

<p>Research is about the development of understanding. The University of Applied Arts Vienna is proud to provide an open milieu for projects of art and research in this regard; we believe that transforming understanding is needed also via understanding transformation. This exhibition is about relations, translations and aspects of education. Thereby we present examples for new perspectives, collaborative work and art as an important element in education. We understand research without topical limits as a font of vivid examples that can give rise to an inviting milieu of challenge and exchange. The University of Applied Arts Vienna is a working environment that avoids limits and fosters curiosity heightens achievement. This understanding flows into all areas of activity, including, of course, science and art, design and architecture. Art & Research is about future understanding, this envelope of projects contains important developments in this direction.</p>					EXHIBITION
			UNDE RSTAN DING		Yuga gallery and Rittaikobo in cooperation with Tokyo University of the Arts
<div> <div> <div>di:'.angewandte</div> <div> Universität für angewandte Kunst Wien <i>University of Applied Arts Vienna</i> </div> </div> <div> Oskar-Kokoschka-Platz 2 1010 Vienna, Austria </div> <div> VIENNA, 2019 ISBN 978-3-9504431-6-5 </div> </div>					<div> Yuga gallery and Rittaikobo Kaigato 1F, Faculty of Fine Arts Tokyo University of the Arts 12-8 Ueno Koen, Taito-ku Tokyo, 110-8714 </div> <div>2019</div>
			<div> ART & RESEARCH </div> <div> Projects Art & Research University of Applied Arts Vienna Gerald Bast, Alexander Damianisch, Barbara Putz-Plecko (Eds.) </div>		

	ART & RESEARCH		
IS ABOUT			
THE DEVELOPMENT			
OF UNDERSTANDING.			

	THE TRANSFORMATION OF SOCIETY	
MUST CONSTANTLY		BE
		CONSIDERED ANEW.

INTRODUCTION

This exhibition is part of the 150 years anniversary of diplomatic relations between Japan and Austria.

Understanding — Art & Research is about the transformation of understanding and the understanding of transformation.

Together we understand research without topical limits — focusing on artistic methods — as a font of vivid examples that can give rise to an inviting milieu of challenge and exchange. A working environment that avoids limits and fosters curiosity heightens achievement. This understanding flows into all areas of activity, including, of course, science and art, design and architecture.

The transformation of society must constantly be considered anew. Overall, we believe transformation is a process that happens when something changes in content and / or form. This change is important not only for the thing itself, but also for its context. So there is the item, and there is the situation, but there is also a third level, the “how”, i. e. how to deal with answering a question. Very often, we believe, this is what is called method. This “how” needs adaptation. All three aspects — the thing, the situation, the how — are challenged in each of

the projects presented in this exhibition, and each of them realizes transformation on all three levels described.

The focus of transformation differs from project to project. Sometimes it is the item that changes most; in other cases it is the context that is reconfigured anew; then the methodological “how” doesn’t fit any more, and a new approach is needed.

The focus swings accordingly, winging above new territory. The question may be: What establishes the focus within the research? Where is the heart of the wish to understand pumping most strongly? Might it be the topic, the personality, the circumstances surrounding the project? It is difficult to pin down the elements that define the limits of the overall flow.

Always, it seems, the flow needs some kind of belief, rigour or / and eagerness, but also trust and an open setup. The first is to be found in the quality of the people involved, while the second relates to the institutional background and to the context the actual praxis addresses, within the playground of academia, for example. Or, on another scale, what do you call your activity, or what is it

INTRODUCTION



called by others: research or art, science or research? In our case it is art and research, although science may play an important role, or the humanities or the social sciences.

The individual projects and how they are presented in this exhibition may help to understand different ways of learning to understand better. Such critical self-reflection is inevitable for our shared work inside our institutional context and beyond, internationally.

It is not up to the curators to tell you where the change, focus and flow are to be found in each of the projects: all three are defined by and define the transformation of understanding, in permanent mutation.

In all projects shown in this exhibition, it is possible to trace the effect of transformation happening, be it interaction in the process of figuring something out or praxis giving rise to a new use of tools. The projects and documentation presented in this exhibition are rigorous examples of this transformation.

On the basis of a core of sample projects involving artistic research activities at the University of Applied Arts Vienna, the exhibition offers an overview of possible positions and illuminates current research perspectives.

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© Alexander
Damianisch

TOKYO UNIVERSITY OF THE ARTS

geidai.ac.jp/english/about/profile
geidai.ac.jp/english/about/mission-and-goals

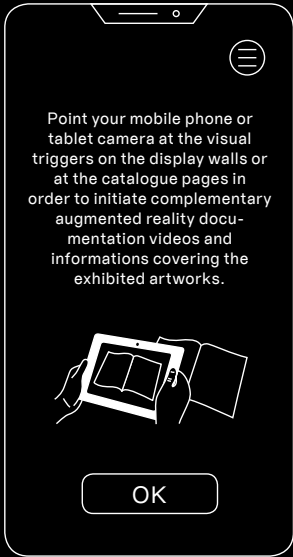
Tokyo University of the Arts was founded in May 1949 under the National School Establishment Law through a merger of Tokyo Fine Arts School (currently the Faculty of Fine Arts) and Tokyo Music School (currently the Faculty of Music). Since the founding of its predecessors, Tokyo Fine Arts School and Tokyo Music School, Tokyo University of the Arts has played a key role in art education

and research in Japan by preserving the traditions of Japanese culture and combining them with the ideology and techniques of Western art. Over the course of its history, the university has produced an array of outstanding artists, as well as educators and researchers in artistic fields from secondary to higher education.

ART & RESEARCH-ANGEWANDTE-APP



“Research Angewandte” is an augmented reality documentation-app, which is triggered by the visuals of the exhibition boards and inside the booklet. After the app-installation point your mobile phone or tablet-camera at the visual triggers in order to initiate complementary video-documentations or additional project-informations. Please scan this QR-Code for a free download of “Research Angewandte” via Apple App-/iTunes-(iOS) or Google Play-Store (Android).



FOCUS AREAS

<div>1</div> <div>RELATION</div> <div>Barbara Graf (PL) (P)</div>	<div>2</div> <div>CHOREO- ETHICAL ASSEMBLAGES: NARRATIONS OF BARE BODIES</div> <div>Mariella Greil (PL) (P)</div>	<div>3</div> <div>CO-CORPOREALITY</div> <div>Barbara Imhof, Daniela Mitterberger, Tiziano Derme (M)</div>	<div>4</div> <div>CONCEPTUAL JOINING</div> <div>Christoph Kaltenbrunner (PL) (M)</div>
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<div>Projects (collective aspirations) that explicitly open / direct artistic practice in order to find new ways to understand and recognize specific topics and issues. Four directions of interest can be identified: the goal of questioning and transforming the understanding of instrumentality (I), interactivity (A), materiality (M), and performativity (P). The boundaries of the four fields are open, but it is possible to explain things starting here.</div> <div>AUDIO-VISUAL PROJECT DOCUMENTATION goo.gl/4P53Kq</div> <div>PL/s: Project leader/s</div>	<div>9</div> <div>DATA LOAM</div> <div>Virgil Widrich (PL) (M)</div>	<div>10</div> <div>REFLECTING OIL</div> <div>Ernst Logar (PL) (M)</div>	<div>11</div> <div>RESET THE APPARATUS!</div> <div>Edgar Lissel (PL) (I)</div>
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RELATION



CORPOREAL EXPLORATIONS

<div>The artist's field of explorations is the human body. Barbara Graf investigates body representations and develops flexible sculptures as a second skin and textile membranes that embody vulnerability. For fifteen years she has been engaged with artistic research projects dealing with medical issues. She is currently developing her artistic doctoral thesis Stitches and Sutures on visualization of body perception. Topographical principles are applied in the series of Anatomical Garments on which the artist has been working for decades. Following the anatomy of the human</div>	<div>body, she invents shells that make the inside visible on the outside. Covers, cloths and bandages describe topographically movements from the surface into the depths of the body. She draws cartographically bodily structures with needle and thread into the tissue and turns physical spaces upside down, expanding or rearranging them. Textile and physical tissues overlap. Fabrics used in surgery are transformed artistically into membranes that embody corporeal expression and body perception.</div>	<div>barbara-graf.at Barbara Graf</div> <div>Hand Breast Layers — Anatomical Garment XVI, 2008 Cotton, snap-fasteners, hooks and eyes 15 parts, bag: 80 × 48 × 3 cm, garment (height): 90 cm © Barbara Graf</div>

Choreo-ethics is the ideation proposed around embodied ethics shaped by the social and the choreo-graphic, inextricably entangled as they are. The conceptual bearing of choreo-ethical assemblages as mobile assemblies bound to singular, aesthetic-communicative situations gets probed in a plurality of dialogue practices and modalities in a series of polylogic laboratories. This research project works towards articulations of politicised solidarity and unearths its immanent ethical forces, emerging where meetings, collisions and generative resistances occur between people, but also between fields of practices (performance, philosophy, and therapy). Choreo-ethics activates processes, and shapes the fabric of social aesthetics through creative, performative tools. Non-verbal and verbal encounters, interactions, traces or speculations form narrations of bare bodies.



Anarchive
Mariella Greil, 2019
©Choreo-ethical
Assemblages

TEAM
Mariella Greil (PL)

DIALOG PARTNERS
Jaron Moebius
Werner Moebius

CHOREO- ETHICAL
ASSEMBLAGES:
NARRATIONS OF
BARE BODIES

CO-CORPOREALITY

The project goal is to establish an interaction between a human and a living material in order to develop a responsive environment that interacts, learns, grows, and decays in relation to human presence and behavior. Co-corporeality spans between free ranging speculation and scientific research, and will be explored from three different perspectives; (1) Development of materials that can sense the environment and interact with a human, (2) Design of interfaces that allow non-verbal communication to evoke changes and responses within the material, (3) Production of full-scale proto-architectural installations. Co-corporeality proposes new aesthetical and technological approaches to re-discuss the role of material systems within architecture emerging from questions of the terms nature and ecology brought up by synthetic biology, genetic engineering and cloning. Contrary to conventional building materials, “living materials” have the capability to be tailored and programmed in relation to the environment or specific needs, to transform the built environment into a “biological entity” and change the way we understand, observe and communicate with the built space. Co-corporeality applies new fabrication methodologies and novel sensor systems to create a radical new approach towards responsive and immersive environments.

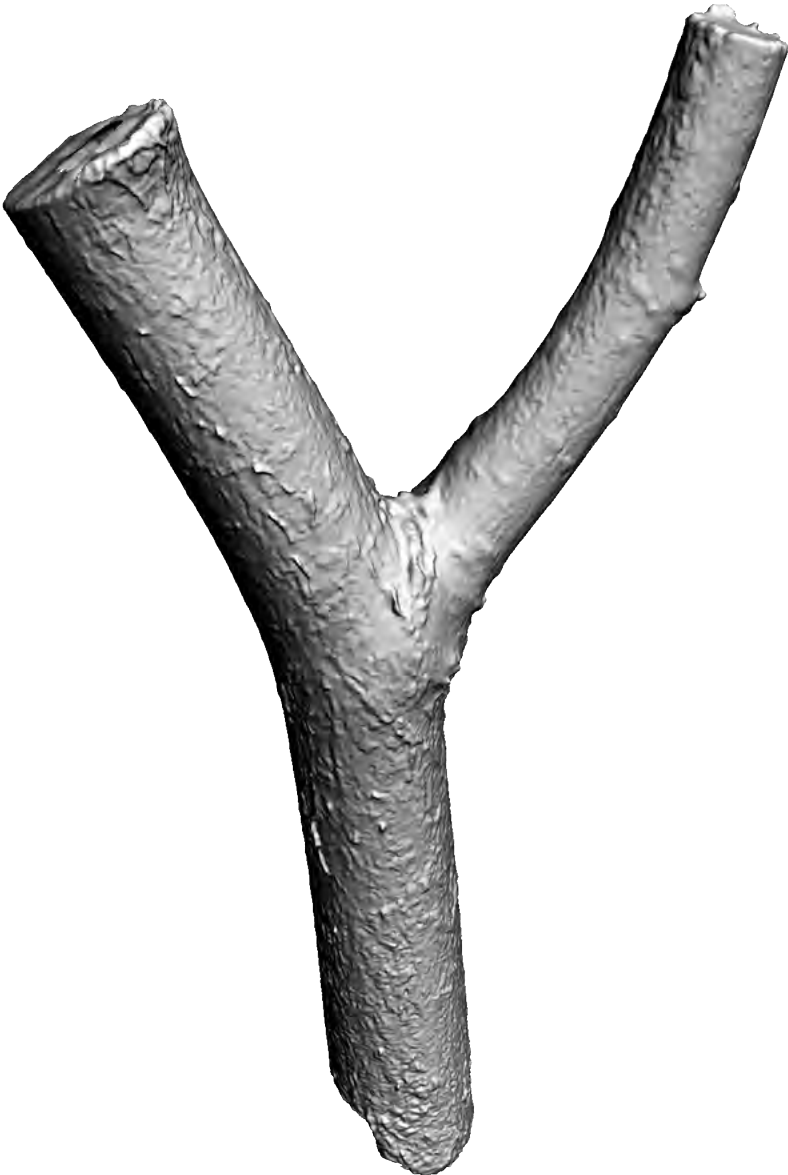


© Tiziano Derme,
Umberto Di Tanna

TEAM
Barbara Imhof
Daniela Mitterberger
Tiziano Derme
Alexander Bismarck
Andreas Mautner
Robert Trappl

WOOD STRUCTURES
FROM DETAIL TO UTOPIA

CONCEPTUAL
JOINING



bit.ly/2O36Kza

Forked Branch Node
© Conceptual Joining

TEAM
Lukas Allner
Anja Jonkhans
Christoph Kaltenbrunner (PL)
Daniela Kröhnert
Clemens Preisinger
Karin Raith
Mechthild Weber
Philipp Reinsberg

Remembering earlier ways of understanding the use of wood may provide power for transforming the future. This research is about combining qualities of traditional craftsmanship with the potential of cutting-edge computational techniques. Traditional crafted joints were widely replaced by metal connectors. The anisotropic structure of wood was considered a disadvantage, and thus various homogenized timber products were developed, largely eliminating characteristic qualities of wood. A better strategy is to make use of the material’s natural properties, capitalizing on nature instead of struggling against it.

Various traditional timber construction techniques, such as Japanese joinery, take advantage of wood’s natural structure and behaviour.

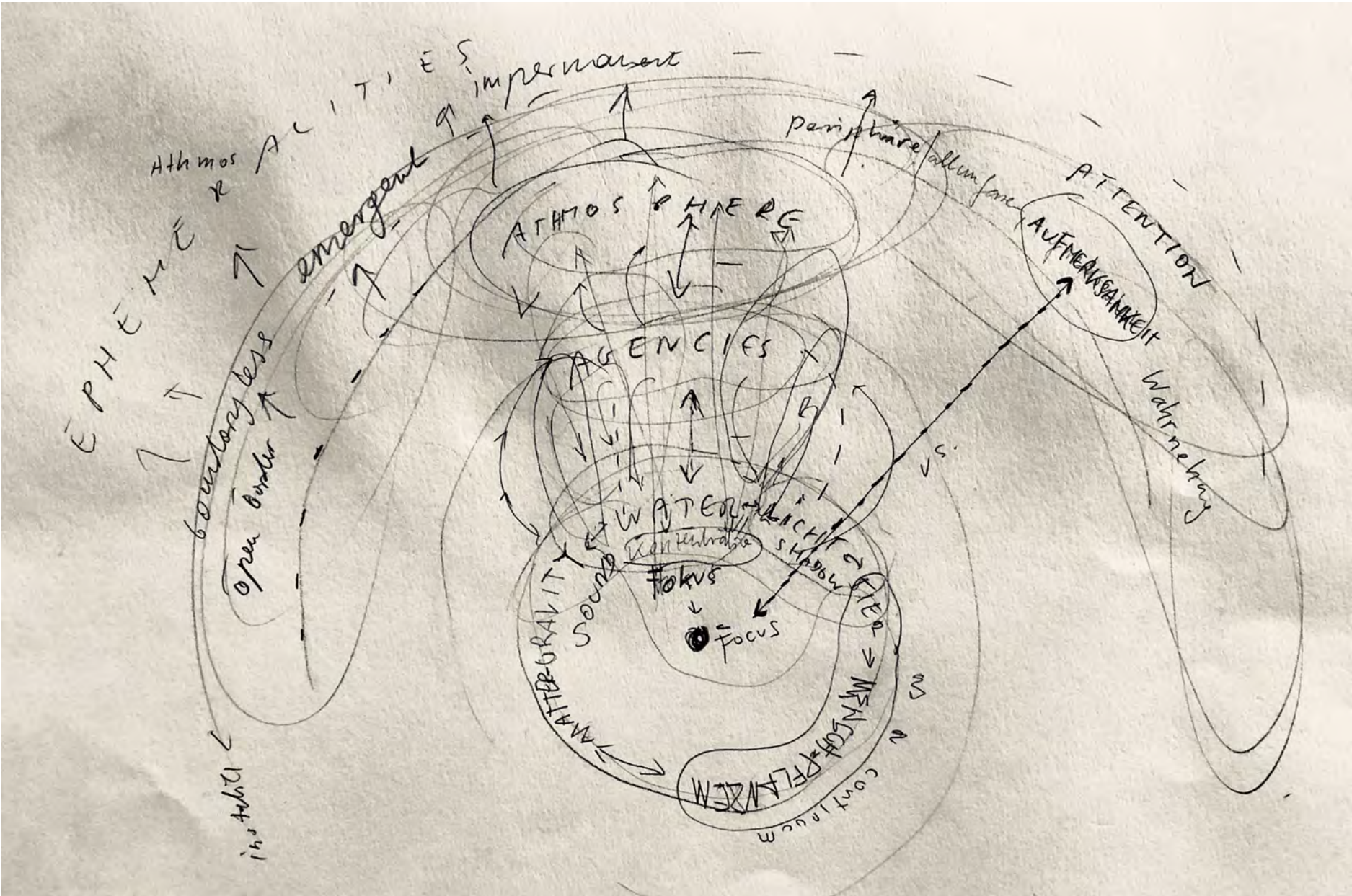
Today, however, their time-consuming nature has made them expensive and uneconomical. CAD/ CAM and parametric modelling now offer powerful vehicles for re-interpreting traditional wood-working.

Apart from theoretical research, the research is based on practical experimentation. Informed by an in-depth understanding of material behaviour and correlating joining principles, we develop design systems, geometries and structures.

By “posting” experimental results in exhibitions, we present them to the public on a regular basis.

Each situation is endowed with a particular atmosphere. Each circumstance brings about a specific environment: a significant but non-objectified, precise but vague, ephemeral and enveloping presence.

Contingent Agencies is an artistic research project initiated by visual artist and performer Nikolaus Gansterer and philosopher and sound artist Alex Arteaga in collaboration with invited guests to inquire into the agencies of the different entities that enable the emergence of this kind of presences. This project aims at developing specific practices of notation and reflection that allows for a comprehensive understanding of these agencies and their mutually conditioning relationships.



TEAM
Nikolaus Gansterer (PL)

contingentagencies.net

Contigent Agencies Diagram
© Nikolaus Gansterer, 2019

CONTINGENT AGENCIES

CURIOUSER AND CURIOUSER, CRIED ALICE

REBUILDING JANUS FROM
CASSANDRA AND POLLYANNA

TEAM
Anab Jain (PL)
Tim Boykett
Tina Auer

www.timesup.org
© Norbert Artner



One of the biggest questions is: How shall we live? That is a bit too big, so let's think about how we can use the arts to develop new, unexpected and valuable ideas about how the future could be, how we want it to be, combining utopias and dystopias. Curiouser and Curiouser, cried Alice (CCA) continues arts-based research into contemplation of ways in which we can and want to live. We collaboratively imagine and build possible and preferred futures, instigating as well as encouraging public discourse about individual and collective futures. We invite the public to investigate possible futures by walking through a built environment in order to experience and explore a prospective world, to explore speculative cultures as well as possible, plausible, probable and preferable ways of being. We explore not only possible, but more importantly preferable futures. We help create enthusiasm for futures (Lust auf Zukunft) in times in which the fear of futures is predominant.

DANCING WITH THE NONHUMAN

AN AESTHETICS OF ENCOUNTER

Robots are said to soon be our teachers, nurses and companions. These machines are often figured as humanlike as possible, with cartoony eyes, soft curves and a girlish demeanour. Dancing with the Nonhuman puts forward a counter-proposition to this mechanical charade that embraces the machinic and its aesthetic potential, beyond a humanlike veneer. The project develops a trans-disciplinary, arts-based approach that explores the socio-cultural

phenomenon of human-machine relationships as an aesthetics of performance. Bringing together creative robotics and choreography with enactive concepts and feminist perspectives, the aim is to investigate alternative, embodied and performative ecologies of human-robot encounter. This unique practice of performance-making harnesses dancers' kinesthetic experience to probe into rigid subject-object boundaries, to mobilise and reimagine them.



machinemovementlab.net
Machine Movement Lab studies (with Audrey Rochette), 2018.
Photo: Petra Gemeinböck
Cube Performer #1
(an encounter with Marie-Claude Poulin), 2018. Photo: Petra Gemeinböck

TEAM
Petra Gemeinböck
Marie-Claude Poulin
Rob Saunders
Rochelle Haley
Roos van Berkel

D.A.S. DEMENTIA. ARTS. SOCIETY.

ARTISTIC RESEARCH ON PATTERNS OF PERCEPTION AND ACTION IN THE CONTEXT OF AN AGEING SOCIETY

<p>The core research questions of this project are: How can art and design strategies ease the life of people with dementia? How can art and design strategies positively influence public awareness of dementia and similar challenges in our ageing societies?</p> <p>This project is about integrating the potentials of arts-based research into ongoing efforts to meet the challenges which dementia brings to our societies.</p> <p>The principle hypothesis of this research project is that targeted art and design interventions can change society's approach to</p>	<p>dementia, improving the individual situations of people with dementia and their caregivers.</p> <p>On the societal level, this project aims to develop arts-based processes for changing the sensory perceptions of people unaffected by dementia, thereby raising the general societal awareness for the situation of people with dementia. On the individual level, the project aims to develop concepts for creative tools to increase the individual self-determination and self-confidence of those affected.</p>
<p>bit.ly/2Nize2w</p> <p>Archive of Confusion At Home and thus isolated, 2017 Public Drawing © Mateus-Berr, D.A.S.</p>	<p>TEAM</p> <p>Cornelia Bast Antonia Eggeling Elisabeth Haid Ruth Mateus-Berr (PL) Pia Scharler Tatia Skhirtladze</p>





goo.gl/6hnY9y

Endlose Zeichnung,
2013
Pencil and crayon
on paper
Shown as part of
the “Data Loam”
exhibition at the AIL
(Angewandte
Innovation
Laboratory), Vienna
© Florian Unterberger

TEAM
Leonard Coster
Johnny Golding
Martin Reinhart
Matthias Strohmaier
Matthias Tarasiewicz
Virgil Widrich (PL)

DATA

LOAM

Through an understanding of how knowledge is organized in world information systems, DATA LOAM seeks to provide a set of possibilities for transformation toward making everyone the philosophers and artists of our time. The current excess of computational capacity has brought to light central questions about the nature of the humanities and natural sciences. Our work focuses on the next step: novel computer-assisted research as well as software-based visualisation methods are used to understand the organization of knowledge in world information systems. An interface to this “topography of knowledge” will be developed in order to see how these powerful systems express a metastructure of the information they contain.

Unlike traditional metrics, however, our new perspective considers the materiality of the objects in an expanded sense; that is, via multiple vectors of meaning (perception, opinion, facticity, truth, semantics) which have been attributed to them over time. Simultaneously, it addresses the “radical matter” of the algorithms as constituted by the flow of zeroes and ones. This “topography of knowledge” will enable a stronger relation to Big Data (or Metadata) as something quite

different and far removed from surveillance or invasion of privacy. It will, at least in part, work toward the ability to establish a stronger, profoundly pluralistic democracy of objects and to understand human prejudice as a historical factor that can be calculated and traced.

This research investigates and explores possibilities of artistic interaction with big “bodies” of data, proposing the idea that they can be transformed into some kind of “matter” that allows us to touch, restructure and reorganize them.

DATA LOAM — the new material we endeavour to introduce in this project is based on the substance that is already used (and often abused) by institutions, governmental agencies and industries. This project aims to enable everyone to create and shape a true / fictional / absurd variant of the world as we know it: a laboratory of possible realities. DATA LOAM provides a powerful set of metrics that can be used to enable anyone to “think outside the box” whilst simultaneously ushering in an alternate paradigm that encourages everyone to become the philosophers and artists of our time.

REFLECTING OIL

ARTS-BASED RESEARCH ON OIL TRANSITIONINGS

reflectingoil.info

“Reflecting Oil” Mirror object. Perspex, 640 × 440 × 50 mm (H × W × D) in wooden frame, crude oil, oil pump, tubes, electronics



The project “Reflecting Oil” offers an innovative multi-perspective reflection about crude oil, one of the most important fossil fuels characterising modern life. The project is grounded in the hypothesis that fresh perspectives to rethink this omnipresent yet often elusive liquid — in its material dimension as a chemical mixture, its real-world dimension as a geopolitical cause of conflict and pollution and its symbolic socio-cultural dimension as a frontier myth-like object of desire — can be illuminated through the use of arts-based research methods and thus help to inform the transition to clean energy in an original way. The project embarks on a series of artistic experiments involving crude oil which are carried out in the laboratories of Montanuniversität Leoben’s Department of Petroleum Engineering with the support of its scientists and an interdisciplinary team of experts from the University of Applied Arts Vienna and the Universities of Alberta and Waterloo (Canada), the other cooperating academic institutions.

TEAM
Ernst Logar (PL)
Holger Ott
Alejandra Rodríguez-Remedi
Benjamin Steininger
Roman Kirschner
Michaela Geboltsberger
Monika Vykoukal
Herwig Steiner
Imre Szeman
Sheena Wilson
Amanda Boetzkes
Heather Davis

RESET THE APPARATUS!

TEAM
Edgar Lissel (PL)
Gabriele Jutz
Nina Jukić

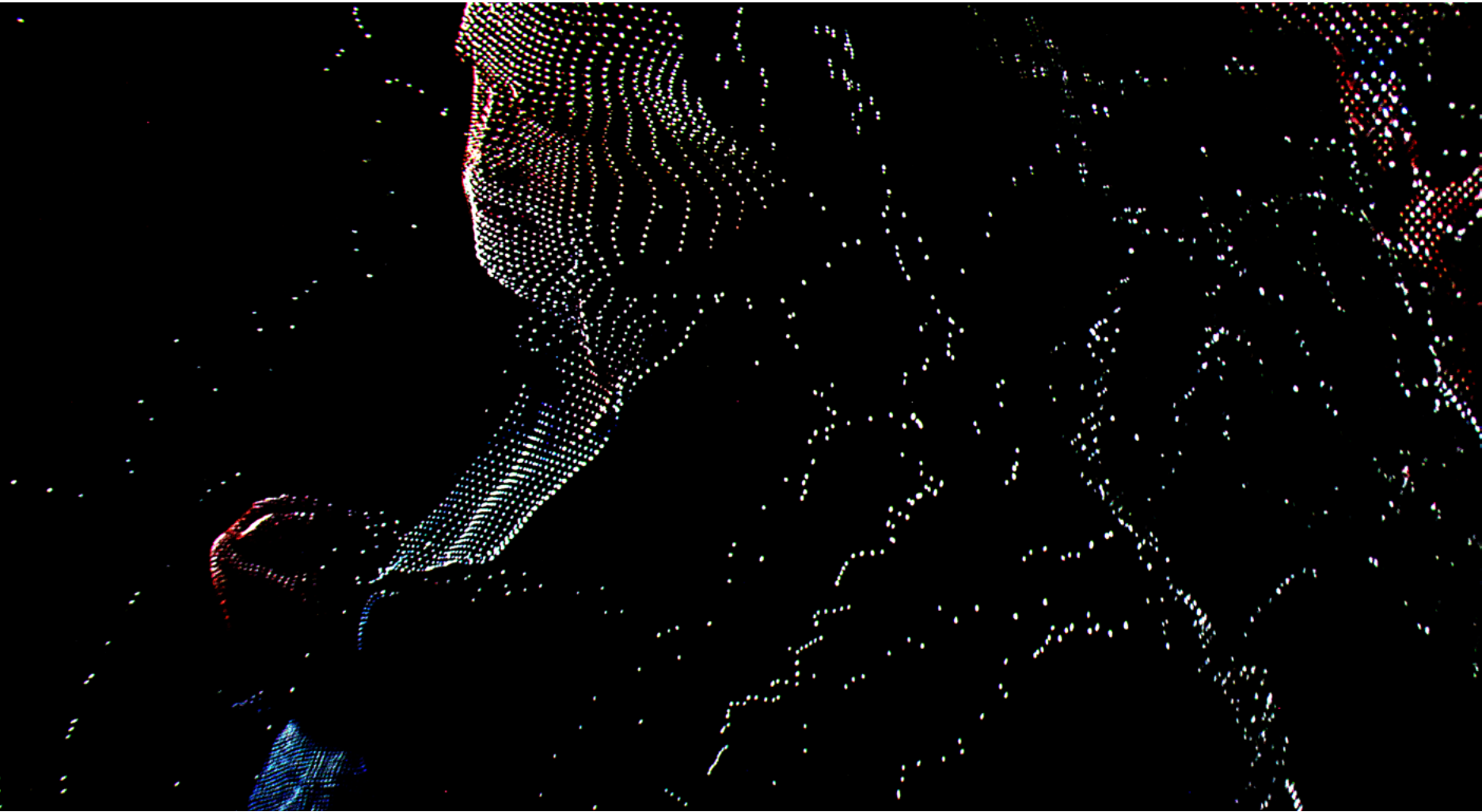
resettheapparatus.net

Gustav Deutsch and
Hanna Schimek
Das lebende Bild &
die Bienenzucht
(The Living Image &
Beekeeping)
Lecture Performance
#2, Filmmuseum
Austria, 29.5.2017
© Amélie Chapalain

A SURVEY OF THE PHOTOGRAPHIC AND THE FILMIC IN CONTEMPORARY ART

This project gathered together artists and scholars to investigate artistic practices that are motivated by the idea of the photographic and the filmic but do not necessarily result in photographs or films. Far from romanticizing the pre-digital / analog past, RESET THE APPARATUS! asserts a critical engagement with photography and film based on opto-mechanics and / or photo-chemistry and reflects the rich potential that can result from artistic practices that modify, repurpose, or even dismantle the conventional apparatus. The photographic and filmic, as the site of innumerable productive contaminations, generate insights into the contingent nature of their apparatuses and provoke new forms of artistic production. In the light of today's indulgence in digital media, the return to allegedly outdated media manifests as a resolute resistance to the norm, thereby fulfilling a critical function.





SOCIALLY ALIGNED
VISUAL ARTS
TECHNOLOGY AND
PERCEPTION

Urbanisation already is and increasingly will be a global megatrend. The design and use of public space play an increasingly important role in the life of humans in urban environments. The power of visuals and visual impressions in public space is evident. It has, until now, been used almost exclusively by the advertising industry.

The thesis of this project is that the use of the emotional and cognitive force of visual stimuli in public space can also be applied outside the advertising industry. According to the research questions, these potentials will be made measurable:

- Which potentials lie in the utilisation of recent digital visualisation technologies in urban public spaces?
- Which potentials do methods of interactive and participatory art have in public space?
- How can one combine recent technologies, perceptual psychology and digital art to develop practical outcomes leading to public education, interpersonal communication, community awareness, public conflict management, stress management etc.?

In cooperation with the Department of Basic Psychological Research and Research Methods (Helmut Leder) at the University of Vienna and the Austrian Research Institute for Artificial Intelligence (Robert Trapp).

Future Room, 2018
Interactive fulldome
installation at the
Museum of Applied
Arts Vienna
© condition pluriel /
Department for
Digital Arts,
University of Applied
Arts Vienna

TEAM
Gerald Bast
Martin Kusch
Ruth Schnell

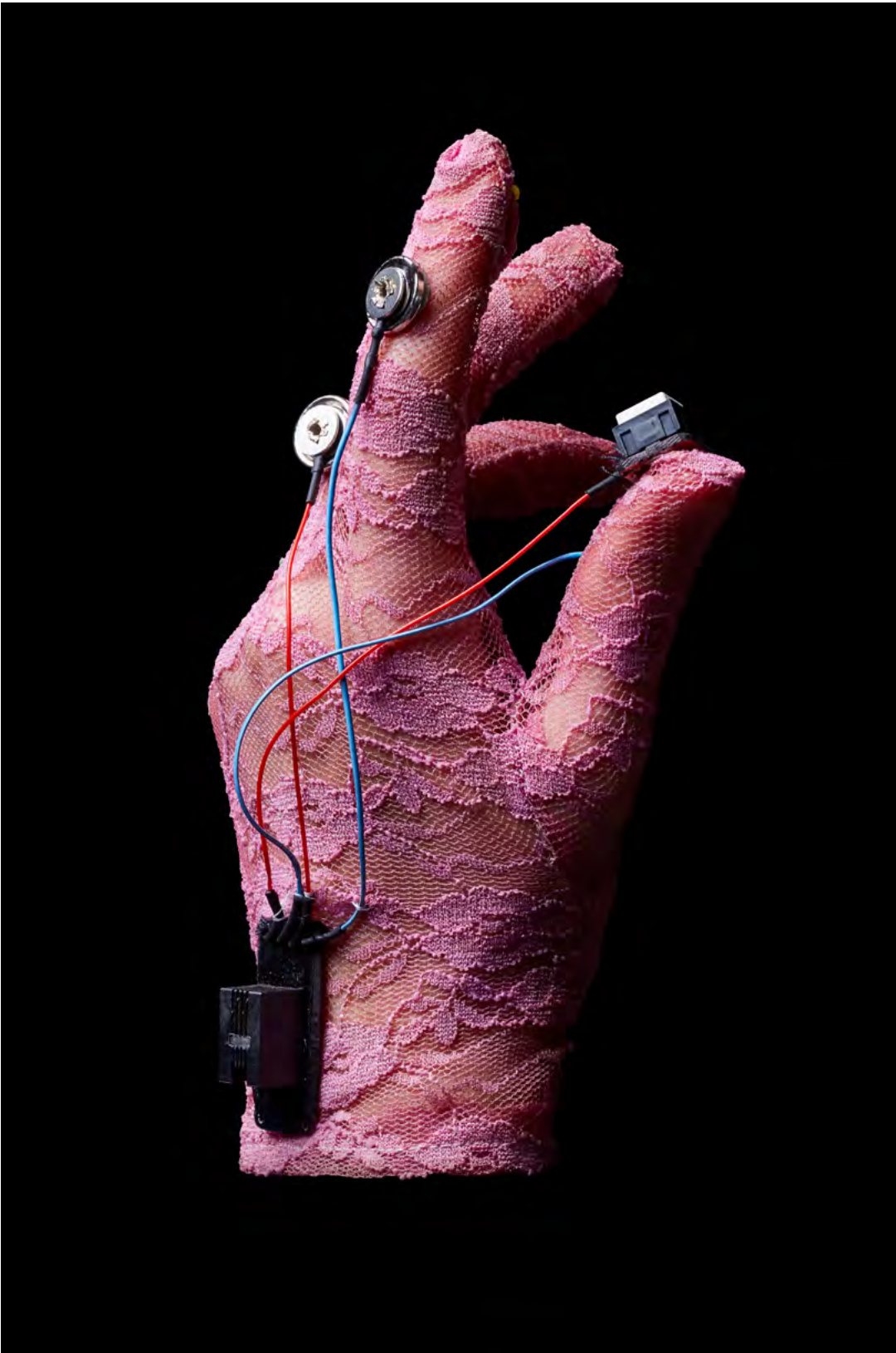
THE PERFORMATIVE BIOFACT

Since the 20th century, the relationship between ecology and the arts has become crucial to concepts of performativity. This relationship gave rise to training- and working systems such as biomechanics, somatic techniques or psychological acting methods. However, the life sciences have fundamentally changed our understanding of the terms nature and ecology and this relationship needs to be rethought. The methods of agricultural technology and biotechnology, such as genetic engineering or cloning, imply that life forms might not necessarily originate naturally, but also artificially or technologically. By means of artistic research, a provocative entity is created whose ontological status alternates between inanimate and animate. Such entities, according to N. C. Karafyllis, could be described as so-called “bio-facts”. We investigate the history behind the performative production of living matter, and inquire how future technological change will impact our understanding of art and ecology.

TEAM Concept and Art & Science, Directing and Performance Klaus Spiess, Lucie Strecker Media Design Joseph Knierzinger Web Performance Ann Liv Young Supervision Molecular- and Cell Biology Reinhard Nestelbacher, Mark Rinnnerthaler	

goo.gl/QYECzz
luciestrecker.com

Glove for audience with sensors for skin resistance measurement
© Spiess / Strecker



EDUCATION

ARTISTIC RESEARCH PHD PROGRAMME

Taking “research-based teaching” (Humboldt) to its core means the qualities of art need to be considered more than ever. Hence, in regard to perception and “Gestaltung”, the notion of research-based teaching should be expanded by and grounded in art, making it art-research-based teaching. The PhD projects are vivid examples of this new relation. Developing future work requires processes that shape

focused and exemplary openness, that intensify the possibilities of and for research projects, that accept the invitation to focus programmatically on the future. It is necessary to show what is possible, how research works, not only in its results, but also in its direct working practice. It is not just about the change of understanding it is also about the communication of this transformation.

2016

MICHAEL KARGL
Supervisor: Brigitte Kowanz

RALO MAYER
Supervisor: Ferdinand Schmatz

MARIE-CLAUDE POULIN
Supervisor: Ruth Schnell

KATARINA ŠOŠKIĆ
Supervisor: Jan Svenungsson

ANNA VASOF
Supervisor: Judith Eisler

2017

CORDULA DAUS
Supervisor: Ferdinand Schmatz

BOGOMIR DORINGER
Supervisor: Paul Petritsch

VERENA FAISST
Supervisor: Barbara Putz-Plecko

MARTIN KUSCH
Supervisor: Virgil Widrich

CHARLOTTA RUTH
Supervisor: Margarete Jahrmann

HINNERK UTERMANN
Supervisor: Jan Svenungsson

2018

BARBARA GRAF
Supervisor: Barbara Putz-Plecko

ANAHITA REZVANI-RAD
Supervisor: Henning Bohl

BARBIS RUDER
Supervisor: Hans Schabus

RIZKI RESA UTAMA
Supervisor: Martin Krenn

FABIAN WEISS
Supervisor: Margarete Jahrmann

2019

NIELS BONDE
Supervisor: Margarete Jahrmann

ERIK BÜNGER
Supervisor: Jan Svenungsson

MICHA PAYER
Supervisor: Paul Petritsch

GEORG TREMMEL
Supervisor: Margarete Jahrmann

zentrumfokusforschung.uni-ak.ac.at
Professor: Margarete Jahrmann

Infinite Plus
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IMPRINT

IDEA & CONCEPT
Gerald Bast,
Alexander Damianisch,
Barbara Putz-Plecko

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EXHIBITION PROJECT
Yuga gallery and Rittakobo
in cooperation with
Tokyo University of the Arts

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EDITORS & CURATORS

Gerald Bast,
Alexander Damianisch,
Barbara Putz-Plecko

PROJECT MANAGEMENT

Marianna Mondelos

PROJECT COOPERATION MANAGEMENT

Marietta Böning

EXHIBITION & GRAPHIC DESIGN

HammerAlbrecht
(Tom Albrecht, Daniel Hammer,
Alexandra Varsek)

TYPOGRAPHY

Phase by Elias Hanzer

TYPOGRAPHIC ASSISTANCE

Michael Marte

SCENOGRAPHY & EXHIBITION DESIGN

Wolfgang Fiel, Institute for
cultural policy

COPY-EDITING

Christopher Barber

AUDIO-VISUAL PROJECT DOCUMENTATION

Ethan Vincent

PRINT

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zentrumfokusforschung.uni-ak.ac.at

PROJECT PARTNERS

di:'angewandte

Universität für angewandte Kunst Wien
University of Applied Arts Vienna



TOKYO GEIDAI



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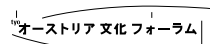
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