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## PRESS KIT

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**Press conference on 22 January 2015 at 10.30 a.m.**  
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## The production of meaning

“**The production of meaning**” is the motto of this year's International Summer Academy course programme. We ask about the sense of our (individual or social) conduct, and how meaning can be produced with artistic (critical and curatorial) resources. Many artists are working on this and related themes in very different ways, attempting – to put it simplistically – to understand and represent the world we live in, producing a multiplicity of meanings and opening the way for different interpretations.

### 21 courses between 20 July and 29 August 2015

18 courses are held in Hohensalzburg Fortress, one in the Kiefer quarry in Fürstenbrunn, and two in the city of Salzburg, one of which is in public space.

### What's new about the 2015 programme?

**Bernhard Cella**, an artist who runs his own studio as a bookshop, offers students help in realising their own (part-)publications, from the idea right up to the finished product: a printed book. **Ben Katchor** looks at comics as a starting-point for performative projects combining language or song with pictures in performance. The architect group **feld72** directs a course on the topic of art in public space; for the first time in the Summer Academy, this includes architectural, urbanistic and artistic considerations, methods and strategies, and will be carried out directly in Salzburg's public space.

### Highlights in 2015

The non-human and the human

What is “the human”? What distinguishes man from animal? What are the specific options open to human conduct, and how can these be considered through art? In an age of biopolitics, global waves of refugees and terrorist attacks, these questions are more relevant than ever, and will be discussed by several of the teachers. Using various media, **Doug Ashford** (*The non-human*), participant in documenta 13, and the Egyptian video artist **Maha Maamoun** (*They were like animals*) will explore with their students forms of human society, culture and political structure.

**Tobias Zielony**, represented this year in the German pavilion in Venice, will examine through photography the cultural backgrounds and experiences brought to Salzburg by people who have fled or migrated here.

**Irina Nakhova**, Russian representative at this year's Venice Biennale, takes a completely different approach, with a close study of the portrayal of the human body.

Further highlights:

In her course *The art of writing and theory*, distinguished writer and art critic **Jennifer Allen** helps participants to overcome writer's block. **Joanna Warsza**, recently head of the "Public Program" of Manifesta 10 in St. Petersburg, explores in her course the possibility of expressing political commitment through art.

## Further courses and subjects

### Starting-point: (hi)stories

As her starting-point for a course devoted to sculptural production, **Nora Schultz** takes the story of a man who lived for twenty years in Charles de Gaulle airport in Paris because he had lost his identity documents. **Marc Monzó's** course in jewellery design is based on the Big Bang, and **Nicolas Wild** will help students to render a true story in comic-strip form – this can be a historical incident or one from their own experience, or a reportage about Salzburg.

**What is a picture?** This question is raised, under diverse aspects, in courses directed by **Bernhard Martin**, **Varda Caivano**, **Adriana Czernin** and **Tomasz Kowalski**, all of which concentrate primarily on drawing and painting.

### Artistic techniques

**cinéma copains** take the students into the world of analogue film, **Elisabeth Schmir** will introduce participants to various printing techniques in theory and practice, and **Peter Niedertscheider's** course in the Untersberg quarry familiarises students with stone-sculpture technique.

### Photography and curatorial practice

Courses directed by **Jayce Salloum** and **Tobias Zielony** examine how the medium of photography can address and present politically controversial questions. Curator **Joanna Warsza** explores possibilities of using art to express political commitment. **Raimundas Malašauskas** avoids all conventions, role-models and classification, thus bringing about radical new thinking in curatorial practice.

## **Cosmopolitanism**

The teachers – all successful in the global art world, as artists, critics or curators – can share experience from Egypt, Argentina, Bulgaria, France, the United Kingdom, Canada, Lithuania, Poland, Russia, Spain, the USA, and of course Germany and Austria.

Just as diverse as the origins of our teachers are their artistic, curatorial and critical methods and the issues they deal with – all of which are reflected in the courses. Diversity is also a hallmark of our students, who in 2014 came from 44 different countries to develop ideas, art-works, texts and exhibition concepts in the unique ambience of our venues. Besides their experiences in the courses and accompanying events, they form new networks which often last a lifetime, and which in today's art world are of immeasurable importance.

Detailed description of the courses and biographies of the teaching artists, curators and author are available on our website at [http://www.summeracademy.at/COURSES-2015\\_230.html](http://www.summeracademy.at/COURSES-2015_230.html)

## **General information**

### **The oldest summer academy in Europe**

The Salzburg International Summer Academy of Fine Arts, founded in 1953 by **Oskar Kokoschka** as the “School of Vision”, in Hohensalzburg Fortress, is the oldest of its kind in Europe.

Every year, some 300 participants from more than 40 countries attend some 20 courses offered in two fixed locations: Hohensalzburg Fortress and the Kiefer quarry in Fürstenbrunn, as well as in further temporary spaces in the city of Salzburg. Well-known artists, curators and critics from all over the world offer courses focusing on topical questions of art production, as well as curatorial practice and writing about art.

### **Production, reflection and communication of topical, contemporary art**

Special features of participants’ stay in Salzburg are the fantastic atmosphere in the locations, the outstanding quality of the teachers and the first-rate programme of events, which includes Lunch Talks, lectures and discussions on the history and theory of art, vernissages, city walks, etc. For many people, the Summer Academy provides a unique opportunity to devote themselves exclusively to reflecting on and producing art. Participants reassess their own roles as artists/curators/writers and the social function of their art production, also exploring possibilities for opening up new ways of bringing their work to public notice. This helps to form new networks, which often last a lifetime, and which are of immeasurable importance in the art world of today.

### **Who is the Summer Academy for?**

The Summer Academy is open to anyone interested. Some two-thirds of participants are professionals (artists and art students). All applicants submit to a process in which the teachers of the courses chosen decide on acceptance; however, the proportion of rejected applications is extremely small.

### **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, Austrian Federal Chancellery – Arts Division, The American Austrian Foundation (AAF/Seebacher Prize for Fine Arts), Free State of Bavaria, ERSTE Foundation, Münster Academy of Fine Arts, Society of Friends of the Leipzig Academy of Visual Arts, Kingston University London, Milos Chlupác scholarship fund, M.E. Prigge scholarship fund.

Further details and **application for grants** (online only) **by 8 April 2015** to [www.summeracademy.at/grants](http://www.summeracademy.at/grants)

### **Who directs the Summer Academy?**

The Salzburg International Summer Academy of Fine Arts has been directed since 2009 by art historian **Hildegund Amanshauser**.

She says: “The Summer Academy is unique. Anyone who applies has the opportunity of studying for a few summer weeks at the highest international level with outstanding artists, curators or writers. The teachers, who come from the global art world, do not teach at state academies. The Summer Academy generates not only art-works, ideas and texts, but also networks that often last a lifetime.”

### **Programme of events**

All details of the programme of events will be published from June on our website: [www.summeracademy.at/events](http://www.summeracademy.at/events)

## Facts & figures

### Duration

20 July – 29 August 2015

### Grants, application, deadlines

Applications for grants should be submitted (online only) **by 8 April 2015**.

Details: [www.summeracademy.at/grants](http://www.summeracademy.at/grants)

All applications received by **15 May 2015** 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](http://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.-)

Jennifer Allen's course € 560.- (€ 440.-)

**Press photos are available to download at:** [www.summeracademy.at/press](http://www.summeracademy.at/press)

### Further information

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22 January 2015

# WEEKLY SCHEDULE

Week 1 – 20/07/2015		Week 2 – 27/07/2015		Week 3 – 03/08/2015		Week 4 – 10/08/2015		Week 5 – 17/08/2015		Week 6 – 24/08/2015		
HOHENSALZBURG FORTRESS	<p><b>Ben Katchor</b> / <i>Comics in performance</i> / drawing, text, performance</p>	<p><b>Bernhard Cella</b> / <i>The book as printed space – concept and printed work</i> / all media that can be captured on paper</p> <p><b>Irina Nakhova</b> / <i>The nude: interpretation in painting</i> / painting</p>				<p><b>Adriana Czernin</b> / <i>Two faces – or a vase?</i> / drawing, mixed media</p> <p><b>Elisabeth Schmirl</b> / <i>Printing strategies – the voice of the medium</i> / printmaking, various techniques</p> <p><b>Nora Schultz</b> / <i>Terminal + (course)</i> / all media</p>					HOHENSALZBURG FORTRESS	
	<p><b>Varda Caivano</b> / <i>Painting lab – painting enquiry</i> / painting, drawing, mixed media</p> <p><b>Bernhard Martin</b> / <i>What is a picture?</i> / painting, drawing</p> <p><b>Jayne Salloum</b> / <i>The possible impossibilities of representation</i> or <i>Reading/making pictures: the production of meaning</i> / photography</p>		<p><b>Maha Maamoun</b> / <i>They were like animals</i> /</p> <p><b>Nicolas Wild</b> / <i>Creating comics and graphic reportage</i> /</p> <p><b>Tobias Zielony</b> / <i>Migration</i> /</p>		<p>photography, video, text</p> <p>drawing on paper or on digital devices</p> <p>photography</p>		<p><b>Doug Ashford</b> / <i>The non-human</i> / all media</p> <p><b>cinéma copains</b> / <i>Handmade cinema</i> / 16 mm film; shooting with analogue film, manual developing; non-camera film</p> <p><b>Tomasz Kowalski</b> / <i>Relativity Express: painting as a stage for inner self</i> / painting (in oil, acrylic, watercolour); poster painting; stage-design techniques</p>					
	<p><b>Joanna Warsza</b> / <i>When the timing could not have been worse – on curating, boycotts, withdrawals and political upheavals</i> / curatorial practice</p>	<p><b>Raimundas Malašauskas</b> / curatorial practice</p>			<p><b>Jennifer Allen</b> / <i>The art of writing and theory</i> (Group I) / text as well as images</p>		<p><b>Jennifer Allen</b> / <i>The art of writing and theory</i> (Group II) / text as well as images</p>					
KIEFER QUARRY			<p><b>Peter Niedertscheider</b> /</p>			<p><i>The potential of stone</i> / stone sculpture, video, photography, drawing</p>					KIEFER QUARRY	
GALERIE 5020	<p><b>feld72</b> / <i>Public space</i> / Art in public space, intervention, architecture, urban planning</p>										GALERIE 5020	
			<p><b>Marc Monzó</b> /</p>			<p><i>The Big Bang and you</i> / jewellery design</p>						