INTERNATIONAL SYMPOSIUM

TEACHING ARTISTIC RESEARCH

Teaching Artistic Research

International Symposium
@ Gallery of the
University of Applied
Arts Vienna
Heiligenkreuzer Hof
May 28 — 30, 2018

PROGRAM

Time	
05:00 pm	Arrival, Pre-registration REFRESHMENTS
05:30 pm	**Welcome** Rector Dr. Gerald Bast
05:45 pm	**Welcome** Vicerector Mag. Barbara Putz-Plecko
06:00 pm	**Opening Remarks** ao. Univ.-Prof. Dr. Ruth Mateus-Berr & Univ.-Prof. Dr. Richard Jochum
07:00 pm	**Keynote Session #3:** D. Carp (NLD) **The Self-Reflecting student**
07:45 pm	WINE & CHEESE

Time	
09:00 am	**Registration** and BREAKFAST
09:30 – 10:45 am	Klebert (DE) Warmup: **Performative history exchange**
10:45 – 11:00 am	**Opening Remarks** R. Mateus-Berr

Short Presentations Session #3 @Sala Terrena

Time	
11:00 – 11:30 am **WORKSHOP**	P. Bartar, J. Poscharnig (AUT) **Epilogue on social value – A Research–workshop on socially engaged artistic research** @ 2nd room
11:30 – 11:45 am	R.Dezsö-Dinnyés, L. Lukács, R. Mateus-Berr, G. Urrutia Reyes, J. Rosoklija, Stefan Trimmel, (AUT, HUN, MKD, NIC) **Co-designing for inclusion in international/ interdisciplinary teams**
11:45 – 12:30 am	COFFEE BREAK & **Poster Presentations:** A. Neulinger (AUT) **Self-determined learning environment (sketchbook / learning diary / bullet journal)** R. Nemet (HUN) **Intaglio**
12:30 – 01:30 pm	LUNCH BREAK
01:30 – 01:45 pm	R. Kill (GBR) **That thing called theory: cautionary tale of curricular contradictions and a PhD paradox**
01:45 – 02:00 pm	E. Schäfer (AUT) **What artistic research calls for: New styles of writing**
02:00 – 02:30 pm	A. Neulinger (AUT) **Applied innovative learning culture as a tool for personal development within university college education. PHotspot – focal point: Experience of contemporary teaching**, @ 1st room
WORKSHOP	P.Bartar, L. Huber (AUT) **Exploring interspaces in art education: A workshop on socially engaged art and Community-based research** @ 2nd room
02:30 – 03:15 pm	**Discussions** with Break-out groups
03:15 – 03:30 pm	COFFEE BREAK
03:30 – 03:45 pm	R. Dezsö-Dinnyés (HUN) **Dissemination practice in university education with the aim of co-ability**
03:45 – 04:00 pm	S. Haslam (GBR) **Friendship as pedagogy: towards a dialogic, hybrid model of arts education**
04:00 – 04:15pm	R. Nemet (HUN) **Intaglio**
04:15 – 04:30 pm	P. Bartar (AUT) **Artistic research in citizen science: "Seeking critical assessment"**
04:30 – 04:45 pm	S. Wykydal (AUT) **New languages for new forms**
04:45 – 05:15 pm	**Discussions** with Break-out groups
05:15 – 05:30 pm	COFFEE BREAK

Short Presentations Session #2 @Sala Terrena

Time	
05:30 – 06:00 pm	**Keynote Session #2:** U.Bertram (DE) **Who will kiss the frog?**
06:00 – 06:15 pm	P. Olynyk (USA) **The Art of medicine**
06:15 – 06:30 pm	F. Kayali, U. Kühn, O. Hödl (AUT) **Making digital music instruments: Design as a means of teaching creative and technological literacy**
06:30 – 06:45 pm	E.G.A. Huurdeman (NLD) **Essaying art, an unmethodological method for artistic research**
06:45 – 07:00 pm	J. Poscharnig (AUT) **Emerging artistic research culture and teaching artistic research in secondary school**
07:00 – 07:30 pm	Discussions with Break-out groups

Short Presentations Session #1

Time	
09:00 – 09:15 am	**Opening Remarks** R. Mateus-Berr
09:15 – 09:45 am	**Keynote Session #1:** R. Jochum (USA) **After artistic research**
09:45 – 10:00 am	M. Jahrmann (CHE, AUT) **LARP experiments: Live arts research play on stage**
10:00 – 10:15 am	A. Fuchs (DEU, AUT) **"Laboratory" as a meta-term: Scientific laboratories and artistic research**
10:15 – 10:45 am	COFFEE BREAK & Discussions with Break-out groups
10:45 – 11:30 am	**Wrap-up**

TEACHING ARTISTIC RESEARCH

Scientific Committee:
Henrik Benesch, David Campbell, Jennifer de Felice, Adrian Friend, Barbara Graf, Katharina Gsöllpointner, Michael Hann, Liesbeth Huybrechts, Margarete Jahrmann, Richard Jochum, Anja Jonkhans, Gabriele Jutz, Christoph Kaltenbrunner, Fares Kayali, Barbara Putz-Plecko, Ingeborg Reichle, Elisabeth Schäfer, Martin Vácha, Veerle Van der Sluys, Stefan Wykydal.

Every paper was double-blind peer reviewed by one artist and one scientist of an international and multidisciplinary Scientific Committee.

With art as research becoming an established paradigm in art education, several questions arise. How do we educate young artists to actively engage in the production of knowledge and aesthetic experiences in an expanded field? What are some of the role models that we can look to when we speak about hybrid practices and artistic research? How do we best prepare students to carry out their own artistic research? What can we allow in the curriculum to accommodate a changed learning, making, and research landscape? And how is teaching "art" different from teaching "artistic research"? What particular abilities and competencies should a teacher of artistic research have?

The conference seeks contributions that respond to these questions through a variety of short presentations, theoretical reflections, analyses, case studies, performative lectures, hands-on workshops and poster presentations. We invite practitioners and theoreticians from the fields of artistic research and arts/design to share their perspectives, expertise, and knowledge. The conference, which will take place in Vienna, is being organized jointly by the University of Applied Arts Vienna and Teachers College, Columbia University in New York. We particularly encourage submissions from young professionals and graduate students. Our goal is to create a supportive space for open, lively, and inclusive discussion.

18 SHORT PRESENTATIONS
2 SHORT WORKSHOPS
2 POSTERS

PROGRAM STREAMS

Session #1:
ROLE MODELS
Given the wealth of possible approaches to artistic research, each of us may look to a different role model when defining art practice as research. What type of role models can we identify? Why do these succeed? This session aims to ground the conversation in examples of existing practices that are successful and distinct.

Session #2:
HYBRIDITY IN MAKING: RETHINKING THE CURRICULUM
What do students need to know in order to engage in meaningful artistic research? Given that artistic research takes place in an expanded field, and is often socially engaged, hybrid and contextual, what revisions should we make to the current curriculum? How do we best prepare students to carry out their own artistic research? And how is teaching "art" and "design" different from teaching "artistic research"? Is there a difference between art/design practice and artistic research practice? If yes, what is that difference?

Session #3:
HYBRID PEDAGOGIES: TEACHING FOR INTERDISCIPLINARITY
How do art schools best educate students to engage with artistic research? Is a broad interdisciplinary background (in fields such as sociology, anthropology, psychology, philosophy, art history, ecology, crafts techniques) beneficial when teaching this type of research? What particular abilities and competencies should a teacher of artistic research have? How does a teacher encourage engagement with ideas beyond a market-driven traditional art career? What role do wonder, curiosity, and aesthetic experience play in this type of research?

THE SELF-REFLECTING STUDENT
Diane CARP
Amsterdam University of the Arts (NDL)

Arts educators from the disciplines of drama, dance, music, the visual arts and media follow a two-year course in interdisciplinary artistic collaboration as part of their master's program at the Amsterdam University of the Arts. In both years of this course, the emphasis is on the individual student's collaborative, artistic research processes under the guidance of an artist and an arts educator. The aim of this qualitative study was to describe the didactic program set out by the artist and to establish an inventory of the students' perceptions regarding their learning. Taking on the role as participant/researcher, the arts educator collected data through observation of classes, interviews with the artist, and a series of written reflections from the students. This information was systematically recorded, analyzed and compared with data from each student and with relevant theory. This report describes how the artist deconstructed his own artistic research processes and translated them into an experiential program for the master's students; these involved a scaffolding of research skills, the development of collective research questions and experimentation, and critical reflection. The artist developed the class into a working collective by centering investigations around themes and concrete materials which created new and common experiences for the group.

The students chose to examine the processes of artistic research rather than work toward producing a creative product. The investigation of themes gave them neutral starting points for their own artistic research. They reported that the multidisciplinary make-up of the class working as a collective created an interdisciplinary setting for them. When collaborating in teams, they discovered that they themselves had created a rich learning environment where they learned more about each other's disciplines and work strategies as practitioners.

WARMUP: PERFORMATIVE HISTORY EXCHANGE
Klebert
Moderator, artist (DE, AUT)

Klebert aka Oliver Schrader studied Social science in Vienna. He works as a performer, improvisation teacher and systemic organization consultant in Vienna. He began working in theater and movement improvisation in 1990. Major impacts include: Carpa Theater, Miguel Gaspar, Ruth Zaporah, Andrew Morrish, Sten Rudstrom, Julyen Hamilton, Nina Martin. Klebert founded the Performance Ensemble D.O.C.H. in 1993, collaborated with a couple of Austrian theater ensembles, was part of Carpa Theater 1998-2012 and of the First Lower Austrian Impro Combo 2011-2015. He developed the "Biografisches Tischtheater," an approach to artistic exchange and the transformation of indivdual and collective history together with Karin Wetschanow in 2013. He has been performing solo as "Klebert" since 2014, teaching theater improvisation in and around Vienna and elsewhere.
www.klebert.at

EPILOGUE ON SOCIAL VALUE – A RESEARCH - WORKSHOP ON SOCIALLY ENGAGED ARTISTIC RESEARCH (WORKSHOP)

Pamela BARTAR, Julia POSCHARNIG
University of Applied Arts Vienna (AUT)

Does artistic research contribute to socially desirable developments? (And if so, how?) Value-for-society is a frequently discussed term in academic research and contemporary art; at the same time, "socially engaged artistic research" is a new field that does not fit comfortably with mainstream academic discourse as it requires a certain type of knowledge that involves creative and discovery-lead tactics. But too, the social per se attracts interest from funders, academics and artists who want to use their creative skills for the benefit of communities and to address social, economic or political issues. The workshop aims to discuss the potentials and limits of artistic research within the community as well as possible outputs. By hypothesizing and re-framing the research and education project "Textiles as a Social Fabric," a discussion forum will be opened up for rarely linked disciplines to take their first steps towards a theoretical framework of socially engaged artistic research and design and good practice models. After a short introduction to our project, methodology and findings, the workshop will invite participants to further track questions "behind" disciplinary borders; they will be invited to contribute to a critical snapshot corresponding to the opening question above. The workshop combines the text-based World Café concept with other tactile and visual elements. The output of the workshop will be collected and then provided online for further discussion in the community.

KEYWORDS **socially engaged artistic research, participation, responsive art education, co-creation, transdisciplinary collaboration .**

CO-DESIGNING FOR INCLUSION IN INTERNATIONAL/INTERDISCIPLINARY TEAMS

R.DEZSÖ-DINNYÉS, L. LUKÁCS, R. MATEUS-BERR,
G. URRUTIA REYES, J. ROSOKLIJA, Stefan TRIMMEL
University of Applied Arts Vienna (AUT)
Moholy-Nagy University of Art and Design (HUN)

The vision for the future of work will be that artists and designers will be integrated in the design process, asking unexpected questions as members of interdisciplinary teams, and further fostering innovation. Too, artistic research will investigate the fields of science with their unique approaches. Divergent thinking will synchronize fragmented work. The objective of this article is to analyze the value of knowledge-sharing among interdisciplinary and international teams —17 students of social design and teacher education from Austria, and design students from Hungary—in order to collaborate with inclusive schools and co-design in interdisciplinary and international teams by developing individualized design tools for children with special needs. The methods used were "research through design (artefact and research), practice-based" and "design thinking." In August 2014 the European Commission introduced the notion "education that suits." Since then, all schools have a duty of care: they are responsible for placing every child, including those with special educational needs, in a suitable educational setting, preferably in mainstream education. "Inclusion" here differs from "social inclusion," which connotes children with diverse migrant and social backgrounds, as opposed to children with (multiple) handicaps. This strategy requires changes in education within the art and design subjects and societal changes of engagement in general according to Victor Papaneks, in his "Desire of a Soc(iet)al Turn" (in "Design for the Real World, Human Ecology and Social Change: Design of Teaching and Learning Media for People with Disabilities"). This paper explores the engagement with children with multiple disabilities and designing things for them in order to develop empathic and inter/transdisciplinary skills. The paper explores a practice-based approach in design and responds to the criticism of Friedmann (2008) in the form of researching the practice of students by observation, self-reflection, documentation and interviews.

KEYWORDS **co-design, interdisciplinary, international, special needs, inclusion, research through design, practice-based**

SELF-DETERMINED LEARNING ENVIRONMENT (SKETCHBOOK / LEARNING DIARY / BULLET JOURNAL)

Anna NEULINGER
Private Teachers College, Diocese of Linz (AUT)

This poster presentation will explore creative research into and the communication methods of the sketchbook using as examples, sketchbooks of 14-year-old students in Art Education classes. I will also examine the paradigms of "inquiry learning arrangements" as developed by Johannes Reitinger, and their implications for artistic research. Finally, I will look at the powerful approach of the "bullet journal," which allows continued creation and personalization of one's active life.

KEYWORDS **intrinsic motivation, think tank, inquiry learning arrangements, holy curiosity.**

INTAGLIO

Reka Viktoria NEMET
Moholy-Nagy University of Art and Design (HUN)

Intaglio is a special image printing technique also used on banknotes as a security feature, especially in the form of portraits. The two main segments of the research are: money (banknotes) and portrait. Their transition, their virtualization plays an important role in our time. Intaglio portraits on banknotes serve a security function but also have artistic value. My research has grown out from a previous work experience from a security printing company and the effects of the first Banknote Designer Summit (by the IBDA International Banknote Designers Association in Budapest, 2011). The summit mainly focused on digitizing the steps of banknote production in order to reduce time and speed up the banknote designing steps with the help of new technologies. New technologies let banknote-intaglio engravers to create a digital vector-based image before engraving it into the plate with a laser engraver machine. The relationship between money and art is examined in the context of tradition and technological development. This is about the evolution of trust in new forms, symbols of values that money represent. The latest cutting-edge technology and particularly its future development has extraordinary implications for our everyday life. The aim of the presentation is to show an existing, possible way of a creative Artistic Research.
Blog: https://moneyartblog.wordpress.com

THAT THING CALLED THEORY: A CAUTIONARY TALE OF CURRICULAR CONTRADICTIONS AND A PHD PARADOX

Rebekka KILL
York St. Johns University (GBR)

Until recently art practice and academia have been institutionally separated. A compulsory academic element was only introduced into higher education art courses in 1960, and even then the two remained both physically and temporally separate. The academic element, known as complementary studies, was taught in the classrooms, not the studios, and classes were usually held on Wednesday afternoons, the time traditionally reserved for games. Underlying these spatial and temporal divisions was a conceptual framework that similarly split theory from practice (Candlin, 2000: 3). The position of theory in relation to practice in studio education has always been difficult. This issue has been at the heart of much of the debate in creative pedagogic research over the last fifty years.
Why do we have this compulsion to conceive of the relation between words and images in political terms, as a struggle for territory, a contest of rival ideologies ...? (Mitchell, 1986: 43-6). This debate has prompted pedagogic researchers to question issues such as the purpose of writing for studio education and the purpose and quantity of writing accompanying a PhD by practice. This paper interrogates the history of "this and that," that is, of these debates. The key question is where is theory located? Is *that* theory in the writing and *this* theory in the practice? How then are this and that connected?

WHAT ARTISTIC RESEARCH CALLS FOR: NEW STYLES OF WRITING

Elisabeth SCHÄFER
University of Vienna, Department of Philosophy (AUT)

Even in the field of Artistic Research, writing is often addressed as offering an explicit, verbal account of the implicit knowledge embodied in both artistic practices and products, while art seems to remain outside of what can be expressed by words. There already exist new approaches to writing in artistic research (see, for example, Caduff "Approaching the Essay as Artistic Research", at: https://www.researchcatalogue.net/view/83263/83264; or: Hamilton, Jillian and Luke Jaaniste (2014): "The Effective and the Evocative: A Spectrum of Creative Practice Research." In: Material Inventions. Applying Creative Arts Research, ed. by Estelle Barrett and Barbara Bolt. London: I.B. Tauris, pp. 232-256.), which this paper hopes to strengthen in order to understand artistic research as a demand for a "double reading," one in which one engages rationally as well as affectively in one's research. Thus, artistic research can never be "objective", because it perspectivizes the world from our bodily existence, not from the spiritual bird's eye view of a purely observing subject. Such a deconstruction of the body/mind dualism has been widely discussed in poststructuralist discourses for decades now. Nevertheless, the presentation will argue for "transposition" as a form of writ-

ing. It will explain this with reference to the "semiotic" as defined by Julia Kristeva. This will be accomplished by drawing upon feminist concepts of writing as a performative practice (Adnan, Cixous, Irigaray, Preciado), and as modes of "transpositions" of texts capable of establishing new perspectives for the ongoing invention of styles of writing within the hybrid field of artistic research (whether only understood as "research on art," or as "art as research," but following Henk Borgdorffs definition of an active concept of thinking in the arts, for the arts and on the arts). Writing is not just practice, but is itself creative work that enables the emergence of the new and the unforeseen. Crucial in this approach is the fact that many results of artistic research projects—including text production at art universities—are written and published as articles in peer-reviewed journals that often follow the rules of traditional academic language games. This lecture aims to show that the deconstruction of those language games is still necessary and especially enriching for the field of artistic research.

KEYWORDS **Writing as Artistic Research, Performance Philosophy, Deconstruction, Queerfeminist Aesthetic Practices**

@ SALA TERRENA, ROOM I CHAIR: E. SCHÄFER
@2:00 PM

APPLIED INNOVATIVE LEARNING CULTURE AS A TOOL FOR PERSONAL DEVELOPMENT WITHIN UNIVERSITY COLLEGE EDUCATION. PHOTSPOT – FOCAL POINT: EXPERIENCE OF CONTEMPORARY TEACHING

Anna NEULINGER
Private University College, Diocese of Linz (AUT)

The following presentation observes the challenges of the new curricula of the primary education teacher-training program at the Private University College of the Diocese Linz in the areas of transparent assessment and competence oriented teaching policies. The example of the module "Personality: Expression and Representation" addresses these challenges and portrays a viable solution through creating learning situations that enable skill development and appropriate assessment. At the same time, the module, which is a collaboration of Drama Education, German and Textile Teaching, adds to current learning culture and focuses on the teacher personality. It combines tasks that center on the presence and demeanor, speech and voice as well as stereotypes and styling. Throughout the seminars these become the base for artistic, creative and intellectual examination. Co-created by professionals of different subject areas, the module evolved through artistic research methods that can serve as a template for successful open-minded and content-based teaching and learning. The requirements on the students' engagement with the tasks are mirrored by the demands on the module leaders and their progress through continuous collaboration. Just as the students are encouraged to expand and challenge their comfort zone, the teachers have to go through the same process and evolve with them in becoming authentic in carrying the content. Looking back at two years of following through with the concept and being in the last semester of year three, the evidence of the success is palpable and can add to the discourse on "Teaching for Interdisciplinarity."

KEYWORDS: **personal development, focal point – hotspot, learning culture, performance assessement, interdisciplinary collaboration**

EXPLORING INTERSPACES IN ART EDUCATION – A WORKSHOP ON SOCIALLY ENGAGED ART AND COMMUNITY-BASED RESEARCH

Pamela BARTAR, Laila HUBER
University of Applied Arts Vienna (AUT)

While developments in collaborative knowledge production have gained ground in the social sciences, humanities and socially-engaged artistic research practices, there is confusion about how to assess phenomena and projects that are based on such a multifaceted understanding of research; this confusion also points to a methodological conflict between scientific and/or academic and other approaches. The workshop focuses on the idea that socially-engaged artistic research and art education can include methodologies, methods and tools of community-based research in order to gain new insights. The setting invites participants to question academic concepts of objectivity, excellence and artistic aspiration. Such questions include:
• What are the differences between art-based action research and artistic research, and how can we productively work in the spaces in between them?
• How can ethnographic or social scientific research methodologies and concepts be implemented in critical art education?
• What kind of quality am I looking for in socially-engaged and/or community-based knowledge production?
• How might we transform notions of art and science in these endeavors?
The workshop provides diverse spaces for participants to reflect and comment upon these questions.

KEYWORDS **socially engaged artistic research, social sciences and humanities, citizen science (CS), community-based research, participation**

DISSEMINATION PRACTICE IN UNIVERSITY EDUCATION WITH THE AIM OF CO-ABILITY

Renata DEZSÖ-DINNYÉS
Moholy-Nagy University of Art and Design (HUN)

The presentation explores philosophical and strategic approaches to life-changing materials for our students in artistic research. In 2017, we launched a series of university courses with a theoretical basis in Critical Disability Studies and Design Research. "The continual challenge from disabilities has forced design science into the position of leading innovation"(Laurillard, 2008). As a teacher and artistic researcher I have sought to unite principled and reflective design practices with the aim of helping shape a genuine co-ability approach that will be valuable in a diverse range of educational environments. During these courses the relation with disabilities was determined by the Csillagház Primary School, which operates in Budapest and educates children with life-limiting and life-threatening impairments. The program series contained a semester-long course, intensive workshop as a unit of design experimentation, and a knowl-

edge-sharing exchange program with the University of Applied Arts Vienna. The program began with disability awareness and sensitization training (utilizing knowing-in-action methods), integrated theoretical studies, and other onsite programs. The experience made us rethink how we use words such as "valued," "quality," "life" and "living." By using the critical approach of post-human disability studies the focus has switched to a repertoire of experiencing reciprocal connectivity, using design research tools that exceed individual-centered norms.

KEYWORDS **disability, reflective practice, co-Ability, knowing-in-action.**

FRIENDSHIP AS PEDAGOGY: TOWARDS A DIALOGIC, HYBRID MODEL OF ARTS EDUCATION

Susanna HASLAM
Royal College of Art London (GBR)

My recently submitted PhD thesis, "After the Educational Turn— Alternatives to the Alternative Art School," addresses both the conceptual and temporal afterward of contemporary art's recent "educational turn." It does so through critiquing the site of contemporary art practice as a transformative space for education, and considers a set of other models outside of the immediate frame of that turn. These include the timebank, coworking, foundation year and professional development models. Moving forward, I propose that pedagogical hybridity is one means by which to realize an otherwise largely theoretical project; that is, as a mode of address that takes these other models into account, I hope to realize this work as an organizational structure. During the period of my own research, the domain of artistic research has emerged as a burgeoning form of institutional and epistemological thinking: firstly, among the fields of art and its contextual, historical, theoretical and philosophical arms, as well as between the domains of praxis and theory; and secondly, it is reckoned to be the institutional location for much of the thinking surrounding art as/and education. Artistic research as a domain itself has now transcended this compartmentalization and presently exists as a dynamic, interdisciplinary academic field. As such, the infrastructures and organizations which support it need to keep pace. The D'Art and InSEA 2016 symposium considered the what of art and design education in times of change, this paper seeks to propose how the educational infrastructure might work with and for artistic research. Therefore, by considering friendship as a pedagogical method, from which a hypothetical model of arts education can be born, I propose that pedagogy needs to be a hybrid. This paper works to speculatively press towards the realization of a hybrid model of arts education.

KEYWORDS **friendship, pedagogy, dialogic, hybrid, arts education**

INTAGLIO

Reka Viktoria NEMET
Moholy-Nagy University of Art and Design (HUN)

Intaglio is a special image printing technique that is also used on banknotes as a security feature, especially in the form of portraits. The two main parts of the research are money (in the form of banknotes) and portraits. Their transition, their virtualization plays an important role in our time. Intaglio portraits on banknotes serve a security function but also have artistic value. My research has grown out of previous work experience at a security printing company and the effects of the first Banknote Designer Summit held by the IBDA, the International Banknote Designers Association in Budapest in 2011. The summit focused mainly on digitizing the steps of banknote production in order to reduce time and speed up the banknote designing process with the help of new technologies. New technologies allow banknote intaglio engravers to create a digital vector-based image before engraving it onto the plate with a laser engraving machine. The relationship between money and art is examined in the context of tradition and technological development. This is about the evolution of trust in new technologies for the symbols of value that money represents. The latest cutting-edge technology and particularly its future development has extraordinary implications for our everyday life. The aim of the presentation is to show the existence of new ways for creative artistic research.

KEYWORDS **money, art, technology, security, artistic research**

ARTISTIC RESEARCH IN CITIZEN SCIENCE: "SEEKING CRITICAL ASSESSMENT"

Pamela BARTAR
University of Applied Arts Vienna (AUT)

Citizen science (CS) creates a nexus between science and education; the ways in which citizen scientists contribute to scientific endeavors vary across projects. Despite there being successful examples of CS projects, artistic approaches in research and education are still a side issue of the CS mainstream, the majority of projects being in the natural sciences. Nonetheless, the arts, digital culture, and the maker movement have become important laboratories for alternative forms of collaborative knowledge production; and, they challenge a paradigmatic view in which knowledge is pure, objective and can be "defined and controlled." Members of the platform "Österreich forscht" joined forces with the Citizen Science Network Austria in 2017, and agreed to advance the quality of CS in Austria. An important step in this regard was the establishment of transparent criteria for projects wishing to be listed on the platform. The objective is to maintain and further improve the quality of the projects presented on the platform, which is open to CS projects from all disciplines. Following a short introduction to citizen science and the potential of artistic research (and art education) for community-based research in general, an overview of Österreich forscht's quality criteria will be given. Back to back, participants are invited to discuss this set of criteria and to ask if it is applicable to artistic research projects. The starting point is a qualitative approach with a focus on societal, process-oriented and communicative dimensions but also including aesthetic and relational aspects. We ask: What might artistic research-based citizen science look like? The output of the session will be re-thematised within Österreich forscht.

KEYWORDS **citizen science, community based research, transdisciplinary collaboration, assessment, evaluation**

NEW LANGUAGES FOR NEW FORMS

Stefan WYKYDAL
University of Applied Arts Vienna (AUT)

Changes in human experience bring about artistic strategies that parallel changes in perception/focus. If art is about finding a form for the former nondescript, artistic practice is followed by a search for the right words, for naming the materializations of the new. My artistic research is about the naming of artistic methods. Finding names for methods is often the key to find out what might be an artistic achievement or what is probably more a grubbing in past archives. In times of postmodern historism and retro-styles it is my goal to name artistic methods in favour of a sense of quality. Specifically the methods I am using are: Naming, Collecting and Archiving. Together with students that take part in my seminar about contemporary painting discourses, we have been collecting names for methods of artistic approaches for three years now. Artistic methods are bonded with a noun, like for example the method of layering. If we find out, when discussing contemporary painterly positions, that the aesthetics of layering have become particularly widespread recently we can then draw our conclusions and find possible explanations for that development. Lots of the names we find for artistic methods might not be new, but it gets particularly interesting, if we have difficulties attaching suitable names or if we find new word combinations or even new denotations. New methods can lead to new names/combinations, of course old methods can also get a new name. All names of artistic methods, the new and the old, get archived in order to be on hand for everyone in the seminar. This archive, and the process of creating it, improves the articulateness of students. As they are studying fine art and trying to develop their own artistic practice they get sensitized to their own artistic methods as well as to that of other artists.

KEYWORDS **language, naming, artistic methods, archiving**

WHO WILL KISS THE FROG?

Ursula BERTRAM
Institute for Art and Art Studies, Head of the Center for Art Transfer / IDfactory at the Technical University Dortmund (DE)

Without any doubt, "navigating in open systems" and "non-linear thinking" are, besides cognitive and manual skills, essential competences for the process of artistic creation—that is, they are necessary to develop a sense of inquiry, to enter new territories. It seems that, in order to come up with comprehensible, and thus teachable concepts of artistic research, which in turn would justify a PhD, it is necessary to outline artistic processes methodologically—that is to say, to have a form of organization that flexibly displays these non-linear processes. We will fail if we try to adapt the matrix of science as a blueprint. The point is rather to come up with a newly defined structure for something of such a controversial nature, a structure that can be effective in non-artistic fields Method). Though we refer to scientific research as a hybrid or synergetic competence, we see no likewise need to conduct research artistically (or for art's own sake), nor do we consider this a new playground of art studies. For us it seems that this is the missing link for social change, one that requires new competences and ways of thinking that are hidden in the resources of art. To make use of it, it needs to be unlocked carefully, without overexploitation. In the pilot project IDfactory/The Center for Art Transfer, we have interdisciplinarily tested these strategies since 2007. Our insights come from fifteen years of testing the transfer of artistic ways of thinking to non-artistic fields, while experiencing and observing over 6,000 artistic processes.
And the frog?
We should have the courage to face uncertainties, to test new territories without having to instantly create a model landscape and kiss the frog—who perhaps might only turn into a prince without a safety net.

THE ART OF MEDICINE

Patricia OLYNYK
Washington University in St. Louis (USA)

In recent years, a growing number of research universities have developed curricula and programming around the Arts, Humanities, and Medicine. Within contemporary culture, there has also been a perceptible move toward de-emphasizing the strict boundary conditions that define medical science on one hand, and the arts on the other. Indeed, art and medicine are not incommensurate fields. Confronting contemporaneous issues driven by the discourses of medicine, artists today are both mining content from the field and embracing the use of the corporeal body in their work, at times refabricating the body in new and challenging ways. This presentation will discuss the growing popularity of medical humanities programs in US research universities, and introduce "The Art of Medicine," one of five courses at Washington University, sponsored by the

Provost's Cross-School Interdisciplinary Teaching Grant Program. This collaborative course examines how the arts address ethical issues in medicine, and also enhance empathy, critical thinking and bias awareness for artists and medical students alike. Through a variety of written assignments, observation activities at museums and galleries, and visualization activities and art projects, students develop a stronger critical consciousness that improves their ability to think holistically about the connections between art and medicine. Teaching through the arts also aids medical students in their perception and diagnosis of patients, understanding the role of narrative in treating illness and ultimately enhancing clinical outcomes.

KEYWORDS: **collaborative curricula, art and medical humanities, hybrid teaching models**

MAKING DIGITAL MUSIC INSTRUMENTS: DESIGN AS A MEANS OF TEACHING CREATIVE AND TECHNOLOGICAL LITERACY

Fares KAYALI, Uli KÜHN, Oliver HÖDL, Paul REZA-KLEIN
Human Computer Interaction Group, TU Wien, Vienna University of Technology (AUT), University of Applied Arts Vienna (AUT)

This presentation will report on the interdisciplinary project "Sparkling Instruments," which deals with the technical development and playful design of digital musical instruments. Three groups of secondary school students create possibilities of interacting with music in a series of workshops with musicians, game designers and music technology experts; they then transform these activities and knowledge into digital instruments. The instruments are presented to the school community and to the public. The aim is to bridge the gap between art and technology. Two goals are involved: to improve one's understanding of new forms of music-making, and to increase interest in STEM subjects such as computer science and physics, both of which are involved in the construction of digital musical instruments. One conceivable scenario would involve a group of school students who design and construct a digital flute. Playing the flute is detected by analyzing the airflow with a simple temperature and humidity sensor. The locking of the flute's holes can be tracked by a light sensor. The construction of the flute requires an understanding of the basic principles of electronics in order to design the necessary circuits, besides such practical skills as soldering. The sounds of the flute are generated by a digital synthesizer. In working with the synthesizer, students deal with digital sound generation and musical parameters. With their finished instrument, they then explore the possibilities of musical interaction.

KEYWORDS: **digital music instruments, making, STEM, digital learning, design**

ESSAYING ART, AN UNMETHODOLOGICAL METHOD OF ARTISTIC RESEARCH

E.G.A. HUURDEMAN
Piet Zwart Institute Rotterdam (NLD)

Science is bound to academic and ethical rules; art is free from these bounds. In the expanding field of Artistic Research, science and art are integrated. However, the definition of this institutionalized field, and the methods and evaluation criteria of its output, are highly debated. This presentation will investigate the hybrid position of the essay in order to gain insight into the methodological questions concerning Artistic Research, specifically focusing on the educational context. The essay is viewed as a hybrid of science and art, it drifts between the subjective and the objective, the experiential and the intellectual. What if we were to use the essay as an "unmethodological method" for Artistic Research? The artistic researcher approaches the topic of investigation, as it were, essayistically—essaying art. The expression of this act of essaying can encompass all possible artistic media, and all their possible combinations. To investigate how an essayistic approach to Artistic Research could be practically used, I developed a pilot practice tutorial for reMA Artistic Research at the University of Amsterdam (NL). The tutorial makes use of a performative space for essaying at Café Chercher and a digital space for essaying on the Research Catalogue in order to discover and develop individual Artistic Research strategies. The presentation of this research will include the theoretical background, the practice tutorial format and the initial results in the form of a performance lecture using multiple synchronized video screens and the tutorial webpage.

KEYWORDS: **essay, performance, method, education, artistic research**

EMERGING ARTISTIC RESEARCH CULTURE AND TEACHING ARTISTIC RESEARCH IN SECONDARY SCHOOL

J. POSCHARNIG
University of Applied Arts Vienna (AUT)

The presentation introduces the first findings from an ongoing research project at a Montessori-secondary school in Austria, evaluating 13 narrative interviews with students aged 14 to 19, and three art teachers. At this school, for three years art- and design-journals have been a substantial part of art- and design-classes in order to help students to create new structures and methods of making meaning and developing new knowledge not only by documenting their research processes and art practices, but also by exploring new—artistic—ways of research in the field of art education. The aim of this research project is to reveal the potentials and limits of this teaching approach: Are students aware of the fact that they are engaging in artistic research? Does this approach—from their point of view—have an impact on the quality of their own art/design practice, leading to a deeper understanding of art-making processes and of aesthetic experiences in an expanded field? Furthermore, students are asked if their newly gained methodological openness may be applied to other fields, outside or after school (and if so, how?). On the teachers' side, attention has been paid to the continued development of this teaching approach throughout the past three years. The

objective is to discuss how a primary and basic process of artistic research may be initiated and subsequently included and accepted as a valuable form of research respecting both, potentials and limits. In addition, the practice of working with art-and-design journals is put into context of Austria's new school leaving examination system and its call for three competences (one called "documentation and presentation"). In this regard, questions of obligation, possible grading and effective learning are discussed. All conversations are analyzed by the qualitative content analysis method (Mayring 1996, 2004).

KEYWORDS: **art education, teaching, implementing artistic research culture, secondary school, curriculum**

AFTER ARTISTIC RESEARCH

Richard JOCHUM

Teachers College Columbia University New York (USA)

LARP EXPERIMENTS: LIVE ARTS RESEARCH PLAY ON STAGE

Margarethe JAHRMANN

University of Applied Arts Vienna (AUT)

The presentation is planned as a "performative lecture" that demonstrates the key role models of teaching and knowledge-dissemination as seen in the painting "Philosopher Shewing an Experiment on the Air Pump" (1769). The image can be seen as exemplary of the conditions of contemporary arts research in regard to its participative/performative format: live on stage, at conferences, in the museum and exhibition spaces. The public intellectual as political figure will serve as the model for the arts-based researcher in a political and educational situation, an element of all arts. The lecture aims to demonstrate dissemination strategies of arts-based research at the intersection of neurosciences, techno-philosophy, games and the arts. The project "Decision Demon" (2016-2018) by myself together with the experimental neuroscientist, S. Glasauer, will be introduced as a highly transdisciplinary arts research performance and game art installation. Gamified science experiments and will serve as case studies of publicly performed artistic research. Flow will be introduced as a core arts research principle, informed by psychological research into happiness and game design. The principles of game mechanics lead to a hybrid of interplay and inquiry into arts-based research, informed by neuroscientific research and techno-philosophical discourses.

KEYWORDS **game art, artistic research, art science experiments, neurophilosophy, neuroflow games**

"LABORATORY" AS A META-TERM / SCIENTIFIC LABORATORIES AND ARTISTIC RESEARCH

Agnes FUCHS
Artist, Vienna & Berlin (AUT/ DE)

This contribution will focus on an artistic research project in relation to scientific laboratories and instruments. As I discuss certain projects, I will offer an insight into the practice of artistic research and the challenge of artists and scientists understanding one another. The term "laboratory" has become common in the art field. I would like to discuss this "meta-term" and pose the question why scientific terminology is so important in the arts, and wonder if the prototype of a laboratory could be seen in a much wider cultural and artistic context. I will begin by introducing some works and projects I did on and "in" scientific laboratories. When I was a fellow at the Hanse Wissenschaftskolleg (HWK), Institute for Advanced Study, in Germany, I encountered highly interdisciplinary fields of research and was allowed to work in different laboratories, including the Max Planck Institute for Marine Microbiology, in Bremen, as well as the MARUM, Center for Marine Environmental Science, Bremen, and the Cognium, Institute for Brain Research IV (Human Neurobiology), University of Bremen. There, I was allowed to attend procedures conducted in the laboratories and work with my camera. My work focuses on strategies of viewing, on instruments, procedures and interpretation. I transform a theoretical position into silent pictures. I compare scientific processes, gestures and procedures with artistic ones: gathering material, comparing results, forming a thesis, etc. I also compare their different perspectives, including regimes of the gaze, via historical documents and the mass media, as well as types of visibilities, including their gaps and voids. At a time when utopia and vision have changed to dystopia and conservativism, it is especially meaningful now to interpret the "laboratory" as a "space of possible form." In this regard, the laboratory has changed to a method of making things possible.

KEYWORDS:**laboratory, meta-term, scientific laboratories, artistic research, methods and procedures**

Pamela M. Bartar

Pamela M. Bartar is a team member of the Centre for Social Innovation in Vienna. Her work in practice and practice-based research focuses on public engagement, science communication, art and knowledge transfer, citizen science and participatory approaches in research and the arts. She is a lecturer at the University of Vienna, and also teaches at the "Kinder University," a special summer program for children. She is a member of the platform "Österreich forscht," and co-author of Quality Criteria for Citizen Science Projects. She is currently working on her doctoral thesis at the University of Applied Arts Vienna.

Ursula Bertram

Prof. Ursula Bertram is an artist and professor at the Institute for Art and Art Studies, head of the Center for Art Transfer/IDfactory at the Technical University Dortmund; a member of the senate 2012-16; a professor at FH Mainz; and a guest professor in the USA and Venezuela. She works as a lateral thinker between disciplines and with up-and-coming academics of all disciplines, as well as with renowned companies and institutions. Her main research deals with the transfer of artistic thinking into non-artistic fields, such as economics and science. She founded (together with the Büro für Innovationsforschung (BFL), (the Bureau for Innovation Research) the IDfactory, Center for Art Transfer in 2007. The IDfactory is a space for teaching and developing non-linear and artistic thinking, and has been awarded the "Innovativer Ort 2012" (Innovative Spot 2012) prize by the Ministry for Innovation, Science and Research, NRW. Her most recent publication is KUNSTTRANSFER: Effizienz durch unangepasstes Denken (Efficiency Through Nonconformistic Thinking), Transcript 2017.

Diane Carp

Diane Carp is an independent arts educator in the fields of curriculum integration with the arts, museum education, and educational drama and theater. At the Amsterdam University of the Arts, she and artist Henk Schut co-teach the master course, Interdisciplinary Artistic Collaboration. Diane recently co-authored a textbook in drama for teachers in training, and has researched subjects including teaching interdisciplinary artistic research and collaboration, authentic arts education, whole school change, and parent participation among minority students. She holds a bachelor's degree in Theater Education from Emerson College in Boston in the USA. In the Netherlands, she received a master's degree in Urban Education and Youth Policy and a second degree as Master of Education in Arts. Publication link: *https://www.ahk.nl/onderzoek/publicaties/publicatie/teaching-interdisciplinary-artistic-research/ (18.5.2018)*

Renata Dezsö-Dinnyés

Renata Dezso-Dinnyes, designer and researcher, graduated from the Department of Product Design at the Moholy-Nagy University of Art and Design (MOME), Budapest. She engaged in design research courses at MOME with students from multidisciplinary backgrounds (2016-2017); developed a knowledge-sharing exchange program between Moholy-Nagy University of Art and Design Budapest and the University of Applied Arts Vienna (2017-2018); and engaged in several courses in new digital technology used as a reflective practice tool (2016-2017). These works were preceded by experiences gathered in the digital craft. She realized several Video Mapping projects in collaboration with Bordos Artworks (2011-2012), and worked in industrial and naval design practice in Italy (2004-2009).

Agnes Fuchs

Agnes Fuchs was born and is based in Vienna in 1965 where she studied at the University of Applied Arts Vienna and the University of Vienna. Her work investigates images and the context of their setting. Her installations include painting, photography, video, and objects; their focus is on transformation, systems and a de-reconstruction of meaning within context and time. Selected exhibitions include: 2018: Robustesse et perfection, Kunstraum Lakeside (solo exhibition); 2017: A Ditto Ditto Device, an arts-based research project at AIL, Vienna; Technical Support, group show, Zeller van Almsick, Vienna; 2016: Lorem Ipsum Dolor Sit Amet, Contribution: Codes & Legends, Vienna; Film Festival, Cité Internationale des Arts, Paris; 2012: Météorologies mentales, CCS, Paris; 2011: Weltraum, Kunsthalle Wien, Vienna; Art in Progress Fellowship, HWK- Institute for Advanced Study, Germany; and many others.

Susannah Haslam

Awaiting examination for doctoral research with the AHRC's Creative Exchange Programme at the Royal College of Art, London. Supervised by Professor Teal Triggs and Dr Mary Anne Francis. (2013–) Associate Lecturer in Contextual and Theoretical Studies at London College of Communication, University of the Arts London. (2016–) Previously: Associate Lecturer in Visual Cultures at Goldsmiths University of London. (2012-2014) Selected research/publication/symposia: 'Towards an Ethics of Intimacy', an online and sometimes offline, sometimes collaborative project addressing the notional complexity of intimacy, proximity and friendship in co-authorship online. Using Google Docs as a site of practice, a method and space of experimentation, this work spans poetic form, critical commentary and screen-re-

cordings. April 2015 – Present Susannah E. Haslam, Jonny Mundey (2017) 'Alternative action(s) as a mode of address: knowledge mobility and The IF Project' In Ruth Mateus-Berr and Luise Reitstätter (eds.), Art and Design Education in Times of Change. Berlin: De Gruyter. May 2017 'South London Tate Late' discussion on Alternative Education with Assemble, Tate Modern, London. September 2017.

Laila Lucie Huber

Laila Lucie Huber is a cultural anthropologist and cultural worker. She studied in Graz and Salzburg (Austria), and in Naples (Italy). Her focus areas are urban anthropology, participatory art, critical art education and diversity. She is a lecturer at the University of Innsbruck, the University of Applied Arts Vienna and the University of Graz. She recently published (together with Elke Zobl): "Making Art – Taking Part! Negotiating Participation and the Playful Opening of Liminal Spaces in a Collaborative Process, in "Conjunctions. Transdisciplinary Journal of Cultural Participation," Volume 1 2016.

Oliver Hödl

Oliver Hödl works as a multidisciplinary researcher and artist with an interest in human / computer interaction, interactive and collaborative music making and multimedia art. He is a postdoctoral researcher at the University of Vienna. In research, he focuses on studying user experiences, art-based research approaches, and using HCI-related qualitative and quantitative research methods. His newly developed musical instruments and interactive concerts have led to performances throughout Europe, USA and Australia.

Emily Huurdeman

Emily Huurdeman is an artist, researcher and educator. She holds a BA in Fine Art and a reMA in Artistic Research. She is currently in the final stages of her research and educational project, "Essaying Art, an Unmethodological Method for Artistic Research," for the MA degree in Education in Arts at the Piet Zwart Institute Rotterdam (NL). She has presented her research at the SAR18 conference (UK), and hopes to publish her research article in "Ticontre" (IT). Besides her artistic work, a variety of teaching positions and ancillary activities, Emily is also the co-initiator and organizer of Café Chercher, an art café that provides a platform for unfinished art and research projects.

Margarete Jahrmann

Margarete Jahrmann, artist and epistemologist, is founder of the research association Ludic Society, editor of the arts research journal "Ludic Society Magazine," and numerous books. Her main interest lies in the exploration of insight through playful practices in neurosciences and game arts. Since 2003 she has been a professor of Game Design at the Zürich University of the Arts; and since 2010, a senior lecturer in Digital Arts at the University of Applied Arts Vienna. She is also a guest professor for methods of artistic research in the Arts PhD program at the University of Applied Arts Vienna.

Richard Jochum

Richard Jochum is an Associate Professor of Art and Art Education at Teachers College, Columbia University, USA. He received his PhD in Philosophy from the University of Vienna and an MFA in Sculpture and Media Art from the University of Applied Arts Vienna. His artistic work, with its strong focus on video and installation, is represented by Gallery Bundo (South-Korea). Jochum's scholarly interests include artistic research practices, studio art teaching and learning, as well as

new media and media art education. He coordinates the Creative Technologies Certificate as part of the Art and Art Education Program.

Fares Kayali

Fares Kayali is a researcher, educator and designer living and working in Vienna, Austria. He is an assistant professor at the Vienna University of Technology and at the University of Applied Arts Vienna. He is co-founder of the Positive Impact Games Lab, and principal investigator of a number of projects at the intersection of design, people and technology. His research interests are situated in informatics, didactics, arts and human/computer interaction (HCI), with a broad spectrum covering health care technology, game design and gamification, music computing and interactive art, didactics, and digital learning.

Klebert

Klebert aka Oliver Schrader studied Social Science in Vienna. He works as a performer, improvisation teacher and systemic organization consultant in Vienna. He began working in theater and movement improvisation in 1990. Major impacts include: Carpa Theater, Miguel Gaspar, Ruth Zaporah, Andrew Morrish, Sten Rudstrom, Julyen Hamilton, Nina Martin. Klebert founded the Performance Ensemble D.O.C.H. in 1993, collaborated with a couple of Austrian theater ensembles, was part of Carpa Theater 1998-2012 and of the First Lower Austrian Impro Combo 2011-2015. He developed the "Biografisches Tischtheater," an approach to artistic exchange and the transformation of indivdual and collective history together with Karin Wetschanow in 2013. He has been performing solo as "Klebert" since 2014, teaching theater improvisation in and around Vienna and elsewhere. *www.klebert.at*

Rebekka Kill

Dr Rebekka Kill is Head of School: Art, Design and Computer Science at York St John University in the UK. Her research interests include festival performance, disciplinary pedagogy, practice as research, academic identity construction and social media. Her output includes performance art, visual practice and written/published work. Her research addresses complex academic identities that are anchored in the dual contexts of discipline-specific pedagogy and in practice-as-research in higher education. Dr Kill's career as an artist is equally varied. She originally trained as a painter (and still makes visual art), as well as working as a nightclub DJ, teaching DJ skills and working at music venues and festivals.

Lukács László

Lukács László is a designer and founder of the Lukacs Laszlo Vienna brand. He teaches at the Karl Schubert Special School in Vienna, and at the University of Applied Arts Vienna. His work focuses on designing products of the highest quality while at the same time having social benefits. He founded his company in 2015. At the same time, he began teaching in a special school. In work and in education he makes an equal balance between business and society movement. He has presented his work at, for example, FH Dornbirn, Austria in 2016, at New York, Fashion Week in 2017, and Sopron West Hungarian University.

Ruth Mateus-Berr

Ruth Mateus-Berr is an artist, researcher, and social designer; professor at the University of Applied Arts Vienna as Head of Expertise of DESIGN at the Department of Social Design; Head of the Department of Art, Design & Textile Didactics; and a teacher of Design Research. The focus of her award-winning work is on art, artistic research (so-cial), design and health. She founded the Applied Design Thinking LAB Vienna 2009, where she engages in interdisciplinary design education, and where she supervises interdisciplinary and participatory (urbanistic) projects. In 2016 she initiated and co-founderd the Politics of Fear collective where fears and courage within our society are negotiated in public spaces.
https://pofcollective.wordpress.com/

Reka Viktoria Nemet

Reka Viktoria Nemet is Artistic Researcher at the Doctoral School of Moholy-Nagy University of Art and Design, Budapest. Following a multimedia internship in New Zealand, she graduated from the University of Applied Arts Vienna with an MA in Digital Arts. Most of her working background is in the fields of television and the security printing industry. She is experienced in computer graphics, motion pictures, video art, digital visualization and design. She considers environmental responsibility and the discovery of freedom in all things in life.

Anna Neulinger

Anna Neulinger is currently teaching in the field of Textiles and Art at the Private University College of the Diocese of Linz, and the College for Nursery Education, Linz. She received her Mag.a. in Art Education and Textile Teacher Training at the University of Art and Design Linz, and her BA (Hons) in Fashion and Textile Design at the University of the West of England in Bristol. Her research fields span teaching art, sketchbook thinking, graphic recoding, fashion design, poetry recitation, painting and stitching. At the moment she is also responsible for exhibition management at the Private University College of the Diocese of Linz (White Gallery).

Patricia Olynyk

Patricia Olynyk is Director of the Graduate School of Art, and Florence and Frank Bush Professor of Art at Washington University in St. Louis. She is committed to bringing disciplines together and has programmed art, science and technology curricula, symposia and fellowships at several research institutions, including Washington University, UCLA, and the University of Michigan, where she formerly held joint appointments in the School of Art & Design and the Life Sciences Institute. Her multi-media works have been exhibited internationally and explore art-, science-, and technology-related themes that examine the dialectics of natural and artificial cognition and affect, including fact and speculation.

Julia Poscharnig

Julia Poscharnig studied Art Education at the University of Applied Arts Vienna. Since 2012 she has been involved in art education. Since 2015 she has been teaching at the Institute of Art, Science and Education. Her research focuses on a possible hybrid identity of educators, and on the question of what art-education students need and expect from contemporary didactics in order to develop a professional identity. She is co-author of *Kunst-Leben. 40 Biografien zu Beruf und Bildung* and currently working on her doctoral thesis at the University of Applied Arts Vienna.

Paul-Reza Klein

Paul-Reza Klein is an educator, designer and researcher living and working in Vienna, Austria. He is a teacher of art, crafts and multimedia at Gymnasium Geringergasse, and a lecturer at the University of Applied Arts Vienna. There he is co-founder of studio praxistest, an educational experimental electronics and multimedia studio. His research interests are at the inter-

section of art, design and didactics with a focus on toys and technology. As a designer, he is specialized in the development of teaching tools and board games.

Gabriela Urrutia Reyes

Gabriela Urrutia Reyes is an Architect from Nicaragua currently working on her master's degree at the University of Applied Arts Vienna, Social Design, Art as Urban Innovation. She is a former diplomat for the Ministry of Foreign Affairs, Nicaragua, where she was appointed First Secretary for the Embassy of Nicaragua in London (2016-2012) and in Berlin (2012-2010). She has been very involved in social workshops in the public space working along with the Latin American Coordination of Architecture Students, (CLEA) and the National Coordination of Architecture Students (CONEA); she has also participated in workshops related to the deconstruction of gender roles.

Julijana Rosoklija

Julijana Rosoklija is a multimedia and graphic designer from Macedonia. Currently, she is a master's degree student at the department of Social Design – Arts as Urban Innovation at the University of Applied Arts Vienna. She gaduated from the department of Multimedia and Design at FON University Skopje. She is a pragmatic daydreamer who loves paper and pencil and combining different traditional techniques and contemporary media in order to create relevant works in a highly complex society. She is very interested in the topics of education and marginalized communities. She is currently working on building a platform to raise awareness and provoke action on the topic of undocumented Roma youth in Skopje and Sofia.

Elisabeth Schäfer

Elisabeth Schäfer is affiliated with the Department of Philosophy at the University of Vienna and the University of Applied Arts Vienna (2014-2017), where she holds a Postdoc position in the project "Artist Philosophers. Philosophy as Arts-Based Research." Her main research and teaching areas are queer-feminist philosophy, and writing as artistic research. Her current research project is "Trans*Writing. Immanence and Transformation. Towards a Political, Ethical and Aesthetical Theory of Writing as Artistic Research,"

Stephan Trimmel

Stephan Trimmel co-founded with other volunteers Einander, a society that focuses on the practical aspects of integration. By providing a common basis of action, he aims to form communities that together work through tasks that seem complex but become makeable. Einander has appeared at the Wiener Festwochen in 2016 and 2017, Vienna Design Week in 2016, Urbanize Festival for Urban Change: DEMOCRACitY in 2017, and Constant at the Zoom Children's Museum (as a guide for refugee children). He has participated in projects such as one in social housing in Klagenfurt in collaboration with the University of Applied Arts Vienna, and at FH Kärnten in 2017. His ongoing question is: "What is needed when everything is missing?"

Stefan Wykdal

Stefan Wykdal was born in Vienna, Austria in 1976. He studied Painting and Graphics at the University of Applied Arts Vienna. Since graduating, he has been working as an artist. He recently finished his studies of KKP/DAE. Since 2014 he has been teaching as an assistant in the Department of Painting. Information concerning his exhibitions and publications can be found at: *http://www.dieangewandte.at/jart/prj3/angewandte-2016/main.jart?rel=de&reserve-mode=active&content-id=1458930944469&PeId=6766*

SALA TERRENA

1–6: **Meeting Points for break-out groups**

1st Round
1: Carp
2: Neulinger
3: Dezsö-Dinnyés, Lukács, Mannsberger, Mateus-Berr, Urrutia Reyes, Rosoklija, Trimmel
4: Kill
5: Schäfer
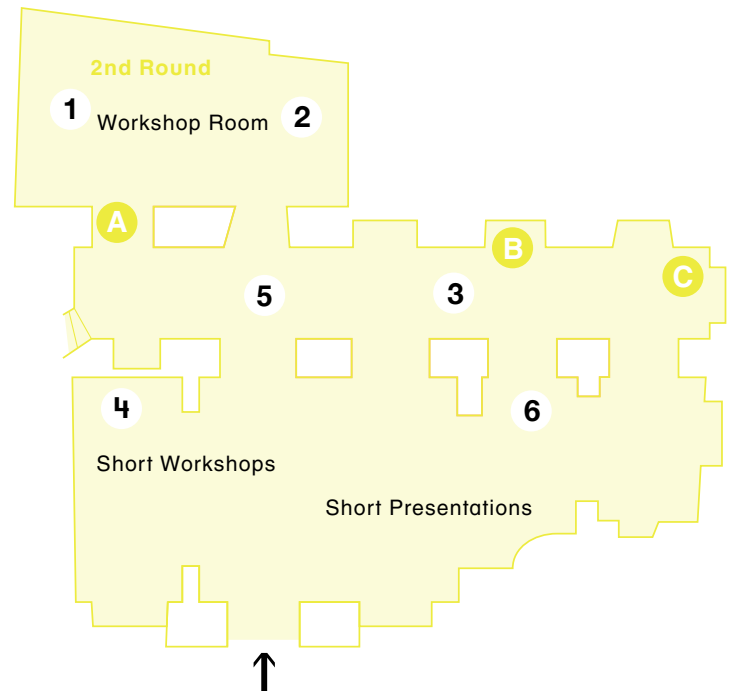
1: Dezs-Dinnyés
2: Haslam
3: Nemet
4: Bartar
5: Wykydal

3rd Round
1: Bartram
2: Olynyk
3: Kayali, Kühn, Hödl
4: Huurdeman
5: Poscharnig
6: Bartar

4th Round
1: Jochum
2: Jahrmann
3: Fuchs

A Toilet
B Coffee break
C Speakers area

2nd Round

1 Workshop Room 2

A

5 3

B

C

4

Short Workshops

6

Short Presentations

Heiligenkreuzer Hof
Gallery of the University
of Applied Arts Vienna

Köllnerhofgasse

Grashofgasse

SALA TERRENA

Sonnenfelsg.

Schön latern gasse

U1

Praterstraße

Untere Donaustraße

Donaukanal

Dampfschiffstr.

Franz-Josefs-Kai

Gonzagasse

Salzgries

U1 U4

Schwedenplatz

Franz-Josefs-Kai

Marc-Aurel-Straße

Hoher Markt

Rotenturmstraße

Sonnenfelsg.

Bäckerstraße

Fleischmarkt

Postgasse

Dominikanerbastei

Vordere Zollamtsstraße

Hintere Zollamtsstraße

Schön latern gasse

Biberstraße

O. Kokoschka Pl.

Tuchlauben

Wollzeile

Stubenring

University
of Applied Arts
Vienna

Marxerg.

U1 U3

Graben

Stephansplatz

Singerstraße

Stubenbastei

Weiskirchnerstraße

U3 U4

Invalidenstraße

Landstraßer Hauptstr.

Kärntner Straße

Coburgbastei

Parkring

U3

Am Stadtpark

Wienfluss

Ungargasse

D°Art

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D'Art

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