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Symposium

**MONITORING SCENOGRAPHY 3:
SPACE AND DESIRE / RAUM UND BEGEHREN**

8th – 10th October 2009

PROGRAM

**ZÜRCHER HOCHSCHULE DER KÜNSTE (ZHdK)
ZURICH UNIVERSITY OF THE ARTS**

Institute for Design and Technology

Postgraduate Program Scenography

<http://sceno.zhdk.ch>

Monitoring Scenography 3: Space and Desire / Raum und Begehren

In the 3 day symposium **Monitoring Scenography 3: Space and Desire**, artistic and academic researchers in the visual arts, architecture, theatre studies and art history discuss the existence and textures of spatial languages, choreographies, mise-en-scenes and spatial representations of desire. The scenographies of desire are both site-specific and global, artistic and commercial, real and virtual. Success stories in popular culture, advertisement and marketing rely heavily on a carefully designed analysis of desire and its translation into product-specific scenographies. In the staged and mediated lives of the 21st century, the spaces of desire take on many forms. Inscribed onto them is the desire for uniqueness, inimitability and immersion - as both service and response to the spectacle.

Monitoring Scenography 3: Space and Desire is the third in a series of annual symposia curated by the members of the Doctorate Program Scenography, a practice-based research unit between the Zurich University of the Arts and the University of Vienna. Its members are a diverse and international group of emerging and established artists and academics engaged in expanding the discourse on scenography toward the intersection of architecture, media, theatre and exhibition.

Conveners

Thea Brejzek
Wolfgang Greisenegger
Brigitte Marschall
Lawrence Wallen

Curators

Kathrin Beer
Greer Crawley
Beat Hächler
Alexandra Könz
Sodja Lotker
Wolfgang Münch
Maholo Uchida
Jürgen Weishäupl

Doctorate Program Scenography / Symposia and Publications / Past and Future

2007: «Monitoring Scenography 1: Space and Power» (Publ. ersch. 2008))
2008: «Monitoring Scenography 2: Space and Truth» (Publ. erscheint Okt. 2009)
2009: «Monitoring Scenography 3: Space and Desire»* (Publ. erscheint Juli 2010)
2010: "Scenography Expanded 1: On Audiences"*, Riga (Publ. erscheint 2011)
2010: "Scenography Expanded 2: On Artists"*, Belgrade (Publ. erscheint 2011)
2010: "Scenography Expanded 2: On Curatorship"*, Evora (Publ. erscheint 2011)
2011: "The Doctorate Program Exhibits at Prague Quadrennial", Exhibition and Symposium*

*In cooperation with the Prague Quadrennial for Performance Design and Space (PQ) and the Intersection project with the support of the Culture Programme of the European Union.

Partners

2010 Riga, New Theatre Institute of Latvia
2010 Belgrade BELEF Center and Festival
2010 Evora, PT Centro de História da Arte e Investigação Artística Evora, and Festival de Performance e Artes da Terra

DAY 1
Thursday, 8th October 2009
Main Lecture Hall, First Floor

12.00-12.45 Registration
Main Lecture Hall

12.45-13.00 Welcome – Introduction
Main Lecture Hall

13.00-14.30 **Session 1**
Main Lecture Hall **ELSEWHERE – THE SPACE OF DESIRE (Part 1)**
Michael Ashkin (artist, US)
Wafa Hourani (artist, Ramallah)

Chair: Greer Crawley
PhD in progress-presentation:
Strategic scenography – constructing alternative terrains

'What makes you exist is not the force of your desire ...but the play of the world and seduction; it is the passion of playing and being played, it is the passion of illusion and appearance, it is that which comes from elsewhere' Jean Baudrillard *The Crystal Revenge*

The strategies of seduction operate scenographically through illusion and the conditions of perception. Desire is created through a dynamic relationship between subject and object. The perceiving subject is drawn in progressively by the dramatic unfolding of the object of desire.

The experience is one of anticipation, penetration and release.

This panel will be concerned with the physical representation of the landscape composed according to desired effects and anticipated reactions. It will be an exploration of the desire to invent and experience another reality; the desire to appropriate the object and to exceed the limits of possibility.

14.30-15.00 **Coffee**
Main Lecture Hall

Note
The conference languages are English and German.
This programme is subject to change.

15.00-16.30
Main Lecture Hall

Session 2

THE VISUAL SIDE OF SCIENCE: DESIRE AND DESIGN IN THE SCIENCE MUSEUM

Roger Mann (designer, UK)
Hannah Redler (curator, UK)

Chair: Maholo Uchida (JP)

PhD in progress-presentation:

The curator as scenographer: strategies in the visualisation and communication of cutting-edge-science in the museum context

Contemporary science museums are faced with the task to exhibit concepts rather than objects and to represent a world that we can't easily see. The task of the curator, exhibition organizer and designer has changed from selecting and displaying the exhibition object to the commissioning of visualisations and (interactive) models in the design of communicative knowledge spaces. In a dialogue between science museum curators Hannah Redler and Maholo Uchida and exhibition designer and scenographer Roger Mann, this session investigates different approaches, methods and experiences in "Making the invisible visible" in the desire to understand complex scientific research and findings.

It is proposed that art and design are efficient strategies in science museums to engage audiences and to further their understanding of cutting-edge science and that scenographic strategies taken from (traditional) theatre offer much to ensure an immersive museum experience.

16.30-18.30
Main Lecture Hall

Session 3

THE UNDERSTANDING OF ART – comprehension of desire, transformation of space, necessity for presentation. A discourse about photography.

Christoph Doswald (Curator, Volta Messe, CH)
Olaf Nicolai (Dr., Artist, Berlin, D)
Lorie Novak, (Artist, Professor at Tisch School of Art NY, US)

Chair: Kathrin Beer

PhD in progress-presentation:

Die Inszenierung von Fotografie im Ausstellungskontext

„...my advice would probably not change very much; it is to look and look and look, and then look again, because nothing replaces looking...I am not being in Duchamp's words 'only retinal', I don't mean that. I mean to BE with art – I always thought that was a wonderful phrase of Gilbert & George's 'to be with art is all we ask' „ Anne d'Harnoncourt (late director of the Philadelphia Museum of Art)

Desire of observers for the understanding of art – Desire of curators to stage a presentation of art and to create a space for dialogue, discourse and inspiration. What is needed to inspire, to connect, and to understand? How important is presentation and is presentation important?

This panel will review different approaches to space & desire in the context of photography, its artistic traditions and the tradition of its presentation.

18.30-20.00
Panorama 5th
floor

Reception / Drinks / Book Launch:

«Monitoring Scenography 2: Space and Truth / Raum und Wahrheit»

A series on Scenography by the Zurich University of the Arts (ZHdK)

DAY 2
Friday, 9th October 2009
Main Lecture Hall & 5th Floor

9.00-11.00
5th floor, room 504

Session 4
SENSORY SPACE

Christoph Allenspach (Kulturwissenschaftler, ZHdK, CH)

Inszenierte Sinnesräume als Erfahrung in Präsenz

Paul Divjak (Autor, Musiker, Konzeptkünstler, AT)

Desire Paths through Outta Space. Introducing the Science Fiction Pocket Museum.

Simon Donger (Lecturer in Scenography and Performance Arts – The Central School of Speech and Drama – University of London, UK)

Oblique Intimacies: The Scenographic Body's Ethics of Desire from Con/text to Con/tact

Ralph Fischer (Theaterwissenschaftler, AT/DE)

Szenografien der Heimsuchung: Die ambulativen Performances "Her long Black Hair" und "Ground Zero Memorial Soundwalk"

Georgina Guy (King's College London, UK)

Samuel Beckett: identity / subject / exhibition. Performative Reconstruction, Spatiality and Processes of Immersion.

Chair: Thea Brejzek

9.00-11.00
5th floor, room 509

Session 5
THE ARCHITECTURE OF DESIRE

Oliver Hardt (Regisseur, DE) und **Markus Weisbeck** (Gestalter, DE)

Bühnen- und Bewegtbildkonzeption für die Designpreisverleihung der Bundesrepublik Deutschland 2009

Stephan Trüby (Architect, theoretician, curator; DE)

Beyond the Labyrinthine – Space and Desire in Victorian Country Houses

Dorita Hannah (Professor, Massey University College of Creative Arts, Wellington, New Zealand)

Unacted Desires: Making Architecture Tremble

Florian Kossak (School of Architecture, University of Sheffield, UK)

Architecture must still burn ...

Chair: Lawrence Wallen

11.00-11.30
Main Lecture Hall

Coffee

11.30-13.00
Main Lecture Hall

Session 6

DIE SEHNSUCHT NACH DEM SOZIALEN RAUM

Markus Rieger-Ladich (Pädagogisches Institut Universität Zürich, CH)

Otto Steiner (Ausstellungsunternehmer Steiner Sarnen, CH)

Chair: Beat Hächler

PhD in progress-presentation:

Social labs. Elemente einer sozialen Szenografie von Ausstellungen

Das Historische Museum der Stadt Frankfurt a.M. entwickelt ein neuartiges "Stadtlaboratorium". Otto Steiner, Projektentwickler in Frankfurt und Gründer des Ausstellungsunternehmens Steiner Sarnen Schweiz, spricht von einem neuen Ausstellungsformat. Die Raumsoziologie bietet dafür den Begriff des 'sozialen Raumes' an. Was sind 'soziale Räume' im Ausstellungskontext? Was versprechen sich Museen von solchen Formaten? Inwiefern werden traditionelle Rollen und Aufgaben im Museum in Frage gestellt? Welche Szenografie verlangt ein solcher Ansatz? Das Panel diskutiert auf dem theoretischen Background sozialer Räume konkrete Projektansätze.

13.00-14.00
Panorama

Lunch

14.00-15.30
Main Lecture Hall

Session 7

NOSTALGIA FOR DESIRE OR: PERVERTED BY THEATRE

Caroline Evans (Professor of Fashion History and Theory, Central Saint Martins College of Art and Design London, UK)

Oren Sagiv (Bezalel Academy of Arts and Design, Jerusalem)

Chair: Sodja Lotker

PhD in progress-presentation:

The prague quadrennial at the intersection

Inspired by Michael Fried's texts about the *perversion by theatre*, this session investigates the gaps between theatre and the visual arts, the dark places. It proposes that there's a lack of dialogue between theatre artists and visual artists – even of those practitioners working with exactly the same tools and subjects. "Theatrical" is such a dirty word nowadays...

And yet, there is a growing interest in the language and the representation of theatre, in its forms and functions, as well as in the use of performance in the visual arts in recent years (as shown in the recent exhibitions around Europe: "World as a Stage" at Tate Modern, "Teatro Sin Teatro" Museu d'Art Contemporani in Barcelona or "In Praise of Shadow" at the Irish Museum of Modern Art in Dublin).

Does the metaphor of theatre then, as often represented in the visual arts today, posit a critique of theatre, of the role playing and the pretty sets? Or does the theatre space represent a *paradise lost*? And are the visual arts acting out a naïveté and nostalgia for a perceived lost innocence?

As a core figure for the dialogue between visual and performance art, RoseLee Goldberg and Caroline Evans, cultural and fashion theorist, will be discussing the "gap" with Sodja Lotker, PhD candidate Scenography and Artistic Director of the Prague Quadrennial for Performance Design and Space.

15.30-17.00
Main Lecture Hall

Session 8

ELSEWHERE – THE SPACE OF DESIRE (Part 2)

Hans Op de Beeck (artist, Belgium)

Mariele Neudecker (artist, Germany)

Chair: Greer Crawley (UK)

PhD in progress-presentation

Strategic scenography – constructing alternative terrains

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17.00-17.30
Main Lecture Hall

Coffee

17.30-18.30
Main Lecture Hall

Session 9

NOW HERE: THE DESIRE FOR SPACE IN DIGITAL NOWHERE.

Simon Penny (Professor Arts and Engineering, University of California Irvine, US),
respondent to Wolfgang Münch's presentation

Chair: Wolfgang Münch

PhD in progress-presentation:

The hidden dimension of the extensions of man

Despite Penny's claim that there is *no space in cyberspace*, spatial metaphors and representations are omnipresent in digital technology. Blessed with unreliable machinery, contradicting theoretical discourses and unprecedented opportunities, 20th century media art struggled with a coherent concept of space for a post-industrialised, post-modern modernity. This panel will review spatial approaches during the colonisation of virtual reality within the context of diverse cultural and artistic traditions, and discuss previously undervalued intercultural issues of technological determinism.

DAY 3

Saturday, 10th October 2009

Main Lecture Hall & 5th Floor

09.00-11.00
5th floor, room 502

Session 10

THE POLITICS OF DESIRE

Tanit Mendes (Ryerson University Toronto, Canada)

Scenographies of Loss

Valérie C. Kaelin (School of Image Arts, Ryerson University Toronto, Canada)

Scripting the Desire to Forbid Desire, The Scenographies of Pablo Neruda's „Ode to a Rooster“ and other Angry Spaces

Oren Sagiv (Bezalel Academy of Arts and Design, Jerusalem)

Suspension of Ideology

Kathrine Sandys (Goldsmiths University London)

Illusionary Spaces of the Cold War: Manipulated Landscape becomes Sublime Presence

Hansjorg Schmidt (Programme Director, Rose Bruford College, Kent, UK)

TBA

Chair: Thea Brejzek

09.00-11.00
5th floor, room 504

Session 11

DESIRED PUBLIC SPACE

Hilary Powell (Artist/Film maker, Optimistic Productions, UK)

Animating the Building Exploratory.

Oliver Hangl (Künstler, AT)

Der urbane Aussenraum als mobile Projektionsfläche des filmischen Begehrens. Inszenierte Fiktion versus inszenierte Realität?

Vrääth Öhner (Film-, Medien-, Kulturwissenschaftler, AT)

Forschungsprojekt: *Stadt/Amateurfilm*

Payam Foroutan Yekta and Naghmeh Samini (Tehran University, Department of Performing Arts & Music, Iran)

Photo-Theater

Stefanie Bürkle (Künstlerin/Professorin, Berlin, DE)

Verhüllung Enthüllung

Chair: Lawrence Wallen

11.00-11.30
Main Lecture Hall

Coffee

11.30-13.00
Main Lecture Hall

Session 12

MEHR ALS ERZÄHLEN: Eine narratologische Untersuchung des transgressiven Potentials zeitgenössischer Schweizer Performances.

Muda Mathis (Performance Artist, CH), Live-Performance
Chris Regn (Curator, CH/B)

Chair: Alexandra Könz

PhD in progress-presentation:

“Erfülltes Verlangen” in den Performances von Muda Mathis.

Das Panel fokussiert narrative Strategien zeitgenössischer Schweizer Performance KünstlerInnen, die *mimetisch erzählen* (Nünning): Sie inszenieren ihre performativen Narrative akustisch und visuell, im Zusammenspiel von Verbalsprache, Körperhandlung und weiteren Medien live in einem Zeit-Raum. Das transgressive Potential dieser Performances soll insbesondere hinsichtlich der treibenden Kräfte von Handlungswünschen und Begehren untersucht werden. Was wird dabei narrativ-ästhetisch dargestellt? Welche Konventionen und Tabus werden verhandelt? Und wie wird *Erfüllung* (Wollheim) durch den gemeinsam erlebten Live-Moment von Performer und Publikum wahrnehmbar?

Narrative Strategien in der Performancekunst sind noch weitgehend unerforscht. Die Untersuchung kombiniert deshalb Ansätze zeitgenössischer post/klassischer Narratologie mit Theorien der Theater-, Kunst-, Sozialwissenschaften und Philosophie. Dieses Bündel an Theorien erlaubt eine präzise Beschreibung, Kontextualisierung und Diskussion mimetisch narrativer zeitgenössischer Performances und ihrer Funktionen.

13.00-14.00
5th floor, Panorama

Lunch

14.00-15.30
Main Lecture Hall

Session 13

OLYMPIC SCENOGRAPHY – THE OPENING CEREMONIES OF THE OLYMPIC GAMES

Marco Balich (CEO of Filmmaster and Spektre, IT)

Keith Khan (Head of Culture 2012 Olympic and Paralympic Games UK)

Chair: Jürgen Weishäupl

PhD in progress-presentation

Olympische Szenografien. Die Eröffnungs- und Schlussfeiern der Olympischen Spiele 1896 – 2008

Positioned between media spectacle and civil religious ritual, the opening and closing ceremonies of the Olympic Games constitute a global mediated event. It is a scenography modelled on early 20th century „Massentheater“, „Deutsche Turnfeste“ and an ideology of world peace and harmony through sports competition. This session investigates the trajectories between olympic protocoll, ceremonies, dramaturgy, culture, media and politics from 1896 to the present as well as looking ahead to the London 2012 games.

15.30-16.30
Main Lecture Hall

Session 14

FINAL SESSION – PLENARY

16.30
5th floor, Panorama

Closing / Drinks

Members of the Postgraduate Program Scenography Doctorate Program

Kathrin Beer	Art Historian Kunsthistorikerin / Art Advisor, Zurich, CH
Prof. Stefanie Bürkle	Artist / Professor, Berlin, D
Greer Crawley	Scenographer and Academic, UK
Paul Divjak	Author / Artist / Media Theorist, Vienna, AT
Sharon Feder	Performer, Director, Installation Artist, Canada/CH
Prof. Monika Fleischmann	Media Artist, Fraunhofer-Institut IAIS, MARS – Exploratory Media Lab, Bonn, D
Beat Hächler	Curator, Stapferhaus, Lenzburg, CH
Alexandra Könz	Theorist (literature), Zurich, CH
Sodja Lotker	Artistic Director of the Prague Quadrennial of Performance Design and Space
Wolfgang Münch	Artist / Dean, Faculty of Media Arts, Lasalle College of the Arts, Singapore
Prof. Nika Spalinger	Artist and Academic, Zurich, CH
Wolfgang Strauss	Media Artist, Fraunhofer-Institute IAIS, MARS – Exploratory Media Lab, Bonn, D
Maholo Uchida	Curator, National Museum of Emerging Science, JP
Jürgen Weishäupl	Theorist (theatre) and Curator, Vienna, AT

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Prof. Dr. Thea Brejzek

Academic Director
Prof. Dr. Wolfgang Greisenegger

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