

Lucerne University of
Applied Sciences and Arts

**HOCHSCHULE
LUZERN**

Design & Kunst

FH Zentralschweiz

Master

MAKING THE INVISIBLE VISIBLE

21. - 23. MAI 2019

Lecture by Keiko Sei [Bangkok, THA]

Workshop & Concluding Public Discussion

“Invisible Studio” by Jerome Ming [Pretoria, ZAF] and Varsha Nair [Baroda, IND]

4. APRIL 2019

Gespräch Carola Dertnig [Wien, AT]
und Barbara Clausen [Montreal, CA]

**Activism
&
Art
Invisible Labour & Performance**



Viscocsistadt
745 Nylsuisseplatz 1
6020 Emmenbrücke
Third Floor
Studio Spaces of Master Art Dept.
3. Stock
Atelierräume Master Kun

Design by Peng Peng

Dialogues:

Master

MAKING THE INVISIBLE VISIBLE

MAY 21, 2019, 5:30 PM

:in English

Lecture

“Making the Invisible Visible”

by Keiko Sei [Bangkok, THA]

Introduction: Sabine Gebhardt Fink

Room: Forum 1

This lecture and the workshop (see below) consider the invisible labour of artists and those teaching and organizing art whereby conversations, discussions, collaborations, and exchanges take place in an ephemeral “invisible space” meaning that these efforts are not always perceptible in the end results presented to the public.

Keiko Sei, writer, curator, and media activist, investigates the circumstances of contemporary totalitarian societies in which the social order and its citizens, existing under extreme conditions, often make invisible problems of the world visible for the first time. In her lecture, Sei, who often works anonymously, will describe the process whereby she set up a film school in Burma (Myanmar) starting in 2002 and where addressing any contemporary topics didn't exist for decades in lower and higher education Sei not only explores the background and history of this development, but also considers this experience in relation to the larger problem of negotiating different cultures and realities in our world of today.

MAY 22-23, 2019, 9:30 AM-5:00 PM :in English

Concluding Public Discussion: May 23, 2019, 5:30 PM

Workshop and Concluding Public Discussion

“Invisible Studio” by Jerome Ming [Pretoria, ZAF]

and Varsha Nair [Baroda, IND]

With guests:

Linda Cassens Stoian, Lena Eriksson, and Sabine Gebhardt Fink

Room: Forum 1 and Common Studio Space

As a practical demonstration, this workshop and concluding public discussion serve as a bridge to the topics addressed in Keiko Sei's lecture (see above) and exemplify in practice the invisible labour of artists and those teaching and organizing art. Participants have the opportunity to experience and interact in an ephemeral “invisible space” in which conversations, discussions, collaborations, and exchanges can take place that are not always perceptible in the end results presented to the public.

Jerome Ming and Varsha Nair will conduct this workshop in collaboration. Both are interested in dialogical processes through which people/things are brought together. Although a framework is set up in advance, the eventual outcomes are not predetermined.

As an introduction to the workshop, Ming and Nair will present their own exchange about the planning of the workshop, which began as emails in September 2018 and which not only entailed sharing ideas, but also making actual artworks. This introduction aims to make the process of planning visible by presenting the contexts, stories, and socio-political realities of their own environments. Participants will be invited to consider the “invisible studio/space” and work singly or in pairs/groups to make unseen aspects relating to their own environment visible.

Varsha Nair

was born in Kampala, Uganda, and studied at Faculty of Fine Arts, Maharaja Sayaji Rao University, Baroda, India. Inviting multidisciplinary collaborations her work encompasses various approaches and genres including making, writing, and organising projects. She has exhibited internationally and since 2011 collaborated with Lena Eriksson in a long-term project titled Monday2Monday. She was part of the organizing team for STUDIOLOG, an online studio network

project hosted at the Master of Arts in Fine Arts Program at Lucerne University of Applied Sciences and Arts.

Co organizer of Womanifesto, Thailand, she has also published her writings in various art journals including Ctrl+P Journal of Contemporary Art of which she is an editorial board member.

After living in Bangkok since 1995, in 2018 Nair moved back to reside in her hometown of Baroda in India.

4. APRIL 2019, 17:30 UHR

:in Deutsch

Gespräch

Carola Dertnig [Wien, AUT]

und Barbara Clausen [Montreal, CAN]

Einführung: Sabine Gebhardt Fink

Raum: Forum 1

Gemeinsam gehen sie der Frage nach wie Performance seit Ende der 90er Jahre, als hybrides Medium als auch aktivistische Praxis, mit beständiger Popularität und Aufmerksamkeit in Museen und Ausstellungen nicht nur gezeigt, gesammelt und archiviert, sondern auch produziert wird. Hier spielt vor allem Dertnigs künstlerische Praxis als auch Recherchen zu ihren Ausstellungsprojekten Let's Twist Again (2000) und Mothers of Invention (2003) sowie Barbara Clausens Ausstellungen After The Act (2005), Wieder und Wider (2006) im MuMOK Wien sowie ihre Forschung zu Babette Mangolte (2010-2013). Spezieller Fokus des Gesprächs gilt Clausens Arbeit als Curatorial Research Director des Joan Jonas Knowledge Base, sowie Dertnigs Auseinandersetzung mit der Lehre und der Geschichte der Performance in ihren künstlerischen Werken.

Biographies

Linda Cassens Stoian

MA, critical spatial artist, theorist, and teacher, investigating how the human environment is construed—and de-construed—through corporeal movement and lingering/residing/sojourning or “Being In” [Das Gehen und Das sich Dort-und-Dort-Aufhalten, what she calls MOTILITY]. Since 2002, researcher, docent, and mentor at various Swiss and European art and architecture universities esp. (since 2011) at Master of Arts in Fine Arts, Lucerne University of Applied Sciences and Arts, experience includes project director and core research in two national research projects concerning the body and space as well as experience in conference organization and participation. Since 2006, concept, organization, & guiding of architecture/interior architecture tours in collaboration with the Swiss Architecture Museum SAM, Basel; and, since 1977, author, e.g., Erinnerungstext: „Sans Gravity“, Nao Bustamante, and essay: „Performance Kunst: Lehre und Forschung“ in Gebhardt Fink, Mathis, von Büren (eds.), Aufzeichnen und Erinnern- Performance Chronik Basel (1987-2006), Diaphanes; since 1998, translator (German into English), e.g., Kolkata-City of Print by Mara Züst, Kolkata: Lyriqual Books/Leipzig: Spector Books, upcoming 2019. As an artist, she is currently working on a novella. (CV link).

Barbara Clausen

is an independent curator and professor for art history at the University of Québec in Montréal (UQAM). Since 2000 she has lectured and written extensively on the historiography and institutionalization of performance-based art practices (After the Act : On the Representation of Performance Art, 2006) and the parallel discourses surrounding the politics of the body and the archive. Over the last ten years, she has curated numerous exhibitions and performance series in Europe as well as North America. She is currently the Curatorial Research Director of the Joan Jonas Knowledge Base for The Artist Archives Initiative at New York University, as well as a Fellow at the ZeM Brandenburg and Tate Modern and working as on a book project dedicated to the intersection of the performative, the curatorial and the archival. <http://www.zem-brandenburg.de/de/research/visitingsscholar/barbaraclausen.html>

Carola Dertnig

is an Artist who is interested in upturning and overwriting aspects of performance art history through strategies of feminist historical revisionism, including imaginative reconceptualization and performative interventions with existing documentation. Dertnig lives and works currently in Vienna. Since 2006 she is a Professor for Performative Art at the University of Fine Arts in Vienna. She was a participant in the 1997 Whitney Museum Independent Study Program in New York and has been teaching as a Guestprofessor at Cal ARTS in Los Angeles. Dertnig's work has appeared in several exhibitions at P.S.1 Contemporary Art Center, Artists Space, New York, Museum of Modern Art New York and the Secession and the MUMOK in Vienna. 2006 Dertnig published

the Let's twist again If You Can't Think It, Dance it. Performance in Vienna from 1960 until today (coedited with Stefanie Seibold). 2009 / 2011 Dertnig was part of the Research project „Performing Knowledge in the Art's. In 2014 the Publication, „Performing the Sentence. Views on Research and Teaching in Performance Art“, coedited with Felicitas Thun, was published. caroladertnig.at

Lena Eriksson

ist Künstlerin und Dozentin am Master of Arts in Fine Arts an der Hochschule Luzern – Design & Kunst. In ihrer künstlerischen Arbeit untersucht sie den Alltag auf sein poetisches, absurdes und utopisches Potential. Ihre Medien sind Performance, Video und Zeichnung. <http://lena-eriksson.ch/bio/>

Sabine Gebhardt Fink

is Professor for Contemporary Art and Head of the MFA program at Lucerne University of Applied Sciences and Arts. She studied Art History, Philosophy, German Literature and Theatre Studies at the Universities Munich and Basel (PhD-Thesis Transformation of Action, published Vienna 2003). Post-doc at Zurich University of Applied Arts, 2004-2010.

Her research fields – projects granted by the SNF and other Foundations – are: The Situated Body, Perform Space, Intermedia Conditions/Concrete Poetry, Exhibition Displays, Hermann Obrist – Im Netzwerk der Künste und Medien um 1900, Camp# – artistic research; Performance Chronicle Basel (ongoing).

She is co-curator of „Studiolog“ a webbased artistic project and “3+rooms” together with Lena Eriksson and Varsha Nair.

Publications (selection): Performance Chronicle Basel: Floating Gaps, Vol. 1, ed. with Muda Mathis/Margarit von Büren, Zurich/Berlin 2011, Live Productions und installative Dramatisierung, kritische Szenografie, Kai-Uwe Hemken (ed.), Bielefeld 2015, Performance Chronicle Basel: Aufzeichnen und Erinnern, Vol. II, Zurich/Berlin 2016. Queer/feminist strategies in performance/art, Performance Roll On, Mathis/Saemann/Regn (ed.), Basel 2018. At the moment she is editing the “Frauen Kunst Wissenschaft”-Volume no 67 with Sigrid Adorf on Feminist Strategies in Contemporary Performance Art; and together with Wolfgang Brückle a publication on new forms of Artistic Education (Schriftenreihe Nummer 9, Hochschule Luzern – Design & Kunst). <https://www.hslu.ch/de-ch/hochschule-luzern/ueber-uns/personensuche/profile/?pid=1553>

Jerome Ming

born 1967, London, is a photographer and involves sculpture and performative concepts in his working process. He studied Fine Art and later Photojournalism while in England and completed his MFA studies (Photography) in America in 2014. Jerome has mostly lived and worked in various countries in Asia with a few years based in Cameroon, Africa, and has participated in international artist exchanges, residencies and exhibitions. He is a participating artist in STUDIOLOG and currently lives in Pretoria, South Africa.

Art & Activism Invisible Labour & Performance

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Keiko Sei

is a writer, curator and educator in media art/activism. After worked as a video/media curator in Japan she moved to Eastern Europe in 1988 to research media situation in the region, and then in 2002 she moved to Southeast Asia, where she is based now, to continue her research and other activities in SEASIA.

Her curatorial projects include „The Media Are With Us: The Role of Television in the Romanian Revolution“ (Budapest, 1990), „Eastern Europe TV & Politics“ (Buffalo New York, 1993), „POLITIK-UM/New Engagement,“ (Prague, 2002), “Re-designing East,“ (Stuttgart, Gdansk, Budapest, Seoul, 2009-2013). She writes for publications worldwide including springerin (Austria), worked as an editor of documenta 12 magazine and coordinator of Southeast Asia region for “documenta 12 magazines project”, and has published books including Von der Bürokratie zur Telekratie (Germany) and Terminal Landscape (Czech Republic). She has given numerous workshops worldwide and taught at schools including FaVU VUT Brno (Czech Republic) and HFG Karlsruhe (Germany). Currently she works to provide film and video education in Myanmar, which she started in 2002, and has helped establishing Wathann Film Festival/Institute.

**Konzept/Concept: Sabine Gebhardt Fink
Organisation: Patric Fasel**

Dialogues: