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## PRESS FOLDER

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Press conference on 16 January 2018 at 11 am  
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16 January 2018

## TRANSGRESSING BOUNDARIES

"Transgressing boundaries" is the motto of the 2018 course programme. 18 courses – 17 in Hohensalzburg Fortress and one in the Kiefer quarry in Fürstenbrunn – take diverse approaches to topical questions of art production

"Transgressing boundaries" includes political and social topics as well as questions concerning art. Art in the global field means that both art-works and people are constantly in motion worldwide, crossing borders, transgressing boundaries. In respect of artistic production, the participants transgress not only, as they have long done, the boundaries between genres, thus progressing, for instance, from painting to sound (Ei Arakawa), from performance to installation (Yorgos Sapountzis), or from photography to film and video (Emeka Okereke). Participants attend the Summer Academy also in order to transgress their own artistic boundaries, to discover and conquer new terrains for themselves. Communication within the diverse mixture of participants demands that each should keep exploring his/her boundaries and be ready to transgress them.

In some courses, the current socio-political situation, in which national borders have once more come to play an important role, will be explicitly addressed; in others, it will be considered more metaphorically. Photographer **Ahlam Shibli** shows us in her work a highly complex and multi-faceted exploration of the question of demarcation and transgressing boundaries – often addressing the question of what the term "home" can signify for Palestinians. Her course, which takes a far more comprehensive view of the topic, focuses on *The notion of home*, a theme frequently associated – particularly in recent times – with (re-)erecting borders. In **Emeka Okereke's** course *Exploring a void*, participants will consider the post-colonial concept of hybridity, which implies that diverse, originally separate materials (concepts) may be mixed to form something new. In *Portraiture/animism*, on the other hand, **Caroline Achaintre** pursues the question of how objects (can) become animate – that is, transgress the boundary between "dead" object and "living" subject, and **Ei Arakawa** lets paintings sing. With **Yorgos Sapountzis**, performative exercises/acts will give rise to sculptures and installations, **Hubert Scheibl** takes a film as the starting-point for image-finding in painting, and **Till Megerle** explores the possibilities offered by drawing, and how boundaries between "high" and "low" art are blurred. The following courses concentrate more on specific, sometimes time-honoured techniques: **Aisha Khalid** in *Miniature painting – technique and*

*beyond*, **Mark Van Yetter** in painting, **Andreas Lolis** in stone sculpture, **Ekaterina Shapiro-Obermair** in many different printing techniques, **Ciara Phillips** in screen-printing, and **Jakob Kolding** in the technique of collage. Finally, **Tony Chakar** and his students roam "incuriously" through the town.

In addition, 2018 offers two courses on curatorial theory and practice: **Diana Campbell Betancourt** deals, under analysis and scrutiny, with large-scale exhibitions in the 21st century, and **Ruth Noack** looks at *the potential of form to resist*.

**Martin Herbert** teaches writing about contemporary art; **Sabrina Steinek** and **Sabine B. Vogel** show participants how to write and run an art blog and how to target readers.

Detailed course descriptions and biographies of the teaching artists, curators and writers are available at: [http://www.summeracademy.at/COURSES-2018\\_230.html](http://www.summeracademy.at/COURSES-2018_230.html)

## **General information**

### **The oldest Summer Academy in Europe**

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

Every year, some 260 participants from more than 40 countries attend 18 courses in the two locations, Hohensalzburg Fortress and the Kiefer quarry in Fürstenbrunn. In their courses, distinguished artists, curators and critics from all over the world deal with current questions of art production, curatorial practice and writing about art.

### **Production, reflection and teaching topical, contemporary art**

The fantastic atmosphere of the locations, the outstanding quality of the teachers and the top-class programme of events – which includes art talks, lectures and discussions on art theory and history, exhibitions and town walks – make the time spent in Salzburg unforgettable for teachers and students alike. For many, participation in the Summer Academy is a unique opportunity to devote themselves during this time exclusively to art production and reflection. Participants reassess their own role as artist/curator/writer and the social function of art production, exploring the question of how to convey their work to new viewers and audiences. This gives rise to new networks, which often last a lifetime and which, in the present art world, are of immeasurable importance.

### **For whom is the Summer Academy intended?**

The International Summer Academy is open to anyone interested. At least two-thirds of participants are professionals (artists and art students). All participants are subject to an application process in which the teachers decide on who to accept – but the proportion of applicants rejected is extremely small.

### **Grants**

The Salzburg International Summer Academy of Fine Arts, in co-operation with its Society of Friends, endeavours to find sponsors and financial backing for grants, to enable talented but needy artists and art students from all over the world to attend Summer Academy courses. These grants always include the course fees, and some also subsidise travel and accommodation costs. The Summer Academy aims particularly to enable artists and art students from Eastern and Southern European countries to participate in the courses.

A total of some 80 grants are offered. Funding comes from membership fees of the Society of

Friends and the following institutions: Province of Salzburg/culture department, Austrian Federal Chancellery – division II Arts and Culture, Arts Fund of the Town of Salzburg, American Austrian Foundation (AAF/Seebacher Prize for Fine Arts), Free State of Bavaria, ERSTE Foundation, Münster Academy of Art, Society of Friends of the Leipzig Academy of Visual Arts, Kingston University/London, Province of Vorarlberg, Province of Burgenland, Province of Styria. Further information and **application** (digital only) by **3 April 2018** at [www.summeracademy.at/grants](http://www.summeracademy.at/grants)

## **Global Academy**

Transcultural learning has always been an essential element of the Summer Academy, but since it was founded by Oskar Kokoschka in 1953, methods and content have developed constantly. The International Summer Academy identifies itself as a global academy; teachers are invited from all over the world, and the students come from up to 50 different countries.

The project *Global Academy* aims to establish the Summer Academy as a major centre for global art, addressing relevant topical questions and promoting networking with other institutions worldwide, focusing particularly on the global south.

Based on the *Global Art* conference held in 2011, the project has developed, and was first presented to the public in 2016 with the symposium *Global Academy?*, which focused on the question of how art can be learned and taught in the globalised world. Particular attention was paid to global networking between diverse institutions dedicated to learning and teaching art. We also asked how these institutions can best network and learn from one another, and how synergies can be developed in the process. In 2017 we continued the project with lectures focusing on art scenes in various Asian countries. A further symposium is planned for 2018.

## **Documentation**

All lectures and the *Global Academy* conference are documented on our [YouTube channel](#).

## **Programme of events**

2018 sees a further conference as part of the long-term project *Global Academy*, as well as art talks, town walks and exhibitions. A major co-operation is planned with the Salzburg Kunstverein.

## Facts and figures

### Duration

16 July - 25 August 2018

### 18 courses

17 courses are held in Hohensalzburg Fortress, and one in the Kiefer quarry in Fürstenbrunn.

### Teachers:

Caroline Achaintre, Ei Arakawa, Diana Campbell Betancourt, Tony Chakar, Martin Herbert, Aisha Khalid, Jakob Kolding, Andreas Lolis, Till Megerle, Ruth Noack, Emeka Okereke, Ciara Phillips, Yorgos Sapountzis, Hubert Scheibl, Ekaterina Shapiro-Obermair, Ahlam Shibli, Sabrina Steinek/Sabine B. Vogel, Mark Van Yetter

### Grants, application, deadlines

Grant applications (digital only) should be submitted by **3 April 2018**. Information:  
[www.summeracademy.at/grants](http://www.summeracademy.at/grants)

All applications received by **2 May 2018** will be treated equally. Later applications will be accepted according to capacity and processed in the order received.

### Fees

4-week course € 1,200,- (reduced fee for students € 880.-)

3-week course € 950.- (€ 710.-)

2-week course € 700.- (€ 540.-)

1-week course € 450.- (€ 370.-)

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

Further information:

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# WEEKLY SCHEDULE

WEEK 1 – 16/07/2018	WEEK 2 – 23/07/2018	WEEK 3 – 30/07/2018	WEEK 4 – 06/08/2018	WEEK 5 – 13/08/2018	WEEK 6 – 20/08/2018
<b>HOHENSALZBURG FORTRESS</b>					
<b>Ei Arakawa</b> / <i>Let paintings sing</i> / performance, painting, music <b>Ciara Phillips</b> / <i>A brand-new edition</i> / silkscreen			<b>Yorgos Sapountzis</b> / <i>Material?!</i> / sculpture, installation <b>Ekaterina Shapiro-Obermair</b> / <i>At the interface</i> / printmaking		
<b>Jakob Kolding</b> / <i>Collage and the making of images</i> / collage, drawing <b>Emeka Okereke</b> / <i>Exploring a void</i> / photography <b>Hubert Scheibl</b> / <i>Processual painting, memory scrapings and slowing down</i> / painting		<b>Caroline Achaintre</b> / <i>Portraiture/animism</i> / sculpture, installation, all media <b>Tony Chakar</b> / <i>On seeking incuriously</i> / sculpture, installation, all media <b>Ahlam Shibli</b> / <i>The notion of home</i> / photography		<b>Aisha Khalid</b> / <i>Miniature painting – technique and beyond</i> / miniature painting and other media <b>Till Megerle</b> / <i>High/low: figurative drawing today</i> / drawing <b>Mark Van Yetter</b> / <i>Form as foundation</i> / painting, drawing	
<b>Ruth Noack</b> / <i>Thinking with works of art</i> / exhibition		<b>Martin Herbert</b> / <i>Writing about contemporary art</i> / writing		<b>Diana Campbell Betancourt</b> / <i>Thinking beyond the event – considering large scale exhibition platforms in the 21st century</i> / curatorial theory and practice	
<b>KIEFER QUARRY, FÜRSTENBRUNN</b>					
<b>Andreas Lolis</b> / <i>Working with stone</i> / stone sculpture					