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PRESS KIT

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Press conference on 23 January 2017 at 10.30 a.m.
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Why produce art?

17 July – 26 August 2017-01-22

The 2017 motto is the general, fundamental question *Why produce art?* – a question which goes straight to the heart of the Summer Academy as an institution, but which also demands an individual answer from every creative artist. What does it mean, to produce art today? What is the attitude of art towards the socio-political situation? Why do we still keep on learning and teaching art? Why do we need an International Summer Academy of Fine Arts where anyone can attend – art students, artists, writers, curators, as well as art-lovers – all equally keen to concentrate on specific questions about their own art production?

Art always entails exploring the world we live in; for many, however, it represents a refuge, a place of total immersion, allowing us to merge with it or with particular situations. Art sharpens our perception. Art is a means of (political) expression – and much more. In an age when the talk is so often of crisis (economic, financial, climate, European, political, democracy in crisis...), of the “burnout society” (Byung-Chul Han), of increasing overload, perhaps also the alienation of many people, there arises a longing for what is “authentic”. Sometimes we need concentrated situations which not only seem manageable, but which we can influence, in order to open up new perspectives and options for action.

The Summer Academy is just such a place, where teachers and students explore clearly stated questions, where importance is accorded to the creativity of all participants, where the focus is on art production, theory and education. During the six-week period, some 300 students from more than 50 countries work for between one and four weeks, mostly in Hohensalzburg Fortress. The teachers, who usually come two years running, do not hold professorships at European academies of art; they are all active and successful in the global field of art. Directing the workshops is part of their artistic, curatorial or literary work. The Summer Academy has no curriculum, it is non-academic; all those who teach or study here are fired by enthusiasm, so that our programme is hallmarked by intensity and diversity.

Course programme

Painting

Melissa Gordon examines the role of gesture in abstract painting; although it has always been regarded as the direct expression of a creative force, today it can be explored in its historical significance as a rhetorical figure and restaged anew. **Aisha Khalid**, a leading representative of the Pakistani art scene, teaches miniature painting and the traditional methods of processing pigments and making brushes and paper, and shows how these techniques can be used for contemporary pictorial worlds and subjects. **Bernhard Martin** skilfully combines the most diverse styles and subjects, experimenting in all directions, as when he uses computer-generated motifs in conjunction with the style of the Old Masters. Students will learn techniques and tricks from him, as well as expanding their own potential and their pictorial language. For **Paulina Olowaska**, painting is more than simply a means of producing pictures; it is a direct reflex to life itself. Olowaska exposes the masquerades of painting as a medium, and her interests include the work of modern woman artists, Polish punk and the relationship of East and West. **Tex Rubinowitz** – writer, painter, cartoonist, musician and winner of the 2014 Bachmann Prize – explores the points of intersection between the various media. He is interested in text/image relations which are not illustrative, but which keep a narrative moving between visual and linguistic expression. **Mark Van Yetter**, too, addresses the narrative structure of the picture: how far does not only what is shown, but also the manner of representation, convey the plot? Are formal decisions intuitively or conceptually motivated? Van Yetter's main concern in his course is to encourage students to find an individual approach to their own pictorial language.

Drawing, printmaking

Till Megerle's course concentrates on drawing – on the human figure in pictorial space and the body as a scene of conflicts and expression of social and interpersonal constellations. Through practical exercises and with examples from several centuries, ranging from Bruegel to Lee Lozano, students will learn various modes of expression, and how to place their own work in overlapping contexts. **Lukas Pusch**'s extraordinary woodcuts and prints are commentaries on topical questions. His images are highly political, satirical, direct and extremely independent. His outstanding technical skill allows him to teach the basic craft as well as to show the many possibilities of printmaking.

Sculpture, installation, urban space

Michael Beutler's installations consist of the tools and apparatus used for the construction of the installations themselves. His works, which are a reaction to the conditions of the exhibition space, incorporate the knowledge and skills of those involved in them. Participants in his course learn to deal with processual development of uncertain outcome, which is a productive component of his work. Lebanese architect, artist and writer **Tony Chakar** focuses on the city in general and Salzburg in particular. He is not concerned primarily with the production of (saleable) objects; art may assume the most diverse forms – including those of experiences, encounters or political statements. Like Aisha Khalid, Greek artist **Andreas Lolis** updates a traditional technique which he learned partly in the famous Carrara marble quarries. He uses the classic hard and, above all, durable material to shape replicas of discarded products of our throwaway culture: cardboard boxes and bits of styrofoam, that look like hyper-real readymades.

Photography, film

Valérie Jouve uses photography to explore how a figure relates to the background of a landscape or townscape, and what social conditions may be reflected in the encounter between the individual and the general. She will offer instruction in the use of a 4.5-inch large-format camera, as well as that of less complicated photographic processes. Film-makers **Melissa Dullius** and **Gustavo Jahn (Distruktur)** regard analogue film partly as haptic material, as a (light-)sensitive body. Their students will learn how to approach this body, and how it reacts to contact with other bodies and substances. From photochemical experiments and performative actions to projection techniques, they will learn everything necessary for the production of a film.

Curating, writing, blogging

Ruth Noack, the well-known curator (also of documenta 12), studies "the potential of form to resist". Individually or in teams, participants will develop exhibition concepts, going through the steps of discussion, research, proposal and implementation. **Diana Campbell Betancourt**, chief curator of the Dhaka Art Summit in Bangladesh, examines the challenges of curating in a global context, sharing her experience of how to establish art institutions in a non-conducive environment, and demonstrating the concomitant hurdles and positive developments. **Kimberly Bradley** focuses on the pleasures and problems of writing about art. How to overcome fear of an empty sheet of paper;

how to develop ideas from initial sketches to a coherent text? **Sabrina Möller** and **Sabine B. Vogel**, experienced critics, curators, and bloggers from the word go, offer a course in blogging. Students will learn both the basic techniques and strategies for positioning themselves as bloggers in the internet and the global art world.

Jewellery design

Marc Monzó concentrates on fine-tuning jewellery-making techniques and shows how to seek a design for the treatment of broader themes. This year's course takes nature as a source of inspiration – not so much for formal analogy, but rather for a detailed analysis of our relationship with nature.

Detailed course descriptions and biographies of the teaching artists, curators and writers are available at: www.summeracademy.at/COURSES-2017_230.html

As every year, there will be a comprehensive programme of Summer Academy events, comprising exhibitions, lectures, conversations with artists and much more. The *Global Academy* project, devoted to the globalisation of the art industry and the future of the International Summer Academy, will be continued. All events are open to the public.

Details on the programme of events will be posted in June at: www.summeracademy.at/EVENTS-2017_84.html

General information

Founded by Oskar Kokoschka in 1953 as "School of Vision", the Salzburg International Summer Academy of Fine Arts continues to focus on the present day. The fine arts constitute a wide field, the variety and complexity of which is evident in the diverse courses on offer. The common factor is commitment to contemporaneity and openness to what is new or unknown and foreign. Besides acquiring basic techniques, students learn how to look at their own artistic practice in a wider context.

The many students (some 300) and teachers from all over the world who congregate in Hohensalzburg Fortress create a unique atmosphere, in which they readily find fresh inspiration, make contacts and take their own work in a new direction. All aspects of artistic production are explored – from the point of view of artists, curators and critics. The teaching is both practical and theoretical.

The programme reflects the latest developments in society and in the global art world. For some years now, in addition to media such as painting, sculpture, photography and film, courses are offered in curating and writing. **New this year: a blogging course** directed by Sabine B. Vogel and Sabrina Möller – a reaction to the shift of the discourse on art from the print media to online magazines and blogs.

The Summer Academy is open to anyone interested. All applicants submit to a process in which the teachers of the courses chosen decide on acceptance; however, the proportion of rejected applications is extremely small.

Grants

The Summer Academy, in co-operation with the Society of Friends, endeavours to find sponsors for grants. Some 80 grants are awarded for participation in the Summer Academy. Funding for grants comes from the Society of Friends of the Salzburg Summer Academy of Fine Arts and the following institutions: Province of Salzburg (culture department), Austrian Federal Chancellery – Division II Arts and Culture, culture fund of the Provincial Capital of Salzburg, The American Austrian Foundation (AAF/Seebacher Prize for Fine Arts), Free State of Bavaria, ERSTE Foundation, Münster Academy of Fine Arts, Society of Friends of the Leipzig Academy of Visual Arts, Kingston University London.

Facts and figures

Duration

17 July – 26 August 2017

A total of 18 courses

16 courses are held in Hohensalzburg Fortress, one in the Kiefer quarry in Fürstenbrunn and one in the town of Salzburg in the Künstlerhaus.

Teachers

Michael Beutler, Kimberly Bradley, Diana Campbell Betancourt, Tony Chakar, Distruktur (Melissa Dullius/Gustavo Jahn), Melissa Gordon, Valérie Jouve, Aisha Khalid, Andreas Lolis, Bernhard Martin, Till Megerle, Sabrina Möller/Sabine B. Vogel, Marc Monzó, Ruth Noack, Paulina Olowaska, Lukas Pusch, Tex Rubinowitz, Mark Van Yetter.

Grants, application, deadlines

Applications for grants should be submitted (online only) **by 8 April 2016**.

Details: www.summeracademy.at/grants

All applications received by **2 May 2016** will be treated equally. Later applications are welcome, and will be processed in the order received, according to vacancies in the courses.

Details: www.summeracademy.at/application

Course fees

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

three-week course € 950.- (€ 710.-)

two-week course € 700.- (€ 540.-)

one-week course € 450.- (€ 370.-)

Press photos are available to download at: www.summeracademy.at/press

Further information

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23 January 2017

WEEKLY SCHEDULE

Hohensalzburg Fortress

Week 1 – 17/07/2017	Week 2 – 24/07/2017	Week 3 – 31/07/2017	Week 4 – 07/08/2017	Week 5 – 14/08/2017	Week 6 – 21/08/2017
Melissa Gordon / <i>The value of gestures</i> / painting and theory			Michael Beutler / <i>What the work tells about the tools</i> / sculpture, installation		
Lukas Pusch / <i>Print print print</i> / printmaking					
Valérie Jouve / <i>Photography as a tool of encounters</i> / photography		Tony Chakar / <i>On seeking incuriously</i> / all media		DISTRUKTUR / <i>Film as a sensitive body</i> / 16mm film	
Ruth Noack / <i>Thinking with works of art</i> / exhibition		Bernhard Martin / <i>What is a picture?</i> / painting, drawing		Aisha Khalid / <i>Miniature painting – technique and beyond</i> / miniature painting and other media	
Tex Rubinowitz / <i>Telling stories</i> / painting and other media		Till Megerle / <i>High/low: figurative drawing today</i> / drawing		Paulina Olowska / <i>The future is painting</i> / painting	
Mark Van Yetter / <i>Form as foundation</i> / painting, drawing		Sabrina Möller / Sabine B. Vogel / <i>Art in the blog</i> / Blog	Diana Campbell Betancourt / <i>Institution-building as curatorial practice</i> / curatorial theory and praxis	Kimberly Bradley / <i>Images into words: writing about art</i> / text	

Kiefer Quarry, Fürstenbrunn

	Andreas Lolis / Andreas Lolis / <i>Working with stone</i> / stone sculpture	
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Salzburg Künstlerhaus

	Marc Monzó / Marc Monzó / <i>The lines of nature</i> / jewellery design	
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