

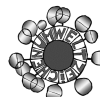
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PRESS KIT

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Press conference on 14 January 2014 at 10 a.m.
in CaféCult in the Künstlerhaus, Hellbrunner Strasse 3, 5020 Salzburg

Bankverbindung: Salzburger Landes-Hypothekenbank AG
IBAN AT505500000002127017, BIC SLHYAT2S



How does the world come into the picture?*

Course programme 21 July – 30 August 2014

The 2014 Summer Academy offers 21 courses of between one and four weeks – 18 in Hohensalzburg Fortress, one in the Kiefer quarry in Fürstenbrunn and two in temporary venues in the city.

How does the world come into the picture?

This is the motto of the Summer Academy's widely varied programme. It deals with the particular ability of the fine arts to generate "images" of the increasingly impenetrable world, both of its superficial outward appearance and of social and political conditions.

Thus **Amelie von Wulffen** begins her course with the question of how artists appropriate the world, and how it then develops into a picture, and **Norbert Bisky** investigates the relation between perception and image-finding. Together with his students, **Doug Ashford** carries out research and practical experiment on the nature of human life, bodies and politics. **Kader Attia** sees history – and images – as a continuum of repeated repairs and appropriation of what already exists. By establishing direct on-site collaboration, **Tobias Zielony** concentrates specifically on the use of photography to show the life-worlds of young people.

What's new in 2014?

For the first time, the Summer Academy offers a course in *The Art of Writing*, with art historian, critic and writer **Jennifer Allen**. Since the Summer Academy programme opened up to include further artistic disciplines, starting with curatorial practice, this is a logical continuation.

Cinéma copains (Arne Hector/Minze Tummescheit) demonstrate how artists today can work with analogue film in their own dark-room, showing a method developed by artists in recent years parallel to the disappearance of analogue film. **Robert Kuśmirowski** will direct the Summer Academy's first course in the genre "Public Art"; students will move around in the city from a "home base", exploring possible and impossible ways to realise both collaborative and individual projects. In another "first", **Olga Chernysheva** and **Anna Jermolaewa** together with their students, will work closely with the curators in **Anders Kreuger's** course, and reflect on how pictures function and what they signify. They will also collaborate in mounting a final presentation.

* The title of Amelie von Wulffen's course

The programme approaches topical questions of contemporary art, curating and writing about art. The course subjects, the techniques taught and the teaching methods are widely diverse, but the link between them is the **quest for contemporaneity** – examining current aesthetic, political, social – and thus artistic – questions, and for new forms of expression.

Further courses and subjects

Telling stories

Three courses deal explicitly with narration techniques. **Sarnath Banerjee** looks at the *graphic novel*, *visual reportage* and *the third meaning*, **Paolo Woods** takes photography to ask *What do you mean?*, and **Felix Gmelin** includes all artistic media for "storytelling – about how to articulate dreams, memories, fairytales and subjective experiences".

Printmaking, stone sculpture, drawing, painting, curatorial practice

Many of the courses focus on a variety of media-specific questions for instance those directed by **Lukas Pusch**, **Elisabeth Schmirrl** (both printmaking), **Peter Niedertscheider** (quarry, stone sculpture), **Adriana Czernin** (drawing), and **Lucy Sarneel** (jewellery design).

Ellen Harvey asks why painting is still interesting, and **Charlotte Cullinan** sees art as "unfixed, unforeseen and inestimable", and regards everything that appears in the studio during the three weeks as an "ultimate archive" for the course, which will use mainly the medium of painting. **Nancy Adajania** encourages participants to research and produce their own "museum of excluded contents".

Cosmopolitanism

This year's teachers – like many protagonists in the art world – are true cosmopolitans, with diverse cultural, regional and linguistic "backgrounds": Algeria, India, Canada, USA, Russia, UK, Sweden, France, Belgium, Netherlands, Bulgaria and Poland, as well as Austria and Germany. All successful both in the art market and with exhibitions worldwide, they bring to their courses valuable and multifarious experience.

Detailed description of the courses and biographies of the teaching artists are available on our website at www.summeracademy.at/COURSES-2014_230.html

Course locations: Hohensalzburg Fortress, Kiefer quarry in Fürstenbrunn, two temporary venues in the city

This year, 18 of the 21 Summer Academy courses will be held in Hohensalzburg Fortress. Many teachers and students have long wished to have the Summer Academy concentrated once more in a single location, and in recent years, teachers and students have expressed a need for shorter stays, so that courses have gradually been abridged from five weeks to two or three. Three courses are located elsewhere: in the Kiefer quarry in Fürstenbrunn, at the foot of the Untersberg (Peter Niedertscheider) and in two temporary venues in the city of Salzburg (Robert Kuśmirowski, Lucy Sarneel), to be announced.

General information

The oldest summer academy in Europe

The Salzburg International Summer Academy of Fine Arts, founded in 1953 by Oskar Kokoschka as a "school of vision", is the oldest of its kind in Europe. There are two principles to which the Summer Academy has always remained faithful: the internationality of both teachers and students, and the mixed groups of professional artists, art students and art-lovers.

The concentrated work in the Academy, characterised by variety, high standards, internationality and multilingualism, combines production, discourse and presentation. Encouragement and development of the individual student are taken just as seriously as study within the group.

Production, reflection and communication of topical, contemporary art

Every year, the courses – most of them held in Hohensalzburg Fortress – are attended by more than 300 students from all over the world. The unique atmosphere of the locations and the outstanding quality of the teaching artists and the first-rate programme of events with Lunch Talks, lectures and discussions on art theory and history, vernissages, city walks, etc. enable an intensive study of the production, reflection and communication of topical, contemporary art. For many participants, these summer weeks in Salzburg are their only opportunity to devote themselves exclusively to the production of and reflection on art. They can consider their own role as artists and the social function of artistic production, while exploring new ways of bringing their work to public attention.

Hildegund Amanshauser, Director

Since 2009, the Summer Academy has been directed by art historian Hildegund Amanshauser. She says: "For me, the Summer Academy is a place of international and interdisciplinary artistic production and discourse. Participants from all over the world communicate with one another in a variety of artistic media, and contribute with all their different experience, skills and questions to the intensive artistic process that is the essence of the Academy."

In 2011 the teaching range was expanded, with a course on curatorial practice, directed by Maria Lind, intended for artists, curators and anyone interest in presenting exhibitions. This appeared to meet a wide demand, since within a very short time the course was fully booked. In 2014 the Summer Academy offers the course entitled *The Art of Writing*, directed by art historian, critic and writer **Jennifer Allen**. Since the Summer Academy programme opened up to include further artistic disciplines, this is a logical continuation.

Grants

The Summer Academy, in co-operation with the Society of Friends, endeavours to find sponsors for grants, to enable talented and needy artists and art students from all over the world to participate in courses at the Summer Academy. These grants always include the course fees, sometimes also contributions towards travel and accommodation costs. The Summer Academy aims particularly to allow artists and art students from countries in Eastern and Southern Europe to take part in the courses.

Some 90 grants are awarded for participation in the Summer Academy. Funding for grants comes from the Society of Friends of the Salzburg Summer Academy of Fine Arts and the following institutions: Province of Salzburg (culture department), City of Salzburg, Federal Ministry of Education, Arts and Culture, American Austrian Foundation Inc., Free State of Bavaria, ERSTE Foundation, Münster Academy of Art, Society of Friends of the Leipzig Academy of Visual Arts, Kingston University London, Milos Chlupác scholarship fund, M.E. Prigge scholarship fund and the Würth company, as well as sponsorship for artists' materials by the Boesner company.

Further details and **application for grants (online only) by 1 April 2014** to

http://www.summeracademy.at/Grants_94.html

Selection

The Salzburg Summer Academy is open to anyone interested. The high quality of the courses is guaranteed by the requirement that all prospective participants must apply for acceptance. The teaching artists select participants on the basis of the documentation submitted.

Programme of events

All details of the programme of events will be published from June on our website:

www.summeracademy.at/EVENTS-2014_84.html

Facts & figures

Duration

21 July – 30 August 2014

Grants, application, deadlines

Applications for grants should be submitted (online only) **by 1 April 2014**.

Details: www.summeracademy.at/grants

All application received by **15 May 2014** will be treated equally. Later applications are welcome, and will be processed in the order received, according to vacancies in the courses.

Details: www.summeracademy.at/application

Course fees

four-week course € 1,160.- (reduced fee for students € 840.-)

three-week course € 920.- (€ 680.-)

two-week course € 680.- (€ 520.-)

one-week course € 440.- (€ 360.-)

Nancy Adajania's course € 560.- (€ 440.-)

Press photos are available to download at: www.summeracademy.at/press

Further information

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14 January 2014

WEEKLY SCHEDULE

Week 1 – 21/07/2014	Week 2 – 28/07/2014	Week 3 – 04/08/2014		Week 4 – 11/08/2014	Week 5 18/08/2014	Week 6 – 25/08/2014
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FORTRESS	<p>Norbert Bisky / <i>Figure. Ground. Perception.</i> / painting in oils, acrylic, watercolour; drawing, collage</p> <p>Lukas Pusch / <i>Kitsch and etching</i> / etching, woodcut</p>		<p>Charlotte Cullinan / <i>There is so much still to be learned at Saturn</i> / painting</p> <p>Adriana Czernin / <i>Drawing – idea, context, picture</i> / drawing, collage, mixed media</p> <p>Felix Gmelin / <i>Storytelling or: “Box with the sound of its own making”</i> / painting, drawing, text, performance, rumours, photography, video, collage, ideas</p> <p>Elisabeth Schmirl / <i>After-images – varieties of printmaking</i> / different techniques of printmaking</p>		FORTRESS
	<p>Chernysheva/Jermolaewa / <i>In search of the image. Catch and release</i> / all media</p> <p>Ellen Harvey / <i>Painting the cliché</i> / all media, focus on painting</p> <p>Anders Kreuger / <i>Visual thinking for curators</i> / reading, writing and curatorial practice in collaboration with artists</p> <p>Paolo Woods / <i>What do you mean?</i> / photography</p>	<p>Doug Ashford / <i>The non-human</i> / all media</p> <p>Sarnath Banerjee / <i>Graphic novel, visual reportage and the third meaning</i> / all media</p> <p>cinéma copains / <i>Handmade cinema – working with analogue film</i> / 16mm film; shooting with analogue film, manual developing; non-camera film</p>	<p>Amelie von Wulffen / <i>How does the world come into the picture?</i> / drawing, watercolour and oil painting, photo collage, comic strip</p> <p>Tobias Zielony / <i>Youth</i> / photography</p>		
	<p>Kader Attia</p>		<p>Nancy Adajania / <i>Curating the boundary condition: encounters with the outside</i> / curatorial practice</p>		
			<p>Jennifer Allen / <i>The art of writing</i> / text as well as images</p>		

KIEFER QUARRY	<p>Peter Niedertscheider / <i>Stone quarry work</i> / stone sculpture, video, photography, drawing</p>
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BRANCH	<p>Robert Kuśmirowski / <i>Pub Art (Public Art)</i> / all media, public art</p>
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	<p>Lucy Sarneel / <i>A ring is not just a thing</i> / jewellery-making techniques, experimental material research</p>	BRANCH
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