

Modul 21
VISUELLE KULTUR

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Intervention und Forschung in visueller Kultur

In kritischer Auseinandersetzung mit den Formen und Praktiken, in denen Kultur produziert, verhandelt und in Gebrauch genommen wird, verfolgt das im Masterstudium Architektur angebotene Modul Visuelle Kultur ein Modell forschungsgeleiteter Lehre. Wir befassen uns mit den Möglichkeiten eine kritische Architekturpraxis in diesem immer virulenter werdenden Feld der Auseinandersetzung mit unserer räumlichen Umwelt zu entwickeln. Dazu bieten wir sequentiell abgestimmte Lehrveranstaltungen an, die Fachinformationen liefern, Diskussion und Austausch bieten und das Entwickeln eigenständiger Ansätze und Projekte zum Ziel haben. Unser Semesterprogramm richtet sich an einem zentralen Thema aus, zu dem in Vorlesungen, Seminaren, Übungen und Exkursionen gearbeitet wird. Als Schwerpunkt für das Programm 2010/11 diene uns das Phänomen der Grenzgänge.

Was Grenzen von Grenzgängen unterscheidet, ist der Blickwinkel, mit dem eine Situation der Trennung analysiert wird. Grenzen sind oft materiell manifestierte Bereiche, die etwas Bestimmtes einfassen, während sie etwas anderes ausschließen. Sie markieren eine Zone, die nicht überschritten werden soll. Grenzgänge sind dagegen Praktiken, die sich entlang von Grenzen bewegen, Grenzen bewusst aufsuchen, um ihre Autorität zu hinterfragen, ihre Politik zu überlisten und ihren Raum neu zu ordnen. Das Schwerpunktthema Grenzgänge betrifft also nicht Grenzen an sich, sondern all die Praktiken, Vorgänge und Aktivitäten, die sich an Grenzen einstellen, Grenzen nachzeichnen oder unterlaufen. Was uns an diesen Prozessen interessiert, ist ihr Potenzial in einer Situation allgegenwärtiger und allumfassender Grenzziehungen eigenständiges Terrain zu reklamieren.

In diesem Sinn untersuchte das Semesterprogramm eine Vielzahl von Grenzen, in denen wir uns ständig bewegen: die alltäglichen, kulturellen und sozialen Grenzbereiche der Stadt; die Grenzen, mit denen die Aktionsräume unterschiedlicher Bevölkerungen und Lebenswelten reguliert werden; die zunehmende Elastizität von Grenzen in den globalen Netzwerken von Kultur; die Grenzen des Anstands und deren Abhängigkeit von unterschiedlichen Medienformaten; die Grenzzonen, die aus der Artikulation von Protest, in Bildung und in Pausenräumen hervorgehen; den Raum über und unter der Nullebene von Grenzen; die Grenze Österreich und den Grenzraum künstlerischer Intervention.

Grenzen nicht einfach zu verschieben, sondern sie – insbesondere mit Mitteln der Architektur – auszuloten, einzunehmen und dadurch zu entmachten, wurde zur gemeinsamen Strategie all dieser Erkundungen. Zu welchen Ergebnissen dies geführt hat, ist in dieser Broschüre zu sehen.

Einen wichtigen Bezugspunkt für die gemeinsame Arbeit bildete die von Doktoratstudierenden des Fachbereichs Visuelle Kultur veranstaltete internationale Konferenz **space RE:solutions** im Oktober 2010. Im Austausch mit ForscherInnen aus ganz Europa, Asien, Amerika und Afrika bildete die Konferenz ein Forum, um uns mit den Grenzen zwischen Forschung und Intervention in visueller Kultur auseinander zu setzen und eigene Projektideen zu entwickeln. **Simon O’Sullivan**, Leiter des Studienprogramms Visual Culture am Londoner Goldsmiths College und Teil des aktivistischen Performanceduos **Plastique Fantastique**, war im Dezember 2010 bei der abschließenden Präsentation von Projektarbeiten des Modulprogramms als Gast und Kritiker eingeladen. Im folgenden Essay ist zu erfahren, welche Grenzen seine eigene Praxis bespielt.

Peter Mörtenböck



A MYTHOPOETIC ART PRACTICE

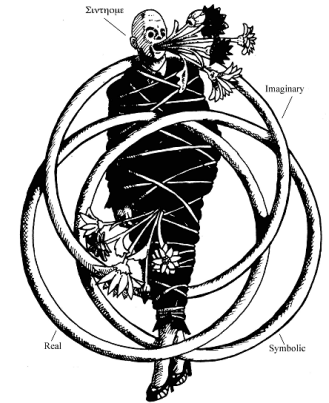
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(Case Study: *Plastique Fantastique*)

My paper today is concerned with a certain border between practice and theory and about my own transversal experiments across this border. Specifically I want to introduce a few concepts - under four general headings - that seem to me to be useful for theorising a form of contemporary art practice that I want to call 'Performance Fiction'. They follow both from my ongoing engagement with Deleuze and Guattari's writings and from the art practice I have with David Burrows under the name *Plastique Fantastique*. As I go through the paper, and hopefully in productive resonance with this theoretical material, I will show some of the work we have made together, and make some connected points about art practice (and *PF* in particular).

Before I begin however I do just want to say one thing that is banal, but always needs stating: art practice is never exhausted by the concepts we bring to bear on it. Indeed, in many respects it moves faster than the often clunky academic apparatus that attempts to track, if not capture it. Further, such conceptual work cannot really account for the production of these fictions - that happen in the studio and elsewhere and are often as much about chance than any worked out programme. Indeed, art works, it seems to me, when it 'speaks back' to its producer - or simply goes beyond any straightforward conscious intention. The goal must always be to produce something that is precisely not 'of' the self as constituted (we might say as captured within pre-existing narratives and webs of signification; within pre-existing fictions).

1 *From the Production of Subjectivity to Schizoanalysis*. It seems to me that those art practices we might call Performance Fictions (and here I am thinking specifically of some recent London based practices, such as that of Spartacus Chetwynd, Lindsey Seers, Pil and Galia Kollektiv, etc) are involved in a different kind of production of subjectivity from the typical. Indeed, the active production of subjectivity - our processual self-creation - is in general an artistic, or aesthetic business. We can understand this in two ways: 1 Art objects and practices - specific combinations of affect - offer us models, or diagrams, for our own subjectivities (after all we are also blocs of affect, blocs of becomings). 2 Such practices might also operate to break a certain model of subjectivity, or those typical modes of subjection under which we live. This is the



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production of a kind of affective break within the typical. I'm thinking here especially of the *participatory* nature of these practices that, at their best, operate *contra* spectatorship and the spectacle. This might involve a rethinking of the political functioning of art and an assessment of the role the latter might have in a programme of the production of subjectivity rather than in critiquing the existent or of being at the service of political regimes of signification (left wing or otherwise).

Guattari's solo writings are particularly attentive to this question of how we might reconfigure - or resingularise - our own lives through interaction with one another, with groups, with different objects and practices and so forth. In Guattari's terminology, we access 'new universes of reference' through interacting and experimenting with new and different 'materials of expression'. We might say that a particular realm of heterogenetic encounter constitutes a particular art practice, for example a collaboration, or even a particular art scene. This, I think, is also to begin to bring the aesthetic and the therapeutic together, and, as such, points towards a notion of art practice as a form of schizoanalysis (we might note here, for example, Jean Oury's thoughts on the importance of gesture). (I think it is also worth remarking here that it is the practical and pragmatic knowledge - gleaned from hands on psychoanalytic work, as well as from political activism - that Guattari brings to Deleuze's own colder and more abstract conceptual maneuvers and which makes the former somehow more sympathetic to the specifically expanded character of contemporary art).

Indeed, one definition of schizoanalysis (taken from *Chaosmosis*) is that it involves the locating of an access point - or line of flight - from a given petrified individuality or transcendent mode of organisation. It is in this context that we must understand Guattari's paradigmatic redefinition of the symptom, which becomes 'not the conflictual expression of a repressed Content but the positive, indexical manifestation of a Universe trying to find itself, which comes to knock at the window like a magic bird'. The symptom, which we might understand as something that does not fit, or work according to normative frameworks, is no longer proxy from an unconscious that is always already there, but rather a precursor of an unconscious that is yet to come. The only way to 'shift petrified systems of modelisation' (and to open up to more expanded



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versions of the latter) is to follow these symptoms, to cross the barriers of non-sense and access 'asignifying nuclei of subjectivation'. We might say that in Guattari's system the symptom offers an escape route from the impasses of the present; it operates as a rupture and a future orientated gesture.

We might pitch this understanding of art practice as schizoanalysis against what is the dominant take up of Deleuze and Guattari's thinking within contemporary art, namely, Nicolas Bourriaud's Relational Aesthetics. In fact, critiques are increasingly made of the latter in terms of the way it substitutes a general model of 'conviviality' for any criticality, or, more specifically, forms of dissent. My take on this (following Jean-Francois Lyotard) is that such dissent - which critiques of Relational Aesthetics takes as the very *modus operandi* of a radical contemporary art practice - can be caught by the very thing they dissent from. They are forced to operate on the same terrain as their 'enemy' and, as such, these forms of dissent can merely reproduce more of the same albeit this might be dressed up as opposition. A different take on Bourriaud might be to accelerate his concepts. For example, to articulate, following Spinoza, a kind of *super-conviviality* that is do with productive joyful encounters that occur when two or more things come together in a relationship of general agreement (this could be an art practice and participant, a collaboration, etc). This is not to foreground a liberal ideology of consensus (Spinoza's 'joy' is not 'happiness' in the sense of an individual ego-state or set of values) but it is to choose affirmation over negation and to understand the former as the basic building blocks for a radical art practice, as well as a political ontology and an ethical life (this being the argument of Spinoza's *Ethics* and his other more political writings). In passing it is worth noting that Guattari's aesthetic paradigm, especially as it is mapped out in his future-orientated book, *Chaosmosis*, has much in common with Spinoza's *Ethics* in that it moves precisely towards this expanded chemistry of subjectivity. This is to focus on a more molecular 'relationality and connectivity', or what we might call simply a register of becoming. It is also an ethico-aesthetic model for life as well as art - and for 'life as a work of art' (as both Michel Foucault and Gilles Deleuze understood it).



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1a Collaboration. *PF* is very much between the two of us. I mean this in at least four senses: i we both bring different things, a different archive, to the practice (David brings a queer/pop aesthetic, Leigh Bowery and a certain avant-garde attitude (and introduces other less obvious references such as William Blake); myself, I bring Robert Smithson, Buddhism, Paganism and a certain pre-modern aesthetic (in fact, by now, each of us references the others archive and so forth)). We also bring different styles, for example of drawing and writing. The comics mix these archives and styles up. ii the conversations we have – there is a lot of talking in our practice – often about more philosophical issues, etc. This feeds into the practice, for example in the diagrams we develop - you'll see some of them as I go through the work – and sometimes in scholarly articles (for example in *Parallax*, *Angelaki*). The practice is a kind of exploratory probe in this sense (we try out stuff that we then reflect back on). iii we use *PF* to do things neither of us could, or would not do on our own - as a fiction that we can mobilize. iv leading on from this it follows that the practice is between us. It is not 'of' either of us, but follows its own logic and produces its own subjectivities as it were. This logic is continued in the 'avatars' that we become.

In fact *PF* is often more than a collaboration between the two of us in that different avatars, different performers take part. Sometimes these just come along on the day, others are more involved – especially the Buddhists Samudradaka and Aryapala, and some ex-students (folk who 'get' what we're doing). All this – the production of different characters - came from the first early comic (which itself came from the invention of a fiction - the first manifesto that called forth these characters). We certainly couldn't do *PF* on our own; it's a specifically *collective* venture. (The images you've seen are from a couple of early performances: '24 hour Puja' in London and 'Ribbon Ritual' in Birmingham City Centre).

Collaboration is difficult because it brings you up against your self – your individuality, your ego really (i.e. you have to compromise). But the rewards are that you produce something you couldn't on your own; something that is different to either of you. You produce something that is not of yourself, and inevitably that can be disappointing – or embarrassing, but it is also very powerful (you escape the self as constituted). For my self collaboration is then an important technology in the production of subjectivity.

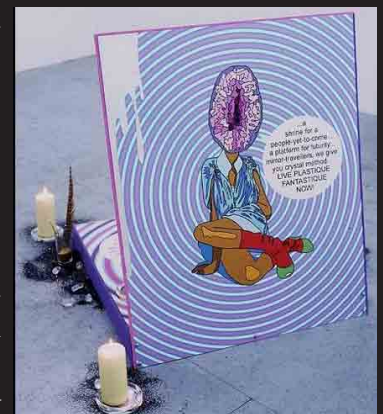


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2 *Traitor Prophets and Probe-heads*. My second Deleuzian concept (if schizoanalysis is my first) is that of a Minor Literature. This concept, as it is developed in the *Kafka* book, involves three components: 1 The foregrounding of the affective - or intensive - quality of language, or simply the letters operation on an asignifying register. A minor literature stutters and stammers the major. It breaks with the operation of 'order words', or simply stops making sense. 2 The always already political nature of such literature (it is always connected to the wider social milieu and not fixated on the domestic/Oedipal). 3 Its collective nature. A minor literature is always a collective enunciation, in fact a minor literature works to pave the way for a community - sometimes a nation - yet to come. This is a minor literature's peculiar future orientation.

Each of these components of a minor literature seems pertinent to contemporary art practice, and specifically to what I have been calling Performance Fiction. Indeed, the first has resonances with what I have just said above - and will return to in a moment - about the possibilities of affective rupture (or what we might simply call asignification). The second also would allow us, again, to move away from typical notions of critique and of what constitutes the political effectivity of art (for example, the latter might be understood as a desiring-machine that is always connected to (and interferes with) larger social-machines). However it is the last point that seems to me especially relevant to the kind of practice we are considering today. These practices are not made for an already existing audience it seems to me, but to call forth - to invoke - an audience. We might say, following from my first concept above, to draw out a new subjectivity from within the old. Such practices do not offer a reassuring mirror reflection of a subjectivity already in place (they do not multiply the 'fantasies of realism' as Lyotard called them). Indeed, with such art 'the people are missing'. We might say then that the operating field of these practices is the future, and that the artists operate here as kind of prophets, and specifically *traitor* prophets (traitors to a given affective/signifying regime). Traitor prophets offering up traitor objects perhaps. This gives art a utopian function of sorts, although it is a specifically *immanent* utopia intrinsically connected to the present, made out of the same materials, the same matter as it were (after all what else is there?).



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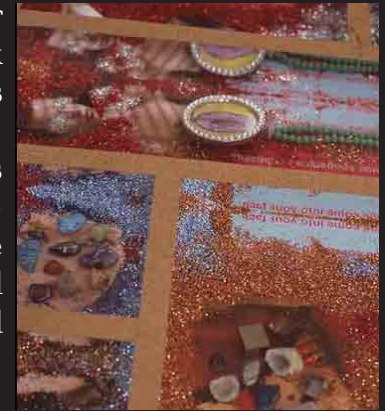
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At this point I want to introduce a third Deleuzian concept: 'Probe-head'. The latter is just one of the concepts we might draw from *A Thousand Plateaus* and use to think contemporary art practice. Probe-head names the production of experimental devices aimed at dismantling the strata that constitutes us as human (our habitual formations). Probe-heads operate against faciality, the black hole/white wall system that constitutes our dominant regimes of signification and subjectification. To quote Deleuze and Guattari: '...if human beings have a destiny, it is rather to escape the face, to dismantle the face and facialisations, to become imperceptible, to become clandestine ... by spiritual and special becomings-animal, by strange true becomings that get past the wall and get out of the black holes...'

Probe-heads need not necessarily be pictures of heads but rather any device that disrupts faciality, for the latter applies not just to heads but also to most of the mechanisms that produce signification and subjectivity (from faces and landscapes within painting to facialisation and landscape with the world). Indeed, facialisation must be understood as *the* system of human organisation. Collaborative practices might be probe-heads for example in that they counteract the typical production of alienated and atomised individuals (indeed, collaboration is difficult precisely because it comes up against faciality).

As I indicated just now, we might have extracted other concepts from *A Thousand Plateaus* here in order to think about contemporary art. The 'Body without Organs' for example that names, amongst other things, that experimental milieu that always accompanies our sense of self *and* that is always a constructive programme. Or the 'War Machine', which, it is as well to remind ourselves, is not a configuration that has war as its object, but the occupation of a different space-time (it is in this sense, as Deleuze remarks, that art movements as well as political formations might operate as war machines).

In passing, we might make a point about capitalism and art practice here. Following Deleuze and Guattari in *Anti-Oedipus* we might say that it is less a question of 'resisting' or putting a break on capitalism - or of opposing it with more striated policies and procedures. Indeed, it might be more a question of plugging into certain logics of



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capitalism – logics of invention and innovation – and of pushing these further beyond the controls placed on them by specific capitalist formations and regimes. It is in this sense that Probe-Heads are produced from within the capitalist mode of production and are indeed made from the same materials as other objects. Probe-heads might be understood, in fact, as that which operate against the axiomatic functioning of capital, deterritorialising the flows further. From a certain perspective such probe-heads are redundancies - often they are 'unrecognised', dismissed, laughed at or provoke anger (they do not operate through faciality). Unproductive on one level they are super productive desiring-machines on another.

2a Shrines (or Complex yet Simple Objects). As well as various comics/texts and performances we produce objects - especially what we call shrines. These were about exploring a logic of incantation/a summoning forth; often, early on, they involved candles, incense, crystals. Later they became more complex, and now we produce hanging mobile type assemblages. We were playing around with counter-culture/new age images and idioms – but not really in an ironic manner - more in an attempt to explore ritual and the sacred today. The shrines also involved, it seemed to us, a different way of thinking about art – as not about representation but about incantation – and they also involved putting the 'spectator', or participant in a different orientation in relation to these objects (kneeling, etc.). We wondered whether, in fact, all art might be considered a shrine of sorts?

We were also interested in producing specifically *different* objects – objects that don't mean anything, but that had a specific intention (,Ribbon probe') or that ,used' previous art as a starting point (the 'Large Glass'). You can perhaps also see here the interest in diagrams - Bergsonian cones, Lacan's torus and moebius strips. We also became interested in non-typical ways of making images, for example appropriating Buddhist/Navajo sand drawing techniques for our glitter drawings.

So, the practice knows its art as it were. Its not Buddhist ritual. It happens in a specific context, in certain spaces and places, and involves certain references and a certain ,pitch'). As I've already mentioned, it makes reference to performance, minimalism (more latterly, Duchamp) and, in the early days, especially to Smithson and Bowery. And then there are those references I mentioned earlier: paganism, psychoanalysis, CRASS, rave culture.



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It's a mixture of elements. A hybrid assemblage (as in the show at Outpost). It also recycles or makes reference to its own elements - kind of nests its practice in its practice (like moves in a game of which there are no set rules - or, at least, the rules are being formed as we go). But also the practice has a more simple affective charge, even if that's just irritation or a certain 'bothersomeness'. You can also see in the work a certain amateur or trash aesthetic. We are not interested in producing slick commodities, but things that were a bit more unfinished, and, as I say, amateur.

Often the folk at the gallery are asked to be involved; and then there is the inviting of visitors to become part of the performance. The intention is to try and produce some kind of collective assemblage of enunciation - a probe-head perhaps.

It seems to me that this might lead to a provisional definition of contemporary art - as being complex yet simple - involving different signifying regimes, the mobilisation of different archives, but also having this simple affective charge. The question we were interested in with these objects and installations was how do you produce something new in the world - through a new combination of already existing elements? But also through accessing different 'times' (I will return to this in a moment).

3 Performance: Stuttering and Stammering and the Time of the Event. The state machine increasingly utilises indeterminacy in its strategies of control and coercion. These strategies move from an anticipatory 'pre-emptive strike' politics and military action through to 'softer' media strategies that utilise an affect of fear. In each case there is an attempt to colonise the virtual, or, we might say, to harness the strange temporality of the event, understood as a point of indeterminacy, a point of potentiality *before* signification and action. This point operates on and at the very cusp between the virtual and the actual.

However, we can see art as a kind of counter-technology to this nervous-system-machine. Put simply, indeterminacy is the very operating logic of certain objects and practices, and especially, I would argue, of Performance Fictions. Indeed, if the above



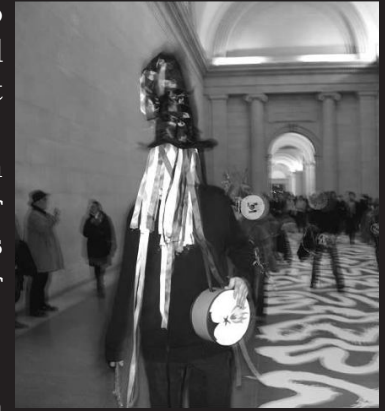
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strategies of fear (and especially the production of a kind of ambient anxiety) are to be countered they need to be met with something that operates in a similar logic and on a similar level albeit for different ends. Performance, and especially more absurdist performance that 'stops making sense', can mobilise these points of indeterminacy. Practices such as these utilise the transformative power of the event - the way in which it holds the potential to open up new pathways, new possibilities of being for all participants (artists and spectators as it were). The use of nonsense, of stutters and stammerings, mobilise these points of indeterminacy, these glitches (when I hear a break with sense I feel there is hope...).

As I mentioned in my introductory remarks, it is also in this sense that chance is an important part of contemporary art practice. The productive utilisation of chance in order to produce something different. Chance can be understood here as a mechanism for escaping cliché and the habits of the self. We might say then that an art practice, as well as having a certain cohesiveness as it were, also needs to be able to incorporate these points of collapse. This is the mobilisation of indeterminacy through a determinate practice. This might involve accident or just the chance coming together of objects and/or other materials or indeed other people (and it is in this sense that art is always, ultimately, a thinking with and through material) or it might involve a practice that deliberately moves between sense and nonsense (which is to say, deliberately scrambles existing codes and coding).

We can return to the notion of a minor literature here. To repeat the point above, for Deleuze and Guattari, a Minor Literature foregrounds asignification or simply the intensive aspects of language. It counteracts the operation of order-words and the exercise of power this involves by breaking language open to a howling outside/inside. It is these moments of noise - or glitches as we might call them - that free language from itself, at least, from its signifying self, by putting it into contact with other forces. This is an experimentation with, and from within, language. A rupturing of representation. A breaking of the habit of 'making sense', of 'being human'.

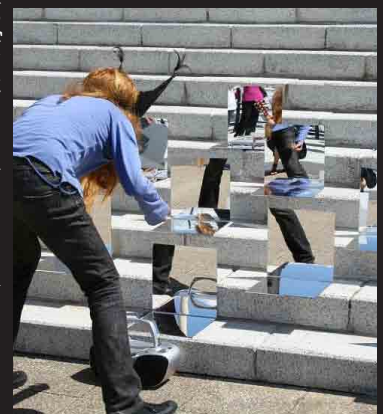


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In more technical terms such a stuttering and stammering of language operates to produce what I would term an 'affective-event' that in itself can produce what Guattari call a 'mutant nuclei of subjectification' and thus the possibility of 'resingularisation' (a reordering of the elements that make up our subjectivity). In fact, when attending to this event in his own writings, Guattari turns to Mikhail Bahktin and writes of the 'detachment of an ethico-aesthetic "partial object" from the field of dominant significations' that 'corresponds both to the promotion of a mutant desire and to the achievement of a certain disinterestedness'. The partial object here operates as a point of entry into a different incorporeal universe. A point around which a different kind of subjectivity might crystallise. Crucially, and as Guattari remarks, this operation must involve a certain disinterestedness (Guattari is indebted to Kant in this sense). We might say that the listener - or spectator - must respond to the glitch, the affective-event as an event, as the bearer of the potentiality of something else. Put simply, one must, in order that this procedure work, be open to the possibility of something different occurring. This, I think, is crucial. The artwork - or the work that art demands of us - involves an active engagement - a *participation* as it were. Without the latter even the most seemingly radical work will remain inoperative. The glitch then, I would argue, is co-produced through object and subject - in fact, it names a passage between the two. This last point would be to bring Guattari's expanded notion of art briefly laid out above, and indeed the central notion of becoming in *A Thousand Plateaus*, into conjunction with the apparently more conservative 'version' of art given in *What is Philosophy?*, where art is seen as precisely the place of 'a passing between things'. As Deleuze and Guattari remark in the latter volume: 'Life alone creates such zones where living beings whirl around, and only art can reach and penetrate them in its enterprise of co-creation'.

3a Nonsense and Shame. Both David and I are interested in stuttering and stammering, in nonsense really. Whereas some of my writing - on Deleuze and art - is about concepts, and even communication - about ideas, about clarity, *PF* is not about this but rather about halting/jamming communication. For myself art is not about knowledge in this sense, or even counter-knowledge, but operates as a rupture in knowledge. Anyway, certainly there are a lot of *communiqués* and manifesto's emanating from *PF* that play around with this stymieing of sense. And the performances themselves all involve various written protocols and performed texts that move between sense and non-sense. In fact, *PF* operates as a kind of 'theatre of the absurd' in this sense.



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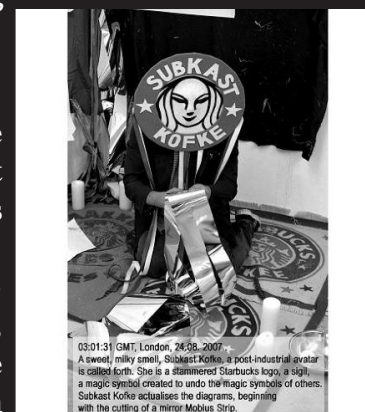
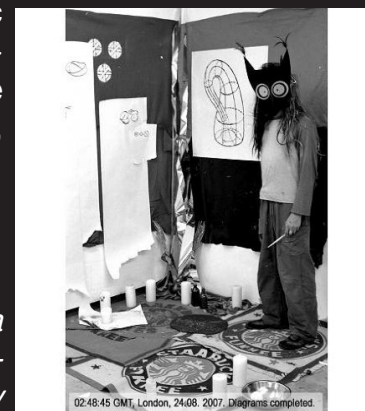
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The practice also has its fair amount of humour, again, a certain absurd humour that often arises from twisting words, or endless repetition. Indeed, humour is a kind of stuttering and stammering, a breaking with sense (and itself a form of thought perhaps?). And then there is also a certain joy. At Portsmouth for example - with the mirror displacements - there was lots of dancing. In fact, sound and noise accompanies all the performances (early on there were a lot of instruments (bells, drums, etc) more recently there is distorted speech, mantra's and electronic compositions, etc.).

And then there was shame - a rather unexpected result of the practice. A certain shame is always present - perhaps embarrassment is a better word - though I think its stronger than this - for e.g. at Tate Britain, where we were exploring masochism as transformative practice. This, I think, is something to do with the body, with putting oneself in a mask, etc - something to do with activating aspects of oneself that are usually pushed aside. I'm becoming very interested in this; shame as a technology of the self. Perhaps this gets to the heart of performance; that one is doing something *different* that one assumes will be judged, or that one judges oneself (but still gets on with).

So, the practice was, in Deleuzian terms, often an attempt to break with the order word - a 'stopping making sense' - so as to allow for something else to 'come through'. This also involves various affects as you come up against your habitual ways of being, etc. All this is by way of saying that the practice is not straightforward at least for me, but again, the rewards out way the challenges - or in fact the two are necessarily linked.

4 Fiction: Towards a Mythopoetic Art Practice. Mythopoesis names the imaginative transformation of the world through fiction. This is the production of new and different myths for those who do not recognise themselves in the narratives and image clichés that surround them (we might call this a new narrative for a new Probe-Head perhaps). The expanded field of contemporary art includes many explicit examples of the production of these new fictions, for example the *Cremaster* films of Matthew Barney, but, I would argue, we can understand many other art practices, ones that seem to be less explicitly concerned with myth, as mythopoetic inasmuch as they present us with



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a different narrative of sorts – a different arrangement of reality - albeit one that is often difficult to read using our typical frames of reference. Such narratives may well be built up using a variety of techniques, objects and text, which is to say, I think, that mythopoesis involves both signifying *and* asignifying components (again, it is complex *and* simple).

In fact so-called ‘reality’ is always already the result of myth-construction in the above sense. Events are made sense of through causal logic and other framing devices that dictate meaning and, indeed, the conditions of what might be considered ‘meaningful’. Language, and especially the language of commodities (inasmuch as the latter are signs that give life ,meaning’) produce our dominant sense of the world. When we grasp the world as fiction in this way we begin to ‘see’ the limits of what is seeable/sayable and are thus able to gesture beyond these very limits (this is a kind of side-effect of being involved in practice). Indeed, released from the political obligation to speak of the world *as it is* art practice in its mythopoetic character is able to imagine another place in another space-time. We might say that art operates in two directions in this sense. It has a face turned to us and towards the world we inhabit, but it also has a face turned to that which is precisely otherworldly.

Mythopoesis might also be the name for the re-adjustment of that slippery terrain between words and things, or between propositions and their objects (it operates as a wedge, a lever-point, within any given language as it were) (see Deleuze’s *Logic of Sense*). Naming – or titling a work - is especially interesting in this respect. Indeed, we might ask: which comes first the name or the thing? Certainly, in art practice, there is a double moment/movement here – of naming and of making, each working back on the other in a reciprocal relationship of invention (this ‘razor’s edge’ of creativity is what Negri calls ‘kairos’...the ‘Gawkin’...). In fact, a crucial matter here would be to decide whether this naming might take place outside signification; are specific art works themselves a form of ‘naming’ as well as being a form of making? In general then, and following Negri, we might say that contemporary art operates as a probe from the known into the un-known. It gives form to that which hitherto was formless *but* it might also be that which makes formless that which previously had form (this would be the asignifying or the irrational moment of art).



TOWARDS A MYTHOPOETIC ART PRACTICE

PERFORMANCE FICTIONS SIMON O'SULLIVAN

For those who are alienated by the temporality of nine-to-five careerism and commodity obsession this mythopoesis might also involve the mobilisation of different kinds of temporality. This is to mobilise a kind of play-time – even a cosmic-time – against clock-time. Increasingly, contemporary art also seems to involve a hybrid assemblage of the various pasts, presents and possible futures (and of futures-that-did-not-come-to-pass) (I am thinking here, for example, of the work of the Otolith Group). This is to deploy different times against the all too prevalent political and ethical impasses of the present. It is to mix up time. Crucially, it is also to produce new refrains that hold time together in a different manner. We might call the latter a kind schizo-temporality (for a schizo-subjectivity perhaps).

Finally, mythopoesis can also operate as a general slowing down so as to allow access to something beyond the world. In a contemporary world that celebrates contact and communication, ever-increasing accessibility and an ideal of always-being-switched-on this slowing down has an important, if not crucial role to play in actually living a life (and art practice would be one of those places of this kind of slowness, of unplugging, etc). For Bergson for example, fiction, or what he calls fabulation can produce a gap, for those who choose to hear, between the fixed habits and rituals of society which in itself allows for what Deleuze calls 'creative emotion'. Fabulation involves the use of signifying material to access something specifically asignifying. Put simply, story telling allows us to unplug and to enter a different duration. It functions as a catalyst for that idleness, which, as Nietzsche remarked, is the progenitor of any truly creative thought (Benjamin also highlights this...the importance of boredom...). This is to celebrate, to affirm, the useless. We might say then, finally, that Performance Fiction is a kind of *super*-productivity that arises from that which, from a typical or dominant point of view, is specifically *non*-productive.

4a Myth Making. To a certain extent *PF* is about producing a new narrative. Its a kind of machine for making myths or simply, new fictions. Hence the comics – narrating a history of the group (from Crystal and the Buddhist Scientists to more recent stuff on the Visitation). We've also done various 'photo stories' that explore different themes, in this case, magick, cut-ups and impossible objects. The comics are not just secondary accompaniments to the performance, but often work to set up the scene. To work an idea through. To set something in motion.



A MYTHOPOETIC ART PRACTICE TOWARDS

PERFORMANCE FICTIONS SIMON O'SULLIVAN

And then there are the performances themselves that are involved in making myths - with their different characters and narratives, protocols and diagrams. Important here are the different rituals we set up. For example, as you saw earlier, the 'Chymical Wedding' at the Tate Britain - or, at the Royal Academy, 'Black Mass for Partial Objects', where we went shopping, obliterated goods through oil and glitter and then performed an inversion (these rituals tend to engage the body as well as the head). In fact, there are other narratives in the practice e.g. scientology, witchcraft, etc. that are like recurring motifs.

The performances are quite chaotic - we set up the parameters and then see what happens. There are always points of collapse. When we really get in to it there is quite a transformation - a sort of stopping of the world -for example the inversion ritual in Brighton. At times like this the whole practice with its participants and venue and audience becomes something else - something that is more than the sum of its parts.

We might say then that the practice attempts the production of a different time through the manipulation of space. It involves the building of a platform of sorts in preparation for an event. Indeed, often the performances take a lot of work (and money!) to set up, for just this brief moment - of expenditure. Certainly this was the case with many of the performances, for example the mirror displacements in Portsmouth - or in Birmingham, where the sense of time changes (one enters a time of the event).

In conclusion then, PF are interested in producing a counter-narrative; a story for those who do not recognise themselves in the stories of the dominant. And such myths need to be built up using a variety of techniques, objects, texts, installations, etc. PF is very much a practice (rather than a product) in this sense. It doesn't have a set genre or anything - but moves around - will use anything. In our conversations we often refer to Olaf Fahlstrom and his idea of a 'total art', that will incorporate different genres and material in the production of a different world as it were. In fact, recently we've become more explicit in this fictioning aspect - writing more science fiction narratives/comics - and producing kind of strange stage sets for rituals and performances (the Visitation).



TOWARDS A MYTHOPOETIC ART PRACTICE

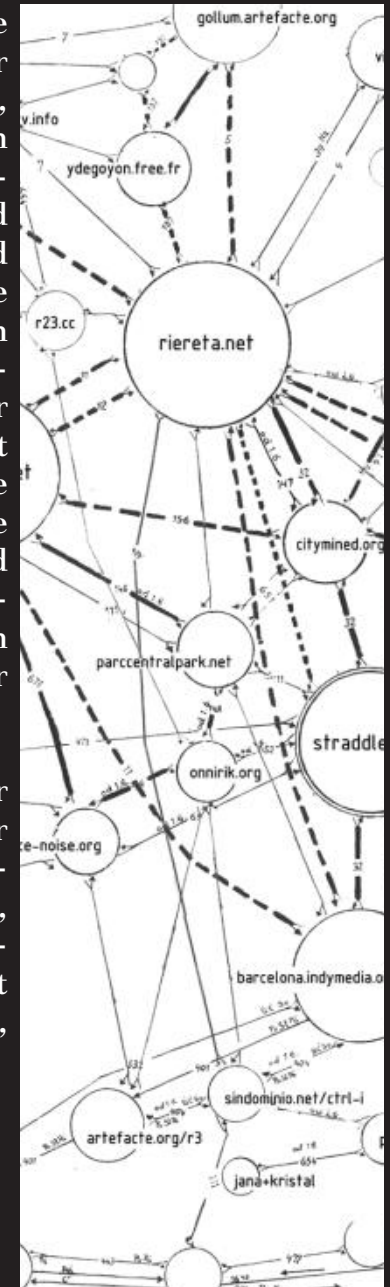
▶ PERFORMANCE FICTIONS ▶ SIMON O'SULLIVAN

So much for the fiction side - the performance element allows us to become other, to escape - for a while - the habit of being human (of having a job, a career, etc). It allows us to occupy a different space-time, but also very sharply brings you up against your self. This then is to begin a definition of practice – or at least certain practices, such as PF - as performance fiction. It seems to me that this amounts also to a kind of mythopoetic practice, an imaginative transformation of the world through performing a fiction. And as we go on we get deeper into the fiction (and in to the performances) the practice starts producing images that are not of us as constituted subjects. Can there be any other reason to be involved in contemporary art practice than this? Precisely to be surprised and to have ones practice speak back to one as if from an elsewhere?



Netzwerke sind die prägende Gestalt räumlicher Organisation des 21. Jahrhunderts: Sie dominieren die heutigen Strukturen von kultureller, ökonomischer und militärischer Macht. In dieser Lehrveranstaltung untersuchen wir Netzwerke als Organisationsform, als Politik des Operierens und als Prozess des Erzeugens und Akkumulierens, denn inmitten der Auflösung von tradierten Ordnungen bekommen der Zugriff auf Netzwerke und das Entwickeln von Verbundenheiten immer mehr Gewicht im Einnehmen und Gestalten unserer Umwelten: als Prozesse, in denen Ausmachungen stattfinden und schrittweise Form gewinnen. Im Lichte dieses strukturellen Wandels sind Netzwerke auch zu einem der prominentesten Begriffe auf der Suche nach neuen Formen von Solidarität und kulturellem Zusammenhalt geworden. Welche Form eine solche Verbundenheit aber haben soll, ist nicht nur eine Frage theoretischer Natur, sondern vor allem eine der Vielfalt von Räumen, die von Verbundenheiten in aller Welt produziert werden und dabei unseren eigenen Handlungsraum immer wieder neu gestalten. Wie sehen im Speziellen die Verstrickungen von Kunst, Architektur und Politik aus, die sich in Netzwerken bilden? Welche Kräfte können diese Begegnungen freisetzen und welche Chancen geben sie der Bildung selbstbestimmter Handlungsweisen und Kollaborationen? Welche Freiräume können sich also inmitten einer alles umfassenden Netzwerksituation entwickeln und wie verhält sich solche räumliche Kreativität zur Situation von künstlerischer und architektonischer Produktion?

In der Lehrveranstaltung untersuchen wir diese Fragen entlang der vier Themenfelder Netzwerkkreativität, Streiträume, Handelsplätze und Parallelwelten: Zum einen über aktuelle Arbeiten von TheoretikerInnen, KuratorInnen, KünstlerInnen und ArchitektInnen wie Eyal Weizman, Stefano Boeri, Irit Rogoff, Marjetica Potrc, Kyong Park, Florian Schneider, Ursula Biemann, Ricardo Basbaum oder Vasif Kortun. Zum anderen über die Auseinandersetzung mit weiterführender Literatur und Diskussionen mit im Rahmen der Konferenz *space RE:solutions* (21.-23.10.2010) eingeladenen Gästen, u.a. Jorella Andrews, Erica Robles und Suzana Milevska.



ARCHITEKTUR ALS ORDNUNGSMACHT

LVA 264.046
URBAN/FORMAT/MATERIAL
HELGE MOOSHAMMER

Die Lehrveranstaltung Urban/Format/Material: VISUELLE KULTUR DER STADT beschäftigt sich mit aktuellen Forschungsansätzen zum urbanen Raum als zentralem Schauplatz gesellschaftlicher Veränderungen. Besonderes Augenmerk gilt dabei der kritischen Auseinandersetzung mit den generativen Möglichkeiten visueller Kultur im Zusammenspiel von sozialen, politischen und ökonomischen Strukturen.

Architektur als Ordnungsmacht

Der weltweite Trend zur Urbanisierung ist ungebrochen. Im Jahr 2025 werden geschätzte zwei Drittel der Weltbevölkerung in Städten leben, von denen ein wesentlicher Teil ZuzüglerInnen aus ländlichen Gebieten oder anderen Ländern sein werden. Städtische Räume werden damit zu einem der wichtigsten Schauplätze des Aufeinandertreffens unterschiedlicher Kulturen, Gesellschaften und Interessen. Architektur im weiteren Sinn ist nicht nur Ausdruck dieser Veränderungen sondern ein zentraler Ordnungsfaktor in dieser Entwicklung. Mit Architektur werden Grenzen gezogen, Bevölkerungsgruppen unterschieden und bestimmte Lebensbahnen vorgegeben.

Das Semesterthema ARCHITEKTUR ALS ORDNUNGSMACHT spricht diese Dynamiken entlang von künstlerischen Projekten, wissenschaftlichen Fallstudien und grundlegenden Theorien zur Globalisierung (u.a. in Dialog mit der Space Re:solutions Konferenz des Visuelle Kultur Programms im Oktober 2010) sowie im selbständigen Erarbeiten von Projekten an. Zentrale Fragestellung für diese Projektarbeiten ist das Zusammenspiel der gesellschaftlichen Wirkung architektonischer Aktivitäten und sich verändernder kultureller Bedeutungen im Spannungsbogen zwischen lokalen Gegebenheiten und globalen Prozessen. Fragen, die hier diskutiert werden, betreffen etwa die Rolle von räumlich-architektonischen Maßnahmen für die Aufrechterhaltung von ‚Normalität und Ausnahmezustand‘, die Funktion von Städten als Ordnungsschleusen für die Ströme von Migration und Macht oder die Möglichkeiten von Subkulturen als Ermächtigungsräume in der Neudefinition sozialer Rollen.





Desire Lines - Trampelpfade

Wenn wir Trampelpfade als kollektive Antwort auf eine von der Stadt gestellte Frage lesen, wie könnten diese Frage dann lauten?

Welche Fragen stellen Trampelpfade an die Stadt?

An welchen Orten treten Trampelpfade bevorzugt auf?

Welche Qualitäten bringt dieser Raum mit sich um sie zu stimulieren?

Wenn Trampelpfade in der Stadt auftauchen, so muss es wohl etwas geben, das ihre Bildung auslöst, und dieser Auslöser könnte gerade das sein was für Trampelpfade charakteristisch ist.

If desire paths are the collective answer to a question posed by a city, what could that question be?

Which questions do desire paths pose for a city?

Where do desire paths tend to establish themselves?

Which qualities do these spaces have that stimulate this?

When desire paths appear in a city, then there must be something that triggers their creation. Could it be that this trigger is what's characteristic of desire paths?

Feldstudie:
Die folgende Grafik visualisiert Phänomene die in Zusammenhang mit Trampelpfaden auftreten. Die Erkenntnisse wurden mittels einer Feldstudie an einem beispielhaften Standort in Wien gewonnen.

Field study:
In the following map, we analyzed an urban area in Vienna and observed phenomena which occurred around the site specific desire path. (Please unfold)

An investigation by: Ramona Dal Bianco & Stefan Gsch

The field study takes place in Vienna on a ruderal area between the roads of the Gaudenzhofpark, Linie Werzels and the subway station Margaretenpark. The field area was extensively cultivated over years.

In former times, there was a sports ground, which was destroyed in the 1930ies.

The desire line on this site in the middle of the green space has some aspects of branches, minimal detours, the lack of an author, D.I.Y. cultivation of vitality. More aspects of desire lines you can find in the glossary.

On the one hand the crosswalk works out as a goal or attractor for pedestrians to reach fast via the desire line. On the other hand a crosswalk always is a tool for cities to control the movement.

A Y-branch is characteristic executed in an angle of 25 to 30 degrees. Here the user decides between the fast food restaurant and a crosswalk, two goals, which are both clearly visible from this point.

The fast food restaurant, designed by Franz Kuzmich is originally planned as an drive-in restaurant and optimized for cars. Pedestrians, coming from the subway station are using the desire line as a short track to get there.

Map

The city of Vienna controls the movement of the people via barriers. In this case Jersey barriers out of concrete, fences and vegetation are used.

The central professional school is visible from afar. Therefore it acts as an attractor and catalyst of people's movement. The city tries to control the flow with the help of barriers.

The desire line connecting the 12. district and the public transportation knot is also mapped in the official cartography of wien.gv.at.

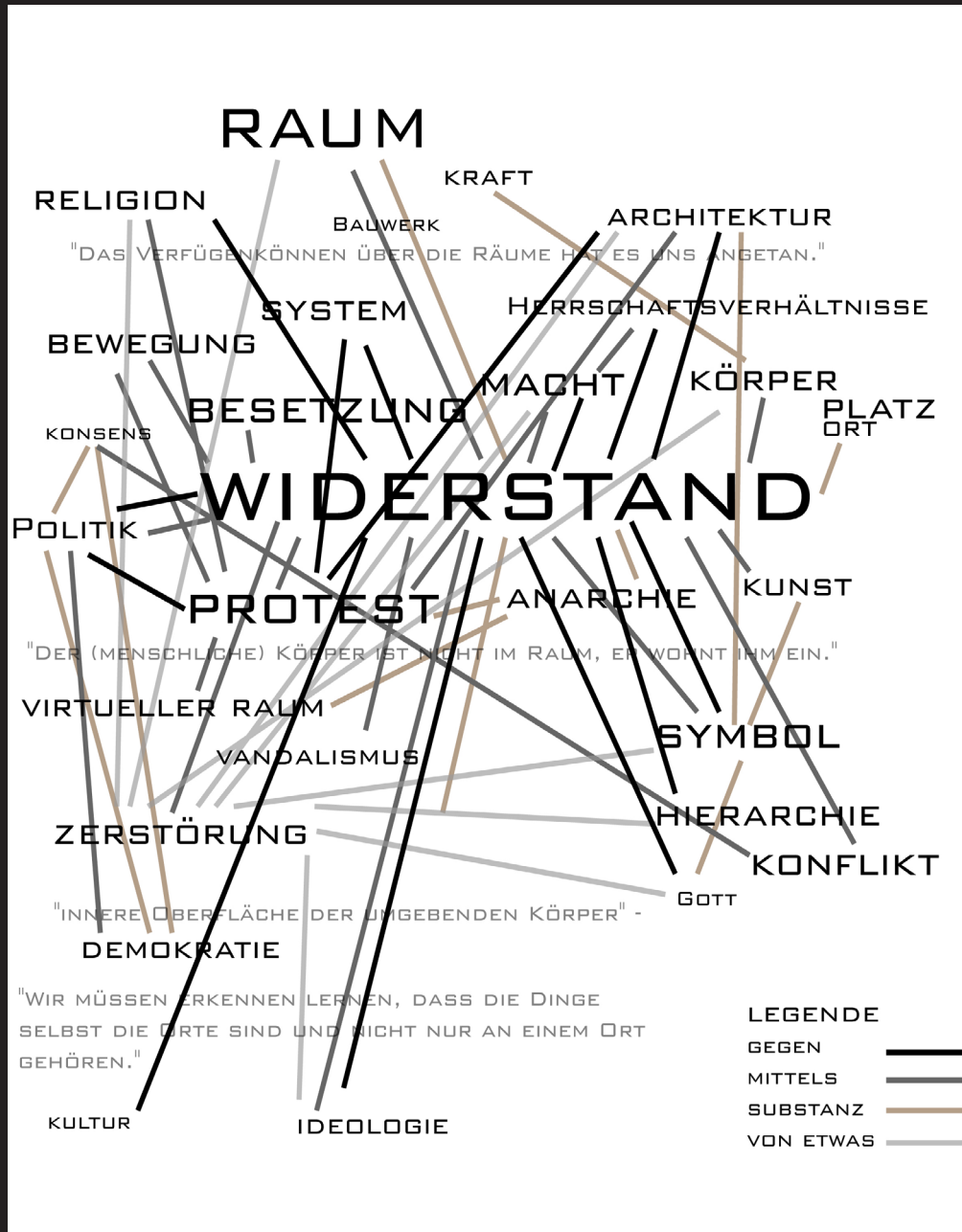
At this point the public transportation infrastructure acts as a distributor of a very high passenger volume. It also is an attractor and therefore is responsible for the desire line from the southern 12. district.

Conclusion
Desire Lines exceed local borders in the urban fabric and can be understood as a collective critic about the existing layout of paths in the city. They emerge out of an unforced participative process without authority and can be understood as a suboptimization of interests without response to temporal limits. One is able to recognize the construction of official barriers to restrict pedestrian flows and therefore prevent desire paths. The desire paths and their barriers can be read as artifacts, which result out of an ongoing informal negotiation between city and citizens.

To answer the questions we posed in the beginning of our investigation: We do not say that desire paths are triggered by barriers. Barriers can be seen as a lack of connection between attractors. Informally the city's own systems of regulation seem insufficient and we were amazed to see that the city itself stops regulating desire paths all one moment and starts incorporating them in their official streammap.

ARCHITEKTUR ALS ORDNUNGSMACHT

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... "DIE WIDERSTANDSPUNKTE, -KNOTEN UND -HERDE SIND MIT GRÖßERER ODER GERINGERER DICHTHEIT IM RAUM UND ZEIT VERTEILT, GELEGENTLICH KRISTALLISIEREN SIE SICH DAUERHAFT IN GRUPPEN ODER INDIVIDUEN ODER STECKEN BESTIMMTE STELLEN DES KÖRPERS, BESTIMMTE AUGENBLICKE DES LEBENS, BESTIMMTE TYPEN DES VERHALTENS AN"...

* FOUCAULT, MICHEL, "DER WILLE ZUM WISSEN", SEXUALITÄT UND WAHRHEIT 1, SUHRKAMP, FRANKFURT AM MAIN, 1977, S.96

KUNST ALS ARCHITEKTURKONZEPT

LVA 253.037
KUNST ALS
ARCHITEKTURKONZEPT
SIGRID HAUSER

Die Lehrveranstaltung ist eine architekturtheoretische Auseinandersetzung mit bestimmten Orten der Stadt anhand verschiedener Themen:

- Schnitte und Schichten, horizontal und vertikal, zeitlich und räumlich, kulturell und sozial.
- Städtebauliche Identitäten und touristische Attraktionen: Identität durch Ereignis, Ereignis durch veränderte Rezeption.
- Der repräsentative Blick auf die Stadt: Stadtwahrnehmung im Film, in der Literatur und bildender Kunst, in der Werbung und in der Realität.
- Der Ort in seiner kulturellen Veränderung: der filmische Blick, der touristische Blick, Denkmäler und Erinnerung.
- Kult, Religion, Kunst: die Kunst auf ihrem Weg vom Kult zum Selbstzweck und weiter – der Kunstbegriff als Kunst.
- Die Kunst und ihre Auseinandersetzung mit den Orten des Alltags.
- Die Rolle der Architektur in der Kunst am Beispiel Film.

Die Lehrveranstaltung besteht aus Vorlesungen, Referaten, Filmvorführungen und Diskussionen.

Die Beiträge der Studierenden konzentrieren sich auf das interdisziplinäre Begreifen von speziellen Orten in der Stadt mit Hilfe von Fotodokumentationen und Textanalysen, sowie mit Beispielen aus Literatur, Film oder Kunst.

In der Schlußveranstaltung werden diese Beiträge in Form von Referaten präsentiert und diskutiert.

Im Rahmen der Einführungsvorlesung werden die Aufgabenstellung und ihre Inhalte ausführlich besprochen, Anleitungen werden am zweiten Termin verteilt und mitgegeben.





PRO-CHOICE: Increase the uncertainty.

EVERY ACTION WE TAKE REQUIRES A CHOICE.

HOW CONCIIOUS ARE WE OF OUR RIGHT TO CHOOSE AND THE CONSEQUENCES OF OUR DECISIONS?

FROM THE SEEMINGLY INSIGNIFICANT TO THE MONUMENTAL, WE ARE FORCED TO CHOOSE AND THEREFORE FORCED TO LIVES WITH THE CONSEQUENCES OF OUR DECISIONS.

INCREASING THE UNCERTAINTY MEANS BECOMING AWARE OF THIS BY REMINDING PEOPLE THAT NOTHING THEY DO IS REALLY PASSIVE.



A CONSTRUCTED WORLD

SHOULD I GO TO ANOTHER CITY AND RENT AN APARTMENT UNDER A FALSE NAME?

WOULD ANYBODY LOOK FOR ME IF I DISAPPEARED?

398

WHY DO I ALWAYS AGREE WITH EVERYTHING?

AM I MY SOUL'S SLEEPING BAG?

SHOULD I PAINT A PIRATE SHIP ^{ON MY CAR} WITH AN ARMED WOMAN ON IT HOLDING A DECAPITATED HEAD BY THE HAIR?

420

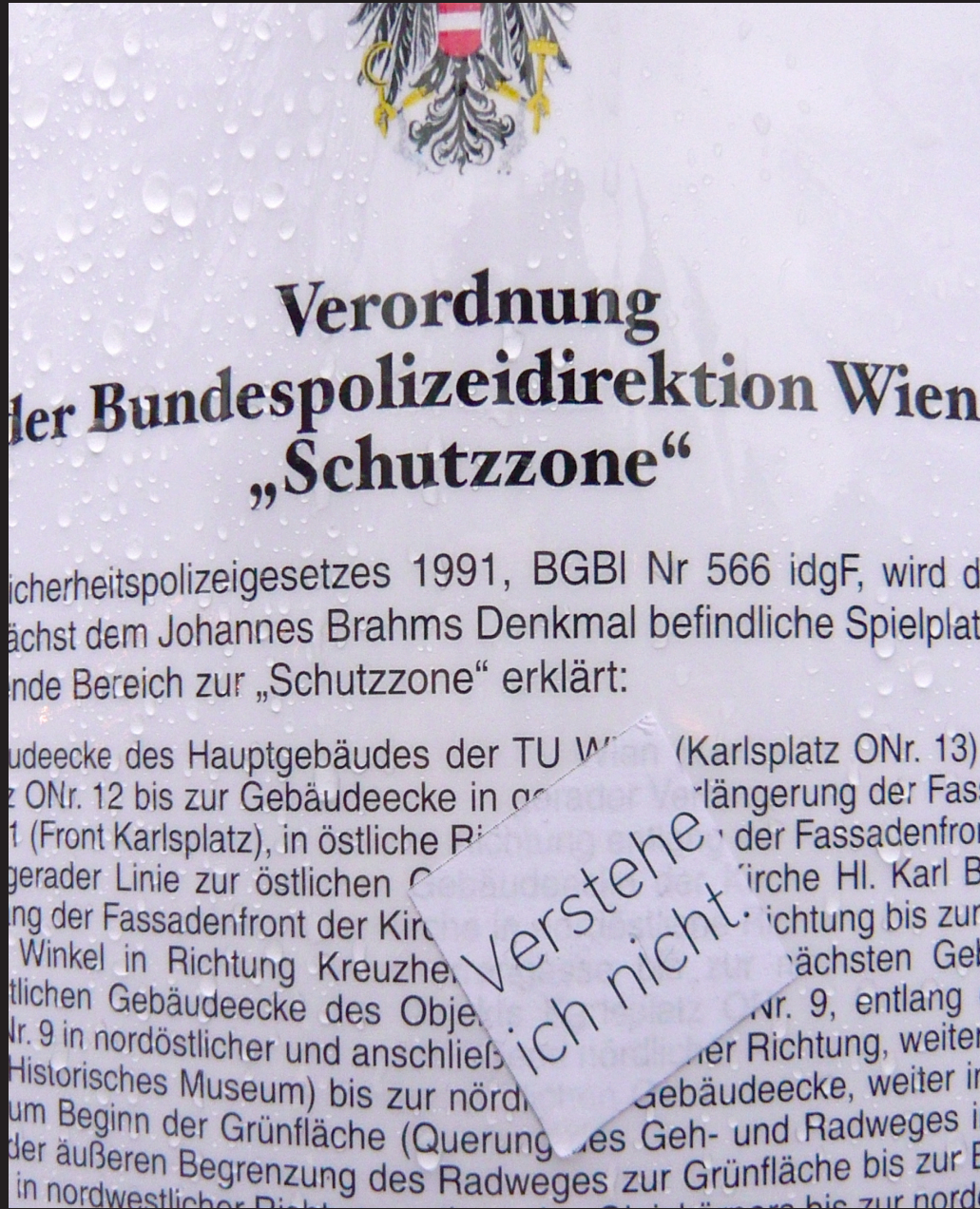
FISCHLI AND WEISS, QUESTIONS, 2002-3



LEFT -
I REMAIN RATIONAL WHEN UPSET



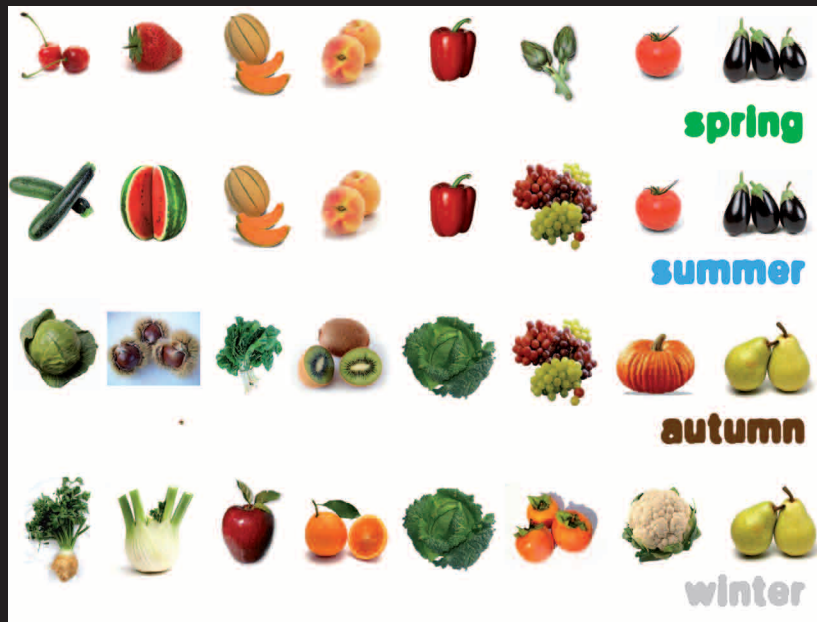
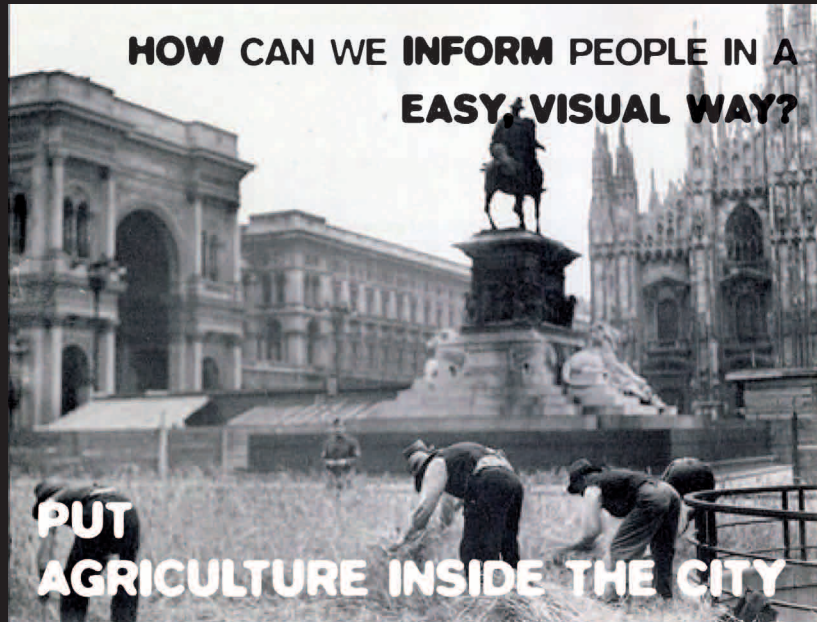
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BIG BROTHER IS EXPOSING YOU

PUBLIC SPACES ALL OVER THE WORLD ARE BEING FILMED BY THE AUTHORITIES. EVERY DETAIL OF YOUR MOVEMENT IN THE PUBLIC CAN BE RECORDED. CAN YOU IMAGINE TO SEE YOUR MOST PERSONAL SECRET BEING DISPLAYED ON A BILLBOARD IN THE CITY, WHERE PEOPLE ARE PASSING BY ON THEIR WAY TO WORK? CAN YOU IMAGINE YOUR PRIVACY BEING THE ENTERTAINMENT OF THE DAY? TO MAKE PEOPLE AWARE OF THE ON GOING PUBLIC SURVEILLANCE, THE SMALLEST DETAILS OF PASSING PEOPLE COULD BE DISPLAYED ON AN EYE-CATCHING BILLBOARD. THE PERSONS BEING FILMED WILL RECOGNIZE THE DETAIL OF THEIR BODY OR THEIR CLOTHING ON THE SCREEN IMMEDIATELY. MOST CERTAINLY THE PARTICIPANT WILL FEEL EXPOSED. THE FEELING OF EXPOSURE SHOULD MAKE PEOPLE THINK OF THE FACT, THAT THEY ARE STRIPPING THEIR LIFE AND SOULS TO THE CAMERAS DAY BY DAY.



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ART AS ARCHITECTURAL PRAXIS

CONCEPT:
take and leave

PLACE:
different points in
different part of the city

MODALITY:
the cheapest one,
to re-use existing "objects"



Bildungs-Räume: Effektiv wissensbalanzierend, workloadgerecht und evaluationseuphorisiert folgt die Formation zeitgenössischer Bildungsvorstellungen ökonomischen, neoliberalen Paradigmen. So stellt sich die Frage, wie diese Bildungsideologien kurzfristig und langfristig die Architekturen und die Räume der Bildung selbst transformieren und überformen.

Ob Akademie (dem zum philosophischen Garten transformierten Olivenhain) oder Campus (dem Feld, das Universität, Lehre und Forschung, Wohnraum für Lehrende und Studierende und Grünraum kompakt miteinander verbindet), sind es spezifische, sozialhistorisch begründete und ideengeschichtlich kontextualisierbare Raumformationen, die Bildungsideologien physisch implementieren und transportieren. Proteste und Analysen lassen Bildungsräume in ihren Besetztheiten deutlich werden: Teach-In, Edu-Factory.

Protest-Bewegungen: Ausgehend von der von Eva Egermann und Elke Krasny kuratierten Ausstellung „2 or 3 Things we've learned. Intersections of Art, Pedagogy and Protest“ wird der Versuch unternommen, eine kritische Raum-Ideengeschichte von Bildungsräumen und ihren Formationsprogrammatiken zu entwickeln.

Künstlerische Projekte, wie „Reformpause“ von Marion von Osten oder Positionen, die in dem von Paul O'Neill und Mick Wilson herausgegebenen Band „Curating and the Educational Turn“ vertreten sind, werden auf ihre raumwirksamen Strategien und raumanalytischen Interventionen und Überlegungen hin untersucht.

Welche Räume der Bildung stehen für welche Bildungskonzepte und welche Bildungsformationen? Wie drückt das Bildungs-Raumprogramm Programmatiken von Bildung aus und formiert die Bewegungen, die Haltungen und die Bewegungen von Lehre und Lernen mit?

Pausen-Zeichen: Aus den ideengeschichtlichen und kulturanalytischen Untersuchungen der Formationen von Bildungsräumen wird ein Raum extrapolierend herausgeschält, der im Alltag von Lehre und Lernen gleichzeitig die Unterbrechung und die Fortsetzung dieses Alltags bedeutet, der Raum der Pause.

Die Verhältnisse dazwischen sind ambivalent und hybrid. Resträume, wie das Rundum von Kopierern, Kaffeeautomaten oder Aschenbechern, fungieren als angeeignete und selbstorganisierte Begegnungszonen, in denen der Rückzug erprobt wird, neue Ideen produziert werden. Power-Napping wird als leistungssteigernde Zwischenzeit mitgeplant.

Wie lässt sich dieser Raum zwischen informeller Begegnungssituation, persönlichem Rückzug und effizienzsteigernder Erfrischungssituation heute begreifen und entwerferisch als Bildungssituation mit-be-denken?

Ziele der Lehrveranstaltung:

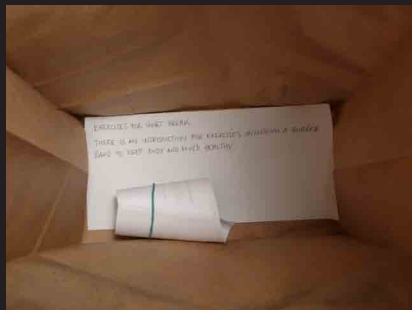
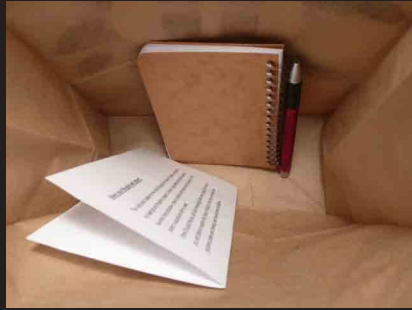
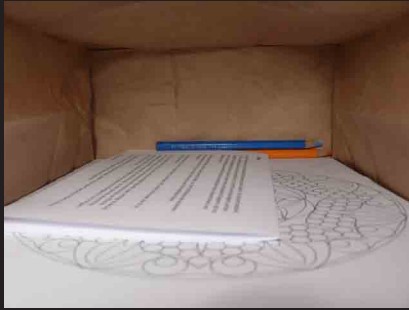
Gruppenthemen zu Fragen von Bild und Architektur sollen ein vertieftes Verständnis zur Interaktion zwischen dem Allgemeinen und dem Spezifischen, dem Theoretischen und Empirischen erzeugen.

Kritische Raumanalysen von „Bildung“ und „Pause“ in Räumen der Bildung; Verhältnisse zwischen Ideologien, Ideen, Vorstellungen und Werthaltungen von Bildung und von Raumformationen; Bildung als Raumpraxis; die Rolle von Architektur als Erzeugungsmodus sozialer Beziehungen; die Transformation von Raum durch das intervenierende Da-Zwischen: Wie kann dieses transformativ bleiben? Wie kann man neue Pausen-Zeichen Raum werden lassen? Welche Räume der Pause könn(t)en inmitten des neoliberalen Bildungsumbaus im real-baulichen wie gleichzeitig im metaphorisch-ideellen Sinn andere Räume von informeller (Selbst)Bildung entstehen lassen?

Die Lehrveranstaltung verbindet Vorlesung, Diskussion, Ausstellungsbesuch, Exkursionen und Projektpräsentationen der Studierenden und versucht, einen produktiven Wissenstransfer zwischen den räumlichen Alltagserfahrungen der Studierenden, künstlerischen Methoden, kuratorischer Praxis, kulturalistischer Perspektivierung und neuen raum-bildenden Vorstellungen zu erzeugen.

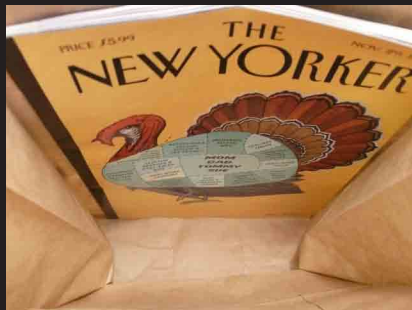
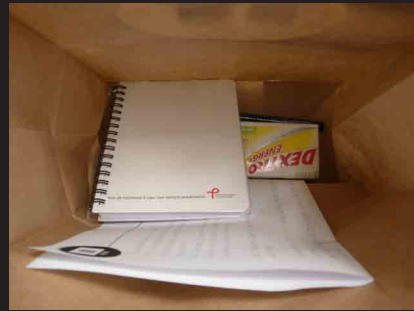
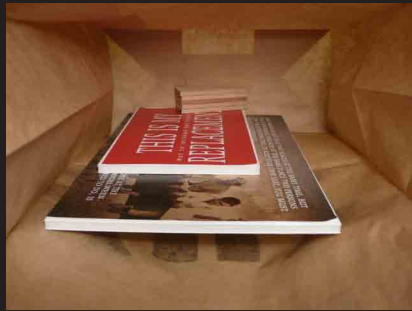
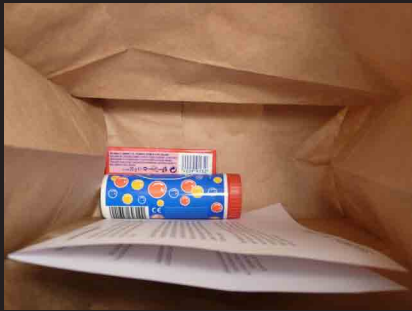
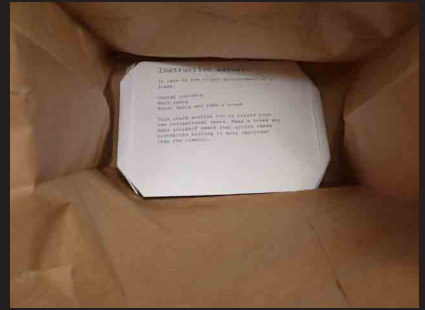
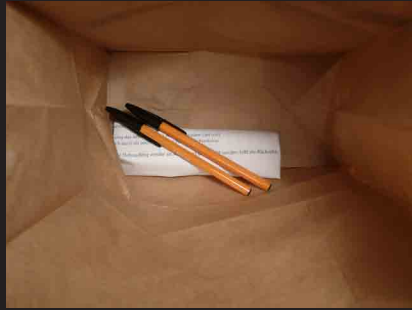
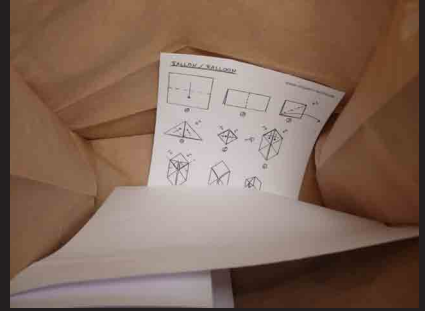
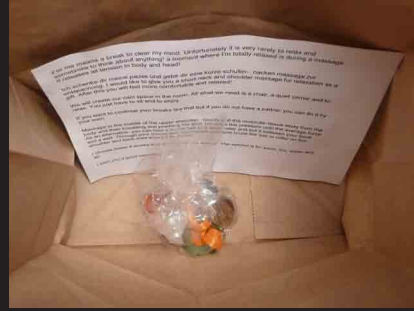


▶ LVA 264.012
▶ ARCHITEKTUR- UND BILD-
▶ WELTEN
▶ STUDIERENDENPROJEKTE



BILDUNGS-RÄUME, PROTEST- BEWEGUNGEN, PAUSEN-ZEICHEN

LVA 264.012 ARCHITEKTUR- UND BILD- WELTEN STUDIERENDENPROJEKTE



Immanenz und Übertretung im Leben und in der Komödie

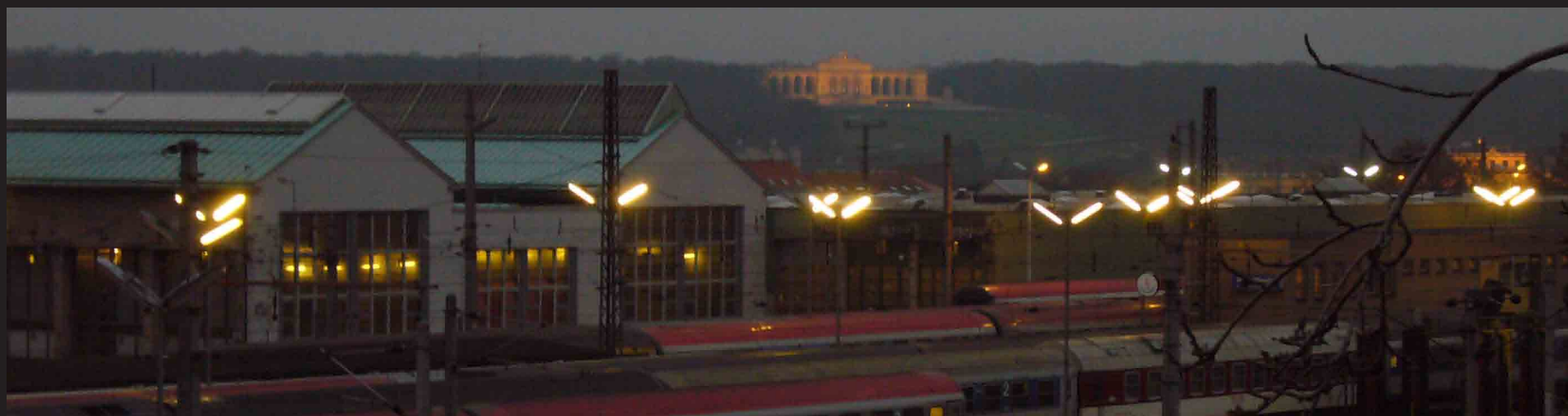
Üblicherweise wird Kultur als eine Ordnung von Verboten aufgefasst: als Inzestverbot, als Verbot der Emission von Körperflüssigkeiten oder obszönen Geräuschen etc. Georges Bataille hingegen hat gezeigt, dass die Kultur nicht nur verbietet, sondern ebenso sehr auch Gebote zur Übertretung dieser Verbote bereitstellt. Unter bestimmten Bedingungen wird das Untersagte nicht nur möglich, sondern geradezu mondän. Nicht selten sind das die Bedingungen der Komödie. Wo sonst könnte man z. B. einen Herrn in Frauenkleidern zu Marilyn Monroe ins Bett steigen sehen?



Architektur ist nicht nur das Besondere, das Erhabene, das Wertvolle, das Erhaltenswerte und das Denkmalsgeschützte, sie ist auch das Minderwertige, das Langweilige, das in jeder Beziehung Misserfolge, das Kitschige, das von kurzlebigen Moden und Trends Abhängige, das Alltägliche und das Gewöhnliche. Im Kontext eines Stadtgefüges können Situationen erst dann in all ihren Bereichen (ästhetischen, räumlichen, kulturellen, sozialen und wirtschaftlichen) verstanden werden, wenn das Interesse auf jene Architektur gelenkt wird, die im allgemeinen Blickfeld untergeordnet ist oder gar nicht beachtet wird. Geübt werden soll das Betrachten der Architektur speziell auf ihren Schattenseiten. Ziel dieses geschärften Blicks ist das Verständnis für kulturelle und soziale Zusammenhänge, die räumliche Auseinandersetzung an ausgewählten städtischen Situationen sowie die Wertschätzung und Beachtung solcher Bereiche im Rahmen einer interdisziplinären Beschäftigung mit Architektur.

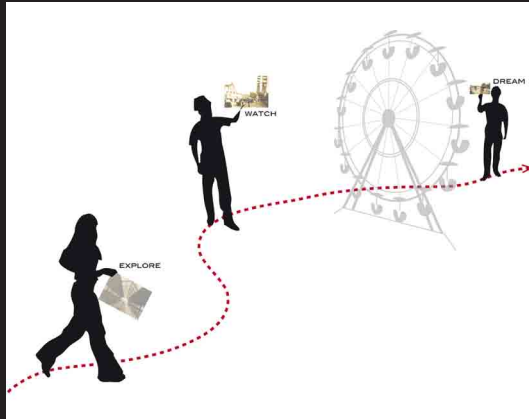
Anhand der im Untertitel angeführten Thematik werden mehrere gemeinsame Exkursionen unternommen mit dem Ziel, das Alltägliche einer Stadt zu entdecken und Grenzbereiche neu zu beurteilen. Auf diese Weise soll das Bild der Stadt im Abseits aller bekannten Wege und touristischen Routen erweitert und anhand von verschiedenen Themen im Bereich der visuellen Kultur betrachtet werden.

Die Beiträge der Studierenden sollen die kulturellen und sozialen Grenzbereiche in der Stadt als Text- und/oder als Bilddokumentation darstellen.



KULTURELLE UND SOZIALE GRENZBEREICHE IN DER STADT

LVA 264.022 ARCHITEKTUREN DES ALLTAGS STUDIERENDENPROJEKTE



Das scharf gestochene Foto gibt einen guten Eindruck von der Monumentalität des Nordbahnhofs. Auch die Bahnhofshalle mit der großen Uhr zwischen den beiden hohen Ecktürmen und ihren Fahnenmasten ist gut zu erkennen. Im Vordergrund sieht man die Toranlage zur Ein- und Ausfahrt.

Die Nordbahnstraße ist bereits mit Steinen gepflastert, und es sind Schienen für die Pferdetramway gelegt. Diese Fotografie zeigt den schrägen Standbild auf den Nordbahnhof, der sich schon seit dem ersten Nordbahnhof durchgesetzt hatte. Es wurde meist die Schrägacht vom Praterseum aus gewählt, da der riesige Bahnhof von anderen Blickwinkeln aus weit weniger theatralisch wirkte. Kein anderer Wiener Bahnhof war im Postkartenhandes so prominent vertreten wie der Nordbahnhof. Auch die filigrane Toranlage, welche die Nordbahnstraße vom Standplatz der bereits bestehenden Fuäker und Stellwägen trennte, gestaltete Theodor Hoffmann mit detaillierten Verzöhrungen.

KULTURELLE UND SOZIALE GRENZBEREICHE IN DER STADT



LVA 264.022 ARCHITEKTUREN DES ALLTAGS STUDIERENDENPROJEKTE

„Jede Tätigkeit, jeder Augenblick des täglichen Lebens ist durch vielfältige Codes einem bestimmten Zeit-Raum zugeordnet.“



it den Graffitis bricht in eine
Aufstand der Zeichen das
künstlerische Ghetto in die Stad
der Signalwelt der Stadt war
Graffitis bis jetzt immer ein
vergrund...“



„So dient in einer ersten Phase das Design dazu, die Stadt zu erfassen, sie abzustecken, zu markieren und dazu, alle freien Zonen an die Peripherie zu vertreiben.“



„Vor allem aber wurden zum ersten Mal die Medien in ihrer Form selbst attackiert (...). Und zwar eben deshalb, weil die Graffitis keinen Inhalt, keine Botschaft haben. Es ist die Leere, die ihre Kraft ausmacht.“

„Das Graffiti läuft von einem Haus zum nächsten, von der Wand eines Wohnhauses zur nächsten, von der Wand über das Fenster oder die Tür oder über die Scheibe der U-Bahn, über den Bürgersteig...“



„Architektur und Urbanismus, selbst wenn sie umgestaltet sind durch Imagination, vermögen nichts zu verändern, denn sie sind selbst Massenmedien und reproduzieren bis in ihre kühnsten Konzeptionen hinein das gesellschaftliche Massenverhältnis, das heißt sie lassen die Leute kollektiv ohne Antwort.“

KULTURELLE UND SOZIALE GRENZBEREICHE IN DER STADT

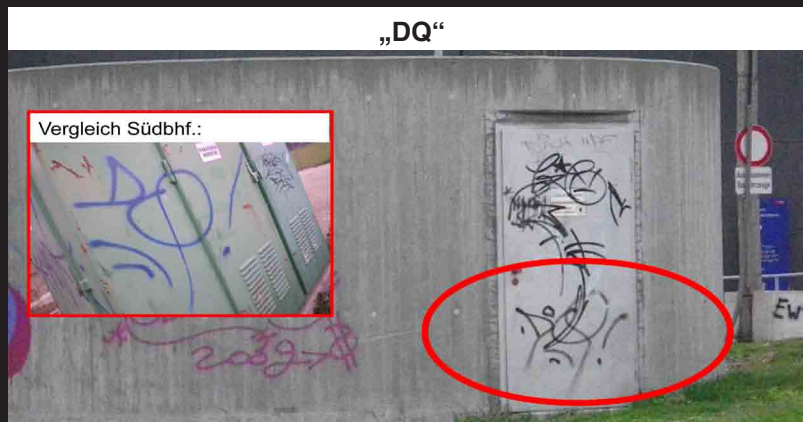


LVA 264.022 ARCHITEKTUREN DES ALLTAGS STUDIERENDENPROJEKTE



KULTURELLE UND SOZIALE GRENZBEREICHE IN DER STADT

LVA 264.022 ARCHITEKTUREN DES ALLTAGS STUDIERENDENPROJEKTE



INFORMELLE MÄRKTE GRAUZONEN

Von Moskaus Cherkizovsky-Markt bis zum kaukasischen Kofferhandel, von Thailands Mae-Klong-Markt bis zum Vier-Tiger-Markt in Budapest: Informelle Märkte sind Schauplätze im urbanen Gewebe, an denen nicht nur Waren gehandelt werden, sondern auch Bilder, Gedanken und Werte zwischen unterschiedlichen Welten zirkulieren. Anhand von selbst gewählten Schauplätzen des informellen Warenhandels untersuchen wir im Wintersemester 10/11 die räumliche Organisation und Logik solcher Erscheinungen im Stadtraum. Wie funktioniert ein informeller Markt? Welche Akteure spielen eine Rolle? In welchem Raum findet Schleichhandel statt und wie gestaltet sich das Umfeld eines solchen Marktes?

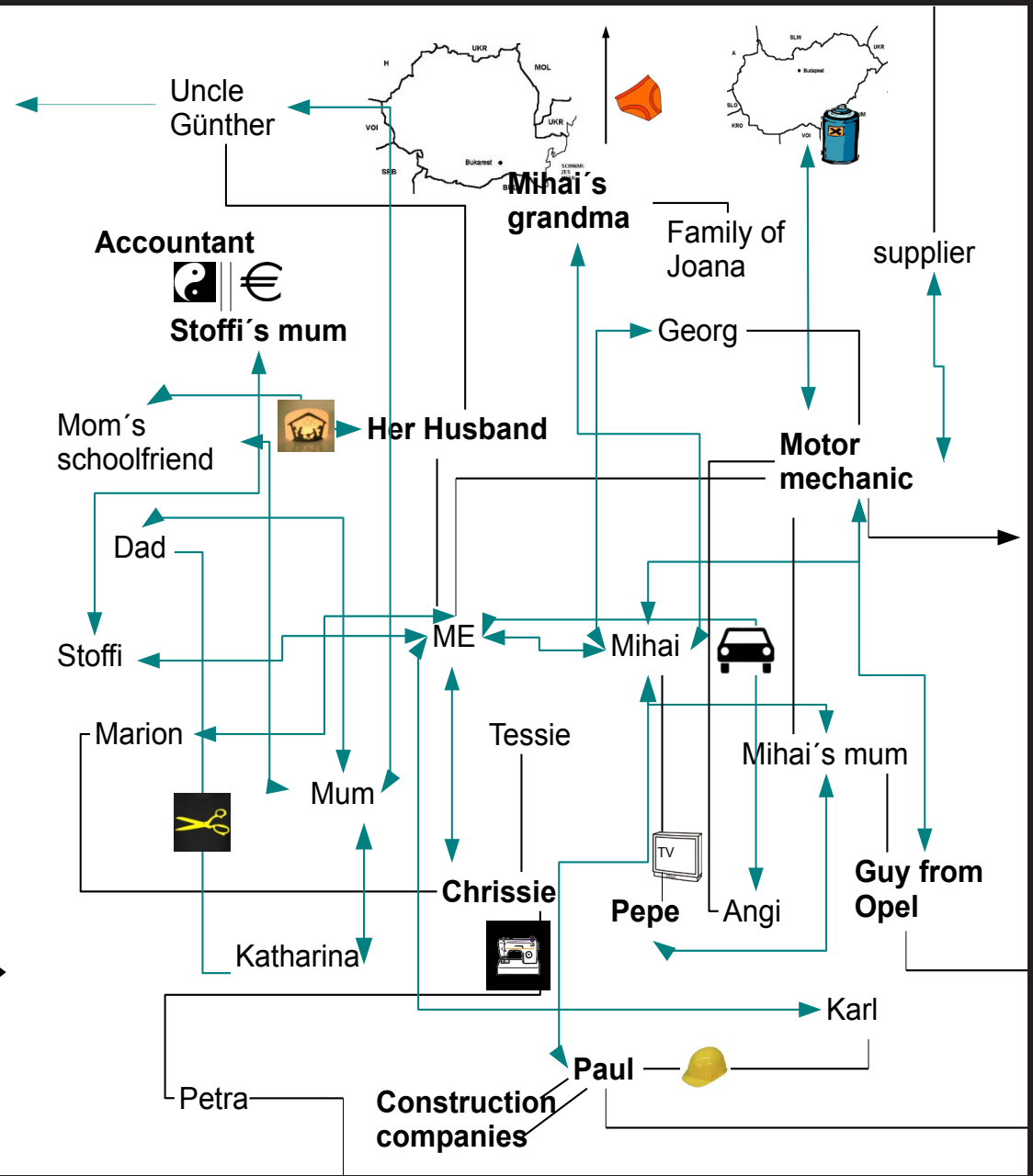
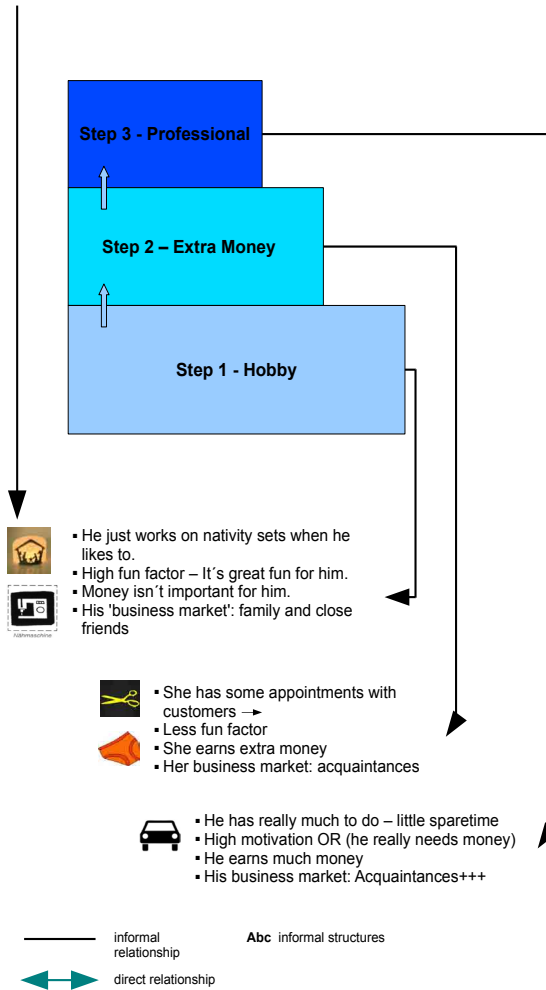
Als Einstieg in unser Vorhaben beschäftigen wir uns mit internationalen Studien zur Architektur von spontan wuchernden Knotenpunkten des informellen Handels. Wir untersuchen die räumlichen und kulturellen Dynamiken, die informelle Märkte umgeben und entwickeln Strategien, wie wir seitens der Architekturforschung an solche Orte herangehen können. Mithilfe von eigenständigen Recherchen vor Ort, Aufzeichnungen, Karten, Diagrammen, Interviews, Film- und Fotodokumentationen sollen in den einzelnen Projekten analytische Dokumentationen der Architekturen, Kreisläufe und Netzwerke der selbst gewählten Schauplätze informellen Handels entstehen.



LVA 258.026
RESEARCH LAB
PETER MÖRTENBÖCK

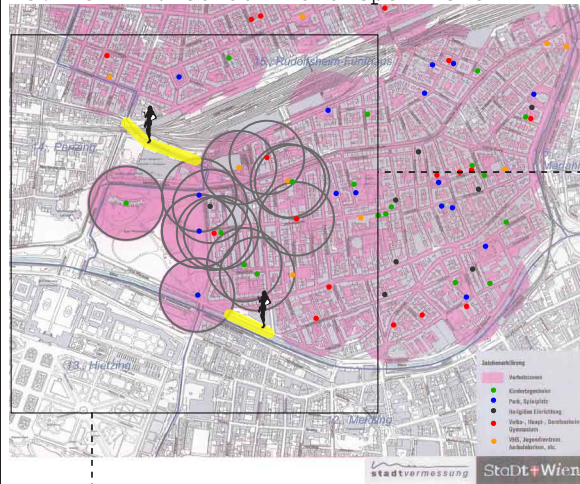
You think smuggling is informal?

Informal Structures ...so close to you



street prostitution in vienna

15. Bezirk: Schutz- und Sperrzonen



Konzentrationsbereiche

Schutzzonen



Wiener Prostitutionsgesetz; § 4, Absatz 2:
die Anbahnung der Prostitution (...) in Bahnhöfen, Stationsgebäuden und Haltestellenbereichen Öffentlicher Verkehrsmittel verboten (§4). Weiter ist die Anbahnung der Prostitution an folgenden Örtlichkeiten (Schutzobjekten) und zusätzlich auch in einem Schutzbereich von 150 m Entfernung von diesen Örtlichkeiten verboten: Gebäude und Gebäudeteile, die religiösen Zwecken gewidmet sind; Kindertagesstätten; Schulen und Schullehrer; Jugendheimen, Jugendheimen und Jugendzentren; Kinder- und Jugendspielplätze; Heil- und Pflegeanstalten; Friedhöfe.

Ausgangssituation

In Wien wird die Prostitutionsausübung durch das Wiener **Prostitutionsgesetz** geregelt. Grundsätzlich ist die (Straßen)Prostitution in ganz Wien erlaubt. Dementsprechend kennt das Wiener Prostitutionsgesetz auch keine speziellen Erlaubniszonen. Durch gesetzlich festgelegte **Schutz- und Verbotszonen** ist die Prostitution jedoch in vielen Bereichen der Stadt verboten.

Vor allem Teile des 2., 14. und 15. Bezirks sind durch Straßenprostitution großen Belastungen ausgesetzt. Hauptkritikpunkte sind **Lärm, Verschmutzung und die Belästigung von AnrainerInnen durch Freier**.

Maßnahmen zur Verbesserung der Situation sind idealerweise sowohl im gesetzlichen, als auch im frauenpolitischen, gesundheitspolitischen und arbeitspolitischen Bereich zu verankern und machen das Thema Prostitution zu einer komplexen Materie mit unterschiedlichen Handlungsfeldern als auch Handlungspersonen.

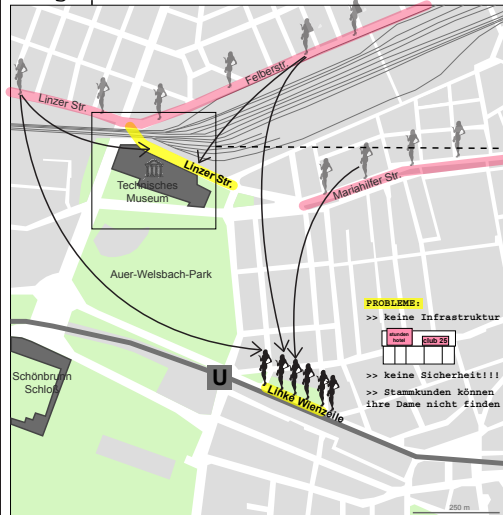
Die Stadt Wien investiert nun 140.000 Euro in ein Sieben-Punkte-Programm für neue Spielregeln auf dem Straßenstrich:

Quelle: http://www.wolfgangkriech.at/Planung/23Materialien/Prostitution_Wiener_Maßnahmenpaket_Frauenberger_2010.5.2010.htm

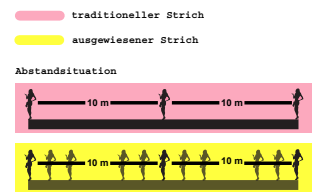
Das 7 Punkte Programm /Mai-November 2010/

- 1) Hilfe für AnrainerInnen: Beschwerdemanagement, Hotline und mehr Sauberkeit
- 2) 15. Bezirk, Rudolfstheim-Fünfhäuser: Neue Straßenzüge im Feldversuch
- 3) Novellierung des Wiener Prostitutionsgesetzes
- 4) Polizei: Verstärkte Kontrollen von Schutz- und Verbotszonen
- 5) 3-Länder-Studie als Basis für weitere Schritte
- 6) Frauenhandel im Visier
- 7) Sozialarbeiterische Betreuung für Prostituierte vor Ort

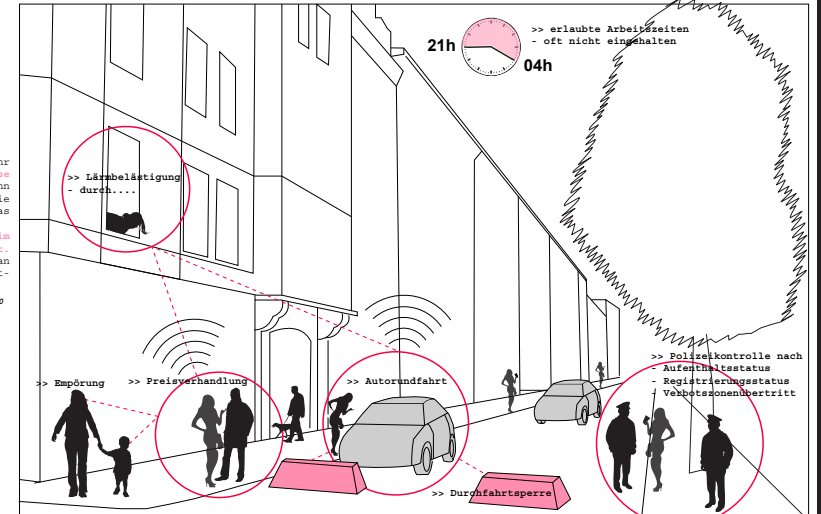
Ausgewiesener Straßenstrich



Technisches Museum
"Stellen Sie es sich vor, Sie arbeiten in einem Büro und Sie wissen, ab 21 Uhr ist dort eine Rotlicht-Zone. Ich glaube, dass diese **Doppelnutzung sehr schwer zu vereinbaren ist**. Mann kann auch nicht einen Spielplatz untertags für die Kinder und in der Nacht für Clubbings öffnen, das spielt sich." **Leider und Jugendliche können die Welt der Technik Rahmen des "Camp-In" entdecken und übernachten dort.** "Wir haben auch sehr viele Abendveranstaltungen, an denen Menschen teilnehmen, die nicht in Rotlicht-Zone kommen wollen."
Dr. Gabriele Süss-Kracky, Direktorin des Museums, 29.06.2010



Konflikte

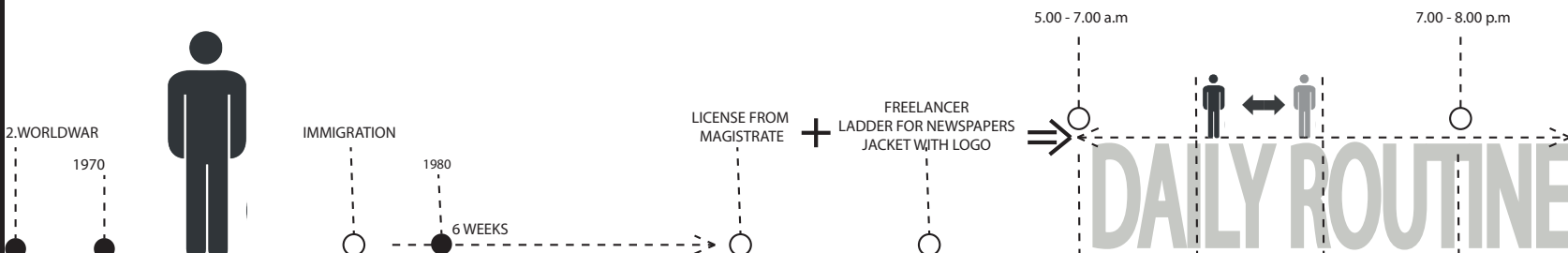




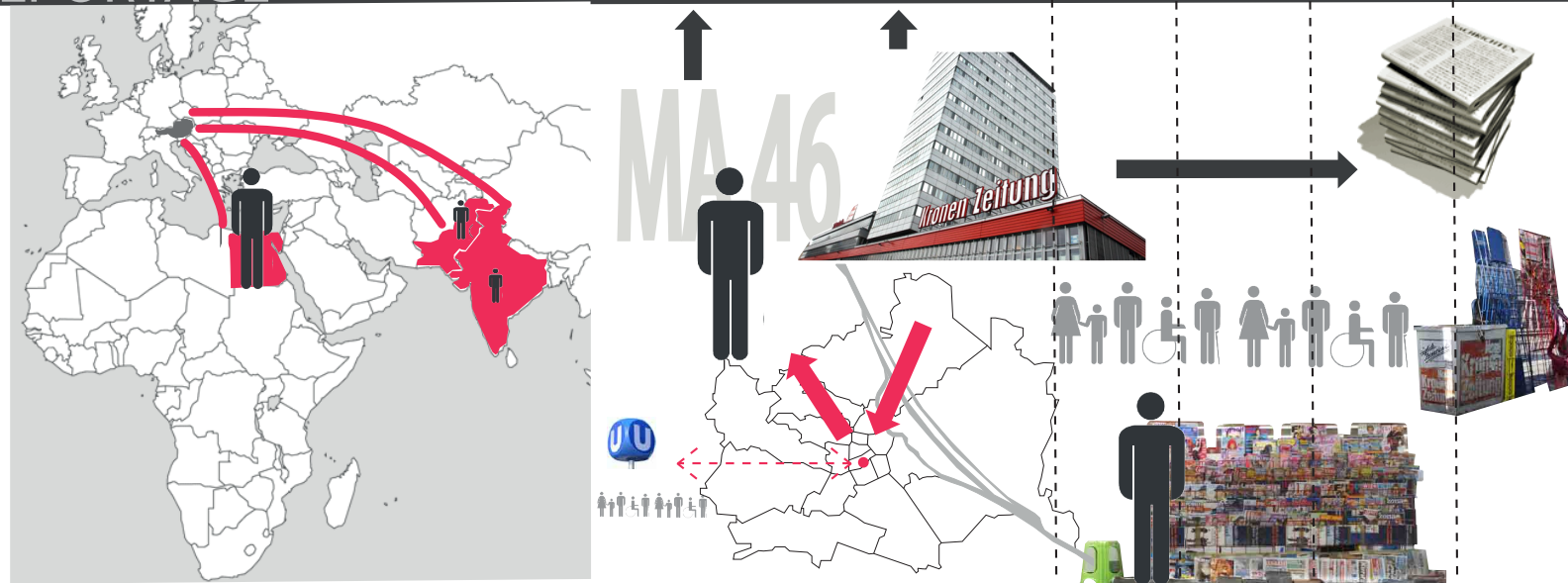
CLAUDIA UNTERHAUSER ::::: WS 2010 ::::: RESEARCH LAB: ZEITUNGSKOLPORTEURE IN WIEN

NIGHTDELIVERER

RUNNER



COLPORTAGE



LVA 258.026
RESEARCH LAB
STUDIENPROJEKTE

▶ LVA 264.019
▶ KUNST ALS ARCHITEKTUR-
▶ PRAXIS
▶ GÜLSEN BAL, IGOR GRUBIC

SYSTEM ERRORS

Critical practice that builds upon the mapping of “the conceptual forcing” (the creative moment of thinking differently) implies an awareness of the mechanisms of methodology and the interaction of different planes of practice. What different kinds of engagement and encounters can thus arise from the possibilities and limitations of multi-directional models of curating that situate themselves at the edge of spaces of production? . The hereby emerging new “models of production” call for an expanded notion of what creative practice is or could be. Certainly, this is to realise that one of the potentialities of art - understood as an activity of creatively interacting with the world - lies in exploring the complexities surrounding the “production of subject.” Furthermore, as O’Sullivan points out, critical practice today faces the fundamentally political question of “where are the dissenting/creative subjects of today? And how are they being produced?”

To address potential “models of production” of contemporary artistic practice in relation to these dynamics, the artist Igor Grubic will run a three days workshop conceived in dialogue with his installation work 366 liberation rituals at Open Space - Zentrum für Kunstprojekte. This installation forms part of the project System Error, a series of micro-political actions and interventions performed by the artist on an almost daily basis seeking to disturb or re-articulate the cultural meanings of acts of power.

To underpin these concerns, the course will provide an introduction by Gülsen Bal, the founding director of Open Space, to the current discursive shifts occurring within contemporary creative practice and future perspectives these new crossovers between art and politics may produce.



SYSTEM ERRORS

▶ LVA 264.019
▶ KUNST ALS ARCHITEKTUR-
▶ PRAXIS
▶ STUDIERENDENPROJEKTE



LVA 258.028
MEDIEN IN DER ARCHITEKTUR-
UND KUNSTVERMITTLUNG
ANDREAS KOFLER

Die Suche nach einem möglichst treffenden Antonym für das Wort "Grenze" ist dermaßen unzufriedenstellend, dass die einzige passende Beschreibung wohl lediglich "keine Grenze" ist. Wahrscheinlich ist es so schwer das Gegenteil für diese Definition zu finden, weil eine Grenze auch ihren eigenen Gegensatz beinhaltet, da jede Unterbrechung oder Einstellung entlang ihres Umfangs auch ihr Scheitern herbeiführen könnte. Diese Fragilität entspricht noch viel weniger der allgemeinen Wahrnehmung der scheinbar undurchdringlichen und statischen Grenzlinien, aber die Realität dieser Konditionen ist de facto viel verwundbarer als Ihr Abbild. Während eine „Grenze“ eine Linie ist, die ein Territorium markiert, ist „keine Grenze“ jegliche Unterbrechung dieser.

Jede Grenze hat aber auch kontrollierte Momente der Öffnung, die als Übergänge definiert sind - regulierte Lücken in denen die Linie strichliert oder momentan ausradiert wird, um dann zu einem späteren Zeitpunkt wieder nachgezeichnet zu werden. Diese Punkte sind nicht nur eine Notwendigkeit, sondern auch wichtige Bestandteile einer Erfahrung die ihr Ausmaß definiert. Der Entwurf und die Strategien, die an solchen Stellen sichtbar werden, wurden aber bislang viel weniger analysiert wie die Limitation selbst, obwohl gerade diese Situationen Eindeutigkeiten und Beschaffenheiten freilegen würden.

In diesem Kontext soll zuerst eine Grenze bestimmt und dann zusammen mit einem Übergang analysiert und visualisiert werden. Die Definition ist nicht auf geographische Bestimmungen beschränkt, sondern kann von Geologie, Gesellschaft, Anatomie, Gesetz, Politik, Moral oder eigenmächtigen Standpunkten bestimmt sein. Grundsätzlich kann alles in einem beliebigen Maßstab, der von den Grenzen unseres Universums, über die Israelischen Sperranlagen, bis hin zu den metaphorischeren Grenzen des guten Geschmacks reicht, untersucht werden.

Nichtsdestotrotz ist es umso wichtiger, dass das Thema auf Makro und Mikro-Ebene analysiert werden kann: zuerst soll die „Linie“ zweidimensional festgehalten werden und dann der „Punkt“ dreidimensional in einem hyper-realistischen Diorama-artigen Modell verstanden werden. Zusätzlich sollen Strategien aufgezeichnet oder entwickelt werden, wie der Grenzübergang gesetzkonform, illegal, virtuell, fiktiv oder intellektuell durchquert bzw. umgangen werden kann.



BORDERS OF HUMAN ABILITIES

WHAT ARE THE BORDERS OF HUMAN ABILITIES? HOW FAR CAN PEOPLE GO AND HOW MUCH CAN THEY REACH?

The only way of discovering the limits of the possible is to venture a little way past them into the impossible.

Arthur Charles Clarke

TYPES OF BORDERS:

PHYSICAL BORDERS:



HUMANITY IS BORDERED MOSTLY BY THEIR PHYSIQUE. PEOPLE CAN RUN AS FAST AND BE AS STRONG AS THEIR BODY LET THEM TO. PURE PHYSICS AND GRAVITATION CREATE LIMITS FOR THEIR FLESH. PEOPLE'S SENSES DECIDES HOW MUCH THEY CAN FEEL, SEE, TASTE, SMELL OR HEAR. THEY WILL NEVER BE ABLE TO SEE SINGLE ATOM WITH NAKED EYE, HEAR THE WISPER FROM BIG DISTANCE OR FLY. THE MOST POWERFUL AND THE MOST UNTAPPED PART OF HUMAN'S BODY IS BRAIN. IT CAN CONTROL EVERY ACTION OF HUMAN BODY, RECEIVE GOADS, CREATE IDEAS. POWERFUL BRAIN IS THE KEY TO FINDING BORDERS OF HUMANITY. UNFORTUNATELY PEOPLE USE ONLY SMALL PART OF BRAIN'S POSSIBILITIES.

PSYHICAL BORDERS:



SCIENCE LET PEOPLE CROSS THE BORDERS OF THEIR BODY. THEY CAN REACH MORE SPEED, FLY TO THE MOON OR SEE THE SURFACE OF THE SUN. KNOWLEDGE AND EXPERIENCE HELPS PEOPLE SPLIT THE ATOM, CLONE ANIMALS AND PROLONG LIFE. SCIENTIFIC DISCOVERIES GIVES PEOPLE POSSIBILITIES TO ACOMPLISH SOMETHING THAT WAS IMPOSSIBLE BEFORE. HOWEVER, PEOPLE CAN GO ONLY AS FAR AS THE SCIENCE, AND THERE WILL ALWAYS BE TARGETS POSSIBLE ONLY IN HUMAN BRAINS AND SCIENCE WILL ONLY CONFIRM THAT THESE BORDERS CAN B BE CROSSED.

CROSSING THE BORDERS:



CROSSING THE BORDER OF FLEXIBILITY



JURIJ GAGARIN - FIRST MAN WHO CROSSED THE BORDER OF SPACE



LEONARDO DA VINCI - CROSSING THE BORDERS OF KNOWLEDGE



DOLLY SHEEP - PERFECT EXAMPLE OF CROSSING THE BORDER OF SCIENCE



MARIUSZ PUDZIANOWSKI - CROSSING THE BORDER OF STRENGTH

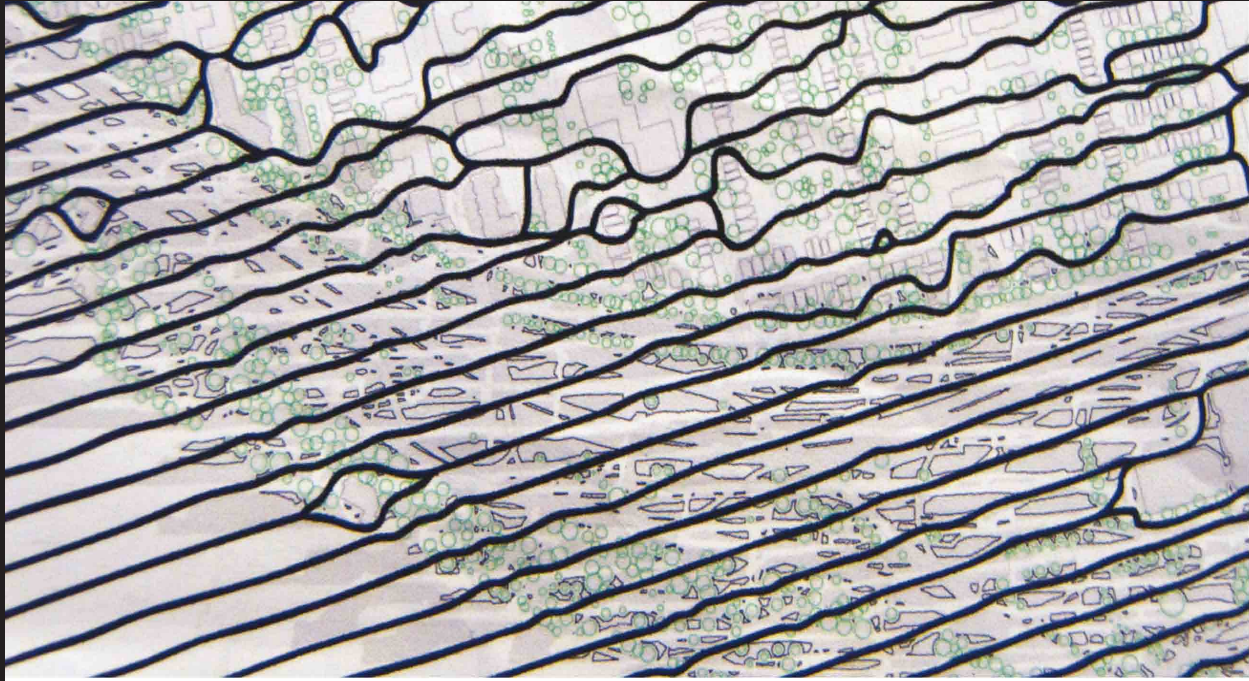


USAIN BOLT - CROSSING THE BORDER OF HUMANS BODY SPEED

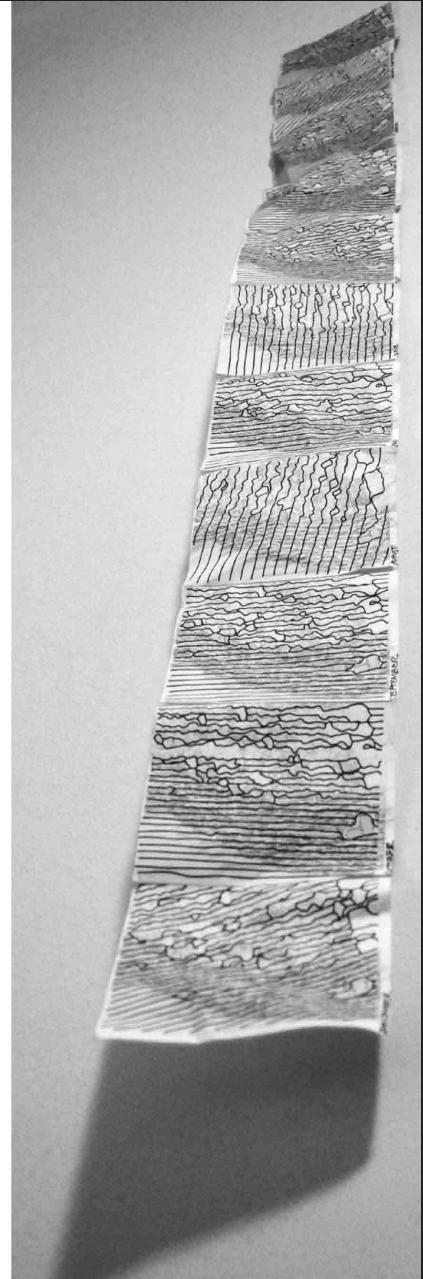
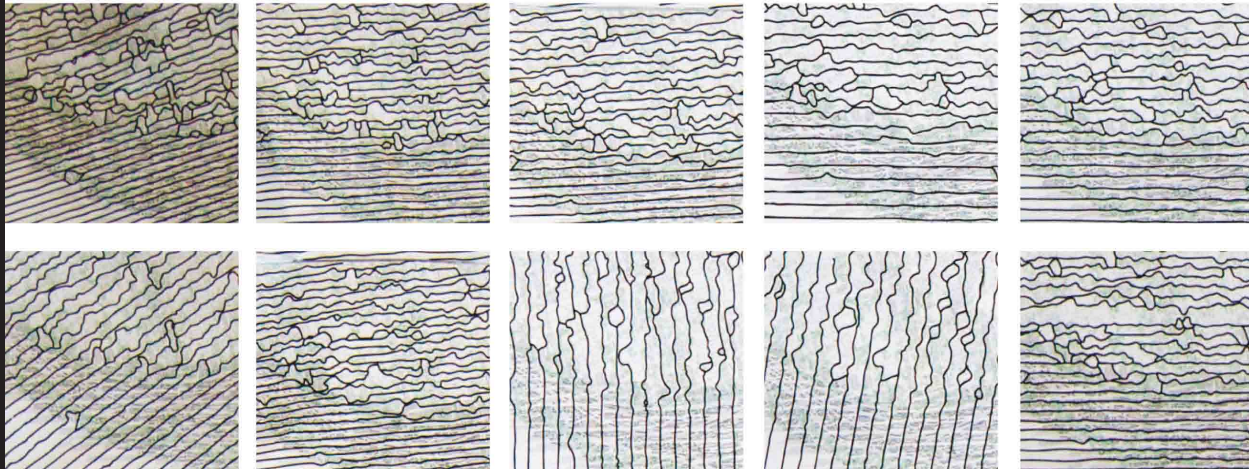
CUJUS EST SOLUM, EJUS EST USQUE
AD COELUM ET AD INFERNOS



▶ LVA 258.028
▶ MEDIEN IN DER ARCHITEKTUR-
▶ UND KUNSTVERMITTLUNG
▶ STUDIERENDENPROJEKTE



map
invisible borders of wind



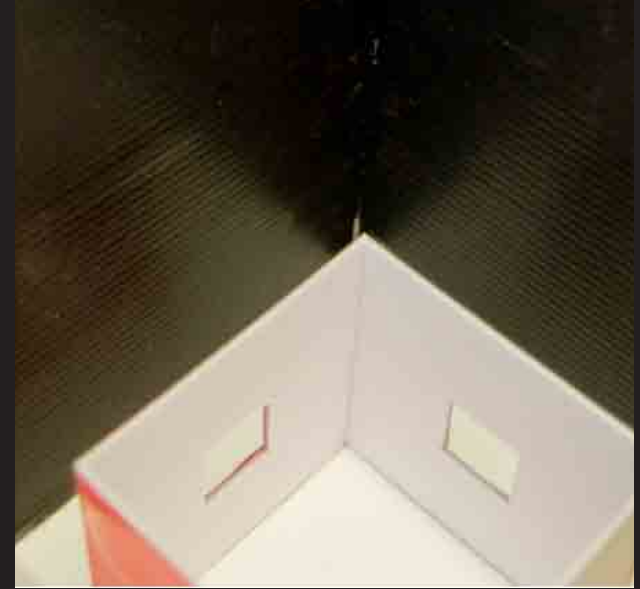
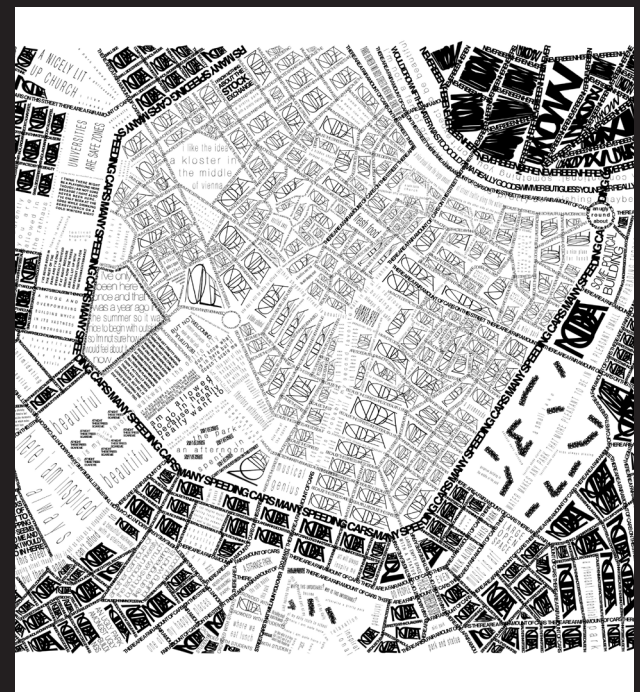
CUJUS EST SOLUM, EJUS EST USQUE
AD COELUM ET AD INFERNOS



LVA 258.028
MEDIEN IN DER ARCHITEKTUR-
UND KUNSTVERMITTLUNG
STUDIERENDENPROJEKTE

comfort zone border
by michel

we live our lives in cages that we, or others, have built around us. it gets to a point where we don't even realize that we are in a cage because there's nothing outside of this cage that sparks our interest. our lives become "comfortable". there are no risks taken, no rules broken, nothing outside of what we were taught to be how things are supposed to be done. but when things hold us back like this, we cannot ever reach our full potential. sure, there's some people that are probably meant to live in their cage all their lives and be happy. but there's the others that venture and dare to step outside of it, only to discover newer and more exciting things, stages upon stages which could potentially be neverending. some people's cages are probably much less white-walled than i see mine to be. ie. my bubble in which i live. but i believe all people have the possibility to break free of it and enter into a inspiring zone where we live out lives instead of each day passing by the same as the next. into a zone where we can create inspiring art. into a zone where we could never imagine going back. this model, through it's various rooms show the different zones. zone 1, is a white walled cube with windows, but through these windows we only see white or black walls, which are of no interest at first. in zone 2 we begin to see the outside of the zone 1 which is much more complex. then in zone 3, where are able to see the outside of zone 2, mirroring, as well as zone 1.



Im Wintersemester 2010/11 geht die Exkursion Visuelle Kultur buchstäblich an Grenzen (Bundesgrenzen, Ländergrenzen, Stadtgrenzen, Bezirksgrenzen, usw.): Sie untersucht Grenzgebiete in und um Österreich samt den speziellen räumlich-kulturellen Phänomenen, die von den Konditionen der Grenzsituation hervorgerufen werden.

In Grenzregionen markiert der Umstand der Grenze eine Reihe gesetzlicher, sozialer, ökonomischer, militärischer und politischer Unterschiede, deren räumlich-kulturellen Effekten wir in einer Reihe von eigenständigen Erkundungen auf den Grund gehen wollen.

Ziel dieser Erkundungen sind Vor-Ort-Studien, Aufnahmen, Recherchen und Analysen, die Österreich über seine mannigfaltigen Grenzen zu verstehen versuchen.



CONFERENCE
INTERVENTION AND RESEARCH
IN VISUAL CULTURE

International Conference hosted by
the Visual Culture Programme Vienna University of Technology

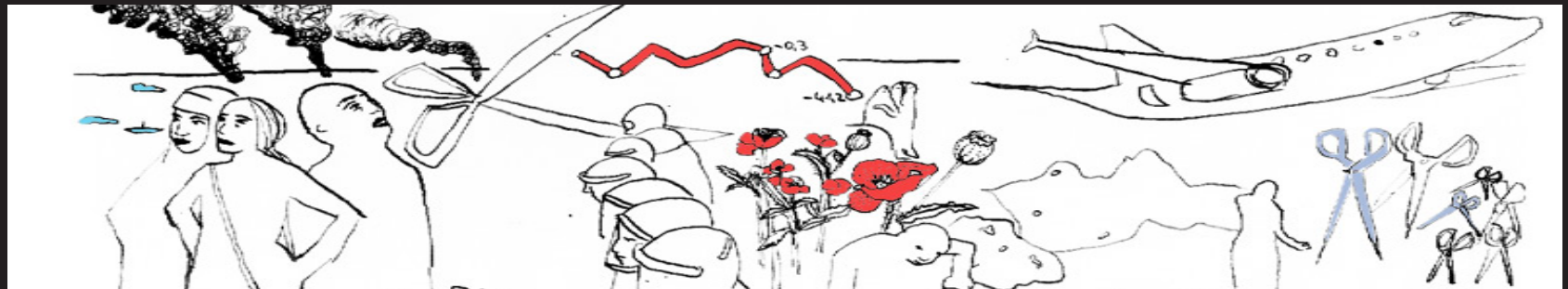
What has emerged over the last decade as one of the most significant aspects of work in Visual Culture is a persistent desire for both a critical sensitivity toward its theoretical underpinnings and an experimental elasticity in its methodological approaches.

This drive is giving rise to a plethora of new investigative practices and multi-directional engagements, particularly vis-a-vis matters of geopolitical urgency and their cultural and spatial implications.

Marking ten years of Visual Culture studies at Vienna University of Technology, this conference aimed to bring together a diverse group of researchers and practitioners interested in the dynamics between emergent spatial phenomena and new modes of theoretical inquiry.

Examining the blurring roles of intervention and research, the conference sought to debate how critical and creative work in Visual Culture negotiates unexpected transitions and oscillations between individual and collective, real and virtual, center and periphery, and activism and academy.

The conference partly took place within the exhibition setting of 2 or 3 Things we've learned Intersections of art, pedagogy and protest (IG Bildende Kunst, 14th Sep to 29th Oct 2010), which aimed to produce a discursive space to address processes, displacements and intervention through art in education.

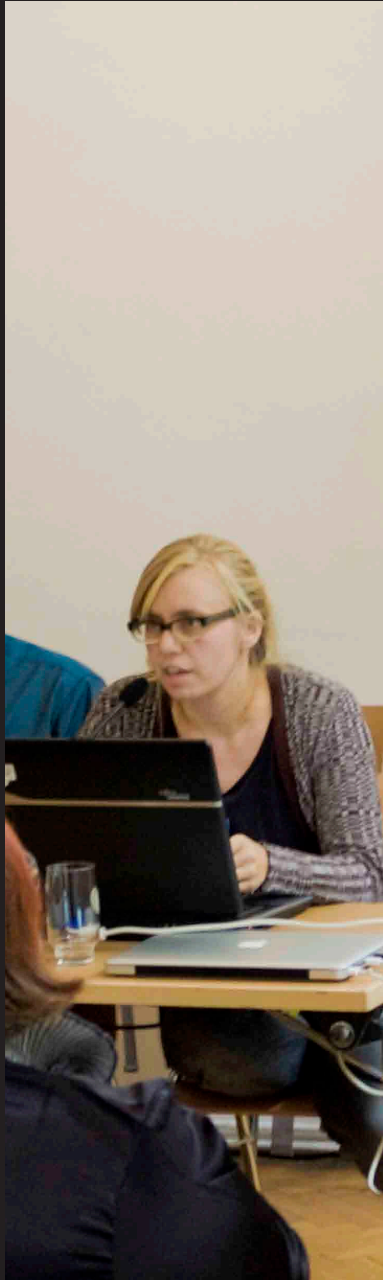


CONFERENCE
INTERVENTION AND RESEARCH
IN VISUAL CULTURE





▶ CONFERENCE
▶ INTERVENTION AND RESEARCH
▶ IN VISUAL CULTURE



LINKS

<http://www.visuelle-kultur.net/>
<http://www.plastiquefantastique.org/>
<http://www.openspace-zkp.org/>
<http://www.elkekrasny.at/>
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Modul 21
VISUELLE KULTUR