

SUMMERACADEMY.AT

Internationale Sommerakademie
für Bildende Kunst Salzburg

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PRESS FOLDER

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Press conference on 8 February 2019 at 10 am
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8 February 2019

Where do we stand?

The 2019 programme, under the motto "Where do we stand?" is diverse and unique in its global orientation. For instance, **Ei Arakawa** and **Sarah Chow** deal with questions of magic in the fields of installation and performance; **Paulina Olowaska** takes alchemy as her starting-point for painting; **Michael Beutler** goes into the fundamentals of sculpture and installation, while **Sammy Baloji** and **Lotte Arndt** look for hidden (colonial) histories in (museum) collections.

Asking "Where do we stand?", we take stock of our status quo, which always implies the inclusion of present and future. Thus the expanded motto refers to Gauguin's famous painting *D'où venons-nous? Que sommes-nous? Où allons-nous?* – except that, rather than "Where do we stand?", Gauguin asks "What are we?" – a question which presupposes a universally valid and thus a-historical human being, a concept in many ways eroded today. Thus "Where do we stand?" asks for a political stance, and particularly for its echo in art, for an artistic position.

This year, 18 courses, all (with two exceptions) held in Hohensalzburg Fortress, are devoted in diverse ways to these questions. The themes are past, present and future, and thus the historical connection of our present and our future.

All three questions apply to all courses and all participants. Every creative artist asks him/herself what the roots of his/her art are, where he/she stands today with his/her art in relation to other creative artists, as well as to the political situation. They all come to the Summer Academy in order to reflect on the future of their own production, and to try out new directions.

Where do we come from?

The course *Hunting and collecting* is directed by Sammy Baloji and Lotte Arndt, who seek traces of colonial history in Salzburg; here participants will work with historical material and research. In her course *Context is everything, montage too*, Eli Cortiñas works with found footage which already contains traces of history, and Imran Qureshi teaches *Miniature painting*, a centuries-old technique in which part of the training involves copying old miniatures, and is thus deeply historical.

Where do we stand?

Svenja Deininger, Paulina Olowaska and Tobias Pils focus on burning issues in painting; Ciara Phillips and Ekaterina Shapiro-Obermair practise diverse printing techniques; Ei Arakawa with Sarah Chow, Michael Beutler and Yorgos Sapountzis work in the fields of installation, sculpture and scenic design. Massinissa Selmani asks about the topicality of drawing, and Jakob Kolding deals with collage. Cameron Jamie produces artist's books with the students, and Karin Reichmuth directs her first course in the Untersberg quarry.

Curatorial theory and practice is taught this year by Marina Fokidis, editor of the magazine *South as a State of Mind*, and Nicolaus Schafhausen, director of the Vienna Kunsthalle until the end of March. Kimberly Bradley teaches how pictures can be expressed in words.

Magic and alchemy

In summer 2018, Caroline Achaintre's course explored the idea of animism; this year, magic meets the conceptual. In Ei Arakawa's course with Sarah Chow, esoteric knowledge systems (e.g. astrology, tarot), supernatural phenomena, pre-modern rituals and illusionism will be explored and linked to modern western *Weltanschauung* and science, in order to critique the condition of our modern society. Paulina Olowaska addresses alchemistic painting, which mixes various familiar elements to create something completely new – perhaps even gold? We believe that in a thoroughly rationalised world in which art can actively integrate and develop other knowledge systems, it can also include magical thinking and ancient sciences such as alchemy.

Where are we going?

Besides the course programme, which continues the project *Planetary Academy* with teachers from all over the world, the 2019 programme of events will focus on the same theme. A publication with the working title *Navigating the Planetary* is planned for 2020 – a book edited by Hildegund Amanshauser and Kimberly Bradley, pursuing further the ideas discussed in the 2016 and 2018 conferences.

Global Academy

Transcultural learning has always been carried on at the Summer Academy; however, since its foundation by the painter Oskar Kokoschka in 1953, the methods and content have continued to develop. The International Summer Academy sees itself as a global academy, inviting teachers from all over the world to direct courses with students who come from up to 50 different countries.

The *Global Academy* project aims to establish the Summer Academy as a hotspot for global art, raising burning questions about global art and reinforcing networks with other institutions worldwide, particularly with the Global South.

The project – developed on the basis of the 2011 *Global Art* conference – was first presented to the public in 2016, with the *Global Academy?* symposium, which focused on the question of how to learn and teach art in the globalised world.

We continued the project in 2017 with lectures discussing art scenes in various Asian countries. In 2018, the large-scale conference *Global Academy II* addressed examples of transcultural artistic exchange. How can we understand one another? What models exist? What might the future look like? Where do we want to go?

Detailed descriptions of courses and biographies of the teaching artists and writers are available at: <https://www.summeracademy.at/en/courses/>

Facts and figures

Duration

22 July - 31 August 2019

18 courses

16 courses are held in Hohensalzburg Fortress, one in the Kiefer quarry in Fürstenbrunn and one in the Kunstquartier in the Bergstrasse.

Teachers:

Ei Arakawa with Sarah Chow, Sammy Baloji/Lotte Arndt, Michael Beutler, Kimberly Bradley, Eli Cortiñas, Svenja Deininger, Marina Fokidis, Cameron Jamie, Jakob Kolding, Paulina Olowaska, Ciara Phillips, Tobias Pils, Imran Qureshi, Karin Reichmuth, Yorgos Sapountzis, Nicolaus Schafhausen, Massinissa Selmani, Ekaterina Shapiro-Obermair

Grants, application, deadlines

Applications for grants (online only) should be submitted **by 3 April 2019**. Details:

<https://www.summeracademy.at/en/studies/grants/>

All course application submitted **by 2 May 2019** will be treated equally. Depending on capacity, later applications will be accepted and processed in the order of receipt.

Fees

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

3-week course € 950.- (€ 710.-)

2-week course € 700.- (€ 540.-)

Course Imran Qureshi € 800.- (€ 608.-)

Course Kimberly Bradley € 600.- (€ 472.-)

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

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WEEKLY SCHEDULE

WEEK 1 – 22/07/2019	WEEK 2 – 29/07/2019	WEEK 3 – 05/08/2019	WEEK 4 – 12/08/2019	WEEK 5 – 19/08/2019	WEEK 6 – 26/08/2019
HOHENSALZBURG FORTRESS					
Michael Beutler / <i>In the conglomerate</i> / sculpture, installation Ekaterina Shapiro-Obermair / <i>Printed worlds</i> / printmaking				Ei Arakawa with Sarah Chow / <i>The magic meets the conceptual</i> / sculpture, installation, performance Ciara Phillips / <i>Freedom of the press</i> / silkscreen	
Sammy Baloji/Lotte Arndt / <i>Hunting & collecting</i> / all media Jakob Kolding / <i>Collage and the making of worlds</i> / collage, drawing Tobias Pils / <i>Untitled</i> / painting, drawing	Cameron Jamie / <i>Artist's book</i> / Paulina Olowska / <i>Alchemistic painting</i> / Massinissa Selmani / <i>Drawn forms</i> /	/ Artist's book / painting / drawing	Eli Cortiñas / <i>Context is everything, montage too</i> / mixed media, video, photography Svenja Deininger / <i>Pendant</i> / painting		
Marina Fokidis / <i>"It's all about the exhibition, isn't it?"</i> / Curatorial practice and its entanglements / exhibition, curating				Nicolaus Schafhausen / <i>Curating contemporary art against the backdrop of a local context</i> / exhibition, curating	
Kimberly Bradley / <i>Images into words: writing about contemporary art</i> / writing				Imran Qureshi / <i>Miniature painting</i> / miniature painting and other media	

CO-OPERATION, MOZARTEUM					
Week 1: Hohensalzburg Fortress, Week 2 and 3: Kunstquartier, Bergstraße, Salzburg					
		Yorgos Sapountzis / <i>Scenography as a place of longing</i> /		/ stage design, performance	

KIEFER QUARRY, FÜRSTENBRUNN					
		Karin Reichmuth / <i>Listen to the stone</i> /		/ stone sculpture	