

A...kademie der bildenden Künste Wien

Graduiertenkonferenz 2022 | Graduate Conference 2022

10. Mai 2022, 9.30 – 12.30 Uhr | May 10, 2022, 9.30 am – 12.30 pm

Sitzungssaal, Akademie der bildenden Künste Wien, Schillerplatz 3

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Programm | Program

Start	Präsentation Presentation	Sprache Language
9.30 Uhr 9.30 am	Begrüßung Welcome Johan F. Hartle, Rektor der Akademie der bildenden Künste Wien Rector of the Academy of Fine Arts Vienna Ingeborg Erhart, Vizerektorin für Kunst und Lehre Vice-Rector for Art and Teaching	
9.45 Uhr 9.45 am	Majda Turkic <i>Rethinking the recent urbanization trend in Bosnia and Herzegovina: postwar reconstruction and the pursuit of lost identity</i> Moderation: Univ.-Prof. Dr. Marina Grzinic Diskutant_in Discussant: Susanne Rick	Englisch English
10.20 Uhr 10.20 am	Rebecca Sprowl <i>How Avant-Garde Art Practices Can Inform Radical Approaches to Pedagogy</i> Moderation: Univ.-Prof. Dr. Ruth Sonderegger Diskutant_in Discussant: Bahar Zamani	Englisch English
10.50 Uhr 10.50 am	Pause Break	
11.05 Uhr 11.05 am	Taida Kusturica <i>Post-Representation: Art and War Art and Affect</i> Moderation: Doz. Mag. Dr. Assoc. Prof. Axel Stockburger Diskutant_in Discussant: Dr. Jovita Pristovšek	Englisch English
11.40 Uhr 11.40 am	Dr. Max Moya <i>Who has Seen Adolf Loos? Images of Adolf Loos's architecture in the media 1899-1927</i> Moderation: Univ.-Prof. Dipl.-Ing. Dr. Angelika Schnell Diskutant_in Discussant: Dr. Elana Shapira	Englisch English
12.10 Uhr 12.10 pm	Abschlussdiskussion Final Words	

Registrierung: 9.00 Uhr, Sitzungssaal | Registration: 9.00 am, Sitzungssaal

Abstracts

Rethinking the recent urbanization trend in Bosnia and Herzegovina: postwar reconstruction and the pursuit of lost identity

Majda Turkic

Bosnia and Herzegovina (BiH) is in the ongoing 24-year long architectonic, political, and socioeconomic process of reconstruction. Contemporary urbanistic trends in the post-war period are primarily reflected by the aftermath of the country's specific past. From 1463, when the Ottoman Empire officially ruled over the territory until 1914, when the Austrian-Hungarian Empire ended, Bosnia was already under the power of several empires. With the establishment of the SFRJ (Socialistic Federal Republic of Yugoslavia) in 1945, Bosnia and Herzegovina was the only of six republics that did not have the majority of one ethnic constituent groups of people living there. As an independent country, BiH's modern history, beginning with the secession from Yugoslavia, was marked with the four-year ethnic cleansing, displacement, expatriation, loss of land, materials, and presumably identity, ending in 1995. The war ended with the international community's interference and the Dayton Peace Agreement, which legalized and supported the unique pluralistic model for the rising nationalism in the Balkans. BiH's ethnicization has taken place inside a broad framework that includes global and local politics and their mutual perplexity. The ambiguity of and between religious, ethnic, and national belonging before and after 1995 created a specific disbalance of external and internal self-determination and identity in the people from BiH and neighborhood countries, resulting in the centuries-long nationalism and deeply entrenched obstacles for economic development.

During the last 24 years, architectural reconstruction and the country's urbanistic development are marked by lawless, unrestrained, uncontrolled and accelerated dwelling zones construction, dereliction of cultural monuments and institutions from the socialist era, and ethno simulacrum of various religious objects, and new scattered large glass building as an imitation of western postmodern architecture. Although some architects argue that a trend does not and exist and that the post-1995 architectural development is only chaotic and anarchic, the primary purpose of this thesis is to find logic and reasons behind it. To be able to understand the current state and the growing strong ethnic and religious identities or resulting nationalism reflected in the post-1995 architecture, the thesis needs to reconstruct the historical context of this region and modern geographies that in near past have characterized this space as the "weak" region, prone to be controlled and possessed, one outside the typical European region, uncivilized, less developed part of the Old continent. In the attempt to do so, we need to juxtapose Bosnia and Herzegovina in the possible unorthodox context of colonial or postcolonial theories, race, and imperialistic regimes and think of an identity as a congregation of interconnected identities that overlap and change their structure when identifying decentralized subjects. Here, the subjects of identity and surrounding structures are intertwined into a complex network that can help define what can be called a creation of the national identity in Bosnia and Herzegovina. The thesis aims to understand and elucidate the ongoing political processes that try to show an image of BiH as an equal part of Europe and its "perpetual" European integration processes that can mislead one who superficially observes BiH and its history. Is it misleading to think that BiH cannot share the history of typical colonial exploitation and misuse? This thesis challenges this question together with the relationships between tumultuous past and idiosyncratic contemporaneity. It asks why the turmoil is happening in BiH and how it reflects the past preceding these events.

In an attempt to answer them, the thesis will borrow methodology tools from several types of qualitative research to construct the hypothesis and test it. From ethnography study, the thesis will seek to understand the interaction between architects, sociologists, and philosophers with the culture of urbanization and architecture of the place in which they live. From the phenomenological study theory, the thesis will try to understand the structure of the research phenomenon. Furthermore, using grounded theory, the thesis builds a story. Postcolonial studies will inform critical qualitative research-power dynamics or structural power relations by asking who has the power, how it is negotiated, and what social structure reinforces this new power. To be able to comprehend current problems, it is critical to

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understand where do casualties stem from, and under what conditions they have emerged. The entrenched opinion that this territory, lacking stable, liberal democracy, and genuine sovereignty historically, being from the middle of the 15th century under the foreign rule, occupancy, or protectorate, is incapable of organizing and leading an independent country.

At the end of the research process, the thesis will gain critical study research design. The research questions and the interviewers will serve as a tool for creating changes and providing possible solutions.

How Avant-Garde Art Practices Can Inform Radical Approaches to Pedagogy

Rebecca Sprowl

This paper, "How Avant-Garde Art Practices Can Inform Radical Approaches to Pedagogy," is derived from a small portion of the in-progress dissertation project entitled *Art, Life, and Education: The Avant-Garde Artist in the Classroom*. The dissertation investigates artist-teachers that worked in highly experimental educational institutions like the Bauhaus, Black Mountain College, The New School, and CalArts; which sought to transform arts education and create future innovators in the art world. These schools have been generally studied for their influences on the field of arts education, and while many of the artists that taught in them have a well-established position in art history, their individual contributions to pedagogical practices in the arts are only just beginning to come to light.

This talk will evaluate the teaching practices of two specific American artist-teachers named Allan Kaprow and Michael Asher, both of which taught at CalArts beginning in the 1970s. As Kaprow is considered part of the Fluxus movement and Asher is categorized as a Conceptual artist, they are of a slightly different generation, however their artistic and teaching careers overlap at times and draw interesting comparisons. The presentation will provide a short background on the artistic practices of both artists in regards to Kaprow's development of Happenings and Asher's focus on institutional critique, but will primarily focus on how these practices informed their pedagogical approaches. Two specific examples of their work with school children have been selected for comparison: Kaprow's Project *Other Ways* (1969) and Asher's contribution to the *Made in California: NOW* (2000) exhibition. They are compared for their practice of incorporating students as participants in a work created by and attributed to the artist, their aims and approaches to situational learning, how the pieces align with their artistic philosophies, and the social systems and structures that were revealed in the process of executing the work.

Post-Representation: Art and War | Art and Affect

Taida Kusturica

Doctoral thesis Post-Representation: Art and War, Art and Affect analyze the geopolitical regime of transition of post-1989 Eastern Europe in the field of cultural representation, and examines the complex ways in which affective politics (transition, nationalism, Balkanization) conceptualize visually segregated and geopolitically excluded 'Third world' spaces. I propose to re-approach the relationship between representation, war and affect by drawing on political/decolonial aesthetics and cultural theory in addressing to broaden the field of visual/media culture. The presentation will address the concept of representation laying on Stuart Hall's theory of cultural representation as a process that constitutes the world, particularly in the way memory and lived experience become mediated through visual and cultural practice. Accordingly, representation never just represents, which is a way to think about aesthetics and visuals as the very biopolitical/racial tool of controlling socio-cultural life. The question of representation is intersected with Denise Ferreira da Silva's onto-epistemological research into the investigation between the denial of the body- exteriority within spatial process of racialization/exclusion in contemporary visual culture. The conceptual term post-representation arises from my attempt to challenge and point to the racial blindness of the regime of the 'transition' of post-Cold War Europe. Methodologically, the thesis aims to develop a critical theoretical perspective of understanding the

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politics of representation and aesthetics of culturally and geopolitically excluded so-called Third World spaces.

Who has Seen Adolf Loos? Images of Adolf Loos's architecture in the media 1899-1927

Dr. Max Moya

What happens when an architect is widely read but hardly seen? What is the effect of buildings that are sometimes mentioned but seldom illustrated? That was the story of Adolf Loos before the 1930s. The lecture discusses some of the most curious images and trends found in this dissertation defended at the IKA on October 2021.

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Vortragende | Presenter

Majda Turkic

Majda Turkic studied at the Academy of Fine Arts Vienna, Austria in the class of prof. Marina Grzinic, Post-conceptual Art.

In her work, she uses the specific methodology and theoretical approach that reflects specific artists perspective and questioning of the interplay between historical and anthropological context.

She is a Ph.D. candidate with the thesis topic "Re-thinking the recent urbanization trends in Bosnia and Herzegovina: postwar reconstruction and the pursuit of the lost identity" at the Academy of Fine Arts, Vienna in the class of Professor Christian Kravagna. Due to her close research relationship with the architecture, the very architectural objects remain the common artistic focus in her photographs. Majda exhibits solo and together with other artists in Sarajevo, Berlin, Vienna, Israel, and the U.S.

Rebecca Sprowl

Rebecca is currently a visual arts teacher at a secondary school in Vienna, and has a master's degree in art education from Boston University. She began teaching in 2005, and has taught all age levels at both public and private schools, in the United States, Thailand, Australia, Gabon, and England. She is currently a PhD in Philosophy candidate at the Academy of Fine Arts Vienna, and is writing a dissertation entitled *Art, Life, and Education: The Avant-Garde Artist in the Classroom*. Her research is based on the educational approaches developed and implemented by specific avant-garde artists who were also university instructors. The two primary goals of the research are to explore the relationship between their artistic practices and their teaching, and to expose pedagogical concepts in their work that can inform current art education methods.

Taida Kusturica

Taida Kusturica is a Ph.D. Candidate at the Academy of Fine Arts in Vienna currently working on a doctoral thesis: *Post-representation: Art and War, Art and Affect*. Her fields of research range from the decolonial aesthetics, image and media studies, and cultural studies with a focus on postwar/transitional "Third World spaces", together with the artistic and feminist practices that are associated with it.

Dr. Max Moya

Between 2018 and 2019, Max worked for Sri Lankan artist Laki Senanayake, for whom he curated the exhibition "The Greedy Forest" in cooperation with the Geoffrey Bawa Foundation. He has been a lecturer of Architecture Theory and Design Studio Head at UPC (2012 - 2014), and a speaker at the University of Kansai (2019), UPC (2018, 2021), and UCAL University (2017). In 2016 he published "Once Only, Only Once", and has written for Domus Sri Lanka, AA Files, and Artra Magazine.

Max's work as a visual artist spreads over a number of media, and has been exhibited in Lima (2016, 2017, 2018, 2020). He currently lives in Vienna where he works as ghost-writer and media advisor for Steiner Architecture.