

SENSORY HACKING

symposium on art and strategy relating to the future of higher art education

strategy workshop #2 at Zurich University of the Arts

by "CreativeEconomies" a venture by ZHdK Department of Cultural Analysis in collaboration with RISE Management Innovation Lab, University of St. Gallen and the Critical Thinking Initiative, ETH Zurich

November 11th, 2016

** please note: preliminary program subject to change!*

- 9.30 gathering in Kaskade outside the Aktionsraum, ZHdK
- 10.00 welcoming/opening/introduction by curator Prof. Serge von Arx
- 10.15 opening key-note by Prof. Dr. Simon Grand: *"Hacking Strategies"*
- 11.00 presentation / visit of workshop results by:
- Tony Hall: *street rituals*: inside ZHdK / documentation
- Céline Barel: *olfactory architecture*: inside ZHdK "Kaskade" and adjacent spaces
- Kjartan Fønsteli: *food and power*: various places, documentation, blending into lunch
- 12.30 lunch (being final experience of "food and power" workshop with K. Fønsteli)
- 13.30 key-note Dr. Frédéric Martel: expanding 2015 strategy workshop #1 on "digital disruption": "Smart Curation, "Media(-)tion", new economics models for the artists."
- 14.30 key-note Prof. PhD. Karmenlara Ely: *"moving against/moving toward – gestures of imminent delay"*
- 15.30 coffee break
- 16.00 key-note neuroscientist: human perception and cognition of the real and the fictive
- 17.00 key-note Sodja Lotker: *"Too Close to Home – Sense of Reality in Sensory Performance"*
- all keynotes: lecture 30 minutes + discussion 15 minutes*
- 18.00 extending words into strategy workshop #3 on "future criticism" in 2017 by Christoph Weck-erle, Director of the Department of Cultural Analysis at ZHdK
- 18.30 plenum discussion blending into dinner by Kjartan Fønsteli

by invitation only: professors, researchers, students, entrepreneurs in the field of the creative economies – inside and outside ZHdK

overall context

With over 2800 students and 650 teaching staff, Zurich University of the Arts is one of Europe's largest arts universities. ZHdK offers degree and research programmes in design, film, fine arts, music, dance, theatre, and art education on a purpose-built campus designed to provide a truly excellent environment for teaching and learning. Its mission is to prepare young talented individuals for their future careers in the arts and design.

"CreativeEconomies" is a venture by ZHdK Department of Cultural Analysis in collaboration with RISE Management Innovation Lab, University of St. Gallen and the Critical Thinking Initiative, ETH Zurich. This venture curates experiments, projects and initiatives that design and investigate new opportunities for value creation across global networks. Thereby, this not for profit venture develops and debates valuation devices for cultural, technological and economic performance.

The venture combines different research approaches like i.e. moderating strategy workshops for institutions reflecting and exploring their past, present, and future value creation from a broader perspective. Therefore, it collaborates with co-curators (see below: Serge von Arx).

strategy workshop "Sensory Hacking":

Most art universities and academies train students to fit into the institution of the established art world. Curators and festival directors define who can belong to the elite of the avant-garde. The one week long symposium "Sensory Hacking" in the scope of ZHdK's research on art and strategy in education investigates the roots of the arts, the precious moment when an art form still is fragile but on the other hand full of subversive power. The sensory within the arts, the physical experience of human expression stands in the foreground. To question today's hegemony of the solely visual, mostly orchestrated like commodities, we will focus on a complete sensory experience in space, the rich but vulnerable moment before getting processed by the brain. This forum will try to get as close to the tiger as possible, before it gets locked up in the cage to be approached in safety.

co-curator:

Serge von Arx, Prof.:

Serge von Arx, dipl. Arch ETH/SIA and professor of scenography, is the artistic director of the scenography department at the Norwegian Theatre Academy (of the Østfold University College) since 2007. In 1998 he began his long-term collaboration with Robert Wilson on numerous stage, exhibition and installation design projects all over the world and since 2003 he is a regular mentor and architectural consultant at the "Watermill Center" on Long Island, New York. In 2001 he opened his design studio in Berlin and since 2006 he is a resident in Oslo. Serge von Arx is lecturing and implementing workshops at various international universities and other institutions and works internationally as a scenographer, designer and architect, focusing on „performative architecture", the encounter of architecture and theatre. His research includes various international publications and curatorial engagements. Since 2015 he is a board member of the National Norwegian Artistic Research Programme. Serge von Arx curated the architecture section for the Prague Quadriennial 2015.

workshop leaders:

Tony Hall:

Trinidadian director and playwright, attended University of Alberta and Northern Alberta Institute of Technology. He formulated Jouvay Popular Theatre Process out of Emancipation Performance Traditions. Most currently known in Trinidad for his „mas interventions“ Miss Miles and Marcus and Amy, Hall collaborates extensively with leading artists in Trinidad Carnival including Peter Minshall. Two of his most acclaimed plays are: 'Jean and Dinah . . . Speak Their Minds Publicly' (1994), Twilight Café (2002). Some street and environmental plays: 'A Band On Drugs' (1990), the site-specific 'Macqueripe' (2003). For screen with Banyan, Port of Spain: 'And the Dish Ran Away with the Spoon' (1994) BBC documentary, 'Gayelle' (1985-1990) award winning cultural magazine. Tony has lectured at Prague Quadriennale, Norwegian Theater Academy, Indiana State University, Terre Haute, University of Winchester, Hampshire, The Carnival Learning Centre, Isle of Wight. He lectures at Trinity College, Hartford, University of Trinidad and Tobago, Port of Spain, University of the West Indies, Trinidad.

Céline Barel:

Céline Barel is a perfumer working at IFF (International Flavors and Fragrances) in New York since 2005. She has created scents for major brands such as L'Oréal, L.V.M.H., Estée-Lauder, P&G. Recently she has released the new fragrance "Tacit" for Aesop. Céline Barel holds a MA in marketing & international management from the Reims Management School (ESC Reims). Mrs. Barel began to expand her expertise into the arts in 2010 by developing projects and running workshops in collaboration with various New York based art institutions, as well as the Centre Georges Pompidou in Paris.

Kjartan Fønstelien:

B. Kjartan Fønstelien has his background in the history of art, cultural history and archeology from the University of Oslo. At Norwegian Theatre Academy he has held various workshops with Serge von Arx on national mythologies since 2013, reflecting and implementing projects on food history and scenography for memorials. Kjartan Fønstelien worked on and led several large prehistoric excavations. From the end of the 1990es until 2013 he was leading The Archeological Field Unit in Akershus county in Norway. He also was head of the department for Cultural heritage in the same county where he among others was responsible for the excavation of the outdoor atelier and home of Edvard Munch in Hvitsten. From 2013 until 2016 he has been leading the Midgard Historisk Senter (Viking Age Center) and the Textile Industry Museum in Berger, in Eastern Norway. There he was in charge in developing different exhibitions. Fønstelien has been a member of an "pop up restaurant group" for several years.

quest speakers:

Simon Grand, Dr. Prof.:

Simon Grand is strategy designer, knowledge entrepreneur and management researcher, professor for strategic management and academic director of the RISE Management Innovation Lab at the University of St. Gallen HSG, research fellow and co-curator of the venture CreativeEconomies at the Zurich University of the Arts ZHdK, and member of the supervisory board of several medium-sized Swiss enterprises.

Frédéric Martel, PhD:

Frédéric Martel is a senior researcher (ZHdK, Zurich ; CERI, Sciences Po, Paris) and writer. He has a PhD in Social Sciences and he is the author of nine books, including *On Culture in America* (Gallimard, 2006), *Mainstream : On the Global War on Culture and Medias* (Flammarion, 2010, translated in 20 countries) and *Smart, On the Internets* (Stock, 2014).

Frédéric Martel was curating “Leonardo Express”, the strategy workshop #1 on digital disruption at Zurich University of the Arts. His research currently focus on soft power, digitalization, social networks and curation.

Karmenlara Ely, Prof. PhD:

Karmenlara Ely is Artistic Director of Acting at Østfold University College/Norwegian Theatre Academy. Before NTA, Karmenlara taught Theater Studies and directed the summer youth intensive in faculty of Drama at New York University’s Tisch School of the Arts, where she holds a PhD in Performance Studies. She collaborates internationally as a performer, creator, dramaturg and visual artist on theater and performance works, most recently with Muriel Miguel and Spiderwoman Theater at La Mama E.T.C. and Composer Sxip Shirey. Involved in leading and advising projects in artistic research, her topics of inquiry usually examine the critical role of the body in taboo breaking, the materialities of intimacy, memory, ethics and pleasure in the creation of art. She is co-editor of the recent books *Infinite Record: Archive Memory Performance and Responsive Listening: Theater Training for Contemporary Spaces* both released in collaboration with Brooklyn Arts Press.

Sodja Zupanc Lotker:

Sodja Zupanc Lotker is the Course Leader of Master in Directing Devised and Object Theatre at the Prague Performing Arts Academy (DAMU). She works as a dramaturg for independent theatre, dance and site specific projects (with Cristina Maldonado, *Farm in the Cave*, Lotte van den Berg, TAAT, Wojtek Ziemilski). She was artistic director of the Prague Quadrennial of Performance Design and Space 2008 – 2015, event she has worked for since 1999. Prague Quadrennial has won EFFE Award 2015-16. She has curated and commissioned costume exhibitions and projects such as *Extreme Costume* (PQ 2011); living installation/performance for *Intersection: Intimacy and Spectacle* (PQ 2011) and the *Tribes* (costumes in public space PQ 2015). She has given lectures at Columbia University, Yale School of Drama, Royal Central School of Speech. From 2014 she is on Editorial Board of *Theatre and Performance Design Journal*; and on Editorial Board of *Performance Research Journal*, both published by Routledge.

theoretical background to "Sensory Hacking":

While art can be conceived as an antonym to the notion strategy, art also can be understood as essentially a holistic strategy itself. The symposium and the relating workshops at the ZHdK oscillate between these two conceptions, as they investigate an according oxymoron. In this context the arts are understood as a human endeavor to raise questions within society or an individual by creating accurate frames around an unknown. It is by creating distinct relationships between an artwork's constituents as well as its context that this field of the unknown is demarcated. The open allows for individual and personal readings which have the essence of an art work emerge within the recipient's imagination. In this context I am relating to art fields which inhere a reciprocal relationship with an audience of any kind, like all performing arts, scenography and architecture. In this understanding the arts reject the concept of a preconceived goal as they exactly point at the unknown described above, so to say the blind spot within the arts. So while strategies converge to a more or less clearly defined point, an aim, the arts essentially diverge.

At the same time the arts per se can be understood as a strategy within human striving, be it in the context of Charles Darwin's theories around "sexual selection" as described in "The Descent of Man" of 1871 or more in a socio-cultural environment. It could stretch as far as into Jonathan Meese's radical and provoking statements regarding society, culture, art and propaganda. Within the symposium and the workshops at ZHdK the arts or distinct art fields will be investigated upon their strategic potential. How specific art forms emerge from an interdisciplinary interweaving within current strategies will be exemplified with practical studies and workshops in different constellations.

While most art forms tend to have individual methods and strategies in direct relationship to their characteristics, there are strategies, often borrowed from contexts alien to the arts, which are or can be employed similarly throughout the plethora of art fields. Such strategies could be for example parasitic, or relate to the notion of hacking. Commonly strategies inhere a linearity in which the specific goal is to be achieved. These lines progressing in time and space can be straight, usually related to a rather biased, uncritical way of advancement sporting effectivity beyond potential collateral damage. The lines also can be curved and undulant as a response to encountered obstacles and in respect to meticulous planning. I am specifically interested to investigate forms and methods of non-linear strategies, progression through intertwined systems beyond diachronic causality. There may lie a crucial difference between tactics and strategies, in the sense that tactics evolve in regular, closed systems while strategies employ open network based contexts.

One special aspect of investigation relates to the emergence and development of art fields and the threshold upon which they are accepted as such, and their subsequent metamorphoses. The inquiry focuses on the evolvment before a human creation is transcended into an art work, or in other words before an art field is accepted by the museum or concert hall. The cultural meaning of according pre-states of art may prove to be more relevant as strategies than acknowledged art forms, as with that acceptance the moment of its uncontrollability and subversion decreases.

student workshops (November 8th – 10th):

Street Rituals:

Tony Hall from Trinidad/Tobago is the expert of the carnival from Trinidad which until today, in contrast to most European carnivals, is highly politically driven; that one day of colorful, wild, orgiastic exuberance bears all social and cultural power. Tony Hall will take the students into the public space of Zurich, to inquire the everyday potential that is hidden from the high arts, eventually to echo the findings in the “city of ZHdK” and its internal public space. Strategies and tactics in carnival as street rituals will be investigated and applied.

Olfactory Architecture:

The sense of smell is the most underestimated sensory capacity in the arts. Although no other sense has a more direct link to the body, bypassing the brain which is ever hungry to constantly arrange everything according meaning. Corporate business is very aware of that and uses scent abundantly also besides the perfume industry. If scent has been used in the arts, it merely was illustrative. The workshop with Céline Barel, a “nose” as the few with the perfect sense of smell are called, will establish a laboratory on how scent can create identities in space. The students will explore the basics of the art of creating scent and experiment with distinct fragrances within ZHdK, not to perfume the university, but to recontextualize its spatial identities.

Food and Power:

This workshop will be run by Kjartan Fønstelien, archeologist and experimental cook. The student group will investigate visceral sites in Zurich and by investigating them archeologically, turn them into a liminal state between historical fact and spatial art work. Food and traces of food will be the starting point for investigations on food and power, how food has been used and still employed as a mean of power exertion.

Serge von Arx, 24.9.2016