

ART⁸
STAYS
FESTIVAL OF
CONTEMPORARY ART
PTUJ - SLOVENIA - 2010

ART PTUJ 2010
20. 7. 2010 - 30. 7. 2010

ART⁸
STAYS
Summer
Academy

SUMMER ACADEMY OF CONTEMPORARY ARTS

The eighth edition of the International Festival of Contemporary Art **ART STAYS 2010** is dedicated to the relations and differences between art, sound, territory, science and technology.

This edition is accompanied by the **Summer Academy**, which will be held in Ptuj **from 20 to 29 July 2010** and will consist of lectures and workshops on the practices and theories of arts that will be taught by international professors, curators and artists.

Lynn Book (sound performance artist and Professor at the Transart Institute in Berlin), **BridA** (art group), **Giancarlo Busato** (Director of Stamperia d'arte Busato. Vicenza, Italy), **S. Chandrasekaran** (Head of the Department of Fine Arts at Nanyang Academy of Fine Arts, Singapore), **Gary Cass** (Professor at the Faculty of Natural & Agricultural Sciences, Teaching Laboratories, University of Western Australia, Perth), **Mauro Ceolin** (artist), **Raphael Di Luzio** (Associate Professor of New Media at the University of Maine New Media Program), **Dušan Fišer** (Artist, Curator and Professor Gimnazija Ptuj), **Manuel Frara** (Professor of New Media at the Academy of Fine Arts, Venice), **Omar Mirza** (art curator, Nitra Gallery, Nitra), **Igor Molin** (Painter, Professor at the Gymnasium Riva, Trento), **Domenico Papa** (Architect, Curator and Psychology of Arts Professor at the Academy of Fine Arts, Venice), **Laszlo Revesz** (Artist, Curator and Professor at the Budapest Academy of Fine Arts).

Nine days of events, reflection, actions, workshops. The Academy offers an opportunity to deepen one's knowledge of visual art, video art, music, performance, fresco, graphic (calcography), public art, site-specific projects, aesthetics, history of arts and new media. The program is concluded by each participant/artist with the realization of a project that will be presented at a group exhibition under the section **SUMMER ACADEMY**.

Each participant will be asked to follow the International Festival of Contemporary Art **ART STAYS 2010**, which will take place at the same time and will provide the opportunity for a comparison of international artists in residence and create further opportunities for discussions about the realities of the field.

We expect: artists of all ages and nationalities.

Official language: English / Slovene

Application forms, details on the registration procedure and further information are available at <http://www.artstays.si>

Cost per Workshop: 80 EUR (materials for each course are included in the price)

Participation at the lectures is free of charge, you can apply at Park hotel Ptuj or by email: academy@artstays.si.

The organizer funds the Group Exhibition and Catalogue.

Special accommodation package at Park Hotel Ptuj, Prešernova 38, SI-2250 Ptuj T. +386 (0) 2 749 33 00 F. +386 (0) 2 749 33 18 E. info@parkhotel-ptuj.si

www.parkhotel-ptuj.si

For additional information contact ART STAYS – SUMMER ACADEMY

Office: Jadranska 4, 2250 Ptuj, Slovenia

Tel +38640304456 - +393480682963

E: info@artstays.si <http://www.artstays.si>

SUMMER ACADEMY

Programme

Workshops:

Workshop #1 Contemporary Fresco



Igor Molin

The workshop will offer the students the possibility to study the process of preparing a fresco. Various stages of preparation and manners of executing the fresco will be presented: preparation of the support, building, sinopia, preparation of the plaster for painting, preparation of the surface, dusting, writing and film colour painting. The combination of studying the technique and observing its execution will be conducted to verify the methodologies of this ancient art, which can be and is used by contemporary artists.

Workshop #2 Contemporary Engraving Art



Giancarlo Busato.

Through the study of a project and laboratory practice necessary to achieve the realisation of an engraving, the participants will acquire thorough knowledge about intaglio. We will analyse engraving techniques for direct indentation (burin, drypoint, mezzotint), recess and indirect engraving (etching, aquatint, soft paint). Special attention will be paid to the preparation of the slab using acid and different print modes.

Workshop #3 Sciences and Arts Workshop – Abiogenesis



Gary Cass and Chandrasekaran

The Bio-Sciences and Arts workshop will use a narrative to encapsulate various different arts and sciences. One of the theories of Abiogenesis will be the underlying theme followed throughout the unit. The narrative starts with the formation of land masses upon the Earth's surface, using geological rational. From volcanic eruptions and the massing of enormous continents, the programme will delve into the microscopic crystal structure of the minerals that make up this land. By applying an ancient art practice of painting with rock pigments to generate an art piece, each participant will give their personal interpretation of the Earth's inorganic formation. Participants will theorise how these newly formed crystals with a periodic stable structure can change into the aperiodic stable structure of a quasi-crystal which may have given rise to the DNA molecule. By examining the DNA molecules chemical structure and properties, which code for life, participants will research how these codes can be utilised in other art forms, especially music.

Workshop #4 Experience, Memory and Imagination Unlocking Creativity



Raphael Di Luzio

The workshop will focus on work with items found in nature, such as pieces of trees, plants, grass and rocks, which will be used to build natural forms. We will be building two types of structures: "**Boats of Ancestors and Memories**," floating forms representing a metaphor for all the ghosts, ancestors and memories of the past that had been "invited" at the beginning of the workshop to return to the "other" world from which they came. The other type, "**Dwellings of Memory**", will be built forms, metaphors for dwellings, made from fallen tree branches and other exclusively natural materials that have died and fallen to the ground. These will be simple forms, only held together by very ancient, crude means – tree bark, thin branches interlocked together and so forth. The projects will allow for no materials to be used that are not natural or from nature, as well as no metals of any sort – only (dead) plants, rocks, tree branches, leaves, earth and similar items.

Workshop #5 Signal Delay – Making the Videohacking



Manuel Frara

"Videoart: an obsolete term" is the basic premise for this meeting, which will provide those basic tools capable of framing an overview of the main production mode, the selection of audiovisual presentations in the form of spaces, including virtual members and / or temporarily dedicated to the contemporary art exhibition. The workshop will be divided into several theoretical platforms, that will be modulated through an open dialogue following a series of subsets, divided as follows:

Introduction and a Brief History of Video: An Open Media (subjective narrative form, documents and interview) ,

The Delicate Issue of Sound Amplification (Open Audio or Audio Headset),

The Difference between the Main Formats for Audiovisual Presentations to an Audience (analog and digital, single channel video to monitor or projection, multichannel video, video environment and sensitive environments),

Introduction to Correct Methods of Production and Selection of Video Sculpture,

The Presence of the Video in Public Spaces, Private Spaces and Art Fairs,
Perception Points: Viral Videos, Video on the Web, Videomapping and Live Media Performances.

Workshop #6 Voicing Bodies – Sound Performance Art



Lynn Book

This workshop delves into the practice of ‘voicing bodies’ with artist Lynn Book. The burden of making sense in writing and speaking often delimits the imagination, and disassociates bodily experience from speech acts. The singing voice is often constrained by judgements of what a ‘good’ voice is supposed to sound like. When ‘voiced bodies’ are engaged, there is an exciting unpredictability that arises as we destabilize rules and roles of words, meaning and reinvent being. Through activated physical and experiential processes we’ll explore the dynamics of extended voice vocal and writing improvisations aimed at plumbing distances between impulse, feeling, image and utterance. Writing becomes physical, voicing becomes textual, and the body comes alive to new assemblages of desire in the making.

Public Lectures:

Embodied Acts

Lynn Book

This performative lecture explores how everyday actions are full of meaning and creative potential. Gestures that may appear to be routine, turn out to be distinctly personal and idiosyncratic. They also have larger cultural information embodied in them, beckoning us to engage in the art of reinvention and resistance. Lynn Book will discuss various processes of generative and appropriational alchemy that she has been engaging with ideas, bodies, objects and spaces through her transmedia projects over the past 20 years.

The Extraordinary History of the Busato Art Printing Workshop and its Artists

Giancarlo Busato

A short presentation of the history and development of the Art Printing Workshop Busato, artists, engravers who worked in the past, and new, young talents that are engraving today. During the lecture, Stefano Luciano, one of the most successful young engravers in Italy, will offer to the public the experience the thrill of seeing the live execution and printing of his work. He will also present a folder with some of his works, some proofs (showing the various stages of work) and a selection of historical prints.

Somewhere Between Art and Science

BridA: Jurij Pavlica, Sendi Mango, Tom Kerševan

There is a fundamental difference between artists, who use science as an object of social examination, and artists, who believe that science represents a component of their expressive style. The idea that different ideological manipulations of the **Art & Science** concept can cause a distorted view on this fascinating and at the same time controversial relation is becoming clear. BridA uses various technological and scientific applications in its projects; technology is an integral part of their artistic expression. The scientific and analytical approach that they use when they investigate and solve various operations within their projects indicates that their system is based on collective and systematic work and it allows them to better understand the different problems and relations of contemporary society. Art has always played an important role in the system of the communication of ideas and feelings in a tight

connection with contemporary society. No wonder that the artist today uses the methods and technologies of modern and sophisticated devices. We are all users of new technologies, developed with the help of scientific discoveries in order to satisfy our needs. Anyway, the belief that society borrowed research in the field of science and technology in order to survive is incorrect.

“Bioalloy and the Body Performance – Planes of (Non) Existence

Gary Cass & Chandrasekaran

The main aim of the lecture is to artistically engage the scientific theory that the non-living begot the living. This theoretical and practical initiative, in the form of a short communication course, uses a pedagogical strategy that integrates with traditional teaching methodology to improve educational standards, embrace future possibilities and prepare future citizens. By applying ‘boundary spanners’ to bridge and re-align traditional academic boundaries this initiative will inspire new thoughts and endeavours through science and art communication strategies that embrace and incorporate science, mathematics, engineering and technology, with the humanities, arts and social sciences. It is an intensive course that encompasses and integrates disciplines within both the arts and the sciences and is specifically designed to encourage the cross-pollination of knowledge and creativity amongst various disciplines.

ContemporaryNaturalism

Mauro Ceolin

"ContemporaryNaturalism" in the broadest sense refers to an enquiry on silicon-based life.

This investigation is based on the collective imagination of the material world, which is real as long as it happens. The word "ContemporaryNaturalism" is derived from the words Contemporary, or, "in generic sense, living, occurring, or existing in the electric or electronic time", and, Naturalism, or, "an empirical method of study". "ContemporaryNaturalism" refers to phenomena in the sense of silicon-based life which is the purest and most characteristic form of life in the electronic time, which the word contemporary refers to. This phenomena is, in fact, through new widespread means which are strongly linked to the electronic and electric time, deeply rooted within the collective imaginary and has obtained a solid material presence.

Experience, Memory and Imagination unlocking creativity

Raphael Di Luzio

The focus of the lecture is the force of Life: Experience, Memory and Imagination unlocking the process of creativity in a time when the Virtual world (online games and such) is destroying our connection to the natural world.

Another reflection on how the virtual world is destroying our connection to the "real" world will follow with the discussion entitled "Plucking Away at the Myth of Guitar Hero: Shattering the virtual world with a touch of the real".

Monoblock: Art, science and technology

Dušan Fišer

Renowned artist from Ptuj, will guide us through his newest works, entitled Monoblock, with the help of a video projection. The works explore the mental structure of spaces and their connection with reality.

Signal Delay – Making the Videohacking

Manuel Frara

"Videoart: an obsolete term" is the basic premise for this meeting, which will provide those basic tools capable of framing an overview of the main production mode, the selection of audiovisual presentations in the form of spaces, including virtual members and / or temporarily dedicated to the contemporary art exhibition. The workshop will be divided into several theoretical platforms, that will be modulated through an open dialogue following a series of subsets, divided as follows:

Introduction and a Brief History of Video: An Open Media (subjective narrative form, documents and interview) ,

The Delicate Issue of Sound Amplification (Open Audio or Audio Headset),

The Difference between the Main Formats for Audiovisual Presentations to an Audience (analogic and digital, single channel video to monitor or projection, multichannel video, video environment and sensitive environments),

Introduction to Correct Methods of Production and Selection of Video Sculpture,

The Presence of the Video in Public Spaces, Private Spaces and Art Fairs,

Perception Points: Viral Videos, Video on the Web, Video mapping and Live Media Performances.

Local Universality. Selected Themes of Contemporary Slovakian Art

Omar Mirza

Omar Mirza, curator of the Nitra Gallery in Bratislava and author of a TV show on contemporary art will be presenting selected themes of Slovakian contemporary art, which combines the gravity of the past and the challenge of the future.

Introduction to Fresco

Igor Molin

Academy-trained painter Igor Molin has been the head of one of the largest and most important fresco workshops at the Outdoor Contemporary Art Museum M.A.C.A.M. in Torino for several year. He will be presenting the history and technique of the fresco and its use in the contemporary art world through his own work and a video projection.

The Figure in Contemporary Painting

Domenico Maria Papa

Recognition is a key moment in the activity of observation: because it is possible to distinguish between the figure and its surroundings, giving way to the seen. In recognition of this fact the figure remains primitive, although opening an artwork up to interpretation, it pushes representation to the sidelines, allowing for the meaning to be more ambiguous. In modern painting, the design of mimetic figures prefers a pure play of forms, but it appears as if artists are not looking for figures, only their forms. This may be understood as a third reality, the threshold between the world and the observer, which requires an active act of recognition.

Young Hungarian Contemporary Art Scene in Budapest

Laszlo Laszlo Revesz

The lecturer will explain the current situation on the young contemporary art scene in Budapest and the mechanisms of a slow change 20 years after the fall of the Iron Curtain.

Calendar of activities: lectures/conferences and workshops

Tuesday, 20th July 2010

10 am – 1 pm Workshop #2, Engraving (Giancarlo Busato) children – in collaboration with CID
2 pm Lecture: Giancarlo Busato

Wednesday, 21st July 2010

10 am – 1 pm Workshop #2, Engraving (Giancarlo Busato) children – in collaboration with CID
2 pm – 6 pm Workshop #2

Thursday, 22nd July 2010

10 am – 1 pm Workshop #1 Fresco (Igor Molin) children – in collaboration with CID
10 am - 2pm Workshop # 6 (Lynn Book)
3 pm – 6 pm Workshop #2 (Giancarlo Busato)
2 pm Lecture: Igor Molin

Friday, 23rd July 2010

10 am – 1 pm Workshop #5 (Manuel Frara)
10 am – 1 pm Workshop #1, Fresco (Igor Molin) children – in collaboration with CID
2 pm – 6 pm Workshop #1 (Igor Molin)

Saturday, 24th July 2010

10 am – 2pm Workshop # 4 (Raphael Di Luzio)
2 pm – 6 pm Workshop #1 (Igor Molin)
6 pm Lecture: Laszlo Revesz

Sunday, 25th July 2010

6 pm Lecture: Manuel Frara

Monday, 26th July 2010

10 am – 2 pm. Workshop # 4 (Raphael Di Luzio)
10 am – 5 pm Workshop #3 (Gary Cass)
6 pm Lecture: Omar Mirza

Tuesday, 27th July 2010

10 am – 5 pm Workshop #3 (Gary Cass)
1pm Lecture: Marco Ceolin
5 pm Lecture: Dusan Fiser
7 pm Lecture: Raphael Di Luzio

Wednesday, 28th July 2010

10 am – 5 pm Workshop #3 (Gary Cass)
6 pm Lecture: Domenico Papa

Thursday, 29th July 2010

11 am – 4 pm Workshop #3 (Gary Cass)
11 am – 1 pm Conference: BridA
6 pm Lecture: Chandrasekaran + Gary Cass