (in English, heart). However, its meaning is much broader as it is related to understanding and will. See González de Pérez, María Stella. "Pquyquy": *'corazón' en lengua muisca [*"Pquyquy": *'heart' in the Muisca language].* En: Muysca Memoria y presencia. Universidad Nacional de Colombia. Bogotá, 2016
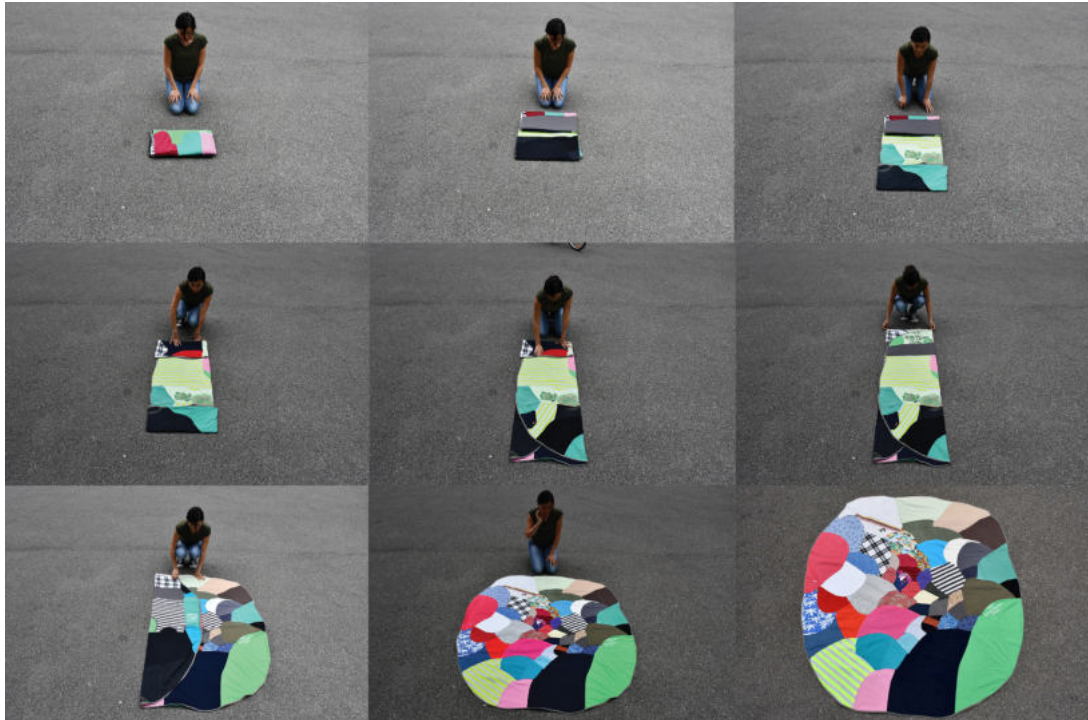
Image: Scent Landscape Summer (From the serie Scent Landscapes)
unfolding object, Variable dimensions, Baden, Switzerland, 2019

Laura von Niederhäusern
Some (filmic) thought motifs of asynchronicity

Supervision: *Prof. Giaco Schiesser*, Prof. Marlies Roth
Starting point and projected end of the PhD-project: October 2016 – fall 2021

Striked by the omnipresence of "time pressure", be it in my everyday environment, media discourse or social theories of acceleration, my PhD research "Face No Dial of a Clock" started from the desire to investigate concrete asynchronic experiences where different temporalities are at play. Discrepancies of temporal experiences such as between a subjective feeling of time and a social or institutional time regulation allows to question the (self-)disciplinary processes at work in today`s governmentalities. What makes differentiated temporalities and orientations emerging and what effects and affects do they produce? How can asynchronic experiences be grasped in their reflexive potential beyond symptomatic description? What is the specific potential of *filmic thinking* to develop agency and analytical curiosity in facing and coping with heterogeneous temporalities?

My research approach is based on a narrative inquiry method collecting materials from different life situations where contradictory rhythms, incommensurable temporalities and unpredictable timings occur in the interaction of individuals and institutions, focusing on the realm of "immaterial work". By participant observation, with and without a camera, I followed over three years a boy having troubles with school enrolment; a start-up company developing a cycle tracker for women to better manage their fertility; a geriatric care project planning a village for persons with dementia disease, imitating lifestyles from the past. Exploring these materials through filmic experimentations, such as a self-made camera, a semi-staged shooting setting, a fictional character and a double-screen montage, I developed a set of elements and narrative strands which form *some thought motifs of asynchronicity*. My contribution will elaborate and reflect on how such motifs (e.g. weather, trees, holes, closets) emerge from my materials and in what forms and formats such motifs gain agency to explore asynchronicities. Relating to examples from literature ("images of thought", Benjamin), philosophy

("objects of time", Sibony) and film ("cinematic objects", Pantenburg), I will reflect and situate the emergence of *some thought motifs of asynchronicity* with examples from my filmic and textual experimentations. By sharing *thought motifs* as part of my artistic thinking process, I will also address their role and possible forms in regard to the research outputs.

Image: Still from the filmic research material, 2018, Laura v. Niederhäusern
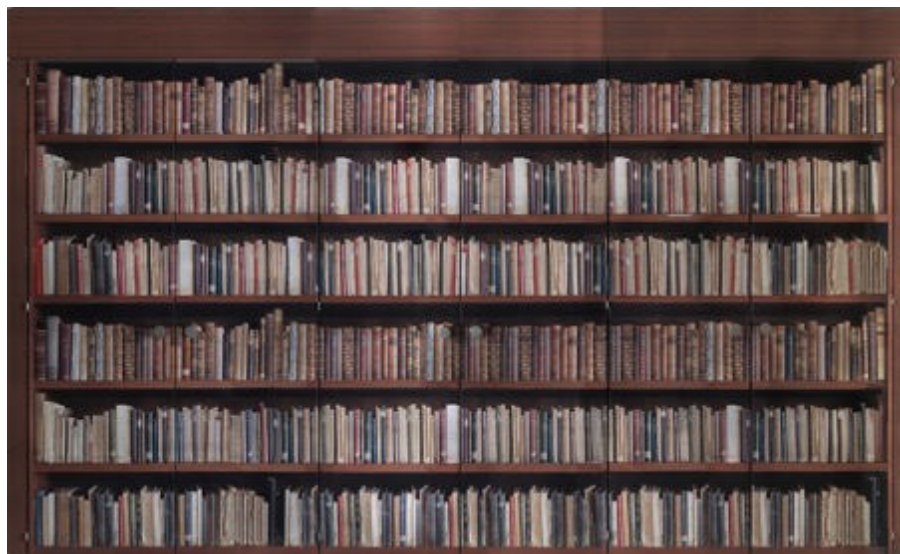

Image:: Schränke [Closets], wallpaper, 398x230cm, Laura v. Niederhäusern

Sasha Huber
(T)RACE-ING LOUIS AGASSIZ Artistic Renegotiations of Archive, Memory and Place

Supervision: Prof. Giaco Schiesser, Prof. Anette Baldauf
Starting point and projected end of the PhD-project: October 2017 – end of 2021

In my input, I will discuss my project's research questions, methods of how I do my research (wake work) and about the current status. This practice-based PhD project has evolved out of artistic engagement with the Swiss cultural activist campaign *Demounting Louis Agassiz*. The aim of the campaign has been to advocate for the renaming of the Agassizhorn in the Swiss Alps into Rentyhorn in honor of the Congolese-born enslaved man Renty and of those who met similar fates. Louis Agassiz (1807–1873) has been celebrated as an important glaciologist who was one of the proponents of the ice age theory and who has been memorialized on Earth, the Moon and Mars. After immigrating to his adoptive country, the United States of America in 1846, he developed into becoming one of the most influential racists of the 19th century. Agassiz studied and photographed enslaved Africans in the

places of their suffering to try to prove the inferiority of black people. He advocated strict racial segregation, ethnic cleansing, and governmental measures to prevent the birth of interracial children whom he considered unnatural.

My artistic research involves different methodologies that attempt to address (through restorative interventions) the bias of Western archives that favor the privileged and prejudiced; which is innovative from the perspective of decolonial theory. Developing participatory and collaborative approaches to performative interventions and image-making, the project uses lens-based media and air-pressured metal staple shooting, to enter spaces connected to the history of racism in an attempt to change the dynamics of the historical conversation.

Core research questions are: 1) In what ways can artistic research expose and understand some of the origins of racism, whilst attending to its effects on black and brown people in contemporary society. 2) How to enable artefacts that assist in caring for those communities living in the after-live of colonialism.

Image: Sasha Huber, Rentyhorn, intervention, video installation, 2008

Image: Tamara Lanier, great-great-great granddaughter of Renty, 2017