

SUMMERACADEMY.AT

Internationale Sommerakademie
für Bildende Kunst Salzburg

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Press release

5 June 2018

Conference: *Global Academy II, examples of transcultural exchange*
11/12 August 2018, Salzburg

For some years now, the Salzburg International Summer Academy of Fine Arts has organised the *Global Academy* project, which deals with questions of learning and teaching art in a global context.

Questions

The 2016 conference discussed alternative academies in the global south; in 2018, various models of transcultural artistic exchange will be presented, raising the following questions: Against the background of colonialism, past and present, how can we actively promote an exchange of ideas beyond binary systems such as colonial/post-colonial, north/south, western/non-western thinking? What projects exist, and how do they work? How do creative artists, curators and institutions address transcultural themes? What methods do they use to position themselves in different regions of the world and arrive at mutual understanding?

Order of events

In the course of the weekend, after an introductory talk by artist, curator and teacher Shuddhabrata Sengupta, a member of the Raqs Media Collective in Delhi, selected experts from diverse fields of art will present their works on specific topics. This takes place in three sections of 15 minutes each followed by discussion.

The presenters of the fast-paced Pecha Kucha sections (20 slides shown for 20 seconds each) were selected in an open call and for their projects based in the global south. Two observers, Cristina Bogdan and Martin Herbert – both international art critics – will summarise the ideas presented and moderate a subsequent future-oriented panel discussion, which promises an animated debate on alternative models to come.

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Participants

Lecturers: Shuddhabrata Sengupta, Marina Fokidis, Charles Esche, Alexander Koch, Clémentine Deliss, Bouchra Khalili, Will Calderón Furtado, Natasha Ginwala, Paul Feigelfeld, Ahlam Shibli, Diana Campbell Betancourt, Stephanie Bailey, Tony Chakar, Emeka Okereke, Sabine B. Vogel,

Observers: Martin Herbert and Christina Bogdan.

Concept: Hildegund Amanshauser and Kimberly Bradley.

Pecha Kucha participants: Andrew Gayed, Vanessa Gravenor, Debbie Onuoha, Iaroslav Volovod, Amara Antilla, Hira Nabi, Rachel-Bride Ashton & May Murad, Cristiana Tejo & Kiki Mazzucchelli

Long-term *Global Academy* project

Transcultural learning has always been carried on at the Summer Academy, but the methods and content of the Academy have evolved since its founding by painter Oscar Kokoschka in 1953. The Summer Academy regards itself as a global academy; teachers are invited from all over the world, and students come from up to 50 different countries. The *Global Academy* project addresses current questions of global art, strengthening networks with other institutions worldwide, with particular focus on the "global south".

Further information

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Conference programme

Saturday 11 August 2018

11 am: Welcome and introduction
Hildegund Amanshauser, Kimberly Bradley

11.30 am–12.45 pm

Keynote lecture, **Shuddhabrata Sengupta**, *The pursuit of the planetary*

In his keynote lecture Shuddhabrata Sengupta discusses the notion of the planetary as an emergent figure of thought in twenty-first century culture and addresses various questions that might interest the Global Academy from the multi-faceted view of an artist, curator and writer.

Shuddhabrata Sengupta is an artist and curator with the Raqs Media Collective, Delhi. Raqs Media Collective plays a plurality of roles, often appearing as artists, occasionally as curators, and sometimes as philosophical agents provocateurs. They create installations and make videos, photographs, print and online works; they play with archival traces and orchestrate art interventions in public spaces. They write essays, enact lecture performances, engage with pedagogical procedures, edit books, design events, and foster collaborations. They have worked with architects, scholars, coders, writers, designers, translators, performers, artists, curators and theatre directors, and founded processes that have become an influential force in contemporary intellectual and cultural life.

Raqs has exhibited widely at exhibitions such as documenta, Kassel (DE) and the Venice (IT), Istanbul (TR), Taipei, Liverpool (GB), Shanghai (CN), Sydney (AU) and São Paulo (BR) Biennials. They have had many solo exhibitions in museums, and educational and independent art spaces around the world. Their most recent exhibition is currently on show at the Kunstsammlung Nordrhein Westfalen/K21 Museum in Düsseldorf (DE). They have been invited to teach in many institutions and self-organized initiatives. Sengupta was the (2015/16) Keith Haring Fellow in Art and Activism with the Center for Curatorial Studies (Hessel Museum of Art) and the Human Rights Program at Bard College, Annandale on Hudson, both New York, NY (US).

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2–4 pm, Panel 1

Negotiation: which models allow new modes of transcultural artistic exchange?

Presentations and panel

2.15 pm, **Marina Fokidis**, *Sierra_Oscar_Uniform_Tango_Hotel: On networks growing from and within contemporary ruins*

What is the global south ... again? Within the realm of contemporary art, theory, and political science, the notion of the “global south” has been regarded as a defensive “get together” against the north’s hegemony. So which characteristics can apply where, and how can they escape the subjective viewpoint of the “author” that brings them together? Rather than articulating a series of presupposed fixations on cultural and historical traits, further questioning the issues of time and place and entitlement as they are being shaped anew, seems a more appropriate contribution to a conference that looks toward new commonalities. How can we create a sustainable possibility for a “democracy” that includes the citizen, refugee, immigrant, proletarian, peasant, and marginalized subjects through new associations defined horizontally, and not from the bottom up or top down?

Marina Fokidis is a curator and writer based in Athens. She was part of the curatorial team of documenta 14 (2017), 2011 a curator of the 3rd Thessaloniki Biennale of Contemporary Art (GR) and 2003 a commissioner and curator of the Greek Pavilion at the 50th Venice Biennale (IT). She founded and runs Kunsthalle Athena and *South as a State of Mind* magazine.

2.30 pm, **Charles Esche**, *A demodern option?*

Having responsibility for a modern art institution, I am confronted by the question of its value and potential in the contemporary world. I work in and out of a very modern state (the Netherlands) while seeing its logics fail around me. So I am trying to find a way of working, listening, and doing that takes account of these conflicts and contradictions. My short talk will suggest how I approach my work within the Van Abbemuseum and a little bit beyond.

Charles Esche is director of Van Abbemuseum, Eindhoven (NL), professor of contemporary art and curating at Central Saint Martins, London, and co-director of *Afterall Journal and Books*. He teaches

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on the *Exhibition Studies* MRes course at CSM, London and at Jan van Eyck Academie, Maastricht (NL).

3.45 pm, **Alexander Koch**, *New Patrons, Europe*

New Patrons gives its own answer to the question how art can create society in the future; a future in which people from all backgrounds can take responsibility as patrons, commissioning the artists of their time with productions that answer or solve societal challenges. They thus become new players in the art world and in social life. Europewide, 500 projects with thousands of participants now ask the question what meaning this international movement has for new models of practice in the art world.

Alexander Koch is a gallerist, curator and writer. In 2008 he co-founded the Berlin-based gallery KOW. He is the director of New Patrons Germany.

3 pm, **Clémentine Deliss**, *Organs and alliances*

Based on curatorial work in Armenia in 2016, and recent research in Paris and Leipzig (DE), this presentation questions the metabolism of artistic alliances and the specific role played by the printed organ (in other words, a work of printed matter). The Heidelberg Tiegel colour press, like the ubiquitous Peugeot 404, can be found in every urban context from Yerevan, Armenia to Dakar, Senegal. It has been a vital, historical generator of communication across the world in the service of colonialism, emancipation, and mobilisation. Like the Heidelberg Tiegel colour press, today, the organ continues to represent a subcutaneous aesthetics of resistance, encoding the ideas and identities of individuals and collectives beyond the economic and digital divide.

Clémentine Deliss is a curator, publisher and cultural historian. She studied contemporary art and semantic anthropology in Vienna, Paris, and London and holds a PhD from SOAS, University of London. In 2016, she initiated and curated the Dilijan Arts Observatory, a transdisciplinary fieldwork gathering in Armenia. The results will be displayed until the end of August 2018 in the exhibition Hello World in the Hamburger Bahnhof in Berlin. Between 2010–2015, she directed the Weltkulturen Museum in Frankfurt am Main (DE). From 2002 to 2009, she ran the transdisciplinary collective Future Academy with student research cells worldwide. She produced the itinerant artists'

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and writers' organ *Metronome* presented in Kassel (DE) at *documenta 10* (1997) and *12* (2007). She has held guest professorships in Frankfurt am Main, Oslo, and Edinburgh (GB), and is currently Visiting Professor at the *École Nationale Supérieure d'Arts Paris-Cergy* and a Visiting Researcher at the *Institut National de l'Histoire de l'Art*, Paris.

4.30–6.30 pm, Panel 2

Beyond the binary: what (could) come(s) after north/south, colonial/postcolonial, Eurocentric/“global”?

Presentations and panel

4.45 pm, **Bouchra Khalili**

Bouchra Khalili's practice across media articulates language, subjectivity, orality and geographical explorations. "She often retools the aesthetic strategies of documentary to focus on historical speculation and the representation of subjects rendered invisible by the nation-state."* For her contribution, the artist will raise the question of the conditions for a "radical citizenship" inviting us to rethink beyond the categories often used to define belonging within the nationstate.

Bouchra Khalili lives and works in Berlin. She is a professor of Contemporary Art at Oslo National Art Academy. She recently completed the Radcliffe Institute Fellowship at Harvard University, MA (US) and is currently nominated for Guggenheim's Hugo Boss Prize and the Artes Mundi Prize. Her work has been on view in numerous institutions and biennials around the world: Recent exhibitions include *documenta 14*, Athens and Kassel (DE) (2017), *Blackboard*, solo exhibition at the *Jeu de Paume* (2018), *The Mapping Journey Project*, solo exhibition at the Museum of Modern Art in New York, NY (US) (2016), *Foreign Office*, solo exhibition at the Palais de Tokyo, Paris (2015), and *Garden Conversation*, solo exhibition at MACBA, Barcelona (ES) (2015).

5 pm, **Will Calderón Furtado**, *Reawakening connections*

Contemporary And (C&) is an art magazine that reflects and connects issues and information on international art from African and African diasporic perspectives. In 2018, the magazine

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launched *C& América Latina*, a platform which focuses on the ties between Africa, Latin America and the Caribbean. In a world with an identity crisis and which begs for simple answers to complex situations, *C&* complicates established narratives further by seeking out new voices and systems of thought.

Will Calderón Furtado is a writer, art critic and artist based in Berlin, where he is also the deputy editor of *Contemporary And*.

5.15 pm, **Natasha Ginwala**, *Moral levitation: imploding the canon*

This talk will draw upon questions of reciprocity, artistic production of transnational networks and the subverting of canonized art history as vital aspects in contemporary curating. Moving beyond the North-South binary, I wish to draw upon recent projects at documenta 14 (2017, Athens and Kassel) and at Hamburger Bahnhof (Berlin) that produce new citations and pursue fissured histories of the Indian subcontinent, while drawing upon collective practices and pedagogic models, such as Santiniketan. Furthermore, how may we respond to South Asian contemporary practice while engaging a lexicon that is affective rather than formal, oscillating between affinity and estrangement?

Natasha Ginwalais a curator and writer. She curated Contour Biennale 8, *Polyphonic Worlds: Justice as Medium* and was curatorial advisor for documenta 14, 2017. Other recent projects include *Arrival, Incision. Indian Modernism as Peripatetic Itinerary* in the framework of *Hello World. Revising a Collection* at Hamburger Bahnhof – Museum für Gegenwart, Berlin, 2018, *Riots: Slow Cancellation of the Future* at ifa Gallery Berlin and Stuttgart (DE), 2018, *My East is Your West* at the 56th Venice Biennale, 2015, and *Corruption: Everybody Knows...* with e-flux, New York, NY (US) 2015. Ginwala was a member of the artistic team for the 8th Berlin Biennale for Contemporary Art, 2014, and has cocurated *The Museum of Rhythm*, at Taipei Biennial 2012 and at Muzeum Sztuki, Łódź (PL), 2016/17. Ginwala writes on contemporary art and visual culture and has contributed to numerous publications. She was recently appointed curator at Gropius Bau, Berlin.

5.30 pm, **Paul Feigelfeld**

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Paul Feigelfeld's talk explores how technology acts as a tool for building and destroying post-binary categories in art and greater society. His presentation will cover projects only possible through transborder technology driven networks (such as the *Refugee Phrasebook*) but also illuminate the limits of control, surveillance, tracking and power infrastructures that technology brings with it in its current form.

Paul Feigelfeld studied cultural studies and computer science at Humboldt University in Berlin, where he worked for Friedrich Kittler and Wolfgang Ernst until 2013. He was the academic coordinator of the Digital Cultures Research Lab at the Centre for Digital Cultures at Leuphana University Lüneburg (DE) until late 2016. He is currently the Data & Research Architect at TBA 21-Academy and a guest professor at the Art Institute in Basel (CH). He has been one of the coordinators of www.refugeephasebook.de since it started in 2015.

6.30–7 pm

Pecha Kucha presentations

Andrew Gayed, PhD candidate in art history and visual culture; School of Art, Media, Performance and Design; York University in Toronto, Canada

Methods to Global Art Histories: Better Theorizing Transcultural Exchange

Gayed investigates transcultural exchange within global narratives of “worlding,” and finds praxis for this method of inquiry within art historical research and museum exhibitions.

Vanessa Gravenor, Berlin-based artist; media studies, Berlin University of the Arts

This Weapon Drags Like a Boomerang

Since 2016, Gravenor has been tracing back a bullet that found her in the Paris attacks of 2015. In response to the conference's desire to move beyond binaries, she presents her research and stills from a corresponding video. She discusses working with archives, propaganda material, and computer-generated images.

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Debbie Onuoha, Ghanaian-Nigerian visual anthropologist, historian, and documentary filmmaker
Lagos, Lagos

Lagos, Lagos is a film about the shared oceanic histories between Portugal and Nigeria: “past-presenting” – to have the past engaged with the present.

Iaroslav Volovod, Curator, Garage Museum of Contemporary Art Moscow, PhD candidate at
Moscow State University

Articulating a Space for Transcultural Exchange: A Case of Russia

How do we deal with entangled histories? A curatorial case study of the Russian exhibition *Congo / Art Works: Popular Painting* at the Garage Museum of Contemporary Art in Moscow.

Sunday 12 August 2018,

10 am: Summary of Saturday

Martin Herbert, observer, art critic and editor

10.30 am–12.30 pm, Panel 3

(Re)writing (art) history now: who does it, how, and where?

Presentations and panel

11 am, **Ahlam Shibli**, *Ahlam Shibli on her work Heimat*

The notion of “Heimat” (home) is deeply rooted in history. Ahlam Shibli will talk about her work *Heimat* that refers to expellees and refugees (*Heimatvertriebene and Flüchtlinge*) of German descent who were forced to leave their homes east of the Oder-Neisse line in 1945/46, and to guest workers (*Gastarbeiter*) from the Mediterranean region who were recruited since the middle of the 1950s to facilitate the German “economic miracle.” *Heimat* is concerned with ways in which members of both groups of migrants succeeded in, failed at, ignored, or resisted creating a new home for themselves in a place they did not particularly choose for that purpose.

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Ahlam Shibli was born in Palestine in 1970. Through a documentary aesthetics, her photographic work addresses the contradictory implications of the notion of home.

11.15 am, **Diana Campbell Betancourt**, *Looking back to think forward*

Dhaka Art Summit exists as a research platform to deepen research into the art history of South Asia and its connections internationally. Political tensions and lack of infrastructure have rendered certain histories, such as that of East Pakistan, difficult to access and this talk will look at how DAS has shifted to include scholarly endeavors to fill historical knowledge gaps.

Diana Campbell Betancourt is an American art historian and curator. She is the Artistic Director of Dhaka-based Samdani Art Foundation and Chief Curator of the Dhaka Art Summit in Bangladesh. Formerly based in Mumbai (IN) for six years, she facilitated interregional South Asian dialogue through her exhibitions and public programmes.

11.30 am, **Stephanie Bailey**, *Between an other and another*

This presentation will map out the art world's art-fairbiennial-museum complex as a historical and contemporary engine of globalization – a microcosm through which to explore the condition and the conditioning of the global, taking into account Fred Inglis's assertion that the study of culture is the study of power. At the core of this perspective are the histories out of which individual hybridities have emerged, and a consideration of what these histories mean when embodied by those who have been produced by them.

Stephanie Bailey, formerly senior editor of *Ibraaz*, is editor-in-chief of *Ocula Magazine*, a contributing editor to *Art Papers* and *LEAP*, *Naked Punch* editorial committee member, and a regular contributor to *Yishu Journal of Contemporary Chinese Art*, *D'ivan: A Journal of Accounts*, and *Artforum International*, she is the current curator of the Art Basel in Hong Kong (HK) conversations programme.

12.30–1 pm

Pecha Kucha presentations

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Amara Antilla, Assistant Curator Guggenheim Museum, International, Modern and Contemporary Art, New York

The Research Network for Transcultural Practices in the Arts and Humanities (RNTP).

Antilla describes the conditions that prompted the formation of RNTP and its activities over the past three years. These include establishing horizontal connections across disciplinary and geographical boundaries. How might transcultural approaches enable us to deconstruct, decenter, rethink, and transform Eurocentric apparatuses and discursive formations?

Hira Nabi, Media artist, Lahore, Pakistan

What do the trees tell us? (video installation)

Nabi's project deals with nature and explores how decoding time and space might be experienced beyond anthropocentric frameworks across different parts of the world. She appraises the trees planted as part of the initial garden design during British colonial rule over Lahore (1849–1947) and how those shaped future tree plantations. Her work was presented at Lahore Biennale 01, 2018.

Rachel Ashton; socially engaged artist, Aberdeen, & **May Murad**; artist, Gaza

Walking without Walls

A digital collaboration between artists Rachel Bride Ashton (Scotland) and May Murad (Gaza/Palestine) in which they shared landscapes, medicinal plants, and political walking.

Cristiana Tejo, independent curator, & **Kiki Mazzucchelli**, independent curator, writer, editor specialized in Latin American art

Belojardim artists residency

In 2016, the curators Cristiana Tejo and Kiki Mazzucchelli were invited by Instituto Conceição Moura (the cultural department of the major South American car-battery company) to organize a long-term artist residency that could establish a relationship with the local community. The curators' primary challenge was how to create a residency that would not replicate the logic of cultural tourism. They present the questions, the process, and questions raised in the first two editions of Residência Belojardim (2017–18).

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2 pm: Summary of Saturday and Sunday

Cristina Bogdan, observer, art critic and editor

2.30–4 pm, Panel 4

Where do we go from here?

Panel with: **Tony Chakar**, **Marina Fokidis**, **Emeka Okereke**, **Sabine B. Vogel** and others.

Moderated by **Cristina Bogdan** and **Martin Herbert**

Tony Chakar is a Lebanese architect and writer. His work incorporates literature, philosophy and theory, and has been included in numerous exhibitions internationally, recently at the Van Abbemuseum, Eindhoven (NL). www.tonychakar.com

Marina Fokidis See before

Emeka Okereke, born in 1980, is a Nigerian visual artist and writer who lives and works between Lagos (NG) and Berlin.

Latest Exhibitions 2017 A Trans-African World Space, Centre Georges Pompidou, Paris. A Trans-African Worldspace, Amsterdam Photography Museum (FOAM), Amsterdam. History ASAP, Kunstraum, Düsseldorf (DE). Collective Thinking, For Freedom, Aperture Foundation Gallery, New York, NY (US).

Since studying art history at the Ruhr University in Bochum (DE), **Sabine B. Vogel** has worked as a freelance art critic. She gained a doctorate at the Vienna University of Applied Arts with a thesis entitled Biennalen – Kunst im Weltformat. She has held a post as lecturer at the Vienna University of Applied Arts since 2003, and has been president of the AICA AUSTRIA (International Association of Art Critics) since 2008. She writes for Kunstforum, NZZ and Die Presse. Since 1996 she has run independent weblogs, the most recent being www.kunstundbuecher.at for book reviews, and since 2012 has posted picture series, exhibition reviews, news and interviews at sabinebvogel.at.

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4–4.30 pm

Concluding statements, **Hildegund Amanshauser**, **Kimberly Bradley**

Observer:

Cristina Bogdan is based in Bucharest, where she runs ODD, a curatorial and educational platform. She is also the founder and editor of the online edition of **Revista ARTA**.

www.oddweb.org

revistaarta.ro/en

Martin Herbert is a British writer and critic based in Berlin. His writing about contemporary art has been published for over 20 years in many magazines. His books include *Tell Them I Said No*, Sternberg Press, New York 2016.

www.martinherbert.info

Concept

An American based in Berlin and Vienna, **Kimberly Bradley** works between mainstream culture journalism and art criticism. She also writes exhibition catalogue essays and edits catalogues and monographs. Since 2013, Bradley has taught undergraduate courses on contemporary art practices and theory at New York University Berlin. In 2016 and 2017, she taught an art writing course at the Salzburg International Summer Academy of Fine Arts (AT).

Hildegund Amanshauser is an art historian, writer, and curator. She was a curator at the Museum of Modern Art (MUMOK) in Vienna, curator/general secretary of the Secession Vienna, director of the Salzburger Kunstverein and professor for art history and art theory at the University of Fine Arts in Muenster (DE). She has published widely on modern and contemporary art. Since 2009, she has been director of the Salzburg International Summer Academy of Fine Arts.

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