

di:'angewandte

Universität für angewandte Kunst Wien
University of Applied Arts Vienna

Symposium organized by
Die Angewandte
Teachers College, Columbia University, New York
Montclair State University, Visual Studies Program

Collaborative World Building **Socially Engaged Art and Art Education**

IKK.K

INSTITUT FÜR
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KUNSTVERMITTLUNG

Collaborative World Building Socially Engaged Art and Art Education

The symposium is organized by the

University of Applied Arts Vienna (Dep. Art and Communication Practices)

in conjunction with the

Art and Art Education program at Teachers College, Columbia University, New York
and the

Visual Studies Program at Montclair State University.



Speakers: Ruth Anderwald, Mirna Bamieh, Işıl Eğrikavuk, Nicole Furlonge, Leonhard Grond, Lydia Matthews, Shaheen Merali, Dorit Naaman, Jo Schmeiser

Fellows: Omry Batkilin, T Braun, Verena Miedl-Faißt, Judith Haslöwer, Marla Heid, Arzu Mistry, Stephanie Spitz, Julia Stern, Jason Watson

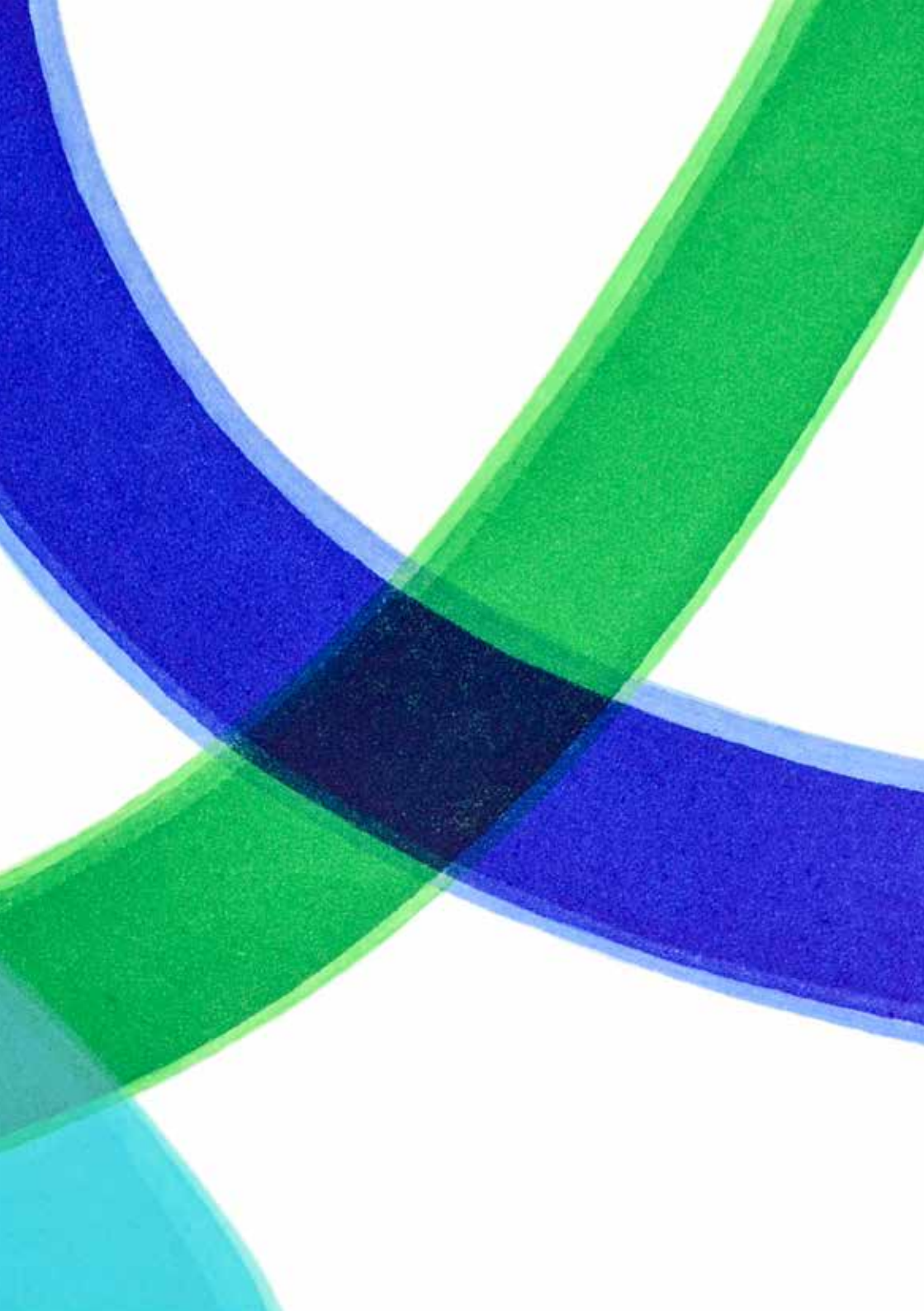
Organizers: Livia Alexander, Richard Jochum, Işın ÖnoI, Barbara Putz-Plecko

Venue: Auditorium and FLUX 1, University of Applied Arts Vienna
Vordere Zollamtsstraße 7, 1030 Wien

Date : May 24-26 2023



<https://worldbuilding.uni-ak.ac.at>



Welcome to the Collaborative Worldbuilding Symposium!

Collaborative and socially engaged practices are central to contemporary artists. Understanding their work not just as discrete practices of visual expression, but as a form of world building, artists engage with culture writ large, within places, circumstances, and communities they live in.

In this symposium, we aim to explore the unique opportunities as well as challenges of collaborative world building in shared spaces of civic engagement in three related areas: classroom, in the curriculum, and in the community.

We want to ask what artists can learn from the communities they work with. What knowledge or assumptions do they bring into such work? Likewise, how can communities benefit from their collaboration with artists? This intricate work with communities and the questions that it brings up cannot easily be transferred into the classroom. Thus, what tools and competencies are lacking in the teaching of collaborative world building that can inform artistic practices outside of art spaces?

Focusing on three concentric circles: the collaborative space/community, the classroom/students and the public space of engagement/audiences, the symposium offers collaborative learning experiences, workshops, roundtable discussions, break out-sessions, and performances to provoke conversations and exchange. It will start with keynote lectures addressing the ethics of social practice and how we teach it. Student voices are an integral part of the symposium, providing a deeper understanding of their needs and expectations for teaching and learning in the arts.

Through a series of sessions, we will focus on a number of guiding questions, including: How do we have difficult conversations? What can we learn from working collaboratively with communities? How can we teach it?

The symposium is organized by the University of Applied Arts, Vienna, in conjunction with the Art and Art Education program at Teachers College, Columbia University, and the Visual Studies Program at Montclair State University.

PROGRAM SUMMARY:

DAY 1: Wednesday, May 24, 16:00 – 19:00

Opening Session: Welcome and Keynotes (Auditorium)

Dorith Namaan, Lydia Matthews, Shaheen Merali

Chair: Barbara Putz-Plecko

DAY 2: Thursday, May 25

Session 1: 09.00 – 12.30 (Auditorium and FLUX 1)

Safe and Brave Spaces

How do we have difficult conversations?

Nicole Furlonge & Fellow Students

Chair: Richard Jochum

Session 2: 14:00 – 17:30 (Auditorium and FLUX 1)

Strategies of Engagement: What do I need to learn about engagement?

Işıl Eğrikavuk, Mirna Bamieh, Ruth Anderwald & Leonhard Grond

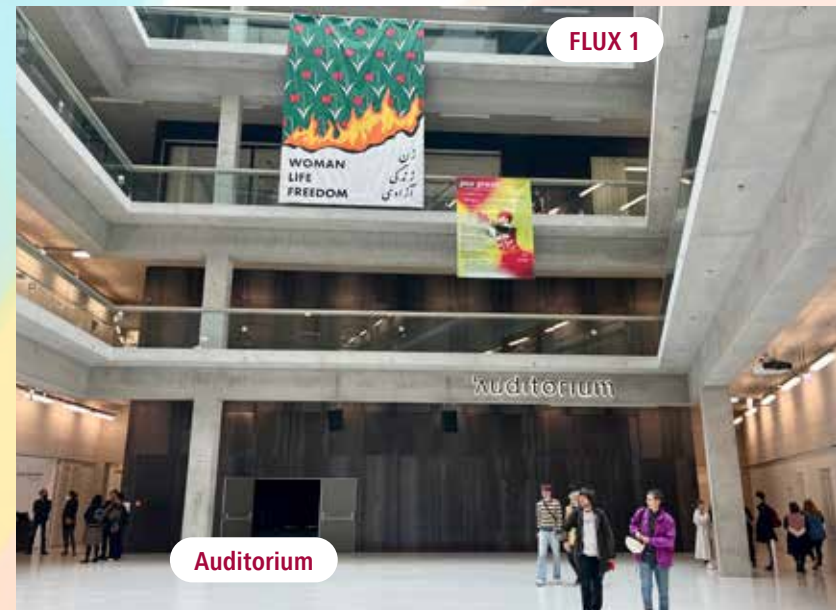
Chair: Işin Önol

DAY 3: Friday, May 26, 09.00 – 12.30 (Auditorium and FLUX 1)

Session 3: Collaboration as a Critical Practice: Now, how can I teach it?

Dorit Naaman, Barbara Putz-Plecko, Jo Schmeiser

Chair: Livia Alexander



CONFERENCE DETAILED PROGRAM

DAY 1

MAY 24TH. Chair: Barbara Putz-Plecko

Hours	Event Type	Speaker	Title of the Event
15:30 – 16:30	Special Event	Dorit Naaman	Double Exposure in Belle Park
16:30 – 17:00	Gathering	Coffee	
17:00 – 17:15	Welcoming	Barbara Putz-Plecko	
17:15 – 18:05	Keynote 2	Lydia Matthews	Social Chemistry 101: Ethics and Actions
18:10 – 19:00	Keynote 3	Shaheen Merali	Decoloniality, The Evolving Critique on Practices of Power
19:00 – 20:00	Reception	Wine & Cheese	

DAY 2

MAY 25TH

Session 1: Safe/Brave Spaces. Chair: Richard Jochum

Hours	Event Type	Speaker	Title of the Event
9:00 - 9:15	Coming together	Coffee	
9:15 - 9:30	Opening	Richard Jochum	
9:30 - 10:30	Workshop	Nicole Furlonge	Listening Creatively
10:30 - 10:45	Coffee Break		
10:45 - 12:30	Breakout Groups and Participatory Events	Fellow Students in collaboration	Exploring Safe/Brave Space through Embodied Inquiry
12:30 - 14:00	Lunch Break		

Session 2: Strategies of Engagement. Chair: Işın Önel

Hours	Event Type	Speaker	Title of the Event
14:00 - 14:15	Opening	Işın Önel	
14:15 - 15:00	Workshop & presentation	Işıl Eğrikavuk	Conflict and Contestation in Community Arts
15:10 - 16:00	Performance Lecture	Mirna Bamieh	Shifting Grounds: Rooted in the Future
16:00 - 16:15	Coffee Break		
16:15 - 17:00	Panel	Mirna Bamieh, Işıl Eğrikavuk, Işın Önel (moderator)	
17:00 - 18:00	Participatory Lecture Performance	Ruth Anderwald & Leonhard Grond	Instances of Dizziness. Navigating Dizziness Together.

DAY 3

MAY 26TH

Session 3: Collaboration as a Critical Practice. Chair: Livia Alexander

Hours	Event Type	Speaker	Title of the Event
9:00 - 9:15	Coming together	Coffee	
9:15 - 9:30	Opening	Livia Alexander	
9:30 - 10:20	Workshop	Dorit Naaman	Choose Your Collective Adventure: How to Plan A Participatory Art Project
10:20 - 10:45	Q&A	Jo Schmeiser, Dorit Naaman, Livia Alexander (moderator)	Exploring Safe/Brave Space through Embodied Inquiry
10:45 - 11:00	Coffee Break	Coffee Break	Coffee Break
10:45 - 11:00	Workshop	Barbara Putz-Plecko with Omry Batkilin and Judith Haslöwer	The Missing & The Needed (On Curriculum Building)
12:00 - 12:30	Takeaways & Wrap-up	Team & Fellows	Questions left

DAY 1: Opening Session & Keynotes, May 24, 16:00 – 19:00



Special event: Double Exposure in Belle Park

Dorit Naaman

Driving into Kingston, Ontario, one might notice an unexpected sight: a Totem pole neglected and unmarked. Why is it here, and how did it get here? The pole marks the entrance to Belle Park, a recreational facility, which was built on a landfill. The landfill in turn was built on a wetland. And the wetland formed a rich habitat connecting Belle Island to the shore of the Great Cataraqui River. As a multilayered site marked by ongoing environmental and colonial violence, Belle Park is also a site of natural regeneration and the persistence of Indigenous communities. The site is currently an urban park, and a home to many of Kingston's un-housed people.

In 2020, together with a historian and a Metis curator, we embarked on a collaborative Research-Creation project that includes geographers, environmentalists, artists, Indigenous community members and other park stakeholders. We aim to bring attention to this site through performances, audio and video documentaries, audio and physical walking tours, AR, maybe VR and more. The Belle Park Project seeks to illuminate the unseen, denied, generative, and unpredictable dimensions of this space, in order to imagine possible and less-toxic futures. In this presentation I will briefly discuss one artistic interventions in the park.

In this talk I will examine collaborative structures in the Belle Park Project to provide examples of productive collaborative artwork, as well as challenges and dead ends. I will discuss Indigenous principles of ethical collaboration (or working in a "good way"), and will situate our working process within both the socio-political context of Canada and of Research-Creation.

Keynote: Social Chemistry 101: Ethics and Actions

Lydia Matthews

Since the turn of the 21st century, artistic projects that invite exchange, imagine new social relationships, and provoke individual and collective actions have grown increasingly influential, especially amongst a younger generation of creative practitioners eager to confront the unprecedented global challenges of our time. This collaborative, transdisciplinary approach is driven by the desire to connect, to look outside oneself in meaningful and tangible ways, and to positively impact daily life within specific communities. But to do this effectively, what kinds of creative processes and complex power relations must be attended to-- or willingly upended-- to co-create a compelling socially-engaged art project?

Above all, the messianic desire to "do good" as a primary motivator must be critically interrogated, both in the field and in the classroom. Social practice requires genuine exploration rather than aiming to prove established

hypotheses. Re-learning from people with diverse forms of knowledge and life experiences, as well as unlearning one's own conscious and unconscious habit patterns, often happens at a scale and pace that produces discomfort. What challenges arise when bravely refusing to pre-determine what "outcome" will result from a co-orchestrated exchange—or how "measurable" an impact it will have? What methods allow makers to cultivate a nuanced awareness of local histories and conventional polemics, while simultaneously encouraging more inventive poetics to emerge? In today's talk, Matthews will discuss these complex artistic and pedagogical dynamics by examining recent projects, with an eye towards the ethics of cultural production in the public sphere.



Keynote: Decoloniality, The Evolving Critique on Practices of Power

Shaheen Merali

The keynote will address various aspects that relate differently to the symposium yet are connected to my own experience and biography. Naturally, as a person of colour, I am interested in the historical and current place of political, cultural, and social dynamics, historical inequalities and injustice and the way decisions are and have been made. Furthermore, I consider how normative forms, including the curriculum, are communicated and endorse collaboration both as a further form of inclusion and exclusion.

Here, the importance of archives and of special collections, both personal and institutional, have been evident in activating criticality or critical practice beyond the reach of a powerfully defended canon. What I mean by this is the only way to build bridges is through prolonged enquiries and altercations.

To address the important questions of our times, including the place and pace of transformative change, artists, researchers, and the curatorial praxis need to remain aware of the way in which such change is often partially observed or eclipsed and then quickly dismissed - especially in the way art and design environments usually 'capture cultural democratic tendencies' in the swings and roundabouts of academic discourse.

We need to remain vigilant and to evaluate the way artists lives, ideas, thoughts, and works can seem to play an important role for purposes that might remain superfluous or fashionable. How can critical practice be sustained? How do we remain steadfast and enabled to undo the harm that is present in places where culture is mediated formally and informally?



Image: Panchayat Special Collection at the Tate Library as part of the WOCI Reading Group close readings 29 Apr 2018 @WOCIReading Friday's session @TateResearch #UnwrittenHistories #Panchayat-Collection #ArtEducation #DismantledCommunities #ArtInCommunity #CollectiveWorking

DAY 2: Session 1, May 25th, 9:00 – 12:30

Safe & Brave Spaces: How do we have difficult conversations?

Classrooms and community engagement practices have a lot to learn from one another. Both learning environments and working with communities bring together not only people from diverse backgrounds, but also divergent interests where conversation can be fraught and full of power dynamics. In order to meet these challenges, we need curricula, classrooms, and pedagogies that are responsive. In this panel, we ask how do we create safe and brave spaces to have difficult conversations in our classrooms, communities, and in public spaces? How do we make space for dissent, conflict, and grievance? How do we allow for difficult conversations to take place, safeguarding both respectful exchange and accountability to one another.

Workshop: Listening Creatively

Nicole Furlonge

The world seems to be calling for listeners and amplifying the importance of listening to address polarity and community decay. Yet stretching to listen from a muted distance or in order to build bridges in the face of polarization is very hard. During our time together, we'll engage in listening creatively -- listening for each other and as ourselves in the most challenging contexts. We'll have plenty of opportunities to practice listening while focusing on these key questions:

- § What are our misunderstandings about listening?
- § In what ways might listening catalyze equity, inclusion, and belonging in our communities?
- § How might we cultivate cultures of listening in our schools, organizations, and communities?
- § What are a few ways to practice creative listening?
- § How might we be better audiences for each other?

This experience will allow participants to collaborate and practice as they learn, and to share emerging questions and strategies as we build our capacity as creative listeners.

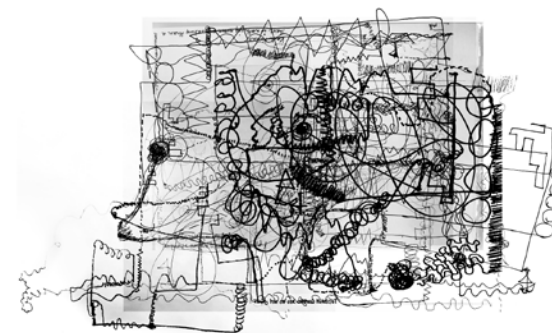
Workshop: Exploring Safe and Brave Space through Embodied Inquiry

Fellow Students: T Braun, Marla Heid, Verena Miedl-Faißt, Arzu Mistry, Stephanie Spitz, Julia Stern, Jason Watson

This experiential session will explore notions of safe and brave spaces through multiple modes of embodied inquiry. Our international group of student art educators and researchers will begin by presenting our online discourse, a series of Zoom meetings that initially brought us together as a cohort and continues to shape our thoughts on how safe/brave spaces function in educational environments. Through this ongoing dialogue, we have collectively questioned the diverse meanings of safe/brave spaces against divergent cultural contexts, the sometimes conflicting roles individuals take on while navigating such spaces, the capacity (or lack thereof) of safe/brave spaces to encourage generative conversations that might reveal bias and break down prejudice, and the potential impact of these conversations might have on the broader societies beyond academic walls.



Group members will then guide participants through a set of parallel embodied workshops using drawing, free-writing, and clay construction as vehicles to explore the questions and concerns safe/brave spaces suggest. After a brief 'gallery walk' of our workshop outcomes, participants will regroup for a guided reflection on their experiences.



collective drawing by Arzu, Jason, Marla, T, Steph, Julia and Verena

DAY 2: Session 2: May 25th, 14:00 – 18:00

Strategies of Engagement: What can we learn from working collaboratively with communities?

By now, there has been a decades-long tradition of community engaged art projects. We are at a particular time when diversity, equality, and inclusion are strong drivers not only of academic reorientation, but broader societal changes. These shifts are similarly present among artists working in and with communities. We are at an inflection point of evaluating strategies that do this really well and others who don't. Looking at and learning from artists who work collaboratively with communities, what are some of the tool kits, challenges, and ethical questions we should think about when we seek to collaborate? How does diversity, the notion of inclusion, and equity play into how we think about collaboration? What knowledge or assumptions do artists bring into their work with communities? What can artists learn from the communities they work with?

Conflict and Contestation in Community Arts

Işıl Eğrikavuk

Artistic collaboration is not a smooth road to take. Art schools offer courses on the history and practice of community arts or collaborative practices, yet artists are not taught how to actually work with others. As Chantal Mouffe says, critical art should not be aimed not at creating a consensus. Yet, in everyday practice when conflict occurs, what do we do? How can artists manage conflict differently? Are there alternative methods of communication?

View of Federal Plaza with Tilted Arc seen from the side
Photograph by Susan Swider
Courtesy of Richard Serra



Shifting Grounds: Rooted in the Future

Mirna Bamieh

In this talk Mirna Bamieh charts her journey of creating Palestine Hosting Society as an ongoing project that lives in the reflective spaces of food and design. She will share with us how her work expanded from the space of the artist studio (video and ceramics) to include the kitchen, reflecting through her practice on questions such as: What signifies a kitchen that has been colonized for decades? What does it mean for dishes and food practices to withdraw and disappear? How does the space art provide a look in face of the violence embedded in the meticulous erasure of identity of the colonised, and their food culture? Can a practice be liberating for the artist herself/himself and the community they belong to? Can art function as a space of community self-care? Can art function as a space of community self-care?



Instances of Dizziness. Navigating Dizziness Together.

Ruth Anderwald + Leonhard Grond

The ongoing artistic research project Navigating Dizziness Together (FWF-PEEK AR 598) proposes the liminal state of dizziness as the suspension of relation, communication and understanding. This lecture-performance by Ruth Anderwald + Leonhard Grond explicates the concept of dizziness, giving examples from artistic works, balance training and poetry intermingling it with scientific-artistic findings. Their arts-based research defines dizziness as an unpredictable movement, or the sensation of such movement, causing a shift from the given to the uncertain that unbalances individuals, groups, societies, elements, and systems. For living beings, dizziness indicates a situation in which the possibilities of reality can no longer be grasped in the habitual manner of prediction because of a disruption, lack, or overload of input. But this situation offers the potential for change and transformation.



DAY 3: Session 3 May 26th: Collaboration as a Critical Practice

How can we teach it?

Socially engaged art is not only an intervention within a specific community but also a self-reflective practice. While community art projects often come with ethical challenges, these are often overlooked in art education curriculums. How can we learn from these practices and bring them back to our classrooms and into our curriculum? What should a critical, self-reflective practice look like? What educational tools are lacking in the teaching of community engagement that can inform artistic practices outside of art spaces? In this concluding session, we aim to identify support systems that help, guide, and train us for the type of work we are doing -- and expected to do.

Choose Your Collective Adventure: How to Plan a Participatory Art Project

Dorit Naaman

We tend to consider art as the result of the unique vision and creative control of an individual artist. In contrast, participatory or collaborative art projects raise many practical and ethical questions. How do we create a shared vision? How do we resolve conflict or disagreement? Who makes decisions?

In this hands-on workshop we will use the Mapping Participatory Media tool to think through issues of power dynamics, desired impact, and various models of authorship. Participants in the workshop will be introduced to the tool and will use it through role-playing exercise embodying a group of stakeholders embarking on a collaborative project and trying to work out the terms of the collaboration.



The Missing & The Needed (On Curriculum Building) Workshop

Barbara Putz-Plecko with Omry Batkilin and Judith Haslöwer

The workshop takes as its point of departure a collection of observations, experiences and reflections shared by all persons participating in the symposium. If we take care to give appropriate attention to collaborative processes and to methods of inclusion in our artistic and scholarly work, and if we show respect for and take interest in the complexity and diversity of cultures of knowledge that exist, what do we recognize as being an essential prerequisite, as being abilities and forms of methodological knowledge that are necessary in order for us to be able to cooperate effectively? What can foster a critical, self-reflective practice? What impact do these insights have on the curriculum? The workshop idea of the missing resonates with participatory projects launched by the artist Barbara Holub/transparadiso (World Congresses of the Missing Things).



How can we collaborate?
Nubuke (Ghana)_ Angewandte Project, 2012–2023

Biographies

Speakers



Ruth Anderwald + Leonhard Grond have worked collectively as a duo since 1999 as artists, artist-curators, and artist-researchers. They are professors for the PhD-Program for Artistic Research at the University of Applied Arts Vienna. Within their co-creative artistic-research practice, they develop practice-led, theory-led and process-oriented artistic research, with a focus on dizziness. With Karoline Feyertag, they co-edited the cross-disciplinary reader *Dizziness—A Resource* (2019, Sternberg Press). Their artworks have been shown, e.g., Centre Pompidou Paris, Center of Contemporary Art Tel Aviv, Himalayas Art Museum Shanghai, Kunsthhaus Graz, Tate Modern, London, Ujazdowski Castle Warsaw, wien modern Festival, Whitechapel Gallery, London.

Mirna Bamieh explores the politics of disappearance and memory production by unpacking the social concerns and limitations of Palestinian communities amid contemporary political dilemmas. Since 2019 the artist has also been reflecting on the process of fermentation through text, ceramics and video works incorporated into site-specific interactive installations. With a degree in culinary arts, she melds food and storytelling to develop socially engaged work through Palestine Hosting Society, Palestine Hosting Society, a live art project she founded in 2018. Staging dinner performances and various interventions that draw from food practices as well as the passage of recipes through generations, the project aims to revitalize traditional Palestinian food cultures on the verge of disappearing.



<https://www.mirnamamieh.info> <https://www.palestinehostingsociety.com>



Işıl Eğrikavuk Dr. Işıl Eğrikavuk is a Turkish-born international performance artist and academic based in Berlin, Germany. She received her MFA from The School of the Art Institute of Chicago (SAIC) and a Ph.D. in Communication from Istanbul Bilgi University, Istanbul, Turkey. Eğrikavuk lives in Berlin and works as a faculty member at Berlin University of Arts (UdK), Media and Communication Department since 2017.

Eğrikavuk is the co-winner of Turkey's first contemporary art prize, Full Art Prize in 2012. She is also awarded for 2022 Borderless Book Fund for publishing her PhD research. Eğrikavuk has participated in numerous international exhibitions, residencies, and her work has been published in both local and international journals. Recent exhibitions and venues include, La Casa Encendida, Madrid, Chicago Museum of Contemporary Photography (2022), Arnis Residency, Germany (2021), Chicago Architecture Biennial (2021), Die Bühne, Berlin (2019), Art Souterrain, Montreal (2019), Pluto's Kitchen, Block Universe, London (2017).

<https://www.isilegrikavuk.work/>

Nicole Brittingham Furlonge is Professor and Director of the Klingenstein Center, Teachers College Columbia University. She also teaches a listening seminar in the Narrative Medicine program at Columbia University's Medical School and is co-founder of LEARNS Collaborative, a catalyzer for human-centered, equitable change in organizations. A first generation college student, Nicole earned her Ph.D. and B.A. in English from the University of Pennsylvania, and her M.A. from the University of Michigan. Prior to joining Teachers College, Nicole served as



Director of Teaching and Learning at the Holderness School. She has taught English and served as English Department Chair and Director of Diversity at several independent schools, including St. Andrew's School (Delaware), The Lawrenceville School, and Princeton Day School. Nicole is the author of *Race Sounds: The Art of Listening in African American Literature*, published by the University of Iowa Press. Her book demonstrates listening as an essential interpretive and civic act that leads to deeper engagement with others. Nicole has previously served on the boards of People and Stories/Gente y Cuentos and Village Charter School in Trenton, NJ. Currently, she serves on the board of the Center for Transformative Teaching and Learning. Dr. Furlonge's research examines the intersections between listening, cognitive neuroscience, belonging, creativity and school leadership.



Lydia Matthews' work explores how artists, artisans and designers foster democratic debates and intimate community interactions in the public sphere—often in response to a variety of urgent global and local conditions. A dual citizen of Greece and the U.S., Matthews is currently Professor of Visual Culture at The New School in New York, where she founded Parsons School of Design's Curatorial Design Research Lab and served as Dean of Academic Programs to lead a faculty-driven process co-designing a more globally-focused and socially-engaged undergraduate curriculum. Along with a Spencer Fellowship in China's Yunnan Province and Fulbright Senior Scholar position at the University of Thessaly in Volos, Greece, she previously taught at California College of the Arts in San Francisco, where she co-founded the graduate program in Critical Visual Studies and launched the first MFA Fine Arts degree in Social Practice in 2005 with her colleague, Ted Purves.

Matthews' writing appears in numerous journals, books and exhibition catalogs. Curatorial activities span art exhibitions, participatory walking events, community-based urban festivals, and multidisciplinary pedagogical exchanges addressing ecological and social sustainability. Recent site-specific projects include: "2020-22: Crisis, Critical Resistance and Creative Resilience" (CEC Artslink's online workshops, 2022-ongoing); Bienal'21 Fotografia Do Porto exhibition featuring Alfredo Jaar and Susan Meiselas, (Portugal, 2021); as well as projects made with diverse communities in Greece, Italy, Turkey and post-communist countries (e.g., Georgia, Kazakhstan, and the Czech Republic.) She is online at: <https://www.lydiamatthews.com>.

Shaheen Merali (born in Tanzania, lives in Britain) is a curator, critic, and artist of Indian heritage. Merali began his artistic practice in the 1980s, committing to social, political, and personal narratives. As his practice evolved, he focused more on his work as a curator, and has now moved into the sphere of research and writing. He is currently a PhD candidate at Coventry University, based at the Centre for Arts, Memory and Communities, Research Institute for Creative Cultures. His research is concerned with contemporary political Black arts practices that emerged in the Asian-African diaspora culture in the early 80s and their relationship to the curatorial and self-organisational formations in British arts. Merali was the curator for the inaugural Uganda Pavilion, *Radiance – They Dream in Time*, for the International art exhibition for the 59th Venice Biennale. At the Golden Lion Ceremony, the pavilion was presented the special mention award. He was the co-curator of Berlin Heist or the enduring fascination of walled cities for the 4th Mediations Biennale, Posnan, Poland (2014) and co-curator of the 6th Gwangju Biennale, Korea (2006).

Merali was the Head of Department of Exhibition, Film and New Media at the Haus der Kulturen der Welt, Berlin (2003-2008) where he curated several exhibitions accompanied by publications, including *The Black Atlantic; Dreams and Trauma- Moving images and the Promised Lands*; and *Re-Imagining Asia, One Thousand years of Separation*. In 1988, Merali had co-founded the Panchayat Arts Education Resource Unit in East London. The



Unit's main function was one of collecting ephemera, documents, and publications, detailing the work of political British Black artists (of Asian and African descent). In 2015 the Panchayat archival material was donated and is part of the Tate library's Special Collection in London.



Dorit Naaman is a documentarist and film theorist from Jerusalem, and a professor of Film, Media and Cultural Studies at Queen's University, Canada. In 2016 she released an innovative interactive documentary, *Jerusalem, We Are Here*, which digitally reinscribed Palestinians into the neighborhoods from which they were expelled during the 1948 war. Her in-production collaborative project *The Belle Park Project* is situated in Kingston, Ontario, and harnesses creative practice to make visible, legible and audible colonial and environmental violence, but also resistance, resilience and re-naturalization, in a complex urban park/former landfill. Dorit is also engaged in a collaborative project on planning and mapping participatory media. She has previously researched film and media from the Middle East, specifically focused on nationalism, gender and militarism.

Jo Schmeiser explores the interfaces of art, film, theory and politics. Focusing on issues including racism, sexism and anti-Semitism, and reflecting critically on their form and structure, she often works collectively. She currently is Lecturer at the University of Applied Arts Vienna at the Department of Art and Communication Practices.

Films: *Widerstandsmomente / Moments of Resistance* (Plaesion Film: 2019), *Liebe Geschichte / Love History* (Klub Zwei: 2010). Publications: *Moments of Resistance* (Vienna: 2021), *Conzepte. New Versions of Political Thought* (zaglossus: 2015).

<https://www.widerstandsmomente.at>

<https://www.dok.at/person/klub-zwei-simone-bader-jo-schmeiser/>

<https://www.conzepte.org>



Organizing Committee



Livia Alexander is a curator, writer, and Director of the Visual Studies and Art History program at the Department of Art and Design at Montclair State University. Her work is focused on examining the relationship between art infrastructure and artistic production, urbanity, cultural politics of food and art, and contemporary art from Southwest Asia and North Africa.

Her numerous art and film programs, exhibitions and events include *Embedded, Embedding: Artist Residencies, Urban Placemaking and Social Practice* (commissioned by Residency Unlimited, in collaboration with The New School/Parsons, NYC); *Customs Made: Quotidian Rituals and Everyday Practices* (Maraya Arts Centre, Sharjah, UAE); *Mapping Subjectivity: Experimentation in Arab Cinema* (MoMA, New York; Abu Dhabi Film Festival, Tate Modern, London); and *CinemaEast Film Series*. Alexander is co-producer of the research-based interactive documentary *Jerusalem, We Are Here* (Canada/Palestine/Israel, 2016), directed by Dorit Naaman.

Richard Jochum is Associate Professor of Art and Art Education at Teachers College, Columbia University. He has received his PhD in Philosophy from the University of Vienna and an MFA in Sculpture and Media Art from the University of Applied Arts in Vienna. His artistic work focuses on video, performance, and installation. His scholarly interests include artistic research practices, studio art teaching and learning, as well as new media and media art education.



Işın Önol is a New York City and Vienna based curator, writer, and art professor. She is currently the Director of Curatorial Research at School of Visual Arts Curatorial Practice MA program and a Guest Professor at the University of Applied Arts, Vienna. Since 2009, she has extensively produced exhibitions, conferences, public programs, and community-engaging projects across Europe, South and East Asia, the Middle East, as well as the Americas. Before that, she led the Elgiz Museum of Contemporary Art Istanbul as its director and curator (2006-2009).

Her curatorial research focuses on interconnecting archival information with oral histories to create platforms for collective memory through collaborative art practices. She has produced more than 60 exhibitions internationally, and published on the intersection of social justice and art. Her recent exhibitions include *Bilgè: Lifespan of a Horizontal Line* (New York), *Zip Code Memory Project: Practices of Justice and Repair* (New York), *The Wondrous Deposits of Unfinished Threads* (Sinop), *A Knot in the Throat: Foraging for a Vanishing Present* (Vienna), *Thinking Food Futures* (New York), *Women Mobilizing Memory* (Istanbul, Vienna, New York, Madrid), and *When Home Won't Let You Stay* (Vienna). She co-curated *Sinopale*, the International Sinop Biennial in 2012, 2014 and 2021.

Barbara Putz-Plecko is a visual artist and for more than 25 years has been Professor at the University of Applied Arts Vienna. She has been Vice-Rector of the Angewandte since 2007. She is also Dean of the Institute of Studies in Art and Art Education and Head of the Department of Art and Communication Practices and the Textile Department.

A primary focus of both departments is on contextual art practices and on artistic strategies in diverse communities and systems. As an artist and researcher, she has collaborated with many academic and non-academic institutions and grassroots organizations, and she has acted as supervisor, project partner and coordinator of numerous art projects not only in Europe but also in Africa, Asia, Central America and the USA. Her long-term research focus is on interdisciplinary, trans-disciplinary and trans-cultural collaborative processes and the exploration of collaborative and participatory practices in the arts.



Fellow Students



Omry Batkilin is a painter from Tel-Aviv, currently based in Vienna. He is graduate of the interdisciplinary arts program at Shenkar College and studying at the Social Design MA program at the University of Applied Arts. His work is characterized by a dark and humorous perspective based on personal experiences, everyday life and political events mixed with fantasies occurring in an urban environment which he dreams about. The paintings describe a moment of anti climax within an unusual event, Ghost like creatures mix with confused characters of human beings – drunk, drugged, all taking part in a ceremony of hedonism. The streets and spaces where they gather are at times claustrophobic and banal, inspired by different cities, bars and apartments in Israel and Europe. All these try to catch a moment in time, where society ceases to function in what is considered a "normal" way, and go back to its primal deviant instincts: celebrating the disintegration of values as we perceive them in the 21st century, nothing is important and structured, hierarchy does not exist.

T Braun is an interdisciplinary artist who creates virtual worlds, drag performances, and interactive installations that challenge binary notions of gender. They are currently based in Tiohtià:ke (otherwise known as Montreal) pursuing a Ph.D. in Humanities at Concordia University. Their research-creation project explores the rich intersections of queer embodiment and



VR, a concept they call Virtual Queerality. They are collaborating with trans and non-binary communities in the social VR platform VRChat to build a web VR archive where gender non-conforming people can share their stories, explore new means of virtual embodiment, and envision speculative futures.

Judith Haslöwer earned her Bachelor's degree at the intersection of cultural anthropology and urban studies in Hamburg, Germany. For her Master's degree in Social Design at University of Applied Arts in Vienna, Austria she is exploring new methods of engaging and addressing the civil society and issues of our time. A special focus lies on the mechanics of language and handcrafts, that connect to a long tradition of thinkers and makers.



Marla E. Heid is a researcher incorporating means of visual art, curation, and writing. She studied Art Theory in Berlin and Beijing, holds a Master's in Art and Politics from Goldsmiths, University of London, and completed the Post-Master degree Of Public Interest at the Royal Institute of Art in Stockholm. She is a PhD candidate at the University of Applied Arts in Vienna. Both her academic research and artistic interest explore the changes public spaces are going through and discuss the knowledge, methods, and values artistic practitioners produce within them. Her dissertation investigates the potentials created by conceptual art practices to generate an active perception of the space the artwork is situated in through elements of temporality, intervention, and ephemerality. In her artistic practice, she explores concepts of collective and individual memory, representational formats of histories and pasts, and the testing of constructive models that support the critical examination of public space as a site for democratic interactions.



Verena Miedl-Faißt is an artistic researcher, writer, friend, art educator and photographer based in Vienna and its neighbouring woods. Currently, she is a PhD in Art candidate at Center Research Focus at the University of Applied Arts Vienna. Her projects have been hosted and screened by museums and cinemas and exhibited in various group shows in Vienna and abroad. www.verenafaisst.com



Arzu Mistry is an educator and artist and maintains a high level of dedication and enthusiasm for art, craft and design, as mediums for pedagogy, advocacy, transformation, and intervention for the building of sustainable inclusive communities. Arzu is the founder of the Art in Transit and placeARTS public art projects in the city of Bangalore with a focus on art as a medium for dialogue between people and the urban spaces they inhabit. Arzu co-facilitates the Accordion Book Project and is the co-creator of the artist book *Unfolding Practice: Reflections on Learning and Teaching*. Her art and education practice connects teachers, youth and families with place using memory, story, play and design practices through inter-disciplinary education and public community art facilitation, livelihoods training, teacher professional development and educational research and practice. Arzu led the Creative Education undergraduate program and co-led the Public Pedagogy and Arts Practice Masters program at the Srishti Manipal Institute for Art Design and Technology in Bangalore. She was a fellow with Reimagining Migration and has taught with the Project Zero Classroom, the Future of Learning and Arts and Passion Driven Learning programs at the Harvard Graduate School of Education. From May 2021 – 22 Arzu facilitated an education working group for Creative Dignity, a consortium of organizations working with crafts communities in India. Arzu is currently pursuing her doctoral work with a focus on craft-integrated learning at Teachers College, Columbia University.



Stephanie Spitz received her MFA in Studio Art from Montclair State University and her BFA in Painting from Drake University. She explores the parallels between art making and home building through painting, drawing, video, and installation. She has exhibited internationally and in 2016 she was an artist-in-residence at the New Rochelle Downtown Artist Residency in conjunction with Residency Unlimited. She currently works as a Higher Education Administrator and Adjunct Professor in Montclair, New Jersey.



Julia Stern is a graphic designer, illustrator, artist and teacher from Vienna. She was trained as an Applied Fashion Designer at the Vienna School of Art, studied Theater Studies and Journalism & Communication Studies at the University of Vienna, majoring in Stage and Costume Design and Media Design. In 2015 she started further education at the University of Applied Arts in Vienna at the Institute of Art Science & Art Education, for Design, Architecture and Environment (DAE) and Textile - free, applied & experimental artistic design (TEX).

Working as a graphic designer, illustrator, artist, teacher, her permanent engagement with social and educational issues and economic contexts, as well as her interest in material culture and modes of production, find expression in mostly textile and material-related works. In her works there is also an intensive reference to language, whereby she always tries to take a light-hearted look at what she is doing. In the field of graphic design, she has extensive experience in magazine design and educational design for adult education.

As one of the winning participants of the Octopus 2020 program, she is continuously working on a project about free and intuitive communication in the context of eating together as a social event - a moment of sharing and exchanging. Her current work explores personality, vulnerability, and protective mechanisms.

Jason Watson is a mixed-media artist and educator, whose studio practice combines explorations of figures, found objects, architecture, and text as visual materials that both reveal and conceal elusive layers of meaning. His work has been shown at galleries, universities, and nonprofit spaces throughout the US and the New York City metropolitan area. His artist residencies include the Newark Museum of Art, Cooper Union Emerging Artist Residency Program, the Lower East Side Printshop, the Elsewhere Living Museum, the Ragdale Foundation, and the Oberpfälzer Künstlerhaus in Schwandorf, Germany. He participated in the Lincoln Center Summer Education Forum in 2018 and 2019 and is an alumni member of the Goodyear Artist Collaborative.



Watson was awarded the first Wesley Mancini Artist Residency at the McColl Center for Visual Art + Innovation in 2013. He has presented papers and projects at national academic conferences including "Creating in the Queer Diaspora", a study of LGBTQ creative production in non-urban areas with Queer Caucus for Art at the College Art Association. As an art educator, Watson has taught a wide variety of drawing, painting, and printmaking classes and workshops over the past two decades at colleges, universities, and community spaces. He served as the Director of Visual Art Programs for Arts+, a nonprofit in Charlotte, North Carolina that provides art education to underserved populations. Watson is currently pursuing a Doctorate in Art Education at Teachers College, Columbia University. He holds a Fellowship in Ceramics at Teachers College and is the co-editor of the upcoming publication "Turning Points: Responsive Pedagogies in Studio Art Education" with Dr. Richard Jochum and Dr. Judith M. Burton.



Special thanks

to Rector Gerald Bast and the University of Applied Arts Vienna for the generous support of the symposium,
to all colleagues for their great joint effort in planning and realizing this event and
to the administrative team for making this event possible and pleasant.

