

Keynote speakers & guests



Barbara Bolt (Keynote speaker)
Professor in Contemporary Arts and Culture,
Victorian College of the Arts, University of Melbourne,
research theorist and visual artist

Abstract

Mobilising the Performative Power of Art through Artistic Research.

In an essay 'A Manifesto for Performative Research' (2006), Australian academic Brad Haseman proposes a performative paradigm for the creative arts, distinguishing it from qualitative and quantitative models that constitute the dominant research paradigms operating in academia. He proposes that in artistic research there is a double articulation that occurs in practice that brings into being that which it names. For him, artistic research is performative. (Haseman 2006, 2007).

A performative paradigm potentially offers the creative arts a radical new vision and a way of distinguishing artistic research from the dominant models of research and knowledge. However, before we make claims for a performative model for the creative arts, there are a number of urgent tasks that need to be addressed. In the uncritical application of the notion of performativity across the creative arts, there has emerged a tendency to call any art production "performative", whether it is a theatre production, a performance, a sculpture, a film or a painting. But can we make the assumption that just because a practice brings into being what it names that it is performative or that it has value as a research discipline that can make a contribution to new knowledge and new forms of knowing? This paper makes an important distinction between the artwork and the work of art in order to help in this task. Here the artwork can be defined as the production, that is, the work that is exhibited/ presented or performed. The work of art, on the other hand, is the work that art does. In this schema, the "work" that art does, is not just the object - painting, sculpture, drawing,

print and so on - that we have come to call an artwork. The work of art is the “movement” in understandings, thought, material practices, cultural practices, aesthetic effects, affect and discourse that occurs through the vehicle of the artwork. Through reference to artistic research case studies from across artforms, the task of this paper is to set out the stakes of a performative paradigm of research and demonstrate how such a distinction enables us to tease out the research innovation and new knowledge that emerges in and through the artwork and hence assess the value of a performative paradigm for research.

References

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- Haseman, B. (2007). Tightrope Writing: Creative Writing Programs in the RQF Environment. Text online journal, <http://www.textjournal.com.au/april07/haseman.htm>.

CV

Barbara Bolt is a Professor in Contemporary Arts and Culture at the Victorian College of Art at the University of Melbourne. She is a practising artist and art theorist with special interests in ethics and artistic research. Her practice investigates the dialogue between the digital and analogue painting through the lens of New Materialisms.

Website: www.barbbolt.com, Facebook: Barbara Bolt, Instagram: Barbara bolt.
Find an Expert: www.findanexpert.unimelb.edu.au/display/person22611

Publications

Books

- Bolt, B. (2011) Heidegger Reframed: Interpreting Key Thinkers for the Arts, I.B.Tauris, London, ISBN: 978 1 84511 679 8 (translated into Turkish in 2012 by kolektif kitap ISBN: 978-605-63559-0-5 and translated into Mandarin Chinese in 2016 by Chong Qing University Press).
- Bolt, B. (2004) Art Beyond Representation: The Performative Power of the Image, I.B.Tauris.

Edited Books

- MacNeill, K. and Bolt, B. (2019, forthcoming) The Meeting of Aesthetics and Ethics in the Academy: Challenges for Creative Practice Researchers in Higher Education, London: Routledge.
- Barrett, E. and Bolt, B. (2014) Material Inventions: Applying Creative Arts Research, London: I.B.Tauris.
- Barrett, E. and Bolt, B. (2013) Carnal Knowledge: Towards a “New Materialism” through the Arts, London, I.B. Tauris.
- Barrett, E. and Bolt, B. (2007) Practice as Research: Approaches to Creative Arts Enquiry, London: I.B.Tauris. Re-issued in paperback in 2009, reviewed by Richard Hickman, Cambridge University in Australian Art Education, Vol 30, No 1, 2007, 79-81.
- Bolt, B, Coleman, F, Jones, G and Woodward, A. (2007) Sensorium: Aesthetics, Art, Life, Newcastle, UK: Cambridge Scholars Press.

Chapters in Books

- Bolt, B. (2019) Couch grass: Ethics of the Rhizome. A Feminist Companion to the Post-humanities, (eds) Cecilia Åsberg and Rosi Braidotti, New York: Springer.
- Bolt, B. (2019) When is a Red Shoe not a Red Shoe? Conceptual Framing and the Consequences for the “object”. Visual Research in International Perspectives on Visual Arts PhDs in Education: Provoking the Field, (eds) Anita Sinner and Rita L. Irwin, London, UK: Intellect Publishing, 113-128.
- Bolt, B and Ihlein, L. (2018). Socially Engaged Art and Participatory Action Research in principle and in practice. Associations: Practice and Research, (ed) James Oliver, Melbourne, Victoria: Melbourne University Press, 83-103.
- Bolt, B. (2017). How I found my Voice: supporting students to find their voice in the creative arts thesis. Feedback on Doctoral Writing: Strategies for Supervisors, Susan Carter and Deborah Lau, Oxbridge, UK: Routledge, 143-150.
- Bolt, B. (2017). Photography came out of painting ... and is now going back. David Hockney: Current, (ed) Simon Maidment, London UK: Thames and Hudson, 145-153.
- Bolt, B. (2016). Whither the aesthetic alibi: Ethics and the Challenge of Art as Research in the Academy. Ethics for Visual Research: Theory, Methodology and Practice, (eds) Deborah Warr, Marilyns Guillemin, Su Cox and Jenny Waycott, New York: Palgrave Macmillan, 187-200.
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- Bolt, B. (2014). Lo Tecnosublime. Tekno-Kultura entres dos siglos: Tecnociencia, Arte Y Política, Madrid: Cartarata, 31-40.
- Bolt, B., MacNeil, K. and Ednie Brown, P. (2014). Creative Practice, Research Ethics and the Doctoral Thesis. Doctoral Writing in the Creative and Performing Arts: The researcher/practitioner nexus, UK: Libri, 79-97.
- Bolt, B. (2014). Beyond Solipsism in Artistic Research: The Art Work and the Work of Art. Material Inventions: Applying Creative Arts Research, London I.B.Tauris, 22-37.
- Bolt, B. (2013). Towards a new materialism” through the arts in E. Barrett, E. and B. Bolt, Carnal Knowledges: Towards a “New Materialism” through the Arts, London, I.B. Tauris. London: I.B. Tauris, 1-8.
- Bolt, B. (2013). The Athleticism of Imaging: Figuring a Materialist Performativity. On the Verge of Photography; Imaging Beyond Representation, UK, BIAD, 121 – 140.
- Bolt, B. (2010). Unimaginable Happenings: Material Movements in the Plane of Composition. Deleuze and Contemporary Art (eds) Stephen Zepke and Simon O’Sullivan, Edinburgh University Press, 266-285.
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- Bolt B. (2007). The Magic is in Handling. Practice as Research: Approaches to Creative Arts Enquiry (eds) Barrett, E. and Bolt, B. London: I.B. Tauris, 27-34.
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- Bolt, B. (2004). Painting is Not a Representational Practice. Unframed: The Practices and Politics of Women’s Painting, R. Betterton (ed.), IBTauris, London.
- Bolt, B. (2000). Working Hot: Materialising Practices. Differential Aesthetics: Art Practices and Philosophies: Towards New Feminist Understandings, P. Florence and N. Foster (eds), Ashgate Press, Aldershot, 315-332.

Refereed Journal Articles

Bolt, B. (2019). The Making of the Kremer Pigmente Series: Risk and the Paradox of Digital and Analogue Painting.

MAI: Feminism & Visual Culture in ,Feminist New Materialist Practice - The Mattering of Methods, Issue 4: <https://maifeminism.com/issues/focus-issue-4-new-materialisms/>

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http://www.qpr.edu.au/wp-content/uploads/2017/01/QPR_Proceedings_FINAL.pdf, 98-105.

Bolt, B. (2015). Reconciliation Elegy: Invoking the Ghosts of Motherwell's Elegies to the Spanish Republic. Cultural Studies Review, 21(2) September 2015.

<http://epress.lib.uts.edu.au/journals/index.php/csrj/index>, 76-100.

Bolt, B. (2015). After Motherwell, after Manet and after Goya: The Performative Power of Imaging and the Intensely Present. Art as Parodic Practice 1. TEXT, Special Issue 33: (eds) Marion May Campbell, Dominique Hecq, Jondi Keane and Antonia Pont, October 2015,

<http://www.textjournal.com.au/speciss/issue33/content.htm>, 1-13

Bolt, B. (2015). Beneficence and contemporary art: when aesthetic judgment meets ethical judgment. Exploring Ethics and Visual Methodologies: Special Issue of Visual Methodologies, 53-66.

Bolt, B. and Vincs, R (2015). Straw Godzilla: engaging the Academy and research ethics in artistic research projects. ACCESS: Critical Perspectives on Communication, Cultural and Policy Studies, Educational Philosophy and Theory. 1-15.

Bolt, B. (2011). Whose Joy: Giotto, Yves Klein and Neon Blue. International Journal of the Image, 1(1), 58 - 67.

Bolt, B. and Kett G. (2010). The Trouble with CARE: Creative Arts and Research Ethics.

Quality in Postgraduate Research, http://qpr.edu.au/proceedings_all.html

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http://www.herts.ac.uk/__data/assets/pdf_file/0015/12417/WPIAAD_vol5_bolt.pdf

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<http://www.materialthinking.org/>.

Bolt, B. (2006). Materializing Pedagogies. Working Papers in Art and Design 4,

<http://www.herts.ac.uk/artdes/research/papers/wpades/vol4/bbfull.html>

Bolt, B. (2006). A Non-standard Deviation: Handability, Praxical Knowledge and Practice-led Research. Speculation and Innovation, Special Issue Real Time Arts.

<http://www.speculation2005.qut.edu.au/>

Bolt, B. (2006). Rhythm and the Performative Power of the Index: Lessons from Kathleen Petyarre's Paintings. Cultural Studies Review, 12(1), 57-64.

Bolt, B. (2004). The Exegesis and the Shock of the New. Text Special Issue, Website Series, 3 April, Illuminating the Exegesis,

<http://www.griffith.edu.au/school/art/text/speciss/issue3/content.htm>

Bolt, B. (2002). The Techno-sublime. Refractory Electronic Journal.

<http://www.refractory.unimelb.edu.au/journalissues/vol1/vol1.html>

Bolt, B. (2001). The Unremarked Representationalist Pre-conceptions of Art Education in Australia. Australian Art Education, 24(1), 18-21.

- Bolt, B. (2000). Working Hot: Materialising Practices. in Women's Philosophical Review, Special issue on Aesthetics, 25, 86-107.
 Bolt, B. (2000). Shedding light for the matter. Hypatia 15(2) (Spring), 203-216.
 Bolt, B. (1997). Im/pulsive Practices: Painting and the Logic of Sensation. Social Semiotics, 7(3) December 1997, 261-268.

Solo Exhibitions

- 2019 The Most Dangerous Game: Someone looks at something, The Octagon Gallery, Victorian College of the Arts.
 2015 Passing By, Red Gallery (September 2015)
 2014 Two Drawings, Red Gallery, Melbourne.
 2012 Streetwise, (ISBN 978-0-646-58045-6) Catherine Asquith Gallery, Melbourne.
 2009 Neon, (ISBN 978-0-646-51623-3), Catherine Asquith Gallery, Melbourne.
 2007 All that is solid melts into air, catalogue for the exhibition
 All that is solid melts into air, Melbourne. (ISBN 978-0-646-47776-3)
 2004 Art Beyond Representation, fortyfivedownstairs, Melbourne.
 2002 The Techno-sublime, Noosa Regional Gallery.
 1997 Shedding Light, New Collectables, Fremantle
 1995 Cleavage, The Door Gallery, Fremantle
 1995 Excessive Practice - Portraiture as Performance collaborative exhibition at Fremantle Arts Centre, the Longitudinal Project funded by the Arts Council of Australia.
 1994 On Reflections, New Collectables Gallery, Fremantle.
 1993 Rumpelstiltskin, Fremantle Arts Centre, Fremantle.



Max Bruinsma (Keynote speaker)
Design critic, Editor, Educator

CV

Max Bruinsma studied art-, architecture- and design history in Groningen and Amsterdam, the Netherlands. As an independent design critic, editor, curator, consultant and teacher, he led several design magazines and published extensively in art- and design journals world-wide. Bruinsma taught at numerous design schools in the Netherlands and abroad, currently teaching at Camera Arts, Lucerne School of Art and Design, Switzerland. In Rotterdam, the Netherlands, he is a research consultant at the Willem de Kooning Academy, currently co-creating a new cross-disciplinary PhD program in collaboration with RASL (the Rotterdam Arts & Sciences Lab, a joint venture with Erasmus University and CODARTS).

In 2005, Max Bruinsma received the Pierre Bayle Prize for Design Criticism. His latest book project is ‚Design for the Good Society,‘ 2015. Max Bruinsma’s shortest definition of the design profession is: „Designers are cultural catalysts.”

www.maxbruinsma.nl

Publications (selection)

- 2018 Man as ‘Aggregate of Data’ – What computers shouldn’t do
[with Dr. Sjoukje van de Meulen]. In: *AI and Society – Journal of Knowledge, Culture and Communication* (peer-reviewed), Springer, Switzerland
- 2017 *Critical Meshing – the intertwined discourses of design and art.*
In: Louise Schouwenberg (ed): *Material Utopias*, Sandberg Series No.3,
Sternberg Press, Amsterdam.
And in: Wolfgang Brückle (ed), *Die Nummern*, No.7 – „Handwerker, Visionäre, Welt-
gestalter?“, Hochschule Luzern – Design & Kunst, June 2017
- 2015 *Design for the Good Society* [editor, co-author], *Utrecht manifest / NAI010*, Rotterdam
- 2012 *Research between practice and theory* [with Evert Ypma].
In: *Graphic Design Festival Breda, Catalog*
- 2005 *Catalysts! The cultural force of communication design.*
Catalogue, ExperimentaDesign, Lisbon
- 2003 *Deep Sites – intelligent innovation in contemporary web design.*
Thames & Hudson, London, New York, Paris

- 2000 Reduce to the max. Essay in: Michel Fries & Thomas Bruggisser (eds), Benzin, Young Swiss Graphic Design, Lars Mueller Verlag, Switzerland
- 1999 An ideal design is not yet. Essay in: Leonie ten Duis, Annelies Haase (eds), The world must change - graphic design and idealism, De Balie / O10 publishers, Rotterdam
- 1998 Design interactive education. Essay in: Steve Heller (ed.), The education of a graphic designer, Allworth Press, New York
- 1997 Website Graphics [co-author]. Mediamatic / BIS / Thames & Hudson
- 1996 Multimedia Graphics [co-author]. Mediamatic / BIS / Thames & Hudson
- 1984 Points of View on Design Education. Gerrit Rietveld Academie / AGI, Rietveld project #23, Amsterdam

A larger selection of articles and essays by Max Bruinsma for a variety of magazines and publishers is available at www.maxbruinsma.nl/texts_overview.html



Serena Cangiano (Panel moderator)
Researcher, Scuola universitaria professionale
della Svizzera italiana, SUPSI

CV

Serena Cangiano works as a researcher and coordinator of the MAS program in Interaction Design at SUPSI, University of Applied Sciences and Arts in Lugano. Since 2012, she is responsible of FabLab Lugano, a space dedicated to the digitalization in design education and open innovation. Since 2016, she has been involved in an EU funded project called Digital Social Innovation (digitalsocial.eu) with a focus on open source design approaches and technologies for social impact. Within this project she gave lectures and workshops on bottom-up innovation. Since 2015 She co-leads Re-programmed Art, a project focusing on the reenactment of technological art from '60s. In 2017, she did a design residency at Motoelastico studio / IDAS University on an exhibition project featured in the first Architecture Biennale in Seoul. In 2018, she joins a team of experts of REMODEL by Danish Design Center and the R&D team of WeMake, a makerspace that proposes co-design approaches to technology development.

She is currently working on the development of products: Square, a kit to teach computational thinking at school, and Ethafa, a kit to teach programming with a storytelling-based approach.

Her last publications focus on design education (Critical Maker Reader, 2019), Machine Learning (Art Machines Conference, 2019) and community driven projects in the field of healthcare (Rebelling with care, 2019). Since 2010, she also designs and coordinates the SUPSI IxD workshops. The last two editions (2018-2019) have been organized at MuDA, the Museum of digital art in Zurich.



Christian Gropper (Keynote speaker)
Film maker, Middle-East Journalist ARD,
Educator ARD, Documentary maker for arte

CV

Christian Gropper (1962) is an independent film director, documentary maker and journalist focussing on the Middle East. With Gropperfilm, established in 1997, he produced over fifty television documentaries on (geo-)politics, social and cultural topics. For his work, he has been nominated for Grimme Preis in 2001, received the BVK Journalist Award in 2011 and the Television Prize of the Hessischer Rundfunk in 2016.

Gropper has studied philosophy and history at the TU Darmstadt and continued his studies in film-design at the Darmstadt University of Applied Science, where he has graduated in 1993. Since then, he worked as a freelance producer and director for advertising agencies and television broadcasters.

From 2005 – 2011 Christian Gropper has lectured at the faculty of film- and media studies at the TU Darmstadt and since 2018 he is a visiting lecturer and coach at the Lucerne School of Art and Design.

www.gropperfilm.de

Filmography (selection)

- 2019 All for one
Documentary about the toughest bike race in the world
Book, directing and production. HD, 90 minutes for cinema
- 2018 The return of the Sciusciá
Report on the shoeshine by Palermo
Book, directing and production. HD, 30 min. for the ARD
- 2017 Behind the frontiers
Report on the political and social situation in northern Iraq
Book, directing and production. HD, 30 min. for the ARD
Back to Albania
Reportage on a family being deported to their Albanian homeland.
Book, directing and production. HD, 30 min. for the Arte RE
- 2016 The dream of Kurdistan
Documentary about young men from northern Iraq
Book, director, camera. HD, 90 min. for ZDF

- 2014– The last colony
- 2015 The forgotten people of Western Sahara
Documentary about the Western Sahara conflict
Book directing and production. HD, 60 min. for ARTE
- 2012– The miracle of Trani
- 2013 Historical documentation of German Wehrmacht in south of Italy 1943
Book directing and production. HD, 45 min. for the ARD story on: Das Erste
- 2010– Daddy clears away the mines
- 2011 Documentary about a German mine clearer in crisis areas.
Book directing and production. HD, 30 min. for the ARD
- 2009– On the knife's edge
- 2010 – the WMF and their rescuers
Documentation about a traditional German company in times of economic crisis
Book directing and production. HD, 45 min. for the ARD
- 2007 The two lives of Anja Lundholm
Scenic documentary about the life and work of the writer Anja Lundholm.
Book directing and production. Digital Betacam, 90 min. for the ARD
- 2005– Farmers end
- 2006 Documentary about the decline of German agriculture
Book, directing and production. Digital Betacam, 45 min. for the SWR
- 2005 Living in ruins (3 parts)
Documentation series on the post-war period in Germany
Book, directing and production. Digital Betacam, 30 min. each. for the HR
- 2003 Burn marks
Documentation about the traumatization of war victims
Co-author, director and production. Digital Betacam, 16 mm, 90 min.
- 2002– Booty comrades
- 2003 Documentation about the fate of Polish soldiers in the German Wehrmacht on behalf of
MDR and Arte
Book, directing and production. Digital Betacam, 45/52 min.

Christian Gropper has made more fifty documentaries, documentary films and reports for the ARD, ZDF and arte.



Brad Haylock (Keynote speaker)
Associate Professor, School of Design, College of Design
and Social Context RMIT University

Abstract

Communities of critical friends: Fostering peer learning in the design PhD through practice research symposia.

Although it hasn't always gone by this name, the Practice Research Symposium (PRS) has been at the heart of RMIT University's higher degree research training in practice research for three decades. Instituted by Emeritus Professor Leon van Schaik, the PRS began as a locus of architectural research, but for many years now it has also been central to practice research training in art and other design disciplines at RMIT. The PRS is a platform for peer learning and for the dissemination of research insights at all stages of candidates' research journeys, not least at the moment of examination. This keynote address offers an overview of the PRS model and appraises its significance from the standpoint of Etienne Wenger's concept of 'communities of practice'. What are the benefits to researchers when research is regularly made public in an intellectual climate that balances collegiality and criticality? This address will be of relevance to supervisors and candidates in use-inspired and practice research, and will be of particular interest to coordinators of research programs in these domains.

CV

Brad Haylock is a designer, publisher and academic. He is an Associate Professor of Design in the School of Design at RMIT University, Melbourne, Australia, where he is Co-ordinator of Higher Degrees by Research. His own research interests span typography, publishing studies, human-centred design and the sociology of critique, and he is founder of Surplus, an independent, para-academic imprint focusing on critical and speculative practices across art, design and theory.

Recent publications

Wood, L., & Haylock, B. (Eds.) (2019). *One and Many Mirrors: Perspectives on Graphic Design Education*. London: Occasional Papers (forthcoming).

Haylock, B. (2019). What is critical design? In G. Coombs, A. McNamara & G. Sade (Eds.), *Undesign: Critical Practices at the Intersection of Art and Design* (pp. 9–23). London: Routledge.

Haylock, B. (2019). *Picture Education Today: Data Visualisation as a Practice of Critique and Care*. In L. Vaughan (Ed.), *Designing Cultures of Care* (pp. 37–54). London: Bloomsbury.

Blamey, D., & Haylock, B. (Eds.) (2018). *Distributed*. London: Open Editions.



Paula Hildebrandt (Keynote speaker)
Artistic researcher, Berlin

Abstract

Paula Hildebrandt will give an insight into one of her latest artistic research projects called 'Welcome City'. 'The Guest' is an exploration of the mostly unspoken rules for living and settling in a new city – the rules that you are supposed to know or which you did not even know exist. What constitutes a contemporary practice of hospitality? Which skills and what kind of knowledge are necessary to act and be considered a citizen? For two weeks, she invited a guest to share her flat in Hamburg. And the camera goes on when he enters the room and, suddenly, this thing called 'art' starts to happen.

CV

Paula Hildebrandt is as a freelance researcher, video/filmmaker and writer from Berlin. She holds a PhD from the Bauhaus University of Weimar and lectured at various universities, mostly in Germany, the UK and Brazil. Before turning to art and academia, she worked in the field of international development cooperation, and co-founded several collectives and independent educational initiatives at the interface between urban art and politics.

More information: www.paulahildebrandt.de

Shortlist publications

Hildebrandt, P., Evert, K., Peters, S., Schaub, M., Wildner, K., & Ziemer, G. (2019). Performing citizenship: Bodies, agencies, limitations. Basingstoke, Hampshire: Palgrave Macmillan.

Hildebrandt, P. (2018). Das Treffen in Harburg. Kunstverein Harburger Bahnhof von 1999 e.V. (n.d.). Retrieved from <http://kvhbf.de/de/program/=material/215-bahnhofstexte-br-paula-hildebrandt-br-das-treffen>

Hildebrandt, P. M. (2016). Escamouflage oder ein Faultier. Performative Bürgerschaft, künstlerisch erforscht. PERIPHERIE – Politik • Ökonomie • Kultur, 36 (144), 414-431. doi:10.3224/peripherie.v36i144.25715



Luzia Hürzeler (Keynote speaker)
Artist, Research, Bern University of the Arts, HKB

Abstract

How to sleep among wolves.

In my dissertation *How to sleep among wolves* I report about the coexistence of humans and animals in the zoo, as an institution of humans for the animal and for itself, using the example of the wolf enclosure. It is based on my artistic installation project „How to sleep among wolves“, to place a life-size sculptural image of myself - sleeping - on the hill in the wolf enclosure at Zurich Zoo, which can be seen from the visitor's point of view and which often serves as a place to sleep for the wolves. Since this plan met with resistance, I wanted to find out what it was like and which ideas about the human-animal relationship - which exclude my imagination - were embodied in the exhibition display. Exploring the concrete daily practice of image production and maintenance in the zoo and the way the actors talked about it, it became apparent that it was very difficult to address them about their staging practice. Only the attempt to bring the sculpture into the enclosure and the associated negotiations about whether or better why this should not be brought into the exhibition and be visible to the visitor, enabled me to actually address the staging as such and the underlying assumptions and justifications.

CV

Artist, graduate of HEAD-Geneva, she obtained a Master's degree at the Slade School of Fine Art in London in 2004. Member of the Swiss Institute of Rome from 2007 to 2009. Between 2012 and 2016, she was a doctoral fellow at the Hochschule der Künste and the University of Bern in the SNSF project „We are hibernating!“ and received her PhD in Fine Art and Social Anthropology in 2017. Since 2017 she leads the HES-SO research project „Qui a vu le loup?“ at the Valais School of Art. Her installations, exhibited in group and solo exhibitions in galleries and museums in Switzerland and abroad, explore the constitution of the image itself, its spatial and medial conditions.

Publications

Group and solo exhibitions

<http://luziahurzeler.ch>

Books and exhibition publications (selection)

Antille, A. & Hürzeler, L., Quand on parle du loup - Sur les traces d'un invisible. Publication to the HES-SO reserach project „Qui a vu le loup ?“, Valais School of Art (to be published by art&fiction in 2020).

Hürzeler, L., How to sleep among wolves. Ein Bericht über die in der Wolfsanlage im Zoo Zürich verkörperten Vorstellungen des Mensch-Tier-Verhältnisses. Doctoral thesis, Hochschule der Künste and University of Bern (to be published by Diaphanes, Schriftenreihe 745. Kunst, Design, Medienkultur. in 2020).

Hürzeler, L., Zimmermann, A., Rebetez, A., Décosterd, A., Décosterd, M., Schwyn, R., Monsignore, D., Konwicky, V. & Stucki, S., (2015). Ohm sweet ohm: La Nef - l'art contemporain à l'ancienne église du Noirmont du 24 juin au 16 septembre 2018. Le Noirmont: La Nef, Espace culturel.

Kurczynski, K., Fritz, D. N., & Sebastian, M. (2017). We love Animals Von der Annäherung der Kunst an das Tier. Bielefeld: Kerber.

Hürzeler, L. & Mohs, J., (2015). April 1984 und 2014. Genève: faltblatt # 1.

Sauvin, R., Eun, Y. L., Figini, L., Hürzeler, L., & Rémy, S. (2014). Entre chien et loup: Villa Bernasconi, 30.8. - 5.10.2014. Lancy: Ville de Lancy.

Ernst, E., Henkes, A., Hürzeler, L., Inversini, E. & Zürcher, I. (2014). Zwischen mir und dem Anderen. Esther Ernst - Luzia Hürzeler: Kunsthaus Grenchen, 16. März bis 18. Mai 2014. Grenchen: Stiftung Kunsthaus Grenchen.

Hürzeler, L. & Mohs, J. (2012). Die Forelle (La Truite): espace kugler - art contemporain. Genève: faltblatt # 1.

Seyfarth, L., Hürzeler, L., Wibmer, M., Klauke, J., Röhrscheid, A., Engelen, W., Zezmer, S., Decastro, E. (2011). Another world - eine andere Welt: Kunstraum Dreieich, 01. Dezember 2011-04. Februar 2012. Dreieich: Kunstraum.

Zimmermann, A., Petroff Geneviève Favre, Hürzeler, L., Queloz, P., & Thommen, S. (2011). Chair(e) Fiction. La Nef, l'art contemporain à l'ancienne église du Noirmont. Le Noirmont: La Nef, Espace culturel.

Hürzeler, L. & Vögele, L. (2010). Luzia Hürzeler - Aus dem Auge: Kunstmuseum Solothurn. Nürnberg: Verlag für moderne Kunst.

Fibicher, B. (2008). Comme des bêtes: ours, chat, cochon & Cie. Musée cantonal des BeauxArts / Lausanne du 28 mars au 22 juin 2008. Lausanne: 5 continents.

Hürzeler Luzia. (2004). Luzia Hürzeler: exposition, Palais de l'Athénée, Salle Crosnier, Genève, du 26 mars au 24 avril 2004. Genève: Société des arts de Genève, Classe des beaux-arts.

Articles

Hürzeler, L. „Unter Wölfen schlafen“, In: Jahrbuch 2019 der Hochschule der Künste Bern (to be published in 2019)

Diener, M., Gisler, P. & Hürzeler, L. „Other Stories. Artistic Explorations of Genealogy and Identity.“ In: Prainsack, B., Schicktanz, S., & Werner-Felmayer, G. (2014). Genetics as social practice: transdisciplinary views on science and culture. Farnham, Surrey, England: Ashgate Publishing: 73-94.

Gisler, P. & Hürzeler, L. „Das Glück der Menschen im Zoo.“ In : (2012). Aarau: JULI Kulturmagazin, No. 22: 31-32.



Florian Krautkrämer (Panel moderator)
Head of Interdisciplinary and
public programmes (IDA), HSLU

More information on the personal profile @ [HSLU](#)



James Langdon (Keynote speaker)
PhD Candidate, RMIT Melbourne

Abstract

Some interactions of reflection and practice in graphic design.

I am a graphic designer working primarily in relation to contemporary art. The PRS model of practice-based PhD has been an effective context for consolidating historical precedents, aesthetic preferences, and other assumptions in my practice into a precise vocabulary. Critical reflection through writing has always been an element of my work, but this more rigorous process of extracting and refining language has been instrumental in stimulating new practice moves and establishing new research directions in my work.

CV

James Langdon is an independent graphic designer and writer and professor for communication design at the Hochschule für Gestaltung Karlsruhe. Since 2004 he has worked closely with many artists on graphic design for publication and exhibition. From 2008–2018 he was a founding director of the artist-run space Eastside Projects, Birmingham. He is presently working on a biography of English designer Norman Potter (1923–1995) as a teacher, and is a PhD candidate at RMIT, Melbourne.



Rachel Mader (Panel moderator)
Head of the Competence Center
for Art and Design in Public Space, HSLU

More information on the personal profile @ **HSLU**



Federica Martini (Guest, board member SwissGradNet)
Head of the visual arts department,
Valais School of Art, édhea

More information on the personal profile @ **édhea**



Massimo Menichinelli (Keynote speaker)
Research Fellow, RMIT Europe

Abstract

The Open Science dimension of researching Open Design.

Open science is a rising movement that aims at making scientific and its dissemination transparent and accessible to all stakeholders. This approach works by sharing all knowledge and tools developed through collaborative networks: publications, notebooks, data, hardware tools, processes, software and so on. This talk will explore how Open Science unfolded in my research about the emergence of the Maker Movement and how designers can facilitate Open Design processes with open source digital platforms, providing thus insights on the use of digital tools for open and collaborative research processes and, more generally, how Open Science could be adopted in Design and New Media research.

CV

Massimo Menichinelli is a designer who researches and develops open, collaborative, and co-design projects and the systems that enable them since 2005. Massimo has published several scientific articles, books and given lectures and workshops on Open Design, the Maker Movement and User-driven, Open and Social Innovation in various countries including Italy, Spain, Finland, Germany, United Kingdom, Mexico, Colombia, South Korea and Singapore. Massimo has worked as project manager on Horizon 2020 and Creative Europe projects for many years and now as Research Fellow at RMIT Europe. He is currently doctoral candidate in the Media Lab Helsinki at Aalto University.

Shortlist publications

Menichinelli, Massimo. 2016. "A Framework for Understanding the Possible Intersections of Design with Open, P2P, Diffuse, Distributed and Decentralized Systems." *Disegno – The Journal of Design Culture* III(01–02): 44–71.

Menichinelli, Massimo. 2016. "Mapping the Structure of the Global Maker Laboratories Community through Twitter Connections." In *Twitter for Research Handbook 2015 – 2016*, eds. Clement Levallois, Morgane Marchand, Tiago Mata, and Andre Panisson. Lyon: EMLYON Press, 47–62. <http://dx.doi.org/10.5281/zenodo.44882>.

Menichinelli, Massimo. 2016. "A Framework for Understanding the Possible Intersections of Design with Open, P2P, Diffuse, Distributed and Decentralized Systems." *Disegno – The Journal of Design Culture* III(01–02): 44–71.

Menichinelli, Massimo. 2016. "Mapping the Structure of the Global Maker Laboratories Community through Twitter Connections." In *Twitter for Research Handbook 2015 – 2016*, eds. Clement Levallois, Morgane Marchand, Tiago Mata, and Andre Panisson. Lyon: EMLYON Press, 47–62. <http://dx.doi.org/10.5281/zenodo.44882>.

Menichinelli, Massimo. 2017. "A Data-Driven Approach for Understanding Open Design. Mapping Social Interactions in Collaborative Processes on GitHub." *The Design Journal* 20(sup1): S3643–58.

Menichinelli, Massimo, ed. 2017. *Fab Lab. Revolution Field Manual*. Salenstein: niggli Verlag.

Menichinelli, Massimo. 2018. "A Shared Data Format for Describing Collaborative Design Processes." In *Cumulus Conference Proceedings Paris 2018 – To Get There: Designing Together*, Cumulus, 190–215. <https://www.cumulusassociation.org/cumulus-conference-proceedings-paris-2018-to-get-there-designing-together/> (December 20, 2018).

LinkedIn profile



Praveen Nahar (Guest of Honour, Welcome Address)
Director, National Institute of Design (NID), Ahmedabad

More information on the personal profile @ **NID**

CV

Praveen Nahar is the Director of National Institute of Design (NID) Ahmedabad with its extension campuses in Gandhinagar and Bengaluru. He has also been a faculty member in the Product Design discipline at NID since 2002.

Nahar studied Production Engineering at the undergraduate level; he did his master's in Industrial Design from the Indian Institute of Technology (IIT) Delhi, in addition to pursuing a

postgraduate course in Sustainable Design from Delft University of Technology, Netherlands. He has over 23 years of experience in design teaching, consultancy, and research. Prior to joining NID, he was a lecturer in Industrial Design at IIT Bombay for 4 years and also worked as a research associate in Transportation Research at IIT Delhi for 2 years.

Nahar has been on the institute's Senate and Policy Planning Committee for several years and has served in various positions at NID as Activity Chairperson of various departments such as: International Programmes, Research & Publications, Knowledge Management Centre, and Design Consultancy Services; he was also the Vice Chairperson of Outreach Programmes and Head of the Design Vision Centre at NID. He also has been a member of various committees and advisory groups at NID.

He taught extensively in the Product Design discipline for several years and was also the Discipline Lead of the same. Nahar has also been the lead and mentor for the Transportation & Automobile Design discipline during its formative years at NID.

His range of academic and professional interests include: Systems Thinking in Design, Design Thinking, Sustainable Design/Green Design, Design in the Public Domain, Social Design, Appropriate Technology, and Strategic Design to name a few.

Nahar has been involved in various research projects and consultancy projects at both the micro and strategic levels in various domains of the industrial and social sectors. Some of the significant ones include 'Diagnostic Study and Institutional Framework for Crafts in Uttarakhand, Madhya Pradesh, Gujarat & Madhya Pradesh'. He worked on many projects with Amul Dairy Cooperative ranging from designing packaging of value added milk products & milk distribution service. He made significant contribution towards designing Mumbai Suburban Trains and Mumbai Monorails apart from working on several other important projects for the Indian Railways which led to the setting up of the Railway Design Centre (RDC) at NID.

His research project titled 'Design thinking for Prison Industries' with UAL, UK received many accolades including British Council-CII India-UK excellence award for Collaborations in Higher Education.

He has been actively involved with academic projects with students concerning Systems Thinking and Design which involves projects with complex issues and problems ranging from healthcare to mobility.

He has travelled lectured widely and presented his views in various forums and conferences as the keynote/plenary speaker and conducted design workshops and seminars in the areas of Systems Oriented Design, Sustainability, and Design Thinking overseas. Nahar has been the key contributor, has served as the jury member, and has also been part of scientific committees, academic, and advisory boards.



Hans-Joachim Neubauer (Keynote speaker, Panel moderator)
Professor, Filmuniversität Babelsberg KONRAD WOLF

CV

Hans-Joachim Neubauer, Dr. phil. habil., is a Berlin based author and journalist, playwright and dramaturg. He was head of Cultural Journalism Studies at University of the Arts, Berlin. He now works as a professor for Transmedia Narratives at Film University Babelsberg Konrad Wolf. His books have been translated into seven languages.

www.filmuniversitaet.de

Publications

Books (selection)

as author

- 2009 Fama. Eine Geschichte des Gerüchts (extended and updated edition).
Berlin: Matthes & Seitz Berlin. Translations: English, Japanese, Korean, Chinese,
Serbian, Finnish, Spanish
- 2005 Der Fluch der Urne. Polit-Thriller, Berlin: Karin Kramer
- 2001 Zeitenwechsel. Das Berliner Künstlerprogramm des DAAD, Berlin: b + s
- 2001 Einschluss. Bericht aus einem Gefängnis. Berlin: Berlin Verlag (Paperback Berlin 2003)
- 1998 Fama. Eine Geschichte des Gerüchts. Berlin: Berlin Verlag.
- 1994 Judenfiguren. Drama und Theater im frühen 19. Jahrhundert. Frankfurt / Main,
New York: Campus.

as editor

- 2018 Mein Leben für die Kinder. Gespräche mit Königin Silvia von Schweden,
Göttingen: Steidl (with Ronald Grätz; in prep.).
- 2017 Autoren-Wetter. Das Literarische Tandem der Stiftung Brandenburger Tor.
Sprache im technischen Zeitalter, special issue.
- 2017 Mit Kant am Ast der Dummheit sägen (new edition). Freiburg: Herder.
- 2016 Mein Leben für die Liebe. Gespräche mit Ernesto Cardenal,
Göttingen: Steidl (with Ronald Grätz).
- 2016 Human Rights Watch: Struggling for a Humane World.
Interviews, Göttingen: Steidl (with Ronald Grätz).
- 2016 Human Rights Watch: Einsatz für die Menschenrechte.
Gespräche, Göttingen: Steidl (with Ronald Grätz).
- 2016 Mit Nietzsche die Langsamkeit entdecken (new edition). Freiburg: Herder.

- 2015 Im Grunde wie wir. Das Literarische Tandem der Stiftung Brandenburger Tor. Sprache im technischen Zeitalter, special issue.
- 2013 Mein Leben für Europa. Gespräche mit Jacques Delors, Göttingen: Steidl (with Ronald Grätz).
- 2011 Mein Leben für die Gerechtigkeit. Gespräche mit Carla Del Ponte, Göttingen: Steidl (with Ronald Grätz).
- 2011 Abschied zuerst. Das Literarische Tandem der Stiftung Brandenburger Tor. Sprache im technischen Zeitalter, special issue (with Monika Grütters).



Giovanni Profeta (Keynote speaker)
PhD Candidate at Polytechnic of Milan & Scuola
universitaria professionale della Svizzera italiana, SUPSI

Abstract

Opening the cultural digital depot. Research methods to investigate cultural content aggregators.

In recent years, archives, museums and other cultural heritage institutions are digitizing and releasing under open licenses their collections in order to make them more accessible. This phenomenon is fostering the development of cultural content aggregators, such as Europeana and Wikimedia Commons. They are web platforms that store multiple collections, contributed by cultural institutions and the user community, that support end-users in their research, dissemination, and artistic activities. Analyzing the current cultural content aggregators, through methods based on open content, can inform the redesign of these platforms in order to increase the collections' discoverability. The talk presents new research methods to investigate the access and the usage of open digitized collections within cultural content aggregators.

CV

Giovanni Profeta holds a Master Degree in Visual and Multimedia Communication at University Iuav of Venice. He collaborated on projects about web design and digital publishing. At the Laboratory of Visual Culture - Interaction Design Lab of SUPSI he is carrying out projects of applied research, focused on data visualization and interaction design. He also teaches interaction design at the Bachelor in Visual Communication. Currently he is a PhD Candidate in Design at Politecnico di Milano.

Publications

Botta, M., & Profeta, G. (2018). Towards the Information Visualization of Connected Objects. In L. Guerrini & P. Volonté (Eds.), *Dialogues on Design: Notes on Doctoral Research in Design 2018* (pp. 127–135). Milan: Franco Angeli.

Cangiano, S., Profeta, G., Lurati, M., Elsharbaty, S., Pensa, I., & Devouard, F. (2017, February 23). Community Digest: Using Data to Visualize Wikipedia Knowledge Gaps; News in Brief. Wikimedia Foundation Blog. Retrieved from:

<https://blog.wikimedia.org/2017/02/23/digest-data-visualization/>

Cannata, M., & Profeta, G. (in press). Crossing SSH and STEM approaches in a Map Design course using open data and software. *PeerJ Preprints*. Retrieved from:

<https://peerj.com/preprints/27237/>

Farrauto, L., & Profeta, G. (2014). Tracce digitali. *Progetto Grafico*, 26, 54–63.

Menichinelli, M., Profeta, G., Cangiano, S., (in press) Visualising open communities. Guidelines from three case studies. In N. Ceccarelli (Eds.), *2CO COmmunicating Complexity*.

Profeta, G. (2013). Modalities of Interaction with Information Graphics through the Web.

Parsons Journal for Information Mapping, 5(4). Retrieved from:

http://piim.newschool.edu/journal/issues/2013/04/pdfs/ParsonsJournalForInformationMapping_Profeta_Giovanni.pdf

Profeta, G. (2016). Osservare la città connessa. Strumenti visuali per la mappatura di dinamiche quotidiane. In A. Acocella, V. Dal Buono, & D. Scodeller (Eds.), *MD Journal* (pp. 134–145). Ferrara: Laboratorio Material Design.

Profeta, G. (2017, May 9). La visualizzazione grafica dei flussi. Gli strumenti del design dell'informazione per l'analisi del tessuto urbano. *Flows Modelling Mobility*. Retrieved from:

<https://www.flowsmag.com/2017/05/09/la-visualizzazione-grafica-dei-flussi/>

Profeta, G. (2018). Visualizzare Collezioni Culturali Aperte. Metodi per l'esplorazione Dei Contenuti Culturali Su Wikipedia. In R. Riccini (Eds.), *FRID 2017: Fare Ricerca in Design*.

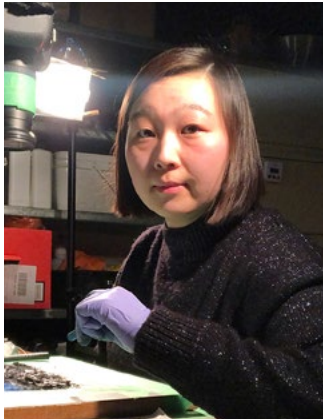
Sul Metodo/Sui Metodi: Esplorazioni per Le Identità Del Design (pp. 453–463). Millan Mimesis.

Full CV

SUPSI profile

LinkedIn profile

Twitter profile



Alisi Telengut (Keynote speaker)

PhD Candidate Filmuniversität Babelsberg KONRAD WOLF

Abstract

Lake Baikal: Re-animating Animism.

Against the backdrop of the modern existential crisis, there is a necessity to re-conceptualize and reclaim animism to deconstruct the ontological tradition of modernity. The Western idea of animism as the pre-modern other is the most radical antithesis to the Cartesian dualistic world views. This project starts with the re-examination of the notion of animism, a term emerged from anthropology in the 19th century, in order to recognize modernity's raptures and naturalized assumptions. In the recent two decades, with the movements of worldwide indigenous communities, the concept of animism has taken on a new life for environmental ethics and the rights of non-human materialities. By learning the redefined identity of the indigenous Buryat people around the Lake Baikal, the research will explore the new animism" through theoretical investigations as well as creative art practice with a decolonial approach. By combining theoretical inquiry with artistic creation, science and art become equal forms of thinking and acting that generate knowledge. The theory and practice relation is revealed in an interweaving way, not in a hierarchical fashion, but in a situated complexity in order to break the binary oppositions of the two approaches.

CV

Alisi holds a BFA in Film Animation and a MFA in Studio Arts with the SSHRC scholarship both at Concordia University in Montreal, Canada. Her recent works received multiple international awards. In addition to being screened at Sundance, Slamdance, TIFF, AFI, and various worldwide exhibitions as animation and moving image artworks, these films have also contributed to ethnographic and ethnocultural research archives. She's currently pursuing her doctoral research at Filmuniversität Babelsberg.

References

Telengut, A. (2019). The Fourfold (work in progress). Global Asia/Pacific Art Exchange (GAX) 2019 Vancouver-Montreal: Asian Indigenous Connections.

Telengut, A. (Curator) (2018). Wake up! – Re-animating Indigenous Histories. The 30th Society for Animation Studies Annual Conference (SAS).

Telengut, A. (Conference presenter) (2018). Indigenous Animations in Quebec. The 30th Society for Animation Studies Annual Conference (SAS).

Telengut, A. (Conference presenter) (2017). Shamanism in Mongolia and Siberia. Rethinking Canada 150: Networks and Nodes in Asian Canadian Visual Culture.

Telengut, A. (Conference presenter) (2016). The Diasporic Kalmyk People. Ethnocultural Art Histories Research Presents: Dissonant Integration (EAHR).

Telengut, A. (Conference presenter) (2013). Experimental Approaches to Ethnography. International Ethnographic Film Festival of Quebec (FIFEQ).

Non-refereed contribution

Ming Wai Jim, A. (2018). Diyan Achjadi and Alisi Telengut: Animate. Asian Diasporic Visual Cultures and the Americas,4 (Beyond Canada 150: Asian Canadian Visual Cultures), 194–199.

Select creative outputs

Telengut, A. (2017). Nutag–Homeland. Sundance Film Festival. Nomination for Best Short Film award

Telengut, A. (2017). Nutag–Homeland. American Film Institute Festival (AFI). Nomination for Best Short Film award

Telengut, A. (2017). Nutag–Homeland. Gdansk DocFilm Festival, European Solidarity Centre and Museum.

Telengut, A. (2013). Tears of Inge. Stockholm Film Festival. Best Short Film award

Website



Evert Ypma (Keynote speaker)
Head BA in Camera Arts, HSLU

CV

Evert Ypma (MA MAS) is a design strategist and course leader in visual media and transmedia storytelling at the Lucerne University of Applied Science and Arts and research associate of the City Science Lab in Hamburg, which is a cooperation with MIT Media Lab.

He studied communication design at Willem de Kooning Academy in Rotterdam and AVANS Academy Breda as well as design and management at University of Applied Sciences Northwest Switzerland.

Between 2005 – 2010 he has led a postgraduate design program on identity, representation politics and globalisation at the Zurich University of the Arts, Institute for Design Research. Parallel he taught experimental design at the FHNW, Basel. In 2011, he was a visiting lecturer at the School of Design at the University of Technology, Sydney. He worked on projects with European Youth Information and Counselling Agency, Council of Europe, Netherlands Ministry of General Affairs, Club of Rome and Studio Ai Weiwei. He served as ambassador of ICO-D, the International Council of Design and is on the advisory panel of the Journal of Communication Design at Bloomsbury Routhledge. His PhD research focusses on the analysis and design of choice architectures and digital citizenship.

<https://www.hslu.ch/en/lucerne-school-of-art-and-design/degree-programmes/bachelor/camera-arts/>

<https://cameraarts.ch>

<https://www.hcu-hamburg.de/en/research/citysciencelab/>

Publications (selection)

2016 Emmenbrücke Genius Loci, in: Nummer 6, Nordwärts Lucerne: Lucerne University of Applied Sciences and Arts, School of Art and Design

2013 Design as Global Lingo, in: Milev, Yana (Ed.) Design Anthropology. A Transdisciplinary Handbook of Design Anthropology. Peter Lang, Frankfurt/New York

Curationg Realities. Visarte Magazine, Swiss art platform

2012 Research between practice and theory [with Max Bruinsma].
In: Graphic Design Festival Breda, Catalog

- 2010 Fiction in Design Research. Swiss Design Network symposium
The Crisis of Designing Identities. From representation as commodity towards new identifications for design, in: *Krisis | Identities* (2010) Krisis Unit, Milan
- 2009 Volume 19, *Architecture of Hope: Publication about identity and social transformation*. Co-editor and collaboration with Archis (Amsterdam). Volume 19 is a project by Archis, Amsterdam; OMA/AMO (Rotterdam); C-LAB, New York and Zurich University of the Arts, Zurich
- Retooling Identity Production in the 21st Century. in: *Volume 19*. Archis, Amsterdam.
Re-published online at Ico-D, International Council of Design in 2010
- Nations Re-nationalized. [with Daniel van der Veld]. in: *Volume 19*. Archis, Amsterdam
- 2008 Begrijpen en Begrip. in: *Weg Uit Babylon, Verhalen en essays over culturele miscommunicatie*. Augustus, Amsterdam/Antwerp
Beweeglijke Werkelijkheid. In: *BNO Vormberichten*. Association Dutch Designers BNO, Amsterdam
- 2007 In search of identification. In: Online magazine *Design.nl*. Premsela Dutch Platform for Design and Fashion, Amsterdam
- 2006 *Design Beyond Design – New value, meaning and relevance for corporate design*. In: *Corporate Design*. Varus Publishers, Bonn



Gesa Ziemer (Moderator)
Vice President Research HafenCity Universität Hamburg,
Director City Science Lab

CV

Gesa Ziemer (Prof. Dr. phil.) is professor for Cultural Theory and Cultural Praxis and Vice President Research at the HafenCity University Hamburg. Research foci: urban publics and practices of participation, collective forms of work and artistic research. She also leads the City Science Lab, a partnership with the MIT Media Lab in Cambridge, which conducts research on the future of cities (with a focus on digitalization). She is a Member in the Advisory Councils of the Böll-Stiftung umdenken and Lucerne School of Art and Design, where she also holds a Guest Lectureship.

www.gesa-ziemer.com

Shortlist publications

Monographs

Gesa Ziemer. Komplizenschaft. Neue Perspektiven auf Kollektivität. Bielefeld 2013 (mit Film)
Gesa Ziemer. Verletzbare Orte. Entwurf einer praktischen Ästhetik. Zürich, Berlin 2008 (diphanes, inklusive Filmbeilage Augen blickeN).

Individual publications

Performing Urban Citizenship. Komplizenschaft als soziale Praxis von Kollektivbildung.
In: Das soziale Band. Thomas Bedorf, Steffen Herrmann (Hrsg.), Frankfurt am Main 2016.

Neue Formen der Zusammenarbeit am Beispiel der Hamburger Planbude.
In: Die Welt reparieren. Open Source und Selbermachen als postkapitalistische Praxis. Karin Werner, Andrea Baier, Tom Hansing, Christa Müller (Hrsg.). Stadt gemeinsam entwickeln. Bielefeld 2016.

Konvivialistische Kunst? Über das freundschaftliche Zusammenleben im urbanen Raum.
In: Frank Adloff, Volker M. Heins (Hg) Konvivialismus. Eine Debatte. Bielefeld 2015, 179-189.

Urbane Öffentlichkeiten zwischen Kunst und Nichtkunst. Kollektive Dynamiken im Lauf der Zeit – am Beispiel des Gängeviertels. In: Regula Valérie Burri, Kerstin Evert, Sibylle Peters, Esther Pilkington, Gesa Ziemer (Hrsg). Versammlung und Teilhabe. Urbane Öffentlichkeiten und performative Künste. Bielefeld 2014, 317-331.

Fenster öffnen? Urbane Öffentlichkeiten zwischen Kunst und Nichtkunst. In: Ute Vorköper, Andrea Knobloch (Hg). Akademie einer anderen Stadt. Hamburg 2012, 239-259.

Komplizenschaft. Ein Modell kritischer Kuratorenschaft. In: Carolin Hochleichter, Stefan Kausch u.a. (Hg) Well Connected. Beiträge zum Kuratorischen. Leipzig 2012, 9-17.

Komplizenschaft. Eine kollektive Kunst- und Alltagspraxis. In: Rachel Mader (Hg). Kollektive Autorschaft in der Kunst. Alternatives Handeln und Denkmodell. Bern 2011, 123-138.

Situational Worlds. Complicity as a Model of Collaboration. In: Sandra Noeth, Gariele Klein (Hg). Emerging Bodies. The Performance of Worldmaking in Dance and Choreography. Bielefeld 2011, 235-246.

Zwischenfälle. Peinlichkeit und Imaginäres auf der Bühne. In: Jörg Huber, Gesa Ziemer, Simon Zumsteg (Hg): Archipele des Imaginären. Das Imaginäre als Provokation. Zürich, Wien, New York 2008, 225-234.

Verletzbarer Körper. Eine ästhetische und ethische Kategorie. In: Christoph Menke, Sibylle van der Walt (Hg). Die Unversehrtheit des Körpers. Theorie und Geschichte eines elementaren Menschenrechts. FFM 2007, 166-186.



Astra Zoldnere (Keynote speaker, Panel moderator)
PhD Candidate Filmuniversität Babelsberg KONRAD WOLF

Abstract

Representation of seniors in German fiction films: re-enacting stereotypes

Even though population ageing has become a new challenge for the world, we still live in a youth-oriented society. My research project studies the representation of older people in current day German-speaking fiction films by identifying the most typical scenes with older characters and examining the stereotypes displayed in these scenes. Afterwards, I will use my research material to create a documentary film. I will invite a group of older people to re-enact the typical scenes identified, for example, self-observation, memories of

being young, dying, and illness. The interviews and discussions with the older participants will reveal their feelings about becoming ‘typical older characters’. Would they describe the re-enacted scenes as realistic or fake, fully developed or stereotypical? Do the scenes reflect their everyday life or the life of their older friends/colleagues? What alternative ways of portraying later life the older participants of the project would offer? The intention of this scientific-artistic research is to encourage a critical discussion about the representation of older people in film.

CV

Astra Zoldnere is a Latvian film director, curator and researcher. In her line of work, practical and theoretical aspects of film interact with each other. Astra holds an MA degree in film directing from Baltic Film and Media School. Her shorts “Treasures of the Sea” (2013), “All My Dead” (2014) and “Blueberry Spirits” (2016) have participated and been awarded in numerous film festivals. As of October 2018 she is a student of the artistic-scientific PhD program at Film University Babelsberg KONRAD WOLF.

LinkedIn profile