




di:'angewandte

ZENTRUM
FOKUS
FORSCHUNG



This publication, “1”, accompanies the Public Colloquium, part of the Artistic Research PhD Programme from the University of Applied Arts Vienna at the Zentrum Fokus Forschung, taking place May 4 to 5, 2017, at the Angewandte Innovation Laboratory.

The aim of the Public Colloquium is, once a year, to provide an opportunity for the PhD candidates to present the current development of their research projects.¹ The presentations serve to illustrate the continuous artistic research practice whereby development is made comprehensible through the consideration of reflexive forms of documentation and the possibility to integrate existing elements of the work.

“1” is the first issue of an open format documenting relevant developments in the field of research. The core of “1” consists of five texts by the PhD candidates accompanying their individual presentations at the Public Colloquium. These texts portray the current state within their continuous research processes. Two short texts contextualize the core of the publication. The first one, by Alexander Damianisch, focuses on the key elements for interactions in the field of artistic research; the second, by Nikolaus Gansterer, is about experiences and personal viewpoints.

For further information and audio-visual documentation please visit:
<http://zentrumfokusforschung.uni-ak.ac.at>

¹ According to the Curriculum: § 5. Academic Performance (2) Mandatory exam achievements c): “Attending an annual, public colloquium in which the progress of the research project is presented (...).”

ARTISTIC RESEARCH PHD PROGRAMME

Each year, the University of Applied Arts Vienna invites colleagues to apply for the Artistic Research PhD Programme (PhD in Art). The Artistic Research PhD Programme is a postgraduate study programme in the field of art. The focus is on artistic work, which is regarded as the basis of knowledge production. It is governed by topics and practices of artistic research. The six-semester study programme in English starts each autumn and at the Zentrum Fokus Forschung.

Selection criteria are the topicality, innovation potential and social relevance of the artistic research issue described in the exposé, as well as knowledge of both its national and international research context. Doctoral candidates are tutored by professors from the Angewandte who are recommended by the committee in charge of candidate selection.



OPENLY UNDERSTOOD

The new often remains where it is created. It would be better if it would come into being and then go out into the world. But this is precisely a quality of artistic work: it strives to go beyond itself, always towards a counterpart. When you combine knowledge production and art as the development of understanding, then there is the possibility for more. As an approach with a high potential to mediate questions and answers, artistic research fulfils this; it is knowledge work with direct claims to mediation.

Artistic research is “open-process”, not just “open-ended”; as described in the curricula, the processes are also open. In this sense, it is important to provide insights and entry points so that switching between perspectives becomes possible. A transfer of developments to interested parties and suggestions in research processes.

The presence of research in art and science is underrepresented in society as a whole. This has a number of reasons: on the one hand, the means and resources are insufficient; on the other hand, what exists is not adequately perceived. What is required are institutions that create this presence. The University of Applied Arts Vienna, the Center Focus Research and the Angewandte Innovation Lab would like to intensify the existing possibilities for communication, mediation and documentation. As described in the curriculum, the candidates develop their current perspectives on their research and the steps taken so far, appropriately formally and openly, with respect to the processes and results.

Developing future work requires processes that shape focused and exemplary openness, that intensify the possibilities of the projects, that accept the invitation to focus programmatically on the future. It is necessary to show what is possible, how research works, not only in its results, but also in its direct working practice. In this way, knowledge can become insight. The first year, the first projects, the first public colloquium, the first new can come into being.

Alexander Damianisch
Zentrum Fokus Forschung

1+1=3

The beginning of something new is always a critical and a crucial moment within the arc of an unfolding endeavour. But how to start? How to prepare? And how to get *it* going?

In the inaugural year of the new PhD programme at the University of Applied Arts Vienna, propelled by the first cycle of five exciting research projects, we focus on sharing proposals for artistic strategies of emergence. Building on a rich and excellent artistic practice and heterogeneous thematic projections, the five selected candidates enter into dialogue, overlap, complement and interrogate each other: Here E.T. the extra-terrestrial encounters Eadweard Muybridge (learning the basic steps of the waltz); animation meets imitation and artificial intelligence mingles with somatic forms of embodied knowledge. Tracing the thresholds of outer and inner space, from track to trip, from appropriation to deviation, spatiotemporal constructions get dissected and shredded to their smallest particles — forming together a highly reactive and critical mass as well as a lively ecology of knowledges in the making.

In this stimulating milieu, my aim is to mediate and communicate innovative methods of artistic research for making overlooked aspects tangible, disclosing poetic and paradoxical potentials by questioning: Which epistemic forms and figures of thought take shape in this early stage of figuring something out? Which language, which alphabet, which sign systems do we have to develop to notate this fragile process? Could we, individually and collaboratively, create conditions for mutually approaching our respective enquiries?

Following Hans-Jörg Rheinberger, by setting up experimental systems, we allow and look for cross-breeding and cross-contamination: Epistemic objects are exchanged reciprocally and processes of translation from image to object to word are collectively tested. In this early phase of a research project, it is essential to develop, review, reflect on and flexibly create one's own method. Through various techniques of questioning, translation and response, bridges and supports are created to examine one's own project from other perspectives in order to take the next steps.

With regard to our first Public Colloquium (literally “a speaking together”), with the choreographer and invited interlocutor, Lilia Mestre (Programming Director at Apass — Centre for Advanced Performance and Scenography Studies Brussels), we have subjected the form of the presentation to a critical examination and mutually developed specific formats to create a reflexive context for the respective works. From my own artistic-research experience, and through the mentoring of the candidates in the seminars and the supervision process, it is precisely in these valuable moments where *it* happens — research questions come to light through their respective materialities, become mutually comprehensible, negotiable and communicable in the room — in the very sense of becoming more than the sum of its parts.

Nikolaus Gansterer
Guest professor, Zentrum Fokus Forschung

CONTENT

PAGE 10

MICHAEL KARGL

PERFORMATIVE MATERIALITY

PAGE 14

RALO MAYER

SPACE UN·SETTLE- MENTS

SCRIPT FOR A PUBLIC
COLLOQUIUM, AIL, MAY 2017

PAGE 18

MARIE-CLAUDE POULIN

ITERATIVE OUTGROWTHS

A LOUNGE OF
EXPERIMENTS

PAGE 22

KATARINA ŠOŠKIĆ

POOL SLIDES AND SPRING- BOARDS

PAGE 26

ANNA VASOF

MUYBRIDGE'S DISOBEDIENT HORSES

NON-STOP STOP-MOTION
STEPS AND MISSTEPS

PERFORMATIVE MATERIALITY

10

“Like all other creatures, human beings do not exist on the ‘other side’ of materiality but swim in an ocean of materials. Once we acknowledge our immersion, what this ocean reveals to us is not the bland homogeneity of different shades of matter but a flux in which materials of the most diverse kinds — through processes of admixture and distillation, of coagulation and dispersal, and of evaporation and precipitation — undergo continual generation and transformation.”¹

The materials used in a work of art are not necessarily determined from the start. The contemporary artistic work process involves a great deal of experimenting in order to arrive at the most suitable material to realize an idea. In this test phase, one also risks altering the complete work, its parameters, characteristics and not least its final appearance. This process of material-based transformation has a two-fold effect: first, on the artwork itself (its haptic conditions) and then on its perception, which in turn influences the specific form of aesthetic recognition actuated by the artwork. The objective of this dissertation project titled “Performative Materiality” is to investigate and specify these processes of transformation and effect with the aim of implementing these moments of change in the own artistic practice. During the course of the first semester, I was able to identify the following questions as starting points to work on:

- 1 How can material and materiality be defined?
- 2 How do material, space and form relate to each other?
- 3 How does the process of materializing an artwork proceed?
- 4 What is the role of the artist’s body in this process?
- 5 How does the method of *performative research* (as conceptualized for this dissertation) work in practical terms?

The aforementioned questions result from a practical working process. In it, a set of perception-vectors point in different

MICHAEL KARGL (* 1975, Hall, Tyrol) is an artist and researcher living in Vienna. He studied sculpture at the Mozarteum University Salzburg, where he earned his degree with a final thesis about virtual architecture and cyberspace. He has participated in exhibitions at the Museo de Arte Contemporáneo Bogotá, the Moscow Biennial and the National Museum of Contemporary Art Athens.

directions, such as recognizing the different appearance of materials, their interconnected behaviour in space, the relation of the artist’s body to those materials and their own interconnected materiality and so on. As an additional layer, the working process is being recorded and interpreted in different media. As the results are reintegrated into the very working process, this method cannot be seen as a linear proceeding, but as a meshwork of linked activities such as drawing, taking photos, writing and observing. Having different intensities throughout the process, these activities refer to traces of the working process and are always present. As such, one can say that “Traces initialize. They show that there is something to find, but do not tell what, where and how. They indicate pathways, but leave open if they pursue. Therefore one initially adheres, but in turn does not take the compliance for granted.”²

1 Tim Ingold, “Materials against Materiality,” *Archaeological Dialogues* 14, no. 01 (June 2007): 7, doi:10.1017/S1380203807002127.

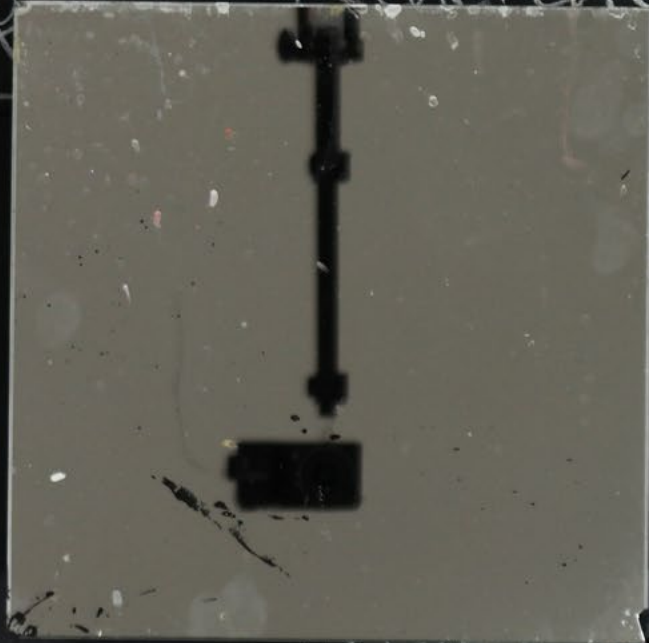
2 Werner Stegmaier, “Anhaltspunkte. Spuren Zur Orientierung,” in *Spur: Spurenlesen Als Orientierungstechnik Und Wissenskunst*, ed. Sybille Krämer, Werner Kogge, and Gernot Grube, 1. Aufl., Suhrkamp Taschenbuch Wissenschaft 1830 (Frankfurt am Main: Suhrkamp, 2007), 82. [English translation MK]

11

methodology

EPISTEMOLOGIE & ÄSTHETIK	PRAKTIKEN	INSTITUTIONEN & KONTEXTE
<p>Ästhetik</p> <p>ästhetische Reflexion in Kunstwissenschaft, Kunsttheorie und Kunstgeschichte in Kulturwissenschaft</p> <p>Methodik</p> <p>Methodenentwicklung in Kulturwissenschaften in Bezug auf Kulturwissenschaftstheorie</p> <p>Methoden</p> <p>Methodenentwicklung in Kulturwissenschaften in Bezug auf Kulturwissenschaftstheorie</p>	<p>ästhetische Reflexion in Kunstwissenschaft, Kunsttheorie und Kunstgeschichte in Kulturwissenschaft</p> <p>Methodik</p> <p>Methodenentwicklung in Kulturwissenschaften in Bezug auf Kulturwissenschaftstheorie</p> <p>Methoden</p> <p>Methodenentwicklung in Kulturwissenschaften in Bezug auf Kulturwissenschaftstheorie</p>	<p>ästhetische Reflexion in Kunstwissenschaft, Kunsttheorie und Kunstgeschichte in Kulturwissenschaft</p> <p>Methodik</p> <p>Methodenentwicklung in Kulturwissenschaften in Bezug auf Kulturwissenschaftstheorie</p> <p>Methoden</p> <p>Methodenentwicklung in Kulturwissenschaften in Bezug auf Kulturwissenschaftstheorie</p>

recherche - création
- ks



impr
exact
intervene
compose
model
rehearse
translate

interact
work
conce
note
sing
edit



SPACE UN·SETTLEMENTS

SCRIPT FOR A PUBLIC COLLOQUIUM, AIL, MAY 2017

14

*The astronaut. The robot. The alien.
The astronaut. The robot. The alien.
The astronaut. The robot. The alien.
(Repeat)*

RALO MAYER (* 1976) is an artist and researcher based in Vienna. His artistic investigations delineate ecologies of contemporary history, linking pasts, futures and today's science fictions. Based on a practice of performative research that employs such dramatic means as scripts, roles and props, Mayer's works assemble multilayered narratives in installations, videos, performances and texts—including, preferably, monsters. He has presented his work at international exhibitions, film festivals and conferences, and teaches in the department of Site-Specific Art.
<http://was-ist-multiplex.info>

1 It took me quite some time to recognize the very basic implication of my project's title (I'm slow): The correspondences between concepts & experiments for life in space and life here, on our planet, are unsettling because they are *unheimlich* in the literal, *ach*—so hard-to-translate sense. What, if not Earth, is our home; and what, if not the infinitely vast, dark and mostly empty space out there is un-homely to us humans? Space is one hell of a multiplex cinema. Its projection screen of aeons encloses us, an endless, heartless darkness. The horror, the horror vacui.

2 I was reading about hauntology, Derrida, Mark Fisher, specters of alternatives and ghosts of past and lost futures. That which is not alive and not dead and keeps returning, haunting us in this . The 1990s, the End of History, planetary transformations galore. 1991–93, Biosphere 2 (*space age ruin crystal palace*) as a temporal hinge between the 1960s / 70s and the contemporary . *The time is out of joint, hello?!*

3 So I was reading. And then the fever came. In the middle of the night: three words, three characters, three concepts popping up. *The astronaut. The robot. The alien.* Humans and anthropocentrism. Machine intelligence and artificial nature. Stranger than strangely imaginable, xeno as fuck. *Alien*, 1979. *2001*, 1968. *Silent Running*, 1972. *WALL-E*, 2008. *E.T.*, 1982. Did I mention ecology?

4 Extra-Terrestrial Ecologies. You can praise the Blue Marble and sing its hippie song all day, but sorry not sorry WE HAVE NEVER BEEN EARTH. (Just like *we have never been modern*, just as *we have never been*

human, kudos Latour & Haraway!) The Hole Earth is watching you! From within and from out there, life is strange and xeno AF, but Hey Schrödinger: *What is Life, right?*

5 Frankenstein. Hell yeah.

6 Steve Bannon destroyed Biosphere 2. Now he is Donald Trump's chief adviser. *It was on a dreary night in November*, now that is unsettling: Wrecker of Worlds.

7 DECOLONIZE SPACE

10 I'm gonna put up a story, perhaps some hyperreflective fabric¹, I will throw some words, project some images, let's all throw a tantrum or put up a fight, now ain't that some script alright alright alright.

11 Image credits: "I'm gonna get myself connected 1992" (digital bricolage, 2017)

For the light which is reflected, r

1 A cheap Chinese knockoff of 3M Scotchlite. Scotchlite fabric has been used — to great effect — as a screen for the front projection technique, for instance in Science Fiction movies such as *2001* or *Silent Running*.

15



ITERATIVE OUTGROWTHS

A LOUNGE OF EXPERIMENTS

It seems fair to say that technologies have penetrated our daily lives to the extent that our perception of our identities and our manner of embodiment are in mutation. While currents of thought such as the post-human and post-media discourses and the paradigms of the post-digital era justify the need for the re-appropriation and reclaiming of the physical body, research work addressing these transformations is much needed in all domains, including the arts. This calls for a fundamental intertwining of the disciplines.

My three-year, practice-based doctoral research project concerns the relationship between the body and its environment within the transdisciplinary combination of four specific fields of practice: performance arts, digital arts, choreography and somatic practices.

Starting from the principle that our actions, states and perceptions are strongly shaped by the environments and systems that envelop us, the project investigates the notion that exploring our relationships with various dispositives potentially enables us to identify unknown and unique sensations, sharpening body awareness and our sense of positioning within our environment. It advances the hypothesis that the awareness thus acquired can contribute to the formation of a new artistic language and ultimately, by extension, to the ability to take a clear stance in today's society.

"iterative outgrowths — a lounge of experiments" is an encounter with my artistic research process of the last seven months. I have been simultaneously carrying out experiments that included a series of practical tests, variations and try-outs while turning an analytical eye on my research and my creation methodologies and procedures. The experiments are part of the research-creation of an installation-performance aiming at informing the theme of a wider research: the impact of dispositives (apparatuses) on bodily perceptions both in my artistic practice and in artistic creation involving body-based performance and the digital arts in general. The public is invited to witness and to contribute to the experiments and to the reflection surrounding them through observation, participation and discussion.

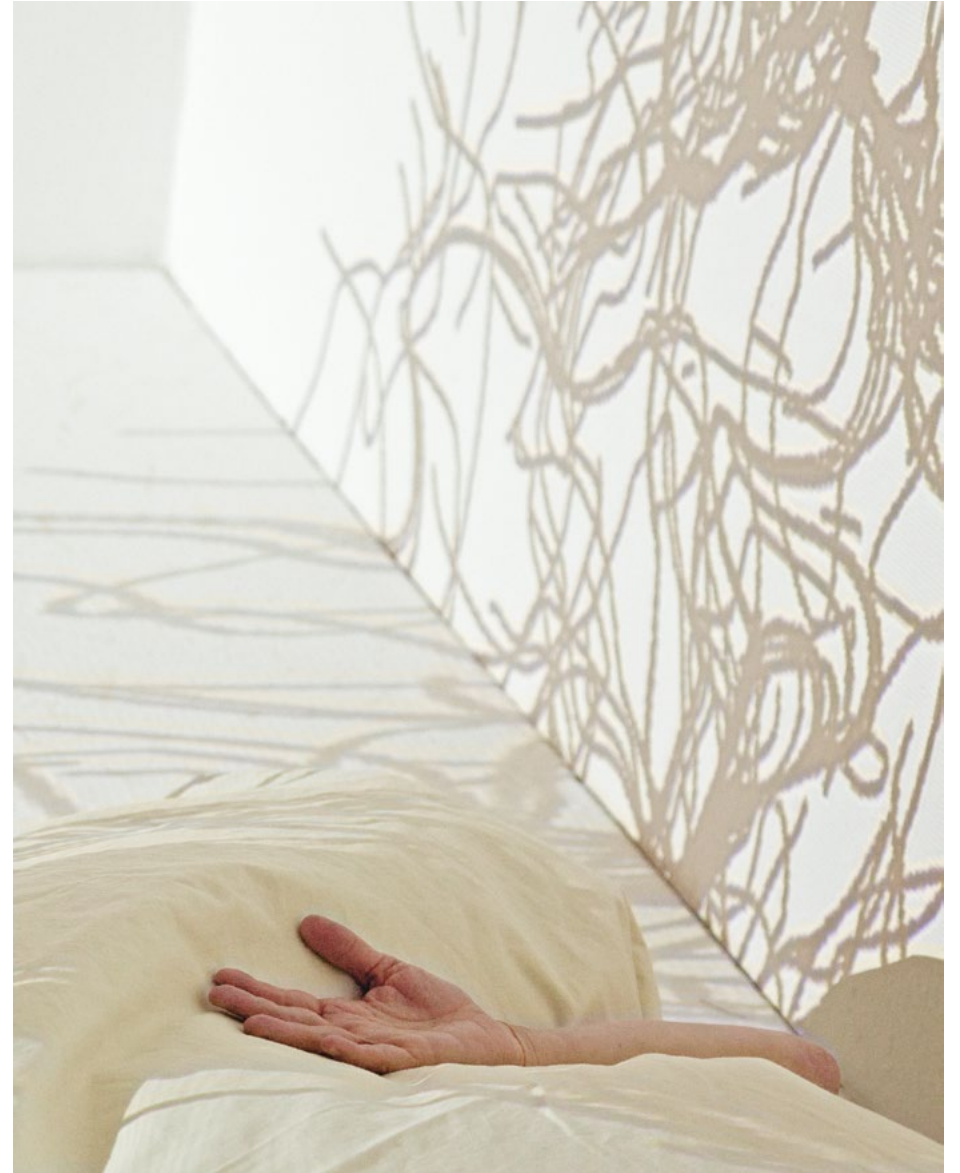
"iterative outgrowths — a lounge of experiments" involves audience and performer interaction inside a dispositive in which the physical and technological objects are intertwined with each other: In the "white cube" environment of the gallery space, an interactive system consisting of a camera tracking system — a responsive generative audio-visual set-up reacting to the presence of the spectator / performer — is embedded in a lounge-like setting that the visitors and the performers are empowered and encouraged to alter. The space is inhabited by large bean-bags that are to be moved about, forming curved heaps augmented by the projection of generative reactive entities. The protagonists can mould themselves onto these clusters, play with them, hide in them, melt into them,

MARIE-CLAUDE POULIN is trained in dance and kinanthropology at the Université du Québec à Montréal and holds an MA in Choreography from the Inter-University Center for Dance in Berlin. Between 1985 and 2000, she taught in the field of somatic education and worked as a performer, notably with choreographers Benoît Lachambre and Meg Stuart. In 2000, she co-founded the digital performance group *kondition pluriel*. Marie-Claude Poulin has presented performances and installations around the world. Since 2013, she has been teaching at the University of Applied Arts Vienna, where she collaborates on international research projects, such as *E/M/D/L* and *Digital Synesthesia*.
www.konditionpluriel.org

meditate upon them or rest on them. The feeling that the surfaces are interconnected may arise, with the space itself being perceived as a social body, a common body.

The objective is for the work's composition to implicitly manifest the ontological specificities and hermeneutical implications of the dispositive used and, at the same time, to bring out its revelatory potential. The fusion between physicality and digitality experienced as much by the performers as by the public should be deduced through traces of their actions. The articulation of their interrelations will point to new directions in artistic research-creation by addressing the themes of:

- 1 the extension of mind and body through objects and technology;
- 2 playfulness and agency in the animate and inanimate;
- 3 the function of play in creating an artistic language;
- 4 spectator / performer role interchangeability;
- 5 parallels between human and machine behaviour that can generate performative scenarios or scores;
- 6 the emergence of unexpected artistic gestures through the specific configurations of the constraints of the employed dispositive.



POOL SLIDES AND SPRINGBOARDS

22

So far, my journey is recursive.

It has nothing or only very little to do with tourism, tourist zones and seasons. It deals with the journey, the research itself and with the fields in between. Or behind and around the research.

I wanted to explore one aspect of the notion, but as soon as I started, the other few appeared. In order to understand each of them, while addressing them, they sent me back to the others, sometimes all of them to all the others, at the same time, opening new ones that were unforeseeable before. Impossible combinatorics, it turns into never ending digression that ends up in some sort of a loop that drives itself.

So I am moving between feeling lost and feeling good about that feeling, as I am not really lost but in the middle of an exciting process.

I imagine sets that intersect, where the intersection zone becomes a road sign for a path to follow. I imagine parallel lines or timelines, separate processes that started at different times, and I am observing them, waiting for them to meet, to become simultaneous, to interfere, to also guide me further.

I am over-alerted to notice these concurrences, to note them down as significant new boundaries that will help me focus and be more consequent during the process, to understand their relation to my initial set of questions, to narrow that list down, to finally prepare myself and start that parallel, more literal journey soon.

KATARINA ŠOŠKIĆ (* 1983) is an artist from Belgrade. She is interested in potency of an image — the way its narrative qualities could be employed to question social structures. She uses photography and words to research and analyze social phenomena, culture and subculture, impacts of tradition and history, contradictions of social roles and underlying psychological mechanisms. The choice of taking certain positions, possibilities of switching points of view and questioning the diversity of possible truths is what she finds most challenging in her work. Since October 2016, she has been a candidate for the PhD in Artistic Research at the University of Applied Arts Vienna, with her ongoing investigation on tourism and tourist zones of the European coastline.

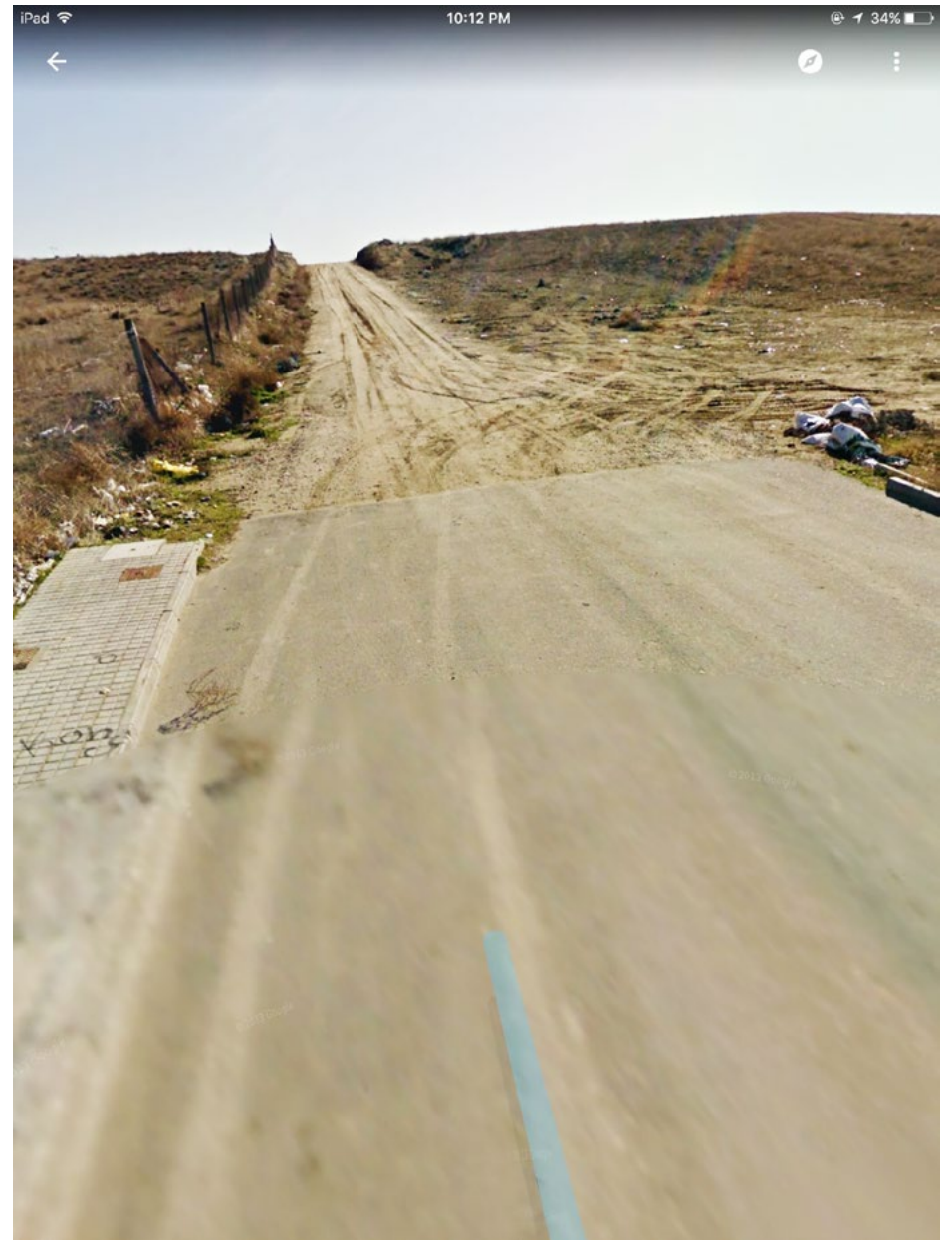
There, tourism, tourist zones and seasons will serve rather as a sample, whereas what I explore is and will be the process of exploring these subjects and its inherent elements, tools and methods.

The processes take time, and during our public colloquium, my plan is to freeze the current state of it, to present it through a talk or some alternative format that will involve the visitors, in order to bring more clarity to both sides and push the investigation further and wider.

I want to show and discuss in a transparent manner the moment of ambiguity, uncertainty, notknowing or 'feeling lost' as the indivisible part of the process of learning that we find ourselves in, while being at the same time its main driving force. With no aim to show any kind of touchable results, solutions, answers or final (art?)works, I see my presentation as a guide through a seemingly chaotic map of notes, quotes, references, thoughts and ideas.

This transport from personal working space to public area, and the attempt to translate the intuitive and intimate into the reasonable and common, I see as a chance for reflection and collecting insights relevant for future moves.

23



MUYBRIDGE'S DISOBEDIENT HORSES

NON-STOP STOP-MOTION STEPS AND MISSTEPS

26

Muybridge's Disobedient Horses is a presentation of Non-Stop Stop-Motion process questions, projects and failures so far.

ANNA VASOF (1985) is an architect and media artist. With her ingenious and wondrous inventions, she creates funny, poetic and critical objects, actions, installations and videos. Since 2004, her videos and short movies have been presented and won prizes in several exhibitions and film festivals internationally. She's currently working on a PhD thesis about **Non-Stop Stop-Motion**, an animation method that she is developing.
elevator.suuf.cc vimeo.com/annavasof

Non-Stop Stop-Motion investigates where we can find the essence of the magic trick of cinematography when we look into everyday life and what happens when we use these everyday situations, objects, spaces and actions as cinematographic mechanisms. This question leads to multiple observations of everyday life and the inventions within. Non-Stop Stop-Motion is a concept intended to become a new method that could reveal unexpected narratives and understandings of how we perceive the things we see.

Questions and topics that will be presented, discussed and experienced include:

Which everyday settings, situations and movements can separate units and function as mechanisms that produce moving image illusions?

How should they be modified?

What does the term "hyperframe" describe?

What kind of hyperframes can each mechanism animate?

What kind of narratives can be displayed?

Can hyperframes lead to unplanned narratives?

How do technical and physical limitations create poetics?

What is the relation between the illusion (the narrative of the illusion) and the action that is causing it?

How can video documentation bring the illusion and the action causing it together?

What is the role of digital manipulation in editing?

What is the speed of the illusion?

What is the Non-Stop Stop-Motion Time?

What is the relation between reality (real space) and illusion (animated story)?

Seeing that / Seeing as.

When does Non-Stop Stop-Motion not work?

What is the actual medium of a Non-Stop Stop-Motion project?

Can cuts animate?

Can walking speed be synchronised with *illusional* speed?

27




LIST OF IMAGES

Pages 12–13: Michael Kargl, #2016–27/it42, 2016.
Pages 16–17: “I’m gonna get myself connected 1992”
(digital bricolage, 2017).
Page 21: Photo by Tina Kult © Marie-Claude Poulin,
“iterative outgrowths”.
Page 25: Image: Google Maps, Google Street View, 2013.
Page 28–29: Videostill from Traveling 2016, Anna Vasof.

IMPRINT AND DETAILS

University of Applied Arts Vienna

 **Zentrum Fokus Forschung**
Oskar-Kokoschka-Platz 2
A-1010 Vienna
www.dieangewandte.at
www.zentrumfokusforschung.uni-ak.ac.at

Editors

Alexander Damianisch
Nikolaus Gansterer

Publication Team

Content: Alexander Damianisch and Nikolaus Gansterer
in collaboration with the respective PhD candidates
Editorial support: Wiebke Miljes, Fanny Tockner
Proofreading: Gabriele Kaiser, Jason Heilman
Graphic Design Publication: Tom Albrecht, Daniel Hammer

Special Thanks

to the Supervisors (Artistic Research PhD Programme): Judith Eisler
(Anna Vasof), Brigitte Kowanz (Michael Kargl), Ferdinand Schmatz
(Ralo Mayer), Ruth Schnell (Marie-Claude Poulin), Jan Svenungsson
(Katarina Šoškić) and the Team at the Angewandte Innovation
Laboratory

Vienna, May 2017.



Zentrum Fokus Forschung
University of Applied Arts Vienna

Oskar-Kokoschka-Platz 2
A-1010 Vienna

+43-1-71133 2820
zff@uni-ak.ac.at

zentrumfokusforschung.uni-ak.ac.at