

**Black
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Diskursive Bedingungen eines Interdisziplinären Experimentes

26.-28. Januar 2017 / Aula im Kesselhaus

Interdisziplinäres Symposium des Forums / IKDM
der Muthesius Kunsthochschule Kiel
Konzipiert von Arnold Dreyblatt und Petra Maria Meyer

Discursive Conditions for an Interdisciplinary Experiment

January 26 - 28, 2017 / Auditorium of the Kesselhaus

Interdisciplinary Symposium of the Forum/institute for the
Science of Art, Design, and Media (IKDM) at the Muthesius
University of Art and Design in Kiel
Conceived by Arnold Dreyblatt and Petra Maria Meyer

Black Mountain College (BMC), which operated in North Carolina (USA) from 1933–1957, developed and implemented concepts in art education that hold particular interest for reformist initiatives in art school education today. Research in this field has already recognised this; a series of publications and events over the past several years, the most recent of which was a cooperation between the Hamburger Bahnhof Museum of Contemporary Art Berlin and the Free University Berlin (2015), has deservedly called public attention to this college experiment, highlighting the “prominence of its teachers and students” and its shift away from an hierarchical structure and from teaching thematic content toward an emphasis on method. The exhibition emphasized the fact that the college was organized as an institution in “the spirit of John Dewey” (Andi Schoon), as a result of which social competence and student autonomy in choice of study became declared educational methods and goals.

Until now, however, neither this “spirit of Dewey” nor the influence of William James, who exerted a significant effect on the discourse of the time, have been examined at any length. The Kiel symposium addresses this deficit as well as previously neglected aspects that go beyond the concrete history of the college to explore questions concerning philosophy and the politics of education from the perspective of American pragmatism (πρᾶγμα / pragma: “a thing done,” “a fact”). In the process, the writings of John Dewey and William James serve as the basis for additional research, as does the work “PERFORMING the Black Mountain ARCHIVE” by Arnold Dreyblatt, which constituted an important contribution to “Black Mountain. An Interdisciplinary Experiment 1933–1957” exhibition at Hamburger Bahnhof, Museum of Contemporary Art. Students of European art academies were invited to engage in an interactive performance to translate an archive Dreyblatt compiled on Black Mountain College into the present day. Former participants in the project and interested visitors are invited to immerse themselves more deeply in the idea of the Black Mountain College and to work with the symposium in an open laboratory.

The aim of the symposium at the Muthesius Academy is to introduce two methods of imparting and gaining knowledge in alternating manner: an artistic work about the archive addressing Black Mountain College by Arnold Dreyblatt, and constructions of scientific methods. In an interdisciplinary dialogue between artists and scientists as well as in the interaction between philosophical reflection and “art as experience” (Dewey), which makes the performative tangible in ways that do not lend themselves to words, the discursive conditions determining the values and attitudes at Black Mountain College are seen in relation to today’s needs and sets of problems. The humanistic philosophies of John Dewey and William James allow for a discussion on themes that are highly relevant to today’s discourse. James’s definition of the “psychic” and Dewey’s socio-psychological reflections work to overcome the dualism of body and soul, physical existence and psyche, matter and spirit, the known and the knowing. This effort links American pragmatism to a philosophy of embodiment and to phenomenology.

Theories of cognition oriented toward a philosophy of embodiment no longer proceed neurologically from concepts of representation, but from a sensory-motoric Gestaltkreis (Thomas Fuchs), a unity of perception and movement that operates such that the recognition of an object occurs via the anticipation of its use, whereby experiential knowledge takes on a particular cognitive function. For Dewey, “the very entrance [of experience] is the beginning of a complex interaction; upon the nature of this interaction depends the character of the thing as finally experienced.” (John Dewey, *Art as Experience*.) Experience, praxis (Greek πρᾶγμα / prâgma), and action are core elements of American pragmatism. To William James, methods are only relevant when they bring about a practical difference, while answers to scientific questions only count as truth when they possess an active function. Proceeding from Dewey’s philosophy, “art as experience” is conceivable; at the same time, far from any esoteric dimension, the “fact of energy” becomes a relevant concept.

In this vein, the question becomes one of an “organization of energies” in interdisciplinary communities and/or multicultural societies. On the other hand, the variety of possibilities of connection in a pluralistic, interconnected world is key to William James’s thinking. His philosophy of connection, his thoughts on a “manyness in oneness,” and the integration of the alien in James’s pluralistic understanding of the world lend the American pragmatist’s considerations on a “multiverse” a socio-political weight that is highly relevant in today’s context.

At the symposium, we aim to navigate programmatically between the languages English and German / German and English and between the arts and sciences / sciences and the arts as various spheres of experience and gather this knowledge together.

Arnold Dreyblatt and Petra Maria Meyer

THURSDAY January 26, 2017

2:00 pm **What, actually, are we doing here?
On the idea of the art academy in history,
the present, and the future**

Arne Zerbst

BLACK MOUNTAIN AS MULTIVERSE
Introduction to the themes and program
of the symposium:

2:30 pm **1. Performing the Black Mountain Archiv**
Arnold Dreyblatt

3:00 pm **2. Experience and plurality**
Petra Maria Meyer

3:30 pm **Coffee break**

4:00 pm **“Mechanical Apes and Quantum Machine.
Buckminster Fuller at Black
Mountain College, 1948 and 1949.”**
Joachim Krausse

5:00 pm **INTERVENTION**

5:15 pm ... **it is then the business of the splicer
to freely cut the tape, even to ‘pulverize’
it, in a complicated way.” (John Cage,
excerpt from the “Williams Mix” score)**
Valerian Maly

6:15 pm **Reception, Versatorium, Archive**
Administration Building

FRIDAY January 27, 2017

10:00 am **Theory of Experience: The basic ideas
of John Dewey’s philosophy**
Marc Rölli

11:00 am **INTERVENTION**

11:15 am **The Role of the Exile at Black Mountain
College**
Eugen Blume

12:15 pm **Lunch Break**

1:45 pm **Black Mountain College:
Art, Education, and a Form of Life**
Lyubov Bugaeva

2:45 pm **INTERVENTION**

3:00 pm **The Preparation of a Project
Norbert Lange**
* with contributions from Arnold Dreyblatt
and Oswald Egger

4:00 pm **Coffee break**

4:30 pm **Ray Johnson, Between Pragmatism
and Systems Aesthetics**
Johanna Gosse

5:30 pm **Concert**
Laura Livers, Piano

6:15 pm **Reception, Versatorium, Archive**
Administration Building

18.–28. January 2017

**BMC.Labor: PERFORMING the Black
Mountain ARCHIVE**
Arnold Dreyblatt

7:00 pm January 18 **Opening**

7:00 pm January 25 **Presentation**
Administration Building
*open during the symposium hours

SATURDAY January 28, 2017

10:00 **MoDERNISM MACHINE. The museum
as a place for working and teaching**
Dag Erik Elgin

11:00 **INTERVENTION**

11:15 **“No one crosses the same river twice”.
On the meaning of physiology for a pragmatic
understanding of experience and practice.**
Melanie Sehgal

12:15 **Lunch Break**

13:45 **Reactivating the secret of creative
societies**
Antje Kapust

14:45 **INTERVENTION**

15:00 **“Play life Illusion. Xanti Schawinsky and
his Stages”**
Torsten Blume

16:00 **Conclusion:
Performance, Versatorium, Archive**
Administration Building

Workshops in BMC.Labor:
Administration Building

1. what if
Florian Feigl

2. I prefer to see with closed eyes
Anna Schapiro

3. Versatorium

Arne Zerbst

**What, actually, are we doing here?
On the idea of the art academy in history,
the present, and the future**

Thu. 2:00 pm

What happened? What is happening now? What should be happening? These three questions form the core of a lecture that seeks to analyze the present situation and future perspectives of the institution of the art academy against the backdrop of selected historical references.

Arnold Dreyblatt

Performing the Black Mountain Archiv

Thu 2:30 pm

How may we now, from our vantage point in 2017, understand and re-activate the legacy of Black Mountain College, to “make it new” in a participatory sense? Is the creation of a space for open experimentation and interdisciplinary interaction between the arts and the sciences relevant for contemporary discourse? Might we re-examine the context in which art is taught and communicated at the sites of display and education? “PERFORMING the Black Mountain ARCHIVE,” in which eleven European academies participated, was an artistic research project which first ran parallel to the exhibition “Black Mountain. An Interdisciplinary Experiment 1933–1957” (Hamburger Bahnhof, Berlin, 2015). In “Black Mountain as Multiverse,” the diversity of activities and personalities at Black Mountain continue to provide a fertile reservoir for the development of student projects, both for public performances and for continuing artistic research in the archive.

Petra Maria Meyer

Experience and plurality

Thu 3:00 pm

To the extent that John Dewey understands “art as experience” that makes experiences possible, he operates with an active understanding that implies a performative, energy-based concept prior to the “performative turn.” While this pedagogically-oriented advocate of American pragmatism introduces the idea of dynamic energetic processes, the philosophical orientation of William James harbors reflections on a “manyness in oneness” that elucidate the profit the foreign offers to a multiverse, also in socio-political terms. In the arts, the idea of a “manyness in oneness” opened up entirely new possibilities of experience after the “Untitled Event” that took place at Black Mountain College in 1952. The lecture offers an introduction into the pioneering influence and continued relevance of the symposium’s themes and lectures.

Joachim Krausse

**“Mechanical Apes and Quantum Machine.
Buckminster Fuller at Black Mountain College,
1948 and 1949”**

Thu 4:00 pm

Collaborative theater and impossible construction formed the two poles between which Fuller explored the various possibilities of his later potency as an experimental architect, designer, geometrician, and influential teacher of the post-war generation in an exchange with Josef and Anni Albers, John Cage, Merce Cunningham, and many others.

Valerian Maly

**“... it is then the business of the splicer
to freely cut the tape, even to pulverize
it, in a complicated way”**

Thu 5:15 pm

When John Cage conceived of “Williams Mix – for magnetic tape” for the summer 1952 course at Black Mountain College, he had a kind of collaborative and participatory – today a highly relevant – work of conceptual art in mind. With “Williams Mix,” John Cage anticipated much of what is very current today in electronic, for the most part digitally generated experimental music: granular synthesis, 8-channel payout, experimentally composed samples, unforeseeable and especially “unforehearable” experiments. From a temporal distance of over 60 years, Valerian Maly looks at “Williams Mix” in a kind of “historically informed performance practice” and sees a crystallization point of recent music and art history. Throughout the entire duration of the symposium, Valerian Maly, together with the media artist Vanessa Gageos and the pianist Laura Livers, continues, comments upon, and performs the work begun on the occasion of the exhibition “Black Mountain. An Interdisciplinary Experiment” at Hamburger Bahnhof – Museum für Gegenwart Berlin.

Marc Rölli

**Theory of Experience: The basic ideas of
John Dewey’s philosophy**

Fri 10:00 am

The name of the American philosopher John Dewey is often connected to Black Mountain College. Dewey is considered the source of inspiration for the effective educational reform movement of the 1920s and 1930s in North America. His pedagogical ideas – e.g. in Democracy and Education (1916) – result from his philosophical views, a main feature of which is the concept of experience. My lecture will explicate Dewey’s concept of experience.

Eugen Blume

The Role of the Exile at Black Mountain College

Fri 11:15 am

Black Mountain College, founded in 1933, the year of one of the most momentous caesurae in world history, suspected nothing of the seminal influence the growing number of European exiles would have on its further development. When it decided to offer the artist and educator Josef Albers of the recently banned Bauhaus in Berlin a new teaching position in North Carolina, a new and special chapter began in the history of the BMC.

Lyubov Bugaeva

Black Mountain College: Art, Education, and a Form of Life

Fri 1:45 pm

In 1940 John Dewey called Black Mountain College (BMC) “a living example of democracy in action.” John Andrew Rice noted, “The democratic man, we said, must be an artist.” Similarly, Joseph Albers later declared that the principle aim of BMC was “to educate a student as a person and as a citizen.” What is the connection between the notion of democracy as a form of life and art as experience? How do the concepts of an artist and of a citizen overlap? What kind of understanding does “a community of experiences with others” create? To what extent are Dewey’s educational ideas applicable in the creative arts? What are the differences between the philosophies of BMC and the Barnes Foundation, which also supported direct interaction of the self with art? The paper explores how Dewey’s theories of art as experience and education for democracy structured and explained the life and the art practices in BMC, and how successful the art of educational engineering was in its mission.

Norbert Lange

The Preparation of a Project

Fri 3:00 pm

Proceeding from Charles Olson’s premise that history does not reside in the facts alone, but also in how they are told (his story), I’d like to think about how I can absorb a place and its history in order to talk about it. In order to “find it out for myself” (Olson), I begin from the area in Berlin in which I live, a neighborhood bordering the districts of Schöneberg, Tempelhof, and Kreuzberg. Oswald Egger talks about certain motifs in Charles Olson’s posthumous fragments from his project on a projective poetry – in a path connectedness of intellectual history and the lines of correspondence in his lectures on A. N. Whitehead’s “Process und Reality.” Arnold Dreyblatt reads Olson.

Johanna Gosse

Ray Johnson, Between Pragmatism and Systems Aesthetics

Fri 4:30 pm

This presentation focuses on the American artist Ray Johnson (1927–1995), who attended Black Mountain College during the late 1940s. It will consider the impact of Black Mountain pedagogy, and particularly Deweyan aesthetics, on Johnson’s work, from his early paintings to his collages (or “moticos”), and ultimately, to dematerialized practices such as correspondence art and performance. With his shift from an object-based to a systems-based approach to art-making, Johnson provides an artistic and conceptual bridge between Dewey’s interwar aesthetic theory of art as experience (1934) and critic Jack Burnham’s postwar theorization of art as real-time systems (1969).

Dag Erik Elgin

MoDERNISM MACHINE.

The museum as a place for working and teaching

Sat 10:00 am

In this lecture, the exhibition MoDERNISM MACHINE, at Henie Onstad Kunstsenter (HOK) August 16 – October 21, 2012, is discussed in conjunction with Arnold Dreyblatt’s “Performing the Black Mountain Archive” in the exhibition “Black Mountain – An Interdisciplinary Experiment” at Hamburger Bahnhof, Berlin, June 5 – September 27, 2015.

In 2011 Dag Erik Elgin was invited to develop a research project for HOK, focusing on the institution as a study-object within the curriculum of the art academy. The results of the research, together with the parallel production of works, were presented in the exhibition MoDERNISM MACHINE. From August 2011 until the opening, students Mari Opsahl, Bjarne Bare, and Henrik Jahnsen were working with Elgin at HOK. The exhibition took place in 2012 as a culmination of one year of working with and within the institutional frame.

Melanie Sehgal

**»No one crosses the same river twice.«
On the meaning of physiology for a pragmatic understanding of experience and practice**

Sat 11:15 am

Classical pragmatism – especially the philosophies of William James and John Dewey – is based on a close connection to 19th-century physiology. This made it possible for James and Dewey not only to criticize the ordinary dualisms of modernism – between body and spirit, subject and object, experience and nature, theory and practice – but also to reconfigure them in a fundamental way. The lecture delves into the meaning of physiology for the pragmatic concept of experience and practice and demonstrates its effects on the experimental concept of knowledge and the relationship between theory and practice. In the process, in reviewing the specific pragmatism of Alfred N. Whitehead, I will pursue the idea that it’s particularly the outcome of seemingly human categories like experience and practice that opens up a speculative type of thinking that is no longer focused on people.

Antje Kapust

A Reactivating the secret of creative societies

Sat 1:45 pm

In phenomenological terms, the legendary Black Mountain College was not only an extraordinary source of impulses similar to other creative “idea places” (Goethe’s Weimar, Freud’s Vienna, Adorno’s Frankfurt), but also a “special world.” This lecture demonstrates how phenomenological concepts can be used to reanimate / reactivate this meaning, creative vitality, energetic productivity, and exceptionality, in preventing them from becoming forgotten, and make them fertile for current social processes in the sense of a “responsive multiverse.”

Torsten Blume

“Play life Illusion. Xanti Schawinsky and his Stages”

Sat 15:00

At Black Mountain College, Xanti Schawinsky, following his stage experience at the Bauhaus, succeeded in activating the stage as a special medium of common learning and practice. In doing so, he added considerable force to the experimental atmosphere at the college. From the fall of 1936 to the summer of 1938, Schawinsky, along with his courses in drawing and color theory, used various stage studies to develop his own stage class as a laboratory in which students not only brought their basic aesthetic research in graphics and painting onto the stage, but also used the dramatic arts to explore other disciplines. The main interest, however, was not the effect on the viewer, but the special benefits of the experience for the participating students. Schawinsky has also called his revolutionary concept of the time a “theater of knowledge.”

Workshops in BMC.Labor:

Florian Feigl

what if

In preparation for the symposium we are exploring a practical and theoretical approach to John Dewey’s tenet art as experience. We ask what role aesthetic experience plays for participants and processes at an art academy. What does it mean to place art as experience at the center of the varied, hybrid, infectious connections in artistic learning, teaching, and action? In a workshop, selected texts by John Dewey will be read, worked on, and discussed. The participants’ artistic practice form an additional material reference. Participants are called upon to bring a sketch, excerpt, working method, material, or traces of their own artistic practice that allow for elaboration and experimentation.

Anna Schapiro

I prefer to see with closed eyes

The seminar, which takes place in preparation for the symposium, involves exercises from Josef Albers’s “Interaction of Color.” The Library of the Muthesius University of Art and Design holds a copy of the edition of 1,000 that contains screenprints whose printing Josef Albers personally oversaw. Using these as our reference, we will perform the exercises Albers developed and discuss our experiences with them.

We’d like to include the following questions in our considerations: what does it mean to have these experiences in seeing? What do these experiences point to beyond color? What relationship do they have to our own artistic works?

Our seminar will consist of trips from the Glashaus to the studios as well as bringing the studio works to the Glashaus.

Versatorium in residence at Multiverse

Versatorium is an association for poetry and translation from Vienna. The members explore translation both as poetic practice and in various social, performative, and scientific contexts. One of their main interests is collective working processes that are then applied to various objects and themes. Versatorium has an important role in establishing the Neuberg College in Neuberg an der Mürz, which aims to turn the old railway building in Neuberg into a site for trans-disciplinary research and exchange. Over the past several years, Versatorium has taken part in conferences, performances, discussions, and readings in America, Germany, Austria, Georgia, Italy, and Switzerland. These included participation in the Review Black Mountain 7 Conference in Asheville, N.C. in 2015 and in “Performing the Black Mountain Archive” by Arnold Dreyblatt at Hamburger Bahnhof in Berlin in 2015; publication of the poetry volumes Charles Bernstein, Gedichte und Übersetzen, vol. I.I (Edition Korrespondenzen 2013) and Roberta Dapunt, la terra più del paradiso/dies mehr als paradies (Folio Verlag 2016); as well as, since 2014, the performative translation and staging of Elfriede Jelinek’s “Die Schutzbefohlenen” with refugees and members of the Refugee Protest Camp Vienna, titled “Die Should Sea Be Fallen In” (director: Ivna Žic).

EUGEN BLUME scenic painter and art historian, 1993 Doctorate on Ludwig Justi and the Museum der Gegenwart in the Nationalgalerie between 1919 and 1933. Works since 1995 at the Nationalgalerie, Hamburger Bahnhof – Museum für Gegenwart, Berlin. Director of Hamburger Bahnhof from 2001 until his retirement in 2016. Honorary professorship at the Braunschweig University of Art since 2005. Numerous publications and exhibitions on the issues of our times, particularly on 20th-century art.

TORSTEN BLUME is researcher and artist at the Bauhaus Foundation Dessau in the area of dance and movement installation, workshops, and exhibitions which aim at establishing the Bauhaus stage as a playful forum of experimentation. In addition, he is a member of the Cluster of Excellence “Image Knowledge Design: An Interdisciplinary Laboratory” at Humboldt University Berlin.

LYUBOV BUGAEVA Dr. Hab., Associate Professor at St. Petersburg State University, Russia. She is the founder of the Kinotext Group in St. Petersburg, the author of *Literature and rite de passage* (St. Petersburg, 2010) and of more than 150 articles (in Russian and English). At present she is working on a book titled *Film / Film-Text / Film-Experience*. She is a member of the editorial board of the “International Journal of Cultural Research”, “Human Affairs,” “Pragmatism Today,” and COLLeGIUM. Fields of research: American pragmatism, film studies, cognitive studies, and literary theory.

ARNOLD DREYBLATT (b. New York City, 1953) is an American media artist and composer. He has been based in Berlin, Germany since 1984. In 2007, Dreyblatt was elected to the visual arts section at the German Academy of Arts (Akademie der Künste, Berlin) and is currently Professor of Media Art at the Muthesius University of Art and Design in Kiel. Dreyblatt’s visual artworks create complex textual and spatial visualizations for memory. These projects, which reflect on such themes as recollection and the archive, include permanent installations, digital room projections, dynamic textual objects, and multi-layered lenticular text panels. He has exhibited and performed in galleries, museums, and public spaces such as the Hamburger Bahnhof Museum for Contemporary Art, Berlin; The Jewish Museum in New York; the Museum of Applied Arts (MAK) in Vienna, the Draiflessen Collection in Mettingen, and Gallery e/static in Turin. Permanent public art works are on display at the HL Holocaust Center in Oslo, the Jewish Museum in Berlin, and the STASI Prison Memorial in Berlin-Hohenschönhausen. He has co-curated exhibitions such as the recent “Terry Fox: Ephemeral Gestures” at the German Academy of Arts, which has toured throughout Europe. Dreyblatt has received numerous commissions and awards including the Foundation for Contemporary Performance Arts in New York and a recent residency at the Center for Arts, Science and Technology at the Massachusetts Institute of Technology in Boston.

OSWALD EGGER author. Since 2011 professor for language and form at the Muthesius University of Art and Design. After completing his studies in literature and philosophy, he founded the Kulturtage Lana in South Tyrol, which he ran from 1986–1995. Editor of the literary magazine “Der Prokurist.” In 2013 he accepted the Thomas Kling teaching position for poetry at Bonn University for two semesters. He has been the recipient of the Clemens Brentano Prize, the H.C. Artmann Prize, the Oskar Pastior Prize, and

the Sczuka Prize for his poetry, his poetic research, and his work in radio drama. Publications include *Diskrete Stetigkeit. Poesie und Mathematik*, 2008; *Die ganze Zeit*, 2010, and *Euer Lenz. Prosa, Suhrkamp*, 2013

DAG ERIK ELGIN is a visual artist living in Oslo. His work is formed by an ongoing investigation into the history of painting, modernist ideals, and contemporary visual culture. He is concerned with establishing a practice where the specific physical qualities of painting, historical analysis, and personal production are constantly negotiated. A parallel production of texts accompanies the visual investigations. He has exhibited widely, both internationally and nationally, and received the Carnegie Art Award in 2014. Elgin was professor at KHiO, The Academy of Fine Art in Oslo, from 2010–2016.

FLORIAN FEIGL performance as art is the object and method of his work and research. Key ideas and elements consist of plastic processes as collaborative interactions between human and non-human bodies, material, environment, and technology, as well as the actors and audience. The horizon of his artistic work is the question as to the processes of artistic decision and an exploration of aesthetics in the making. For over 20 years, Feigl has been developing, showing, and publishing in performances, time-, material-, and process-oriented works, lectures and essays, videos, curatorial practice, research, and teaching.

JOHANNA GOSSE is a historian of modern and contemporary art specializing in experimental film and media. She is currently a Mellon Postdoctoral Fellow in the Department of Art History & Archaeology at Columbia University, where she is completing her first book, *Atomic Sublime: The Experimental Films of Bruce Conner*. Her second book project, *Ray Johnson: On Site*, was awarded a 2015 Arts Writers Grant by Creative Capital and the Andy Warhol Foundation. Gosse’s writing has appeared in journals such as *Camera Obscura*, *Moving Image Review & Art Journal*, *Radical History Review*, the *Journal of Black Mountain College Studies*, and in the edited collection, *Abstract Video: The Moving Image in Contemporary Art* (Oakland: University of California Press, 2015). Her essay “EASTER MORNING: Bruce Conner’s Second Coming” is included in the exhibition catalogue *Bruce Conner: It’s All True* (Oakland: University of California Press, 2016).

HEINZ-NORBERT JOCKS philosopher, author, art critic, curator, essayist, journalist, and co-founder of the meta-collective “The Collective Eye,” *Montevideo*. Since 1979 staff member and correspondent for *Kunstforum International* in Germany and abroad, particularly China and France. He teaches at the TAFE in Tianjin (China) and the CAFA (Central Academy of Fine Arts, Beijing). He is editor of numerous volumes of *Kunstforum*, including on photography and contemporary art in Beijing, “Die Heilige Macht der Sammler”; writes for *Lettre International*, has curated several exhibitions in the Städtische Galerie Erlangen, and has co-curated an international exhibition on artists’ collectives for SUBTE in Montevideo. Publications include *Archäologie des Reisens. Ein anderer Blick auf Uecker*, DuMont Verlag, Cologne; *Dialogue: Kunst. Literatur mit Mike Kelley, Durs Grünbein, Annette Messager, Marlene Streeruwitz*, DuMont Verlag, Cologne; and *Das Ohr am Tatort. Gespräche mit Gotthard Graubner, Heinz Mack, Roman Opałka, Otto Piene und Günther Uecker*, Hatje Cantz.

ANTJE KAPUST 1995 Ph.D. in philosophy at the University of Bochum, 2002 habilitation in philosophy at the University Bochum (on the theme of war); numerous guest professorships in Germany and abroad, including visiting associate professor at Vanderbilt University in Nashville / USA 2001, visiting associate professor at Temple University in Philadelphia / USA 2002–2003; substitute professor for practical philosophy at Heidelberg University 2008, guest professor for ethics and applied ethics at the University of Vienna 2009–2010. Since 2011 teaching position for art and image theory at the Ruhrakademie and for practical philosophy in Bochum. Main points of research: ethics, political philosophy, social philosophy, aesthetics, theory of art and images. Publications i.a. *Berührung ohne Berührung. Ethik und Ontologie bei Maurice Merleau-Ponty und Emmanuel Levinas*, Wilhelm Fink, Munich 1999; *Der Krieg und der Ausfall der Sprache*, Wilhelm Fink, Munich 2004; *Mihran Dabag, Bernhard Waldenfels, Antje Kapust* (eds.): *Gewalt. Strukturen, Formen, Repräsentationen*, Wilhelm Fink, Munich 2000; *Bernhard Waldenfels, Antje Kapust* (eds.): *Kunst, Bild, Wahrnehmung, Blick. Merleau-Ponty zum Hundertsten*, Wilhelm Fink, Munich 2010; *Rudolf Gröschner, Antje Kapust, Oliver W. Lembcke*, (eds.) *Wörterbuch der Würde* (Handbuch zur Menschenwürde), Fink / UTB 2013.

JOACHIM KRAUSSE Professor Emeritus for Design Theory at the Anhalt University of Applied Sciences until 2008, teaches at the International Masters Program of the COOP Design Research at the HSA / Bauhaus Dessau Foundation / Humboldt University Berlin. Associated Investigator in the Cluster of Excellence “Image Knowledge Design,” Humboldt University Berlin. Since 1991 staff member at the architecture magazine ARCH+. Numerous publications on architecture and design, particularly Buckminster Fuller, e.g.: *Your Private Sky. R. Buckminster Fuller, 2nd vol.*, ed. with Claude Lichtenstein, Lars Müller, Baden (Switzerland) 1999 and 2001. *R. Buckminster Fuller: Bedienungsanleitung für das Raumschiff Erde und andere Schriften*, ed. by Joachim Krausse, philo fine arts, Fundus vol. 137, 4th edition, Hamburg 2010. *Unsichtbare Architektur. Knud Lönberg-Holm and the Structural Study Associates. Akademie der Bildenden Künste (Disko 20)*, Nuremberg 2011.

NORBERT LANGE writer and translator (i.a. of Charles Bernstein, George Oppen, Jerome Rothenberg). Published books include “Das Geschriebene mit der Schreibhand” (2010), “Das Schiefe, das Harte und das Gemalene” (2012). In 2011, together with Norbert Wehr and Gerd Schäfer, he published the dossier “Charles Olson: Gloucester / Massachusetts. Die Maximus-Gedichte” in the literary magazine *Schreibheft*. He is co-editor of the Internet magazine *karawa.net*

VALERIAN MALY performance artist, instructor at the Bern University of the Arts HKB, and artistic director of the BONE Performance Art Festival Bern, has always been active in places where art is conceived in an expanded form. Numerous performances and exhibitions – for the most part with Klara Schilliger – in Germany and abroad, and risky blind flights into artistic practice that he survived thanks to his various jobs as radio author, chauffeur for the Japanese ambassador, vegetable buyer, and instructor. His most important teachers were his circle of friends, David Tudor, and the driving instructor in Luzern. Founded together with Klara Schilliger, Cyrill Lim, and Lara Stanic the performance collective “GingerEnsemble” in Bern in

2010. In 2008 Maly / Schilliger were awarded the Art Prize of the city of Bern and were voted into the International Artists Forum IKG in 2016.

PETRA MARIA MEYER philosopher and scholar of theater and media studies, has been professor for cultural and media sciences since 2004 and director of the Center for Interdisciplinary Studies (Forum) at the Muthesius University of Art and Design in Kiel from 2004–2008. Ph.D. 1992, Habilitation 2000. Main research areas: the philosophy of art and media, intermediality, acoustic art, scenography. Key publications include: *Die Stimme und ihre Schrift*, 1993; *Gedächtniskultur des Hörens*, 1996; *Intermedialität des Theaters*, 2001; *Gedächtniskultur und künstlerische Erinnerungspraxis. Kieler Vorlesung zu GedächtnisMedienMetaphern im historischen Wandel*, 2015; (ed.) *Performance im medialen Wandel*, 2006; (ed.) *Acoustic Turn*, 2008; (ed.) *Gegenbilder. Zu abweichenden Strategien der Kriegsdarstellung*, 2009; (ed.) *Intuition*, 2012.

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