

EXHIBITION

UNDE
RSTAN
DING

April 12 – May 11
Dunedin School of Art

ART
& RESEARCH

DSA GALLERY
Ground Floor, P Block
Riego Street (off Albany St)
Dunedin

Projects Art & Research
University of Applied Arts Vienna

Gerald Bast, Alexander Damianisch,
Barbara Putz-Plecko (Eds.)

2018

INTRODUCTION

Together we understand research without topical limits — focusing on artistic methods — as a font of vivid examples that can give rise to an inviting milieu of challenge and exchange. A working environment that avoids limits and fosters curiosity heightens achievement. This understanding flows into all areas of activity, including, of course, science and art, design and architecture.

The transformation of society must constantly be considered anew. Overall, we believe transformation is a process that happens when something changes in content and/or form. This change is important not only for the thing itself, but also for its context. So there is the item, and there is the situation, but there is also a third level, the “how”, i. e. how to deal with answering a question. Very often, we believe, this is what is called method. This “how” needs adaptation. All three aspects — the thing, the situation and the how — are challenged in each of the projects presented in this exhibition, and each of them realizes transformation on all three levels described.

The focus of transformation differs from project to project. Sometimes it is the item that changes most; in other cases it is the context that is reconfigured anew; then the methodological “how” doesn’t fit any more, and a new approach is needed.

The focus swings accordingly, winging above new territory. The question may be: What establishes the

focus within the research? Where is the heart of the wish to understand pumping most strongly? Might it be the topic, the personality, the circumstances surrounding the project? It is difficult to pin down the elements that define the limits of the overall flow.

Always, it seems, the flow needs some kind of belief, rigour or /and eagerness, but also trust and an open setup. The first is to be found in the quality of the people involved, while the second relates to the institutional background and to the context the actual praxis addresses, within the playground of academia, for example. Or, on another scale, what do you call your activity, or what is it called by others: research or art, science or research? In our case it is art and research, although science may play an important role, or the humanities or the social sciences.

The individual projects and how they are presented in this exhibition may help to understand different ways of learning to understand better. Such critical self-reflection is inevitable for our shared work inside our institutional context and beyond, internationally.

It is not up to the curators to tell you where the change, focus and flow are to be found in each of the projects: all three are defined by and define the transformation of understanding, in permanent mutation.

In all projects shown in this exhibition, it is possible to trace the

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Trace the effect of transformation happening.

effect of transformation happening, be it interaction in the process of figuring something out or praxis giving rise to a new use of tools. The projects and documentation presented in this exhibition are rigorous examples for this transformation.

On the basis of a core of sample projects involving artistic research activities at the University of Applied Arts Vienna, the exhibition offers an overview of possible positions and illuminates current research perspectives.

The exhibition has three areas of focus:

RELATION

Positions that apply different formats of artistic practice to challenge and reshape our perspectives of understanding.

TRANSLATION

Projects (collective endeavours) that explicitly open / direct artistic practice towards the development of new ways of understanding and cognising specific themes and topics.

EDUCATION

Taking “research-based teaching” (Humboldt) back to its core means the qualities of art need to be considered more than ever. Hence, in regard to perception and Gestaltung, the notion of research-based teaching should be expanded by and grounded in art, making it art-

research-based teaching. The PhD projects are vivid examples of this new re-relation.

Curated by Gerald Bast, Alexander Damianisch, Barbara Putz-Plecko

AUDIO-VISUAL PROJECT DOCUMENTATION
goo.gl/4P53Kq

RELATION

- Anna Vasof
- Konrad Strutz

TRANSLATION

- Active Public Space
- Agent Based Parametric Semiology
- Artist-Philosophers. Philosophy as Arts-Based Research
- Breaking The Wall
- Choreo-Graphic Figures: Deviations from the Line
- Conceptual Joining — Wood Structures from Detail to Utopia
- D.A.S. Dementia. Arts. Society.
- Data Loam
- EVA — Evaluating Visionary Architecture
- n.formations — An Atlas of Experiments in Materialized Information
- originalcopy
- Reset the Apparatus!
- Robotic Woodcraft
- Socially Aligned Visual Arts Technology and Perception
- Stitching Worlds
- Expansion and Development THIS BABY DOLL WILL BE A JUNKIE
- The Performative Biofact
- Transpositions [TPI]: Artistic Data Exploration

EDUCATION

- Artistic Research PhD Programme (PhD in Art)
- Innochain

This documentation project is jointly supported by Support Art and Research supportkunstundforschung.uni-ak.ac.at and Zentrum Fokus Forschung zentrumfokusforschung.uni-ak.ac.at

The exhibition is based on a bottom-up and open-ended project plan, and it is presented by the University of Applied Arts Vienna.

THE TRANSFORMATION OF UNDERSTANDING &

THE UNDERSTANDING OF TRANSFORMATION

ART AND RESEARCH AT THE UNIVERSITY OF APPLIED ARTS VIENNA

Austrian art universities attained their present legal status in 2002, when the country's art schools and academies became full-fledged universities. This change of legal status, however, also entailed fulfilling all the tasks that until then had been reserved for universities. New tasks arose in teaching, art development and research as well as in planning, service and administration. It also amounted to the mission of an institution providing research and training in the arts to outline an adequate development. In that sense it was something special, since the connections to be developed certainly had to be detailed, connections now appearing at a certain level. And here we are referring to an institutional tightrope walk. Where does the risk lie? It lies in the fact that for research and art it is a development that is unfolding between reaction and vision. And this is what is special about an institution of research and training for art and science.

REFLECTION AND VISION

Some research institutions base their development of internal logics on expertise, drawing on exemplary forms of cutting-edge practices, while others have gone toward designing options for the present while reacting to the future. Both are rewarding approaches for art and science. The University of Applied Arts Vienna is working to productively merge both. A new environment has been created in recent years — an environment

in which boundaries are seen as open, in expansion into new fields, where the ground upon which one stands is not familiar, and where one must continue moving forward.

RELATION AND COMPETENCE

Teaching activities and research at the university have evolved at a quick pace. Social and disciplinary challenges are taken on, while competences are created through infrastructure and know-how. The university is a place that assimilates influences and keeps going beyond them. Anything else simply would not be adequate. Thus a receptive approach, an open atmosphere and thematic diversity on an international level are absolutely essential. This is true of all fields.

In recent years, institutional structures have been established that are highly conducive to pursuing art and research. Hence there is exchange above and beyond the core competences. The existing fields are constantly being expanded through hands-on application and knowledge transfer for / in / through all of society.

The organizational units (institutes) are structured as follows: Architecture, Fine Arts and Media Art, Design, Conservation and Restoration, Arts and Society, Arts and Technology, Art Sciences and Art Education, Language Arts, Zentrum Fokus Forschung, Gender Art Lab, Collection and Archive. In their individual fields, all of these units focus on and are committed to an

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autonomous self-understanding, regardless of whether it is primarily artistic or scientific, or both. Each works with artistic and / or technological, scientific methods and the methodology of the humanities, social and cultural studies, and all the inter- and trans-disciplinary possibilities. Here the notion of combining research and teaching is one of practical work and research-based education expanded via art as a shaping prefix. Faculty, students and staff — in other words everyone at the Angewandte — are all involved in project-oriented practical work on an ongoing basis. They are always striving to go beyond the goal, beyond what exists, by means of art, by means of science. Transforming understanding, understanding transformation.

SUPPORT AND CONCENTRATION

In addition to the fields of teaching, art development and research, conditions are also created on the level of planning, service and administration that respond in a sensitive way to the needs of all areas and ensure contacts between the university and external bodies (government ministries, funding structures, etc.). For innovative, knowledge-oriented work to be able to unfold in art and science, it is necessary to constantly develop sensitive strategies and measures that allow the potential of various fields to be tapped. Structures must be expanded, concentration facilitated and services offered that are available

for everyone to use. A rigorous, bottom-up approach is important — what counts is promoting what is necessary, not imposing what should be.

RESEARCH AND ART

As the common denominator, the innovative core of creative development is research-based action. The University of Applied Arts Vienna takes this seriously, seeing an intimate relationship between the fields of art and science. Creating interdisciplinary and trans-disciplinary links helps to tap an ever-growing potential of knowledge. Precisely for this reason, the Angewandte's project policy as described above, which is based on a broader understanding of knowledge, has been so successful in recent years. The projects in this exhibition are the living proof.

CHALLENGES AND PROGRAMMES

As a response to the current global challenges the University constantly evaluates necessary needs, sets up new initiatives and study programmes, i. e. the Angewandte Innovation Laboratory, or the two study programmes Social Design — Arts as Urban Innovation and Cross-Disciplinary Strategies. Applied Studies in Art, Science, Philosophy, and Global Challenges, and of course the Artistic Research PhD Programme.

Alexander Damianisch

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Angewandte Innovation Laboratory
www.aillab.at

Social Design — Arts as Urban Innovation
socialdesign.ac.at

Cross-Disciplinary Strategies. Applied Studies in Art, Science, Philosophy, and Global Challenges
goo.gl/MYQQVH

Artistic Research PhD Programme
goo.gl/RQdKLW

In 1870 David Con Hutton migrated from Scotland to found the Dunedin School of Art, the first art school in New Zealand. Many high profile lecturers followed from the United Kingdom and Europe, introducing modernist art to the academic model instituted by the founder. Despite ravages to student numbers due to two world wars, the School survived to become a major driver of arts education at all levels from primary to tertiary level.

Many famous artists are now associated with the School, either as students or through their involvement with its sister institution, the Dunedin College of Education (now incorporated into the University of Otago). Colin McCahon, Toss Woollaston, Marilyn Webb and Ralph Hotere come to mind and many more closer to our time including Simon Kaan, Rachael Rakena, Bridgit Inder, Marie Strauss and Kurt Adams.

The Dunedin School of Art is a tight-knit community which values intelligence, imagination, passion and discipline. It serves its students and the wider public and it contributes to the cultural density within all its networks. These interface with external communities through embedding their activities across the built environment of the city. Exhibitions, seminars and public workshops and night classes invite the public into the School. Students are continuously adapting to constant change in national and international contemporary practices. Throughout the year there is a weekly seminar pro-

gramme of guest speakers, artists in residence and visiting artists to complement studio practice. In addition special projects and symposia are held each year to encourage cross-disciplinary research and the sharing of practice and systems.

A key element of study at the Dunedin School of Art revolves around the workshop studio system through which students are provided with hands-on experiential learning. Students can choose from Ceramics, Electronic Arts, Jewellery & Metalsmithing, Painting, Photography, Printmaking, Sculpture or Textiles. These are supported by core subjects: Drawing and Art History & Theory. Cohorts work together and communities are created within the larger body of the School. Students' work is project-based and engages with the issues of our times: ecology, animal ethics, globalisation, food politics, gender issues, inequality in the work place and many other topical concerns.

In addition to undergraduate courses the school offers Post-graduate programmes which offer a space for increased reflection and self-directed experimentation.

IDEA & CONCEPT

Gerald Bast, Alexander Damianisch, Barbara Putz-Plecko

COLLABORATION FOR THE EXHIBITION PROJECT

Otago Polytechnic, Dunedin School of Art

TEAMS, PARTNERS & AFFILIATIONS

Please check the individual project descriptions. Text and material in the exhibition and in the provided information follow the logic of the individual project, therefore the presentation of the details follows the individual style of each project including information on the copyrights provided. In addition, no liability for the contents of external links is assumed.

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Austrian Research Promotion Agency (FFG)
The Austrian Research Promotion Agency (FFG) is the national funding institution for applied research and development in Austria.

Austrian Science Funds (FWF)
The purpose of the Austrian Science Funds (FWF) is to support the ongoing development of Austrian science and basic research at a high international level.

Creative Europe Programme of the European Union
Creative Europe is the European Union programme for the cultural and creative sectors, set to last until 2020. The programme offers funding opportunities to a variety of artists and organisations.

Horizon 2020 Programme of the European Union
Horizon 2020 is the biggest EU Research and Innovation programme ever with nearly €80 billion of funding available over 7 years (2014 to 2020) – in addition to the private investment that this money will attract. It promises more breakthroughs, discoveries and world-firsts by taking great ideas from the lab to the market.

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PROJECT PARTNERS



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Research is about the development of understanding. The University of Applied Arts Vienna is proud to provide an open milieu for projects of art and research in this regard; we believe that transforming understanding is needed also via understanding transformation. This exhibition is about relations, translations and aspects of education. Thereby we present examples for new perspectives, collaborative work and art as an important element in education. We understand research without topical limits as a font of vivid examples that can give rise to an inviting milieu of challenge and exchange. The University of Applied Arts Vienna is a working environment that avoids limits and fosters curiosity heightens achievement. This understanding flows into all areas of activity, including, of course, science and art, design and architecture. Art & Research is about future understanding, this envelope of projects contains important developments in this direction.



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