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## **Course programme of the Salzburg International Summer Academy of Fine Arts**

16 July - 25 August 2012

### **Motto**

"to jump into the abyss, only to resurface"\* is the motto of the 2012 Summer Academy course programme. It refers to the current social and political situation, in which many people have the feeling that they are hovering on the brink of disaster. It is also a metaphor for artistic production, which always involves taking a plunge, in the hope of resurfacing immediately. At the Summer Academy, the course structure provides a safety net that offers participants the opportunity of plumbing the depths, of treading new ground and embarking on new ventures.

In the coming year, 28 teaching artists from all over the world will direct 22 courses in Hohensalzburg Fortress, the Alte Saline Hallein and the Kiefer quarry in Fürstenbrunn, attended by some 300 students from more than 40 countries. Internationality is an outstanding characteristic of the Salzburg Summer Academy. The intense working atmosphere is created through diversity, high standards and multilingualism, in a combination of art production, discourse and presentation.

### **Grants, applications**

Depending on the length of the course, the fees are between € 450 and € 1,070. Some 70 grants and scholarships are available, generally covering the course fees. KulturKontakt Austria, The American Austrian Foundation Inc. (AAF), ERSTE Foundation, Free State of Bavaria (Bayerisches Staatsministerium für Wissenschaft, Forschung und Kunst) and Münster Academy of Fine Arts also subsidise travel and living costs.

**Grant applications will be accepted exclusively online. Closing date: 15 April 2012**

Detailed information at [www.summeracademy.at/Grants\\_94.html](http://www.summeracademy.at/Grants_94.html)

**Closing date for applications** for courses is 15 May 2012. If numbers allow, later applications may be considered. Relevant information at [www.summeracademy.at/Application\\_136.html](http://www.summeracademy.at/Application_136.html)

### **Programme of events**

The stimulating 2012 programme of events has the general theme of *Atelier*. The place where artistic production happens – whether in studio, street, laptop or Kunstverein – will be the subject of lectures, discussions, visits to ateliers, etc. A full will be published, and will be available from June at [www.summeracademy.at/EVENTS-2012\\_84.html](http://www.summeracademy.at/EVENTS-2012_84.html)

## **Course programme in detail**

### **Political artistic practices**

In her course *Political Timing Specific*, the sculptor and performance artist Tania Bruguera will introduce a working method in which the piece correlates with the political circumstances existing in the moment it is made or exhibited. Under the title *Crises, changes, clash – towards a new contemporaneity*, architect Arno Brandlhuber negotiates questions of participation in or distribution of social space. He investigates the legitimation of spatial production, of both representative and iconic architecture. While Brandlhuber approaches these questions from the viewpoint of architect and urban planner, Christoph Schäfer's angle is that of artist and activist. His course *Drawing as desiring-machine: re-inventing the city* starts from a critical reflection on the town, seeking "submerged traces of the imaginary in the walls of everyday life". In their *Rough Guide to the Media Arts*, Shaina Anand and Ashok Sukumaran, Documenta 13 participants, deal with artistic production in free radio, television and video formats as well as in the Internet and other electronic networks, and question its utopian potential.

### **Expanded sculpture, cartoons, humour and innovative actions**

In his course *O Tannenbaum*, Manfred Pernice focuses on the sculptor's key question: What to create, how, why, in what form? In *Jokes and their relation to conceptual art*, Olav Westphalen (aka Rattelschneck, together with Marcus Weimer) explores humour as a creative and critical method in contemporary art.

### **Archive**

Christoph Draeger examines *The Age of collage* and the relation of construction, destruction and reconstruction in image production, which draws on the massive archive created by the flow of information on our hard drives. In *History and image*, Peter Friedl asks what tracks history leaves in artistic media, what our own history is, and how discourses on globalisation affect the strategies of narration.

### **Painting**

Milena Dragicevic says: "Painting is difficult, but the form it takes creates our positions as artists. It is these positions which allow us to plunge into the abyss, only to resurface." Her course *Form Fatale* is designed to develop new ideas and give them form. Hanspeter Hofmann's course *How to paint* deals with fundamental questions of artistic production. In *Painted light*, Mara Mattuschka aims to support participants in their search for "their own elemental picture". By contrast, under the title *Stealing from the best*, Katrin Plavcak offers "a course in art forgery", where appropriation is seen as a strategy. Matts

Leiderstam deals with the genre of the *Self-portrait*, looking more closely at the mirror as a tool. The role of the artist will be explored in various media.

### **Artistic techniques, printmaking, stone sculpture**

Krystyna Piotrowska again offers her course *Print it*, focusing on a wide variety of printing techniques. In *Between etching and sculpture*, Leya Mira Brander invites participants to think about how to transform a plane image into a paper sculpture. Martin Schmidl's course *The practice of drawing* will study the fundamentals of the practice of drawing, directed at developing independent artistic projects. In the Untersberg quarry, Hagbart Solløs and Susanne Tunn will accompany their students in an in-depth exploration of stone sculpture as a highly distinctive technique.

### **Photography**

Returning after three years, Katharina Sieverding once again offers a photography course concentrating on the cultural, social and medial positioning of artistic image productions. In *Not a thousand words: photography and narrative*, Jo Ractliffe explores photography's spaces of slippage – between real and imaginary, fact and fiction, truth and lie.

### **Jewellery**

Finally, in *The Social life of jewellery 2*, Lin Cheung treats jewellery as a social phenomenon.

### **Curatorial practice**

This year, the Summer Academy offers two courses in curatorial practice. Juan A. Gaitan and Maria Lind work from the assumption that curating today extends beyond the production of exhibitions; in *You and me and the others*, notions such as “mediation” and “the public” will play an important role. In *Art always has its consequences*, the curatorial collective WHW explores such questions as what an exhibition can offer to activist artistic practice, and how an exhibition might be rethought as an open and collective resource.

**Download press-images:** [www.summeracademy.at/Course-programme-2012\\_266.html](http://www.summeracademy.at/Course-programme-2012_266.html)

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\* after Milena Dragicevic