



Art IN Academia

Conference and exhibition organized by
the Department of Philosophy
and the Center for Arts and Culture,
Central European University

in cooperation with
Moholy-Nagy University of Art and Design Doctoral School
and Visual Studies Platform, CEU

January 18–19, 2018, Budapest

Building: The Vera & Donald Blinken Open Society Archives
(Arany Janos u. 32)
Room: Galeria Centralis

Main idea: Katsiaryna Suryna

Organizers: Lilla Foldy-Molnar, Katsiaryna Suryna, Katalin Szekely

Graphic designer: Zsuzsanna Varnay

Partner organizations: Center for Arts and Culture (CEU),
Department of Philosophy (CEU), Visual Studies Platform (CEU),
Vera and Donald Blinken Open Society Archives (CEU), Moholy-
Nagy University of Art and Design Doctoral School



The relationship between art and research can take different shapes and meanings. Recent decades have seen an increase in artists getting involved in traditionally academic research settings, collaborating with scientists, philosophers, engineers, and the like. At the same time, artistic production itself, under the name of Artistic Research, has gained more recognition as a legitimate tool for the generation of knowledge within academic institutions. Moreover, non-artists and academic researchers have also engaged in artistic projects that complement their own research by offering alternative epistemologies within their field. The different interactions between art and academia seem to offer new perspectives to known and complex issues across different fields, allowing artists and researchers to blur the lines between artistic practice and research. Art IN Academia is an academic-artistic event that explores a variety of relationships between art and research.

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January 18, Thursday

5.30 PM – 7.00 PM: Christa Sommerer (*University of Art and Design Linz, Austria*): **Interactive Art - Between Participatory Strategies and Interaction Design**

7.00 PM – 8.00 PM: Opening of the Art IN Academia exhibition and wine reception

Art IN Academia exhibition presents the artworks created by CEU young scholars Aleksandar Pantic, Marta Santuccio, Kat Suryana, Sara Maksimović, Thomas Wolf, and Egor Novikov.

January 19, Friday

9.30 AM – 11.00 AM: SESSION 1 **Research Informed Art**, moderated by David Weberman (*Central European University, Hungary*)

Jane Boddy (*University of Vienna, Austria*): [August Endell's Exact Aesthetics of the Straight Line](#)

Rodrigo Guzman S. (*Danube University Krems / City University of Hong Kong, Austria/Hong Kong*): [The Vast East: Exploring the Relationship between Spoken Language and Music through Sound Recording, Repetition, and Music Composition](#)

Barbara Caspar (*No current affiliation, Austria*) and Dunja Larise (*Vienna Institute for Advanced Studies, Austria*): [What Is Left?](#)

11.00 AM – 11.20 AM: COFFEE BREAK

11.20 AM – 12.50 PM: SESSION 2 **Art and Social Change**, moderated by Oksana Sarkisova (*The Vera and Donald Blinken Open Society Archives; Visual Studies Platform, CEU, Hungary*)

Juli Laczko (*Hungarian Academy of Fine Arts*): [Hacker Culture As a Heir to the Historical Avant-garde](#)

Sanjay Kumar (*Central European University, Hungary*): [Theatre in the Academia: Active Engagement Through Building Communities in Classroom](#)

Klara Cserne (*Moholy-Nagy University of Art and Design, Hungary*): [The Art of Transformation – and How to Study It \(in Theory and Practice\)](#)

12.50 PM – 2.30 PM: LUNCH BREAK

2.30 PM – 3.30 PM: Balazs Kicsiny (*Hungarian University of Fine Arts*): **Artistic Research - The Artist Who Came in from the Cold**

3.40 PM – 5.10 PM: SESSION 3 **Art, Technology, and Science**, moderated by Marton Szentpeteri (*Moholy-Nagy University of Art and Design*)

Polina Baitsym (*Central European University, Hungary*): [“Donkey’s Tail”: Pointing out the Common Aspiration of Physicists and Artists in the Soviet Union](#)

Maximilian Lehner (*University of Art and Design Linz, Austria*): [Can Art-Technology Co-Operations Provide a Paradigm for Artistic Research?](#)

Jessie Labov (*Central European University, Hungary*) and Gyorgy Tury (*Budapest Metropolitan University*): [Corporeal Knowledge and Other Intelligences in Art](#)

5.10 PM – 5.30 PM: COFFEE BREAK

5.30 PM – 6.30 PM: Attila Horanyi (*Moholy-Nagy University of Art and Design, Hungary*): **Art As a Form of Knowledge**

February 5, Monday

6.00 PM – 8.00 PM: Closing Event of the Exhibition – Screenings of documentaries made by CEU students, moderated by Jeremy Braverman, Visual & Media Education Specialist in the CEU Library

Keynote addresses

Christa Sommerer (*Linz University of Arts and Design, Austria*)
INTERACTIVE ART - BETWEEN PARTICIPATORY STRATEGIES AND INTERACTION DESIGN

Artists and designers in the area of interactive art have been conducting artistic research in human-machine interaction for a number of years now. Interaction and interface design have not only had their roots in human computer engineering but have also seen parallel developments in media art. With products of interactive technologies increasingly spreading into our private and professional lives, it is interesting to see where early notions of interactivity and user participation came from and how artists over the past 40 or more years have already looked at the merits of audience involvement in their artistic work. In this lecture artistic and social notions of interactivity will be addressed and specific examples of the artistic works by Sommerer and Mignonneau as well as the Interface Cultures Department at the University of Art in Linz will be presented.

Attila Horanyi (*Moholy-Nagy University of Art and Design, Budapest, Hungary*)

ART AS A FORM OF KNOWLEDGE

Does art have anything to do with knowledge? Many thinkers, especially 20th century Anglo-Saxon philosophers denied it. In this talk I will look at some of their arguments and counter them with examples taken from various arts and disciplines. I will come to the conclusion that artworks should be seen as instances of embodied knowledge both as created artefacts and as invitations to experiences and insights hitherto (possibly) unknown.

Balazs Kicsiny (*Hungarian Academy of Fine Arts, Budapest, Hungary*):

ARTISTIC RESEARCH - THE ARTIST WHO CAME IN FROM THE COLD

I will talk about the history of the development of the doctoral education at the Hungarian University of Fine Arts Doctoral School, what are the theoretical, methodological, structural principals, and about the perceived problematic status of doctoral study in the arts, hence the title of the presentation. I will present a three year long European collaboration the "Csepel – Chelsea Project" between CCW Graduate School, University of the Arts London, and the Hungarian University of Fine Arts, Doctoral School. The collaboration has been sustained by a series of exhibitions, symposiums, workshops in Budapest and London and finalized in a publication and blog. The project focused on sites of historical and contemporary interest in both cities to investigate the relationship of collective and individual memory. As an example of different research methodologies, I will introduce several Hungarian University of Fine Arts, Doctoral School students' dissertations and doctoral artwork, from the branding techniques of the Third Reich through to Three Generation of Chinese video art. Finally I will talk about a new interpretation of practice based research, expanding the narrowly interpreted institutional research into the practice based research.

Conference presenters

Jane Boddy (*University of Vienna, Austria*)

AUGUST ENDELL'S EXACT AESTHETICS OF THE STRAIGHT LINE

I examine how the artist August Endell theorized the straight line as foundational for aesthetics. Conceived over a hundred years ago, his theory was rooted in psychophysics, a branch of experimental psychology that strove for exact, mathematical measurement of sensory response. In the orbit of the natural sciences, Endell theorized a space in which he could reconcile forms (sense perception) and feelings (unconscious experience) without compromising exactness, which would secure scientific character. Specifically, I present a close reading of two texts in which Endell theorized the relationship of lines and feelings. The idea brought out is that there is a lack of empathy among people. In parallel, there is a lack of empathy in experiences with art. These related phenomena share a common denominator in vision. Endell explained the connection between vision and empathy. Lines are foundational for the construction of visual impressions; similarly, lines are foundational for the construction of feelings. Like lines, feelings are clear, factual and exact. Endell's theory is noteworthy historically for being one of the first to offer principles of abstract art. From Endell we may also learn something about research objectives of artistic work in the juncture of art and science today.

Rodrigo Guzman S. (*Danube University Krems / City University of Hong Kong, Austria/Hong Kong*)

THE VAST EAST: EXPLORING THE RELATIONSHIP BETWEEN SPOKEN LANGUAGE AND MUSIC THROUGH SOUND RECORDING, REPETITION, AND MUSIC COMPOSITION

Music and language are intricately related. Informed by scientific and academic research on the relationship between speech and music, and departing from the idea that speech is composed of various musical features--such as inflections, intonations, tempo,

rhythm, and melody--I explore with my work *The Vast East* the musicality of Cantonese language in the reading of a formal document that, by its nature, intends to suppress the use of that language. Enacted in March of 2012, The Guangdong National Language Regulations effectively subdue Cantonese and other local dialects in favor of the official language of the State, Mandarin. In this paper, I present the academic research that informs my artistic work and explain my own exploration of the musical features of speech and the political and social dimensions of the spoken language.

Barbara Caspar (*No current affiliation, Austria*) and **Dunja Larise** (*Vienna Institute for Advanced Studies, Austria*)

WHAT IS LEFT?

"What is left?" is a project about the downfall of the political left in Europe. a massive shift to the right in recent years is mirrored by the current political landscape and deeply inscribed in all spheres of public and private life. The subsequent transit away from leftist ideas and values is also seen among the most prominent (former) activists and politicians of the leftist spectrum as they have adapted or even changed their political views within the past forty years. "What" is left? takes a close look at this development and seeks to understand the dynamics of agendas, values, ideas and revolutionary goals and hopes of key protagonists of the once powerful political left. We investigate what causes dynamics of political views (shifts from left to liberal to right) and how this represents or is derivative from the overall change in leftism with a systematic approach and the involvement of artistic tools (narrative inquiry, photography, drawing, animation;). The goal of „What is left?“ is an alternative history of the political developments/turning points/dynamics in Europe after WWII told from multiple (subjective) perspectives.

Juli Laczko (*Hungarian Academy of Fine Arts*)

HACKER CULTURE AS A HEIR TO THE HISTORICAL AVANT-GARDE

I define hacker culture and hacktivism as intersections of different disciplines. One of my main assumptions is the idea that the historical avant-garde of the 20th century may be interpreted as a main intellectual precondition of hacktivism. I attempt to demonstrate that the existing theoretical framework available to analyze the traditions of avant-garde art can provide valuable new aspects to understand hacktivism. I try to highlight the analogies between the historical avant-garde's revolutionary ethics and those of hacktivism. Nonconformist information technologies are probably the most inspiring layer of contemporary culture to study, that have way more effect on shaping this culture than what one would think at first sight. The conclusion of my dissertation is that the immediacy, innovation, subversion and operation methodology that is present in these phenomena is something that might rejuvenate contemporary artistic practices and their interpretation.

Sanjay Kumar (*Central European University, Hungary*)

THEATRE IN THE ACADEMIA: ACTIVE ENGAGEMENT THROUGH BUILDING COMMUNITIES IN CLASSROOM

My paper will discuss the case study of a pilot course in CEU titled Building Narratives: Self-expressions through theatre and performance- involving art practitioners, offered as a part of the CEU (Open Learning Imitative) Olive initiative for the refugee students in the Spring term of the Olive course -April- June, 2016. The course aimed to engage the students in the CEU Olive initiative in a series of dialogues involving reflection, recollection and reconstruction of their unique and possibly traumatic journeys across space and time. The attempt was to find artistic ways of retelling experiences of these students and thereby helping them to critically reflect on their "stories" and thereby empower them to articulate

their voices in multiple ways. We wanted to formulate and create 'encounters' through theatrical practice using methods of documentary theatre and "theatre of the oppressed"- thus creating performative instances inducing reflection; in collaboration with Adam Bethlenfavy, theatre director, who has been working in the field of theatre in Education (TIE) and in engaged theatre with children from disadvantaged sections of society in Hungary and UK. The paper will reflect on some of the practical and theoretical learning moments from this intervention in bridging the gap between theater and academia.

Klara Cserne (*Moholy-Nagy University of Art and Design, Hungary*)

THE ART OF TRANSFORMATION - AND HOW TO STUDY IT (IN THEORY AND PRACTICE)

Taking up and putting down different roles are of key importance in academic work. Roles, characters and frameworks are also the basic tools for playing games. And also for making (or playing) social anthropology, following the paths of Erving Goffman (*The Presentation of Self in Everyday Life*. 1956, Random House, New York). The interrelationship of dramaturgy and social sciences is presented by an actor hired by the author.

Polina Baitsym (*Central European University, Hungary*)

"DONKEY'S TAIL": POINTING OUT THE COMMON ASPIRATION OF PHYSICISTS AND ARTISTS IN THE SOVIET UNION

This paper explores the context of emergence and development of unofficial art in the 1960-1970s in the Soviet Union, particularly in Moscow and Leningrad. In the focus of the inquiry are relationships between artists and physicists. The latter widely supported artistic community by providing exhibition platforms and art supplies. Notwithstanding the fact physicists were in the privileged position in the USSR at that times, the basic premise of their interest in unofficial art lies both in shared perception of creative

and research processes as similar and common aspiration for individual freedom.

Maximilian Lehner (*Linz University of Art and Design, Austria*)

CAN ART-TECHNOLOGY CO-OPERATIONS PROVIDE A PARADIGM FOR ARTISTIC RESEARCH?

"Experiments in Art and Technology" shows how artists and engineers can create art and genuine technological innovation. With examples from art-technology collaborations I want to discuss the criteria of knowledge production within art. In these works, it is not "research for the arts" which transforms art into Artistic Research, but the specific artistic stance taken during the research process. This idea extends the philosophical concepts of artistic research. Borgdorff (2012a) as well as Mersch (2015) defend the position of art in academia but put artistic research in a solitary position, unable to relate to other disciplines. With art technology examples I want to present works that correspond with the requirements of Artistic Research but do not match the theory. They do not only have a proximity to (applied) mode 2 research, but show a new kind of knowledge which stays in the experimental state. The paper addresses the question of how collaborations between engineers and artists can be considered in the discourse on research in the arts, and if they could turn out to be useful for a new paradigm on the notion of knowledge in artistic research.

Jessie Labov (*Central European University, Hungary*)

and Gyorgy Tury (*Budapest Metropolitan University*)

CORPOREAL KNOWLEDGE AND OTHER INTELLIGENCES IN ART

This presentation would take its cue from a series of exhibits at this year's 57th Venice Biennale that place the body and its corporeal knowledge in the center of a vigorous dialectic between science and art. It might be exemplified by one installation by the Greek artist George Drivas, entitled "Laboratory of Dilemmas": It

is based on an Aeschylus play, which presents a moral dilemma, and has transformed the original artwork in a way that the literary/fictional frame becomes a scientific frame/storyline. Taking Drivas's experiment as an example of a larger phenomenon, we would trace this intersection in two key directions: one, recent developments in performing arts that use motion capture technology to make us "see" the movement of machines as corporeal (e.g. "AI_am here and the collaboration of the XORXOR studio with performing artists); two, intermedial art that challenges the boundaries of artificial intelligence and human creativity (see Zoltan Szegedy-Maszák's smalltalk series). What these diverse artistic expressions have in common is that they lead us to same ethical issues that scientific research has come up against, and hold us suspended in a space where we have to use our corporeal knowledge to confront these difficult questions. They have to do with scale: when we break the human body down to the cellular level, what is our relationship and responsibility to those cells? They have to do with things we innately comprehend but cannot explain: what is grace? can it be mathematically generated? can an algorithm invent a new gesture that has meaning for us? And above all, they have to do with consciousness: how do you know I am not a robot? how can you sense my humanness on the other side of a digital platform? Artists who work in this mode now demand our interaction and engagement with these questions in a way that scientists (conducting so-called 'pure research') do not. We would like to use this presentation to bring the corporeal knowledge unearthed in us as viewers of these artistic practices back into conversation with our academic knowledge.

Art IN Academia

Group Exhibition

Galeria Centralis, the Vera and Donald Blinken Open Society Archives

January 18 – February 5, Budapest

Curatorial statement

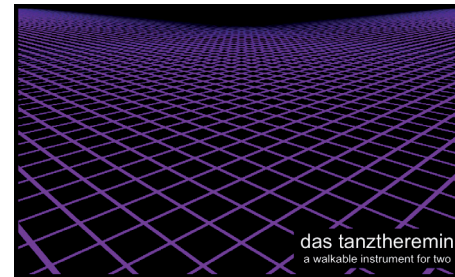
Art IN Academia

The relationship between art and research can take different shapes and meanings. Recent decades have seen an increase in artists engaging in traditional academic research settings, such as laboratories, collaborating with scientists, philosophers, engineers, and the like. The different interactions between art and academia seem to offer new perspectives to known and complex issues across different fields, allowing artists and researchers to blur the lines between artistic practice and academic research. Although collaboration between artists and researchers has become the main format in these transdisciplinary practices, this interaction can also take place within individuals in the form of artist-researchers and researcher-artists. Art IN Academia explores a range of possible ways in which academic endeavors, other than art history and art theory, can inform, inspire or become complemented by the art created by scholars and researchers within institutional academic walls

DAS TANZTHEREMIN

by **Thomas Wolf** (Department of Cognitive Science)

Interactive installation (developed at the Somy MusicLab)



Das Tanztheremin is an interactive art installation as well as an experimental paradigm. Installed in the exhibition space, it invites visitors to create sounds together and allows us to test

scientific hypotheses about how people coordinate their actions in time, in space and in other domains such as musical pitch and harmony. Das Tanztheremin allows us to investigate cognitive mechanisms of social interaction that are both relevant for everyday encounters and artistic collaborations.

UNTITLED (YOU)

by **Marta Santuccio** (Department of Philosophy)

Immersive installation

Untitled (YOU) is an experience of presence. a trip into the nature of being human, of being alive, of being self. It is a moment of



deeper consciousness, as the viewer, you, let yourself be carried by the rhythm of your own breathing. It is an experiment to explore the nature and boundaries of consciousness through perception and introspection, an experiment of which you

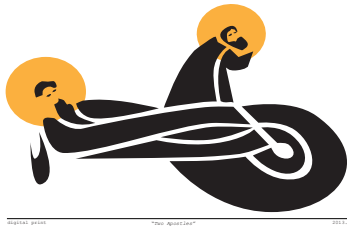
are in control and can push as far as you want. Your experience is the art. Inspired by the metaphysics of consciousness, *Untitled (YOU)* allows me to push the boundaries of my own thinking outside the often too narrow box of academic philosophy.

POST-MODERN GRAPHEMES

by **Aleksandar Pantic** (*Cultural Heritage Studies*)
Artistic research and graphic art

Post-Modern Graphemes is a part of my ongoing artistic research on a primordial language and archetypical models of visual composition by means of an extensive analysis of traditional artworks, handcrafted items, and iconographies. It is also an investigation into formal-visual qualities and potentials offered by the border-

line area between drawing, graphic art, and graphic design. The outcomes of my research are simple, memorable and originally designed graphical forms that stand somewhere in between an artistic image and sign.



THE ISSUE OF MEMORY

by **Sara Maksimović** (*Gender Studies*)
Painting

The Issue of Memory questions my positionality as a researcher and disrupts the subject/object dichotomy often found in ethnographic research. My academic inquiry into the intersectional workings of postmemory—an inherited memory of historical trauma—in the representational practices of youth cultures in Croatia is complicated by my own belonging to this post-conflict



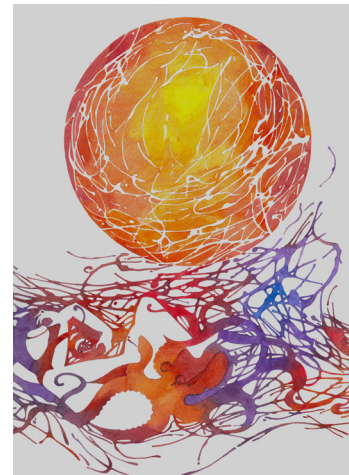
generation. The Issue of Memory is a product of a critical and affective engagement in the construction of postmemory, blurring the boundary between the researcher and the researched.

LANDSCAPES OF MIND

by **Kat Suryna** (*Department of Philosophy*); **invited collaborator RSM**; **original texts by Shien-Hauh Leu, Rob Howerman, and Caglan Dilek**
Installation

Landscape is by no means a picturesque metaphor when applied to cognition and processes of life. Yet, does this concept provide us with any path towards a better understanding of, or any means

to mark, these territories? Landscapes of mind provides an outlook on the distinctive features of two different territories in philosophical thinking—continental and analytical philosophy—by making them speak about the meaning of the artwork. Alternatively, Landscapes of mind questions the discourse-dependent art as an attempt at deterritorialization, in the sense of Deleuze and Guattari, of a pre-existing artwork.



DIRTY BODY SACRED

by **Egor Novikov** (*Department of Sociology and Social Anthropology*)

Contaminated collage



The marginalized, dirty and sacred body of the moribund “poorest of the poor” of Calcutta subjected to the pastoral care of charity is the central complex signifier of this artistic dissection. The project employs aesthetics of street art to create a semantic melting pot where the original images from the field collide with external quotes, reproductions and objects. It utilizes art as heuristic device—a liminal field of ludus, which opens up the pure cognitive structures into the fertile impurity.

February 5, Monday

6.00 PM – 8.00 PM: Closing Event of the Exhibition – Screening of documentaries made by CEU students, moderated by Jeremy Braverman, Visual & Media Education Specialist in the CEU Library

“Contact”

by **Danielle Johnson and Ana Lolua**

Poetic short film about contact dance.

“Anyák”

by **Mayya Kelova, Andrea Kóbor, Adina Tulegenova**

“Anyák” (“Mothers” in Hungarian) is a story of two extraordinary women, who experienced the beauty and struggle of raising their Black kids in Hungary, as well as a reflection on identity and belonging.

“Maria”

by **Liza Havrylenko**

This documentary uses stop-motion animation to tell the story of women living in the Chernobyl zone.

“Gaudiopolis: a Children’s Republic”

by **Frederik Forrai Ørskov and Luisa von Richthofen**

The film explores former Gaudiopolis citizens’ memories of a unique experiment in post-war Budapest

“Walking on the Sea Foam”

by **Greta Rauleac & Alesandra Tatić**

This ethnographic documentary explores female sexual pleasure from the perspective of women who navigate into the male imaginary of sexuality.

“Robot Girl”

by **Aleksandra Cwik, Dariya Oryn and Shannon-Wan-Wen Lin**

The story of a woman who changes the way we look at disability.

The films were produced in the CEU Library’s Mirabaud Media Lab.

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