

APPLICATION: HERBST ACADEMY 2007

Name, Surname

Address

Phone

Email

Date of Birth

Occupation

Workshop I *Kinship and other Monstrosities*
(24/09 – 29/09/2007) 150 Euro

Workshop II *Modes of Listening - The Alienating Feedback of Sound*
(01/10 – 06/10/2007) 150 Euro

Workshop III *Spaces of Negotiation*
(07/10 – 12/10/2007) 150 Euro

Please enclose:

A substantive C.V. and a short description of your expectations of the workshop as well as any material you consider helpful in regards of the workshop's intention.

The participation fee for workshop is 150 Euro each. It includes the workshop-fee and free admission to performances, exhibitions and lectures during the workshop. Accommodation is not included. However, steirischer herbst helps finding reasonable (including private) lodgings. Travels costs have to be covered by the participants. Each workshop has 5 grants that can be applied for (including lodging & participation fee).

The workshops are limited to approx. 20 persons and the organisers will select the participants. Registrants may participate more than one of the events.

The spoken language will be English; deadline for applications is 16/07/2007.

Please send your application to:

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8010 Graz / Austria

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INVITATION

herbst academy 2007: Close Enough

Three workshops for students, artists and theorists

Close enough that is a place that we yearn for when it is far away – and too much when we achieve it. Love, for example. “Not,” as Niklas Luhmann writes, “a mere anomaly, but rather a perfectly normal improbability”. Improbably close. Close enough. Too close: “In the communication type for intimate relationships, it is not allowed to withdraw personal matters from the communication.” Relationships are that easy. And that complicated. We start them, stumble into them, neglect, overrate, underestimate, tax them and end them.

But “Close enough is also a geopolitical topos: Europe as it grows together, Africa as it draws closer, the economic proximity of the globalised world, the streams of refugees, new poverty. Whoever makes treaties, laws or even constitutions is in constant status negotiations. This status is negotiated in the realm between the opposing poles of closeness and distance by discussing correspondences and differences, rights and obligations, the drawing and opening of borders.

And it is an aesthetic category, here again a category of contradiction: Close enough, that is a performative state, a state in time, the moment of catastrophe or fortune: Being close enough – that is yearning, movement towards and away from each other. A process, not a product. Movement, not inertia. Participation, not explanation. Presence, not meaning. A dynamics that seeks eternity. Constantly close to fulfilment and yet further away than from anything else. “The law of touching is separation” (Jean-Luc Nancy). Art touches us when it repels or holds us, but also – perhaps coincidentally, perhaps not even nameably – when it throws us back on ourselves, on a moment, a memory, a repressed occurrence perhaps.

This too much and too little, this never being right, this unsolvability, this happiness, this constant disappointment and unattainability, this paradox, that is, at the same time, the driving force of interpersonal, political, artistic and performative power and motivation, is the connection between the events of herbst-academy 2007. In this context three workshops for twenty young, international artists and theorists will form a kind of backbone of the festival and follow in terms of their focus these underlying thoughts.



Workshop I
24/09 – 29/09/2007

Kinship and other Monstrosities

By **Katrin Deufert (D) & Thomas Plischke (D)**
With **Jeroen Peeters (B), Katharina Pewny (A/D) & Marcus Steinweg (D)**

„Although Antigone dies, her deed remains in language, but what is her deed? This deed is and is not her own, a trespass on the norms of kinship and gender that exposes the precarious character of those norms, their sudden and disturbing transferability, and their capacity to be reiterated in contexts and in ways that are not fully to be anticipated.“ (J. Butler: Antigone's Claim)

How do we claim artistic interest in a time when “normal” life seems to be more and more aestheticised and art more and more contingent or every-day-like. Antigone as a myth, a failed hero, a theatrical figure and a cultural political concept will be the starting cloth of our workshop. Her “I say I did do it and I don’t deny it” testifies a possible language of performance that formulates itself on the border of a withdrawal of action and of staying political by resistingly living the desire for death. The name Antigone is constructed as anti-generation and she figures the limits of intelligibility exposed at the limits of kinship.

Together with the workshop participants we will collect, cross-read and process material that tackles the myth of Antigone, the problematics of kinship, the politics of representing (or creating) monsters in our society, the functionalities of terror in a capitalistic world, the precarious relation between death, incest, family and suicide.

Together we will start our working method of Reformulation based on the already individually collected material. In a circular structure we initiate processes of formulation, rendering, reformulation, passing on and giving up. In the end we will come up with individual projects without a fixed authorship that can be worked out further. The idea of giving up and passing on is a central concept of our workshops. The participants experience through the giving up of authorship a possible difference of individual and shared reference within the frame of always also socially sharable and communicatable aesthetical processes.

Modes of Listening – The Alienating Feedback of Sound

By **Tom Lamberty (D), Heike Schleper (D), Bernhard Schreiner (D/A)**
With **Philip Jeck (GB), Francisco López (E), Staalplaat Soundsystem (NL/D) and Matthias Vogel (D)**

„Modes of Listening“ is going to carry out some theoretical as well as practical research in the field of 21st century experimental music-production and -reception. Artists like Francisco López, Philip Jeck and the Staalplaat Soundsystem will provide an insight into their current work and discuss their artistic positions.

Workshop II
01/10 – 06/10/2007

That way major theoretical concepts are put into question: Are long-serving conceptual models like producer-recipient, sender-receiver or feedback-decoupling still of relevance today? Are concepts like the acousmatic, composition, sound, ecological listening or live-electronics still applicable to capture the most advanced practices in electronic music?

Finally, after a series of theory- and practice-sessions, some basic questions like “What does it actually mean to understand music?” or “Why do we hear music at all?” are revisited together with the philosopher Matthias Vogel.

Spaces of Negotiation

By **ifau and Jesko Fezer (D)**
With **Kerstin Höger (CH), Dorit Margreiter (A), muf architecture art (GB), Riklef Rambow (D), Christian Schmid (CH)**

What is the relationship between architecture, everyday culture and place? When does form determine use and when does use determine form? In the context of a globalised life-world, generalised typologies and media-disseminated models determine a production of architecture that is geared above all to principles of market strategy. The result is a language of architecture that is independent of place and that no longer requires local contextualisation. This contrasts with approaches that see everyday life and use closely linked to place or that interpret the reference to everyday life in the sense of overarching social or ethical demands. Here again, an aesthetic evolves that is ultimately model-like and exportable.

Exploring the relationship of aesthetic and use based on selected examples of architecture in Graz is the starting point for a discussion of the social performance of architecture. The discursive analysis of differentiated design strategies – from the socially ambitious buildings of the Grazer Schule to the emblematic projects of the Cultural Capital – aims to analyse relationships and dependencies of formal expression and informal appropriation, identifying deficits and potentials, and discussing possible action.

This relationship between aesthetic and use on the basis of selected examples of architecture in Graz is the point of departure for the discussion, that will also focus, above all, on possibilities of action.

Workshop III
07/10 – 12/10/2007

For more detailed information and biographies please visit www.steirischerherbst.at