



In the face of an increasingly volatile, uncertain, complex and ambiguous world, education can make the difference as to whether people embrace the challenges they are confronted with or whether they are defeated by them. And in an era characterised by a new explosion of scientific knowledge and a growing array of complex societal problems, it is appropriate that curricula should continue to evolve, perhaps in radical ways. (Schleicher et al 2018, 3)

Human knowledge is doubling at ever-shorter intervals. While experts in 2010 were still talking about it doubling over a period of about four years current estimates, especially in specialist disciplines like medicine, predict that the intervals at which it is doubling will become shorter and shorter in the future (Lux 2017). Simultaneously, knowledge in the individual disciplines is fragmenting, and essential contexts are no longer being taught or made tangible. Big data is not the same thing as big knowledge, and artificial intelligence cannot generate knowledge without humans. Moreover, it is dangerous to rely solely on web-based information systems, as it is no longer possible to adequately assess the quality of their content; instead, the aim is now to develop the field of digital humanism (Nida-Rümelin and Weidenfeld 2018). It is about conveying understanding and not primarily knowledge (Gebeshuber 2020).

In the project “Future of Education and Skills 2030,” the OECD studied which knowledge, which skills, attitudes, and values the school children of today will need to be successful and to shape their world (Schleicher et al. 2018, 5). In the future, education systems will have to teach these “transformative skills.” According to Schleicher et al, school students and students must apply their knowledge in unknown and evolving circumstances. For this, they will need a broad range of skills, including cognitive and meta-cognitive skills (e.g. critical thinking, creative thinking, learning to learn and self-regulation); social and emotional skills (e.g. empathy, self-efficacy and collaboration); and practical and physical skills (e.g. using new information and communication technology devices). The use of this broader range of knowledge and skills will be mediated by attitudes and values (e.g. motivation, trust, respect for diversity and virtue). The attitudes and values can be observed at personal, local, societal and global levels. While human life is enriched by the diversity of values and attitudes arising from different cultural perspectives and personality traits, there are some human values (e.g. respect for life and human dignity, and respect for

the environment, to name two) that cannot be compromised (Schleicher et al 2018, 5–6).

The World Economic Forum had identified and was calling for many of the skills described here as early as in 2016 (Soffel).

There are demands for interdisciplinarity in the preambles of higher education research concepts. In schools in particular, it has been part of education and teaching plans for decades, where it is described as interdisciplinarity or transdisciplinarity but seldom applied as a collaborative practice. Perhaps teachers are already beings that think interdisciplinarily per se, for in Austria they must study two teaching subjects in the field of general secondary school and are/can be required to teach in any subject in elementary and middle schools. However, learners are not usually given the opportunity to experience the relationships between the subject areas first-hand. Instead, teachers usually only master “transdisciplinary teaching styles” when one subject area requires the involvement of another or a decision is made to work on a topic that straddles more than one respective subject area.

For this reason, the Center for Didactics of Art and Interdisciplinary Education at the University of Applied Arts Vienna takes a holistic approach toward the world, for “existence is not an individual matter” (Barad 2007). Art and design education in particular, as we claim, is ideally suited to performing the knowledge transfer identified by the OECD.

Interdisciplinary projects have already been taking place at the department for years now, conveyed using the methods of applied design thinking. Their findings have been documented in various publications, in particular in the Encyclopedia of Creativity, Invention, Innovation and Entrepreneurship (e.g., Mateus-Berr, 2020).

In 2021, the supplementary concept DESIGNTHINKING21 was developed, merging design thinking with twenty-first century skills. At the same time, it allows participants to identify the skills that they have yet to obtain participatively and independently in a testing procedure. These methods are applied by many lecturers at the Center.

Contemporary aesthetic and artistic education, interdisciplinarity and transdisciplinary or, rather, transversedisdisciplinary, transversal thinking are some of components that are fundamental in our own conceptual field. For this reason, we would like to realize a transversal turn in education.

Literature:  
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Soffel, Jenny. 2016. “Ten 21st-Century Skills Every Student Needs.” Last accessed January 29, 2022. <https://www.weforum.org/agenda/2016/03/21st-century-skills-future-jobs-students/>.

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On the screen next to the entrance we present a selection of our projects, cooperations, research focuses, publications, and much more.



## Intra-Actions: Existence is not an Individual Matter (Karen Barad)

The spatial installation “Intra-Actions: Existence is not an Individual Matter” at Palazzo Mora is the contribution of the Center for Didactics of Art and Interdisciplinary Education at the University of Applied Arts Vienna to the Venice Biennial 2022, curated by the European Cultural Center.

The installation was developed collaboratively with staff, alumni, and students of the Center for Didactics of Art and Interdisciplinary Education, staff of the Science Visualization Lab (Prof. Alfred Vendl), students of the Digital Art Department (Prof. Ruth Schnell), and alumni of the University of Applied Arts from various departments, as well as cooperation partners.

As a quantum physicist, Barad raises interesting questions not only for physics, but also for art, design, technology. Her work engages with both the human and the non-human, including apparatuses of whatever kind. She considers things not in their singularity, but in their interdependence, and calls this method Intra-Actions. A multi-particle system of quantum physics – which as a whole assumes a well-defined state without being able to assign each of the subsystems their own state – is applied to humanity and expresses a new way of interpreting interdisciplinarity. Intra-Actions show the entanglement of people and nature, the material and the artificial. According to Barad, individuals do not exist prior to their interactions, but emerge through and as part of their intertwined internal relationships. Understanding this approach, it becomes clear that entangling with the Other describes the absence of one's own existence, for existence is not an individual matter.

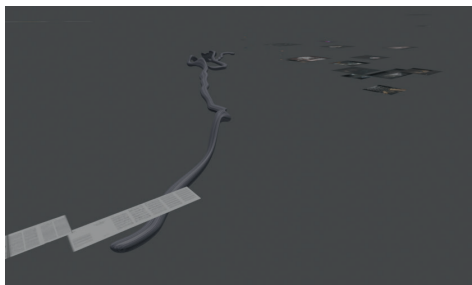
The installation shows an ongoing approach towards the most diverse positions on the theme Time, Space and Existence. It expresses an Agential Realism, which stands for the growing awareness that we cannot separate culture, materiality, technology, nature, and existence. It consists of a burnt tree whose branches are connected via cables and whose only remaining leaves are screens. The screens show selected positions of artists' works. The organic structure of the wood in connection with technology and digitalisation is also metaphoric. In relation to the digital content shown on the screens, there are ongoing intra-actions between tree and screens. The space installation draws attention to both the interconnections of deforestation, climate change and the exploitation of energy resources, and to the importance of art in this context. Here, art, as a seismograph of society, implies the power of renewal.

The installation would have initially been accompanied with a specially created scent reminiscent of smoke and burnt wood to echo the themes of deforestation and climate change, however, given current world events, it was decided to forgo this option in favour of designing another, fresher fragrance, reinforcing instead humanity's capacity for renewal, uplifting positivity, and hope for the future. And with pieces of coal provided for drawing on the walls, everyone can become involved.

The installation is accompanied by artist talks, performances and workshops, the so-called Opera Aperta and will be medially mediated and live-streamed by the oldest daily newspaper still published in the world: The Wiener Zeitung (feat. by Wolfgang Renner).

The programme is co-created in collaboration with Georg Russegger (Academy of Fine Arts Vienna). Topics discussed are: Art, Education & Democracy; Art & The Social Impact; Digital Humanism, Collaboration & Sustainability; Art & Media Ethics, Visual Competences; Art & Diversity.

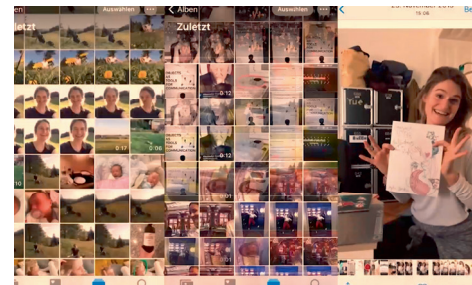
## **INTRA-ACTIONS** **Palazzo Mora Room #18** **Installation/Videos**



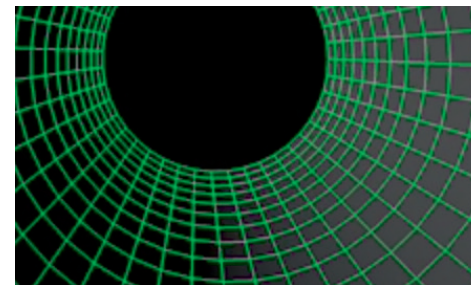
Work shown in Palazzo Mora, Room #18



Work shown in Palazzo Mora, Room #18



Work shown in Palazzo Mora, Room #18



Work shown in Palazzo Mora, Room #18

## Manuel C.Bachinger

(\*1988) lives and works in Vienna. He studied at the University of Applied Sciences St. Pölten and Digital Art at the University of Applied Arts, Vienna. In his work he deals with visual and sonic forms of expression and often with transformative processes that manifest themselves in experimental and installative ways. In doing so, our perception and understanding of things, objects, phenomena and technologies are challenged and stimulated to introspection and reflection on our interaction with them. Bachinger's works have been exhibited at Parallel Vienna, MAK Vienna, National Bank of Greece Cultural Foundation Thessaloniki and Biennale Arte 2019 || Biennale Session, among others.

### Video “Memory Space” guides you through a virtual memory space

“Memory Space One” guides you through a virtual memory space. This space is open and is only limited by the elements that are in it. The elements, or materials, are digital content in different formats, for example photos, videos, texts, 3D objects. The placement of the materials creates a topology that follows an immanent logic. All materials are related to each other and result in a network of connections. Spatially, there are two fields around which the materials are placed. One field represents Vienna, the place where I live and work. Here you can find all materials that have found their way into my personal research. The second field represents Venice. Here you can find photographs and other materials. Between the two fields is a 3D object that represents the route between the two cities. The aim of the work is to develop a closed cosmology through which the viewer is guided. This cosmology of memory space invites you to pause for a moment and perhaps find a new thought.  
[www.lyricallumen.com](http://www.lyricallumen.com)

## Pamela Bartar

(\*1971) Pamela Bartar works in practice-based research with a focus on collaborative knowledge production, art & science communication and public engagement at the nexus of social design and artistic research. She is also team member of the Centre for Social Innovation (ZSI) in Vienna.  
Instagram/Twitter: #Match4CitSciArt

### Video The Less Premium Work/Shop

In the recent past, the figure on ‘limits to growth’ (UNESCO 1972) has received a great deal of attention mostly from economic and ecological perspectives. It also has created a discourse on the aesthetic dimensions of degrowth – in the hope that this reveals new insights about the potential of this concept. The video provides random impressions on trash – another side of growth – and is the starting point for a suggested co-operative inquiry into ‘spazzatura’ – a lovely Italian term for garbage. The video condenses impressions on the polar relationship of growth/wealth vs. messiness/garbage - also taking advantage of the environment of Palazzo Mora, a sophisticated site in the historic centre of Venice. Additionally, the video is linked to a citizen science workshop exploring sites such as the glamorous Lido di Venezia, the former industry side Campo Giudecca, the aristocratic San Marco Place and the artificial island Sacca di Biagio (requested by the community), collecting impressions on the ‘rubbish side’ of the city. Discoveries are discussed in connection to topics such as ecological citizenship, sustainable tourism, and eco imagination in order to co-generate new (research) questions.

## Sophie Bösker

(\*1990) studied Literature, Arts and Media at the University of Konstanz from 2010 to 2014, where she began to produce her first short films. After completing another Bachelor in Design Art at the Free University of Bolzano, Italy, she finished the master programme Social Design – Art as Urban Innovation at the University of Applied Arts Vienna in 2020. She is working as a free filmmaker and artist in Vienna.

### Video Every Story needs its reader

With our smart phones becoming crucial extensions of ourselves, our cell phone libraries became ‘external archives’ of our brains. Everyone has their own unique cell phone library and it is quite tempting to scroll through someone else’s library. The project gives its spectator the chance to have a voyeuristic glimpse at the artist scrolling through her private iPhone library three times, blowing up seemingly random photos. Since drawing connections and interpreting symbols is the basis for human understanding and connections, an alleged story is created in the spectator’s head, while the discourse about ‘fake news’ re-evaluated photography’s claim to truth. The same way the Internet provides cheats and delusions, our libraries can contain old or external footage, mistaken for our own. The video invites the spectator to take up the powerful position to watch the exposing and trivialising act of scrolling through three years of the artist’s private life in two minutes. Questioning the claim to truth of the library itself as well as an inevitable selection process by blowing up single pictures, the question arises of who really maintains the powerful position of storytelling.

## Lio Ebenstein

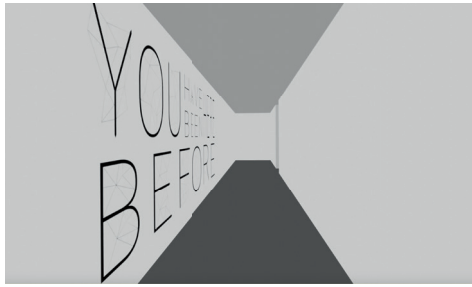
(\*1995) is a non-binary artist and student in Vienna. After graduating from an art highschool, Lio spent three years in the mountains of Austria, Switzerland, and New Zealand teaching snowboard courses and competing professionally. During this period Lio discovered their passion for teaching and in 2017 started studying physical education and inclusive education at the university of Vienna. In 2019, they started their studies of art and design education at the University of Applied Arts in Vienna. Ebenstein works with various materials such as wood, textiles, 3D printing and paint, as well as analog and digital media. Their art often deals with topics like connection, spirituality, and joy.

### Video AI[l]one

“AI[l]one” is an animation movie that tells the story of existence. It starts before time and space and leads to the here and now. It shows the manifestation of thought into a solid universe that is inherited by existence. The universe experiences itself seemingly isolated through various forms, shapes and identities. However, this apparent separation is just an illusion and everything is ultimately one. We are the creators of this reality and we can form/change/influence it with our intentions and thoughts.

Thanks to lectures from Paul-Reza Klein & Richard Hilbert and inspiration of Michael Josef Ebenstein & Joshua Alena Mallek.





Work shown in Palazzo Mora, Room #18

## Magdalena Friedl Ruth Zimmermann

(\*1985), alias magdimus, is a media artist based in Vienna, Austria. Magdimus' works can be classified in the areas of installation, robotics, video, and meme culture. Currently studying digital art at the University of Applied Arts in Vienna, under the direction of Ruth Schnell.

(\*1991), born in Budapest, now lives with her cats in her own cabinet of curiosities in Vienna. Her main focus is on video installation and performance. Aesthetically, she draws inspiration from horror and the genre of exploitation. All of her work has a distinctive style.

### Video You Have Been Here Before

You are walking through a set of endless, identical corridors. After a while, words appear on the formerly empty walls, spelling the phrase 'YOU HAVE BEEN HERE BEFORE'. With each pass, the letters in those words seem to have been rearranged - first only slightly, then rapidly. You are confused and feel uncomfortable. Over time, you are not able to understand the meaning of those words anymore. You feel the panic rising in you. You walk faster. Your heart is pounding. You are trapped. You are gasping for breath. Time does not seem to move forward the same way as it used to. You are exhausted. How long have you been here already? You become frustrated, as you don't know the answer. There seems to be no way out. Everything starts to fall apart. This video project is about the sensation of the loss of chronoception (a temporal illusion, which is a distortion in the perception of time) after a prolonged period of time spent in a confined space - how time becomes meaningless, and everything feels repetitive.



Work shown in Palazzo Mora, Room #18

## Julia Fromm

(\*1995) is an Austrian artist and student. Spatial alienation and perceived propinquity form the core of Julia Fromm's transversal artwork (video, object & performance). Her projects are highly influenced by cultural advocacy. She has exhibited and undertaken projects in Austria, Bosnia and Herzegovina, and Tunisia. Julia Fromm lives in Vienna. Her workspace is at the 'WUK-Werkstätten und Kulturhaus Vienna', where she is also a member of the executive board.

### Video metamorphose

The video portrays a non-linear narrative of fluidity and circulation, with the artist between dream and reality, albeit in fragmented rooms. The body wanders along the cracks in the wall, tracing paralleling an inner search. Overlapping memory pods à la Artist's Diary underpin the physical movements. The gray velvet of the couch in liaison with a sphere of notions of the bedroom. Solitude in the urban environment concurrently seeking sanctuary in the self-created perceptual cell. The arms as metonyms of the Monstera plants (*monstera deliciosa*). Leaves, as a metamorphic search for change, which characterises the object-subject transformation. The objected introspection has the power to transform and branch the inner mind through its course of movement.



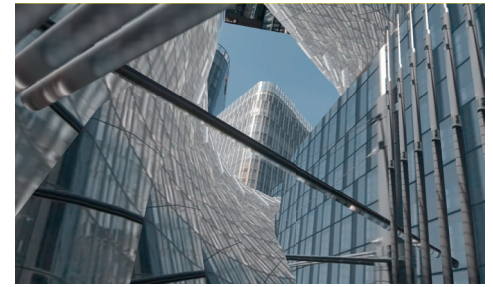
Work shown in Palazzo Mora, Room #18

## Natascha Gerold

(\*1992) is a Vienna based artist and art educator. During her studies in Art Education at the University of Applied Arts in Vienna and her exchange year at the Dunedin School of Art in Dunedin, New Zealand, where she studied print making, she developed an artistic practice which is based around topics like ecology and relational thinking. Her work circles around connections between humans and relations to our natural world, starting from microbes. The self-similar patterns of nature and materials like clay, beeswax and SCOBY are the basis of her work which is inspired by and thinking about the interconnectedness of living organisms.

### Video Harvesting Scoby

SCOBY is the starting point of symbiosis. Feeding our guts, making them able to think, to expand to all parts of our bodies and way beyond. The mushroom being able to break down in compost, providing nutrients for other beings and creating a base to heal the wounds of our earth, being an ally on our way of restoring our grounds of life.



Work shown in Palazzo Mora, Room #18

## Eva Greisberger Shahab Nedaei

(\*1989) is part of the team of the Center for Didactics of Art and Interdisciplinary Education at the University of Applied Arts Vienna. A Fulbright grant allowed her to work and research in the US on the interface of language acquisition through art education, whereas in the last years she worked with several galleries developing interdisciplinary educational projects. She studied at the Academy of Fine Arts Vienna and at Central Saint Martins College of Art and Design in London.

(\*1988) works as a digital artist in Vienna. His projects address the impact of new technology in the post-digital age. Using a variety of technical disciplines, such as VR, A.I., robotics, kinetic and generative sculpture and video he fosters the fluidity of media itself: subjecting the never-ending process of change and challenging the idea of the static. Born 1988 in Tehran, Shahab Nedaei has studied Digital Arts at the University of Applied Arts in Vienna.

### Video Elastic looping space in time

Elastic looping space in time invites viewers to address places of personal memories. Making use of projection mapping techniques in virtual space, the video draws the beholder into a collection of views and streams of perspectives on Venice. A dissolution of spatial structure and its underlying personal concept of time and memory merges into meandering landscapes, architectures, forms, and objects that culminate in superimposition, layering, and eclectic fragmentation. This process comes close to the distortion of memory through time and raises a paradox inherent in every place of memory and in every memory itself: Can it be recreated or is it per se a fragment of the past and thus closed and unformable?

<https://shahabned.xyz>  
<https://www.instagram.com/shahabned/>



Work shown in Palazzo Mora, Room #18

## L. Vanessa Gruber

(\*1994) is a researcher, educator and artist with residence in Vienna. Throughout her artistic career the topic of death, its role in society and the visual arts, has always been present. The beauty of the ephemeral, melancholy, pain, the way people deal with death and mourning, all this can be found in her drawings, prints (especially lithographs) and installations. L. Vanessa Gruber is working as a university assistant at the Center for Didactics of Art and Interdisciplinary Education at the University of Applied Arts Vienna. She is working on projects that deal with social challenges such as ageing, dementia or climate change, and makes them understandable and tangible for young people. In her current dissertation research, she is dealing with the interdisciplinary topic of creativity.

### Video

#### Let's talk about death

How do death and existence correlate? What is the color of death? How does a funeral smell? People of all ages, different faiths, traditions and habitus were confronted with questions like that to start off a dialog about death, a topic, almost tabooed in Western society. Experiences and critical reflections on traditions and the way of dealing with death and mourning were shared. Those reflections were transferred on fabric (white fabric is a traditional material in many ceremonies of mourning) and made visible through an installation for 10 months. Visitors to the installation were confronted with these concepts and experiences of others and were themselves called upon to ask new questions. Answers to these questions were again transferred to fabric and allowed the installation and thus the dialogue on the subject of death to grow steadily. The dialogue began in Vienna and has now found its way to Venice to be continued.



Work shown in Palazzo Mora, Room #18

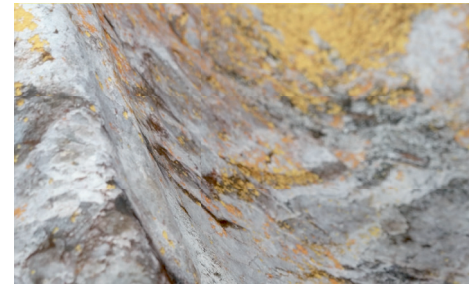
## Ida J. Hausner

(\*1996) is an Austrian artist and arts education student at the University of Applied Arts Vienna. It is the fleeting sensation of specific spaces (e.g. dreams) that seem to dissolve some 'mechanisms of the real' that influenced her artwork (video) the most. Ida has exhibited and been part of artistic projects in Austria. She currently lives and works in Vienna and Graz.

### Video

#### The World Inside

"The World Inside" revolves around the experience of space, time, and existence and the loss of the familiar perception of these phenomena in a dream-like world. Even if, theoretically, space and time are continuous, this does not necessarily correspond to one's subjective perception at any given time. Thus there are situations in which the 'mechanisms of the real' seem to be suspended. Places where causality, space, and time appear to be quite different from what we are used to, perhaps irrelevant or, even further, non-existent. These mechanisms, these concepts of 'the real', are something alien to these particular places. One of those places could be, for example, a railway platform at night, a forest path early in the morning before sunrise, or when the fog of the night has not yet receded from the city streets. The video "The World Inside" approaches the connection and also this loss of connection between space, time, and existence. In this video, causality and continuity follow their very own logic, which can be perceived like a fleeting chain of associations. It leaves the understanding of the real and its mechanisms behind without completely renouncing a reference to reality.



Work shown in Palazzo Mora, Room #18

## Nicole Krenn Lisa Truttmann

(\*1982) lives and works in Vienna. Her artistic work includes performance, installation, video, and graphic art. Through her work, she tries to understand the geological dimension of time and to visualize it on different levels of artistic expression. Nicole Krenn teaches at the University of Applied Arts Vienna. In 2015 she was awarded the Koschatzky Art Prize.

(\*1983) is an artist and filmmaker based in Vienna, Austria. In her practice she ties documentary elements into staged settings and rhythmic compositions, tracing the structures of social, architectural and ecological landscapes. Her moving images and installations have been exhibited and screened internationally since 2005.

### Video

#### Folds of stone (in progress)

Rock is subject to constant change. Natural forces, geodynamics, and anthropogenic interventions shape the supposedly rigid matter as an extended organism, which can only be perceived on a geological time scale. In their short film "Folds of Stone" Nicole Krenn and Lisa Truttmann continue these thoughts: We see breathing stones, pulsating furrows, trembling rocks, material that vibrates. Microscopic landscapes dissolve in the image. Surface, materiality and structure oscillate between jagged rock edges and soft, silky fabric folds. The two artists translate a multimedia installation from an old sawmill at national park Gesäuse into the cinema space, showing the process of touching and unfolding as an artistic gesture.



Work shown in Palazzo Mora, Room #18

## Aneta Luberda

(\*1987) lives and works in Vienna. She is a student of art pedagogy at the University for Applied Arts in Vienna and focuses on the research of transparency, space, synesthesia, and reality. Her artistic work is developed along the thoughts of seconds-style of literary naturalism. A film-like, scenical sensation woven together with individual worlds of cognition, based on influences of mass media is taken as its core material.

### Video

#### L'espace d'espace

"L'espace d'espace (A Kind of Space)" is the visualisation of a sensible "Invisible Space" that opens up during interpersonal encounters. The space resembles an internal, physical process and is reminiscent of an organ. A 'white-box' with its own biology fills with the material water, like sensation with information. The artist uses the video-sculpture to show the individuality of a seemingly meaningless inner space and a process between strangeness and acceptance.



Work shown in Palazzo Mora, Room #18



Work shown in Palazzo Mora, Room #18



Work shown in Palazzo Mora, Room #18



Work shown in Palazzo Mora, Room #18

## Ruth Mateus-Berr

(\*1964) is an artist, scientist, social designer, and full professor at the University of Applied Arts Vienna; head of the Center for Didactics of Art and Interdisciplinary Education. Her work focuses on artistic research, (social) multisensual design research, interdisciplinary art & design education and topics of humanity, climate change, national socialism, and well-being in the field of health. She received her PhD and Venia Docendi for design education; she has published several articles and books, won nationally and internationally funded (artistic) research projects and exhibits art and artistic research internationally.

### Video Be present

Working with people with dementia led to thinking about the attention we don't give to others on a daily basis - at all or only very little of it. We are distracted by our surroundings or social media messages on our smartphones. Although people with cognitive impairments can be perceived as challenging, here it is the other way around. You can learn absolute presence from them. They notice every moment of inattention.

The video asks viewers to be absolutely present for two minutes.

This work is part of the artistic research project DEMEDARTS A-609, funded by the FWF/PEEK/Austria.

[www.demedarts.com](http://www.demedarts.com)  
[www.theartresearcher.com](http://www.theartresearcher.com)

## Ruth Mateus-Berr Igor Lintz-Maués Tatia Skhirtladze

(\*1955) Lintz-Maués has been Associate Professor of Electroacoustic and Experimental Music at the University of Music and Performing Arts, Vienna. His music has been performed in numerous international concerts and has led to diverse awards. Although he has been suffering from Parkinson's disease for the last few years, he nevertheless remains active.

(\*1976) Skhirtladze graduated in Art Education in Tbilisi and Vienna and in Fine Arts in the Netherlands, Enschede, and currently teaches video art at the University of Applied Arts Vienna. Her artistic work oscillates between visual arts and film, with a focus on site-specific as well as long-term mix media concepts.

### Video Arbitrary Memories

Marcel Proust shows that time can be stopped when it surrenders to arbitrary memory. Often this is triggered by mundane events.

The artist works with methods called subliminal messages, which are visual or auditory stimuli that the conscious mind cannot perceive, often inserted into other media such as TV commercials or songs. This kind of messaging can be used to strengthen or heighten the persuasiveness of advertisements, but can also maybe positively influence people's minds and memories, if they evoke memories that touch people positively.

This work is part of the artistic research project DEMEDARTS A-609, funded by the FWF/PEEK/Austria.

[www.demedarts.com](http://www.demedarts.com)  
[www.theartresearcher.com](http://www.theartresearcher.com)

## Pavel Naydenov

(\*1989) is Bulgarian artist based and working in Vienna/Sofia. In his artistic practices, he uses different media – performance, installation, objects, print and drawings etc., and a variety of artistic research methods. His approach is mostly based on site-specific research. His projects are often political and socially engaged. Recently he has been focusing on the topic of "Identity" – national, political, individual identity, and, last but not least, collective memory. Originating from Bulgaria, his works often reflect and correlate with the political situation, social and urban daily life topics from East Europe, and, in particular, the so called 'Balkans'. He focuses on the role of the past and how it is still shaping and reshaping the social and geopolitical map of the Balkans.

### Video Domus Aurea beyond space and time

In this video work, Pavel Naydenov reflects on the ruins of an unfinished building – the Museum of Social Revolution in Belgrade, Serbia. He perceives these ruins as a time-space condenser containing ambivalent socio-political values, non-space and a blueprint record of the past. "Domus Aurea" is questioning the present and future of the past. The architectural object itself and its ruins become a vehicle for transporting collective memory, a sarcophagus containing a huge variety of social experience attachments and acknowledgments, accompanied with feelings of shame, loss, anger and failure. "Domus Aurea" traces the co-relation and the path between physical ruins and the notion of collective trauma transmitted from previous generations to today.

## Gabriela Urrutia Reyes

(\*1985) is an artist and designer, based in Vienna. Her work consists of interventions in the public space, performances, videos and illustrations. She deals with projects with transdisciplinary and practice-based approaches that reflect on the importance of sensitive designs; de-colonial narratives and inclusivity. She graduated as an Architect from the Central American University in Managua, Nicaragua, and in 2020 she got her MA in Social Design from the University of Applied Arts Vienna. She has worked in Cultural Diplomacy in Berlin and London and has exhibited in the Vienna Biennale, at the Museum of Applied Arts MAK, Slovak Design Center, and in Angewandte Festivals of the University of Applied Arts Vienna.

### Video Body waiting

Body Waiting is an exploration of our physicality, our body parts, and connection with other objects; it also refers to the stages of the mind while we have to let time pass by and allow those spontaneous moments to show up. This work is an archive of the waiting in between. The different waiting moments one could have depending on the context.

A queue.  
Fidgeting once, twice, and repeat.  
Cross the legs, touch the neck and the face.  
1, 2, 3, 4, 5 ...  
We wait for an instant  
A while  
Forever





Work shown in Palazzo Mora, Room #18

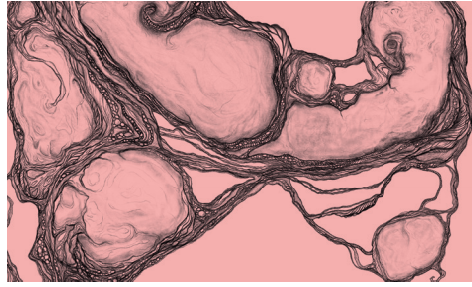
## Wagner Felipe dos Santos

(\*1978) is a musician and media artist. In 2019 he exhibited "Space as a field of tension" at Vienna Biennale and at Slovak Design Center. His current work "Rundumadrum", a semi automatic drum set, that is played by artificial intelligence and people, was presented in 2020 and 2021 at Wien Modern. His last works examine how far artificial behavior is still perceived as "like human" behavior, although some of this artificial behavior could not occur in humans. One might ask, how far can artificial humanity transcend us?

### Video Swing and Roll

Swing and Roll is a vehicle that consists of a playground single swing and bicycle parts, a kind of 'swing bike'. To set the vehicle in motion, the rider must swing himself in the vehicle. While the driver's weight is converted into kinetic and potential energy to keep the vehicle moving, the seat changes height and speed continuously, giving the driver different viewing angles and perspectives. The first swing bike was invented by Wagner Felipe dos Santos in Vienna under the brand name "Swing 'n Roll" and published on May 1st, 2013. Felipe dos Santos developed several models of swing bicycles, as well as those with gears and flywheels.

[klick.klingt.org](http://klick.klingt.org)



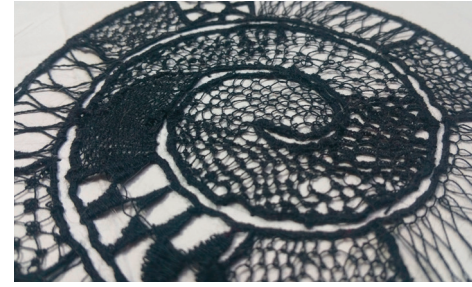
Work shown in Palazzo Mora, Room #18

## Michaela Schober

(\*1986) has studied English, Spanish and Chinese in Vienna, Spain, the United Kingdom and China. She has written her diploma thesis on time travel paradoxes in narrative contexts and is currently working on her PhD in cultural and media studies. Her areas of interest are gender studies, transmediality, intersectionality, and didacts and interdisciplinarity. She works at the Center for Didactics of Art and Interdisciplinary Education at the University of Applied Arts Vienna, is an editor, writer, and translator, and teaches at an Austrian grammar school (BG/BRG Tulln). In art, she is especially interested in the depictions of nature, metamorphoses and the interplay between the natural and the artificial.

### Video Timelines

We are all time travellers in the sense that we travel forward in time towards the future, yet our perception of time, reality, and ourselves is constrained by our own 'travelling speed' and the frames of reference of our personal timelines and lifetimes. Existence that happens at a scale beyond human perception can only be made tangible via technology, stretching or compressing it to fit the canvas of a human timeframe: in a time lapse trees pour themselves over crumbling stone; in slow motion a fly hovers in the air, motionless. What is a human lifetime compared to the lifetime of a tree or a planet? What happens to our identity if our timeframe of reference changes? "Timelines" addresses this shared existence of overlapping timelines by juxtaposing and interconnecting the timeframes of growing life, winding roots, and the crumbling rock between.



Work shown in Palazzo Mora, Room #18

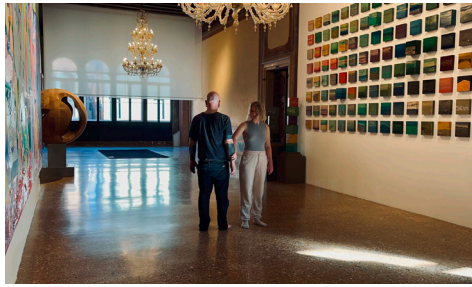
## Christina Weiler

(\*1982) studied disability studies, German philology and art history in Bremen (GER), Gorizia (It) and Vienna (Austria). Afterwards she worked as curator and as a researcher at the Austrian National Library and the University of Vienna. She also practiced art and took part in several exhibitions. Since 2019 she has been studying art education at the University for Applied Arts in Vienna. Her interests are painting, drawing and textile art, especially traditional techniques with their historical and social contexts.

### Video Lace of Time

In her work "Lace of Time" the artist is concerned about traditional techniques of lace and the meaning of time for societies, in private as well as in economic relations. Needle lace has been produced since the late Middle Ages. The sewer works only with needle and thread to create delicate structures. Today, this very time-consuming technique is almost forgotten. In a society which is oriented towards speed and the increase of efficiency, slow practices of production are irrelevant. Societies and different social groups live in different structures of time and at different paces. Some people still live according to 'nature time', and other societies are oriented to 'event time'. The Western, industrialised societies are dominated by 'clock time' and exact timetables. Not fitting into the time structure of the social majority, is a very strong reason for social segregation.

**Workshops**  
**Performances**  
**Talks**  
**Movies**



Performance: April 27<sup>th</sup>, 2022

## Julia Fromm Maurício Ianês

(\*1995) is an Austrian artist and student. Spatial alienation and perceived propinquity form the core of Julia Fromm's transversal artwork (video, object & performance). Her projects are highly influenced by cultural advocacy. She has exhibited and undertaken projects in Austria, Bosnia and Herzegovina, and Tunisia. Julia Fromm lives in Vienna. Her workspace is at the 'WUK-Werkstätten und Kulturhaus Vienna', where she is also a member of the executive board. More info: <https://juliafromm.at>

(\*1973), is an artist, researcher, and PhD in Philosophy candidate at the Academy of Fine Arts Vienna. His artistic work is focused on the social and political uses of language, dialogue and participation, as well as the hidden ideologies that pervade the functioning of the arts under capitalism. Ianês has exhibited his work at Galerie Georg Kargl (Vienna, 2018, 2019/20), Tanzquartier Wien (Vienna, 2018), Palais de Tokyo (Paris, France, 2014), KIT - Kunst im Tunnel (Düsseldorf, Germany, 2013), the 28<sup>th</sup> and 29<sup>th</sup> International São Paulo Biennials (São Paulo, Brazil, 2008 and 2010), among others.

### Performance metamorphosis

'Metamorphosis' (action/lecture-performance, 1h) by Julia Fromm and Maurício Ianês investigates the relationship between culture, nature, language, and ideological appropriation. The transformation through perception and spatial alienation is chronicled in the artwork.

By explicitly remaining in their fixed positions, the artists adhere to a rigorous script with restricted forms of expression, much as the fixed point personified by the artist (Fromm) entangled in the rules and the ramifications thereof (Ianês), resonating with the actions of the audience as a mediator.

The transformation of a system that encompasses multiple ideas and praxis, simultaneously allows the artists to reimagine a world of tomorrow, in a post-Covid context when the current norms are being rewritten. Our world, heading towards unprecedented difficulties, calls for a reversal of the downward spiral of calamitous interactions pleading for an artistic intervention.

**When: April 27<sup>th</sup>, 2022**  
**4 p.m.**  
**Main Hall @ Palazzo Mora**



Installation: June 11<sup>th</sup> and 12<sup>th</sup>, 2022

## Ivan Pantelic Bernd Rohrauer

(\*1986) is an artist, researcher and creative professional based in Vienna. His works stand at the intersection of participatory, performance and text-based arts. Pantelic has studied theatre directing, social design, advanced international studies, as well as philosophy and economics in Belgrade and Vienna. He holds master's degrees from the University of Applied Arts Vienna and the Diplomatic Academy of Vienna. His multimedia pieces have been screened, exhibited, or presented in diverse formats on four continents.

(\*1979) lives and works in Vienna. After studying art education, history and fine arts, Rohrauer earned his master's degrees in socio-spatial social work and social design. With a professional background in youth work, community organizing, and homeless assistance, his current projects address issues of participation, appropriation and empowerment in unequal societies. Apart from making art which has been presented in diverse galleries and film festivals, he researches and publishes in the field of socio-spatial method development with focus on participative potentials in action-research contexts.

### Installation insitu ani-motion performative participatory stop motion-based spatial interventions

How can we use media as a participatory tool to simultaneously create an impact on space and people? The project aims to playfully address this question. Understanding space as an outcome of social processes, insitu ani-motion is developed as a method that enables participatory performative public space interventions by collective art-making. This is achieved by creating conditions for real-time video-producing onsite collaboration. A technical tool provides a platform that entices passers-by to change their routines, convene and co-create a collective stop motion-based animated film on site, screen it on the surrounding surface and thus contribute to placemaking, changing the environment's use and appeal. The setup challenges conventions of media production by blending phases otherwise conventionally separated in time, making the production, post-production, and screening coincide. With the output being constantly negotiated by the passers-by transformed into filmmakers, editors, and spectators, neither the artistic outcome, nor the roles of partakers are predetermined.

**When: June 11<sup>th</sup> and 12<sup>th</sup>, 2022**  
**Multiple pop-up locations**



Movie: June 18<sup>th</sup>, 2022

## Tamar Skhirtladze

(\*1976) born in Tbilisi, Georgia, works and lives in Vienna, Austria. Having graduated in Art Education in Tbilisi and Vienna and in Fine Arts in the Netherlands, Enschede, she currently teaches video art at the University of Applied Arts Vienna. Her artistic work oscillates between visual arts and film, with a focus on site-specific as well as long-term mix media concepts. She develops art and film education modules and conducts workshops on audio-visual artistic practices. Her first feature Documentary *Glory to the Queen* received Women in Film Best Pitch Award from EWA Network and Film Center Serbia at the Fest Forward Film festival in Belgrade, Serbia. It is screened on various international film festivals around the globe.

### Movie, AT/GEO/SRB 2020, 82 min *Glory to the Queen*

Leading us to Tbilisi, Georgia, *Glory to the Queen* reveals the interwoven biographies of the world chess heroes Nona Gaprindashvili, Nana Alexandria, Maia Chiburdanidze and Nana Ioseliani. It offers rare insight into their recent lives while at the same time exploring their lasting legacy. Today, they are aging women, ordinary and extreme, pedantic and free. The city, indeed the whole country, is still marked by them – even if these marks are slowly fading.

Although they played together as the Soviet Union's Olympic team, they were also tough opponents and had not sat together at the same table for over 25 years. *Glory to the Queen* brings them together again in an encounter where memories emerge, the common history is recalled, and many differences come to light.

**When: June 18<sup>th</sup>, 2022**

**6.30 p.m.**

**Main room @ Palazzo Michiel**

*Brief introduction:*

*Director - Tatia Skhirtladze*

*Part of ECC program for the Art Night 2022  
as well as of the Chess Club tournament  
weekend program.*



Concert: June 12<sup>th</sup>, 2022

## Agnes Haider Andreas Broger Dietmar Flosdorf Raphael Vorraber

### Concert the touch of a heartbeat

Four musicians from the University of Music and Performing Arts Vienna have come together and play their own compositions and improvisations for piano, saxophone, viola and drums. The unusual cast triggers emotions, comes from the soul and arises spontaneously in interaction.

**When: June 12<sup>th</sup>, 2022**

**4 p.m.**

**Main Hall @ Palazzo Mora**

*Agnes Haider - keys*

*Andreas Broger - reeds*

*Dietmar Flosdorf - strings*

*Raphael Vorraber - drums*



**OPERA APERTA**  
Palazzo Michiel  
Workshops/ Open Stage/ Streams

**OPERA APERTA – VENICE BIENNIAL**

The installation is accompanied by artist talks, performances and workshops, the so-called Opera Aperta curated by Ruth Mateus-Berr and Pia Scharler (University of applied Arts Vienna). The programme is co-created in collaboration with Georg Russegger (Academy of Fine Arts Vienna). The five modules between April and November 2022 are two-day events at Palazzo Michiel, mediated and streamed by the oldest daily newspaper in the world: The Wiener Zeitung (feat. by Wolfgang Renner).

**OPERA APERTA – WORKSHOPS**

The workshops relate to the Intra-Actions installation and cover topics combining new transdisciplinary educational methods and frameworks in the arts and beyond. The workshops' outcomes will be transformed into artefacts which will be included in the Opera Aperta – Streams.

**OPERA APERTA - OPEN STAGE**

The open stage is a pre-event to the five hybrid panel discussions. It is a vivid and progressive format for reflection and discussion. Invited guests from inter- and transdisciplinary fields (experts, artists, scientists, curators and organizers) will work on questions and scenarios to fuel the evening streams.

The streams are panel-discussions hosting interdisciplinary experts and artefacts to present, discuss and reflect. The streams will take place at Palazzo Michiel and on-line with the following topics:

**1. Art, Education and Democracy  
(April 25<sup>th</sup> - 26<sup>th</sup>, 2022)**

The panel is dedicated to the multi-perspectivity of contemporary art and the constructivism of education as an attribute of democracy. The aim is to reflect on the meaning of art and education in so-called post-democratic times.

**2. Art and Social Impact  
(June 13<sup>th</sup> - 14<sup>th</sup>, 2022)**

The panel is dedicated to socially engaged art that collaboratively involves people as the medium or material of the work and discusses this importance for education. The goal is to explore the meaning of art and its social impact on society.

**3. Digital Humanism, Collaboration and Sustainability (August 29<sup>th</sup> - 30<sup>th</sup>, 2022)**

The dossier is dedicated to the idea and role of "Digital Humanism" and provides contributions to the discussion on the development and design of digitalized lifeworlds beyond transhumanism and determinism and the impact on education.

**4. Art and Media Ethics, Visual Competences (October 17<sup>th</sup> - 18<sup>th</sup>, 2022)**

This panel is dedicated to the importance of interdisciplinarity in education, media ethics and the role of art in the 'in-between'. The aim is to show different possibilities of interdisciplinary collaboration and to discuss the importance of media ethics.

**5. Art and Diversity  
(November 24<sup>th</sup> - 25<sup>th</sup>, 2022)**

The panel is dedicated to visual literacy and the meaning of cooperation and inclusion in relation to education. The aim is to show examples of visual and other sensory competences and discuss their importance for education.

# OPERA APERTA- WORKSHOPS

Day 1: April 25<sup>th</sup>, 2022

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## Ruth Mateus-Berr

(\*1964) is an artist, scientist, social designer, and full professor at the University of Applied Arts Vienna; head of the Center for Didactics of Art and Interdisciplinary Education. Her work focuses on artistic research, (social) multisensual design research, interdisciplinary art & design education and topics of humanity, climate change, national socialism, and well-being in the field of health. She received her PhD and Venia Docendi for design education; she has published several articles and books, won nationally and internationally funded (artistic) research projects and exhibits art and artistic research internationally.

### Workshop How Design-Thinking can educate a democratic mindset

Design-Thinking as an innovative method of teaching and learning will be applied with workshop participants (artists, researchers, visitors, ...) to have a hands-on experience of how artistic thinking and action can shape and expand the democracy of the 21<sup>st</sup> century. Participants will learn and understand design-thinking and see examples of artistic projects becoming actors in democratic movements.

10–12 a.m. @ Palazzo Michiel

## Pamela Bartar

(\*1971) Pamela Bartar works in practice-based research with a focus on collaborative knowledge production, art & science communication and public engagement at the nexus of social design and artistic research. She is also team member of the Centre for Social Innovation (ZSI) in Vienna. Twitter: #Match4CitSciArt

### Workshop The Less Premium Work/Shop

In recent times, the 'limits to growth' gure has received a great deal of attention, mostly from economic and ecological perspectives, but has also created a new discourse on the aesthetic dimensions of degrowth, in the hope that this reveals new insights into the potential of this concept. This workshop is based on a co-operative inquiry on the ' (a lovely Venetian term for trash) taking its starting point at the specic environment of Palazzo Mora, a quasi sophisticated site in the historic centre of Venice. The workshop will be aligned with a short video condensing micro-impressions of an individual research on the polar relationship of growth/wealth and messiness/garbage.

2–5 p.m. @ Palazzo Michiel

# OPERA APERTA- OPENSTAGE

Day 2: April 26<sup>th</sup>, 2022 10–12 a.m. @ Palazzo Michiel

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## Open Stage Diskussion on Art, Education and Democracy Georg Russegger

The open stage workshop is a pre-event to the Opera Aperta Streams. It acts as a platform for a vivid and progressive format of reflection and discussion. The open space workshop will be moderated and will apply methods from "the art of hosting" in a "bar-camp" framework. The participants are invited to discuss the topic "Art, Education and Democracy" with invited experts from inter- and transdisciplinary fields (stakeholders, artists, scientists, curators, and organizers). Curated questions from the discussion will fuel the Opera Aperta Stream in the evening. Besides that, the outcomes of the discussion will also be published in a dossier of the Wiener Zeitung.

# OPERA APERTA- STREAM

Day 2: April 26<sup>th</sup>, 2022 7–9 p.m. @ Palazzo Michiel

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ART, EDUCATION AND DEMOCRACY  
EUROPEAN CULTURAL CENTER, PALAZZO  
MICHIEL, CANNAREGIO 4391, 30121 VENEZIA

The Opera Aperta Streams are panel-discussions hosting interdisciplinary experts and artefacts to present, discuss and reflect. The panel is dedicated to the multi-perspectivity of contemporary art and the constructivism of education as an attribute of democracy. The aim is to reflect on the meaning of art and education in so-called post-democratic times. The invited panelists are:

**Ruth Mateus-Berr**, Univ.-Prof. Dr. phil. Mag. art.  
Head of Center for Didactics of Art and Interdisciplinary Education, University of applied Arts Vienna

**Günther Ogris**, MA, Managing Partner and  
Scientific Director SORA Institute for Social  
Research and Consulting

**Eva-Maria Stadler**, Univ.-Prof. Mag. phil.  
Vize-Rector for Exhibitions and Knowledge transfer,  
University of applied Arts Vienna

**Moderator: Georg Russegger**, Dr. phil. Mag. art.,  
Head of Centre for Knowledge Transfer, Academy  
of Fine Arts Vienna

**Facilitator: Wolfgang Renner**, Dr. h.c. MSc  
Head of Wiener Zeitung Akademie, Wiener Zeitung

The event will be online and offline available and will be in English language.  
To register for the offline event in Venice sent email  
to: [wissenstransfer@akbild.ac.at](mailto:wissenstransfer@akbild.ac.at)  
Live-Stream: [www.wienerzeitung.at/operaaperta](http://www.wienerzeitung.at/operaaperta)

# OPERA APERTA- WORKSHOPS

Day 1: June 13<sup>th</sup>, 2022

## GRIESSNER STADL

GRIESSNER STADL is a transdisciplinary working art association located in a rural Austrian region highly affected by outmigration. TURNING THE WORLD UPSIDE DOWN is an interdisciplinary art/inclusion project funded by BMKÖES and STEIERMARK KULTUR.

GRIESSNER STADL STAFF: Ferdinand Nagele, David Rauter, Melanie Pichler, Daniel Wiedemaier, Anita Winkler  
LEBENSILFE MURAU STAFF: Gert Engelbrecht, Miriam Sumann, Patricia Weinberger  
ARTISTS: Manfred Daros, Tamara Hotter, Alexandra Leitgeb, Franz-Xaver Mayr, Andreas Oberweger, Marina Trippel, Gerhard Url  
ANGEWANDTE: David Piper, L. Vanessa Gruber, Ruth Mateus-Berr, Eve Sorge

### Workshop Art & Inclusion – Turning The World Upside Down

When we speak of inclusion of people with disabilities, we mostly consider increasing their visibility and their right to a place in society. With the interdisciplinary project TURNING THE WORLD UPSIDE DOWN we investigate the possibilities of collaborations between artists and people with mental disabilities. The aim of our work is not for artists to bring their work to the world of people with disabilities – rather people with disabilities should bring their unique perspectives, approaches, and questions to the table and in that way change the perspectives and processes of artists. Our aim is an exchange of competences between equals.

We established a theater/performance ensemble of artists with disabilities in collaboration with art association GRIESSNER STADL, LEBENSILFE Murau and the theater director FRANZ-XAVER MAYR.

We invite anybody interested to take part in our regular ensemble/performance training program and workshops. The participants are also invited to reflect and discuss our work. Those who want to participate in our training/workshops: please bring a favourite song/piece of music and a favourite item of yours.

**10–12 a.m. @ Palazzo Michiel**

## DEMEDARTS

DEMEDARTS Dementia.Empathy.Education.Arts. is a research project funded by the FWF A-609 and aims to raise empathy for dementia in our society. Our target groups are interested parties, people with dementia, their relatives, caregivers and in particular young people. DEMEDARTS pursues the topic of dementia with a positive, productive and sustainable approach. DEMEDARTS develops educational art- and design strategies and collaborates with national and international partners in the arts, education, therapy, health and care sector.

Ruth Mateus-Berr (Lead), Pia Scharler, Christina Carli, Lisa Kielmeier, Agnes Haider (mdw, keys), Andreas Broger (mdw, reeds), Dietmar Flosdorf (mdw, strings), Raphael Vorraber (mdw, drums)

### Workshop Empathy: Being touched

We offer visitors (ALL are welcome) a sensual experience: in the first room we engage our visitors in creating a mobile, a moveable sculpture, as a visual reflection of positive memories. On location and using different materials, participants can give their mobile an individual appearance and haptic feel. Balancing these mobiles, the participants are interacting with the objects between the musicians, letting them interpret the visual objects into sounds, melodies and rhythms as graphic notation. Reflecting these sonorous associations, music empathizes with the arts and vice versa.

**1.30–3 p.m. @ Palazzo Michiel**

## Art4Science

is a science communication project which has been funded by the Austrian Science Fund FWF (WKP 132). It aims to make the scientific work of the St. Anna Children's Cancer Research Institute comprehensible and graspable through a dialog between science and art, in close live interplay with the general public.

Team: Teresa Berr, Evelyn Blumenau, Bela Borsodi, Barbara Brunmair, Lisa Huto, Günter Koch, Heinrich Kovar, Eva König (PL), Walter Kreuz, Max Kropitz, Lukas Lach, Ruth Mateus-Berr, Franz Reisecker, Wolfgang Renner, Sebastian Seegy, Sabine Taschner-Mandl, Eleni Tomazou, Romana Zöchling

### Workshop Navigate cancer through artistic roadmaps

Cancer, specifically when affecting children, evokes compassionate emotions, fear, and helplessness. On the other side, modern biomedical science has achieved enormous progress towards a better understanding of the disease and improved cure of patients. Although potentially providing hope to patients and their relatives, this aspect of the cancer problem is too complex to be easily understood. Therefore, there is a big gap between the emotional and the rational perception of the disease. Artistic practices may not only help to express emotions associated with cancer, but also provide orientation to affected individuals by explaining complex scientific contents in a sensorially tangible form. According to the Art4Science concept, this workshop will stimulate the generation of small pieces of art as roadmaps that may serve to navigate through complex scientific content using a pediatric bone cancer as an example.

**3.30–5 p.m. @ Palazzo Michiel**

## INTERACCT

is an e-health platform aiming to foster communication between patients, families and care providers which may lead to an earlier detection of possibly life-threatening complications. INTERACCT provides patients and caregivers with the information and support needed and promotes active involvement and self-care education. A key factor is keeping the young patients motivated to use this tool, despite great suffering. The design of INTERACCT and the integration of modern elements of entertainment and social aspects was developed in a multidisciplinary approach at the interface of clinical research, design thinking and information communication technology (ICT).

Team: Pascal Blikman, Barbara Brunmair, Helmut Hlavacs (PL), Fares Kayali, Jens Kuczwara, Anita Lawitschka, Zsuzsanna Lehner, Ruth Mateus-Berr, Daniel Martinek, Michael Nebel, Konrad Peters, Andrea Reithofer, Marisa Silbernagl, Melanie Strasser, Manuel Sprung, Rebecca Wölfe

### Workshop New Incentives for Patient Empowerment

The time of discharge from the hospital – although eagerly awaited – is a great challenge for young cancer patients and their families after stem cell transplantation. The transition from inpatient to outpatient care, where they will be fully responsible for their own care, may create many uncertainties and complications, making communication and exchange of information with their care providers exceedingly important. In this workshop we aim to generate new ideas to improve communication and motivation/compliance of children and adolescents: What new/special incentives could be offered to keep a young person motivated to cooperate with the clinic, even though they are suffering severely and are at constant risk of death or developing severe late effects?

**5–6.30 p.m. @ Palazzo Michiel**



## OPERA APERTA- OPENSTAGE

**Day 2: June 14<sup>th</sup>, 2022 10–12 a.m. @ Palazzo Michiel**

### Open Stage Diskussion on Art and Social Impact Georg Russegger

The open stage workshop is a pre-event to the Opera Aperta Streams. It acts as a platform for a vivid and progressive format of reflection and discussion. The open space workshop will be moderated and will apply methods from “the art of hosting” in a “bar-camp” framework. The participants are invited to discuss the topic “Art and Social Impact” with invited experts from inter- and transdisciplinary fields (stakeholders, artists, scientists, curators and organizers). Curated questions from the discussion will fuel the Opera Aperta Stream in the evening. Besides that, the outcomes of the discussion will also be published in a dossier of the Wiener Zeitung.

## OPERA APERTA- STREAM

**Day 2: June 14<sup>th</sup>, 2022 7–9 p.m. @ Palazzo Michiel**

ART AND SOCIAL IMPACT  
EUROPEAN CULTURAL CENTER, PALAZZO  
MICHIEL, CANNAREGIO 4391, 30121 VENEZIA

The Opera Aperta Streams are panel-discussions hosting interdisciplinary experts and artefacts to present, discuss and reflect. The panel is dedicated to the multi-perspectivity of contemporary art and the constructivism of education as an attribute of democracy. The aim is to reflect on the meaning of art and education in so-called post-democratic times. The invited panelists are:

**Ruth Mateus-Berr**, Univ.-Prof. Dr. phil. Mag. art.  
Head of Center for Didactics of Art and Interdisciplinary Education, University of Applied Arts Vienna

**Heinrich Kovar**, Univ. Prof., PhD; Group leader “Molecular Biology of Solid Tumors”, St. Anna Children’s Cancer Research Institute

**Moderator: Georg Russegger**, Dr. phil. Mag. art,  
Head of Centre for Knowledge Transfer, Academy of Fine Arts Vienna

**Facilitator: Wolfgang Renner**, Dr. h.c. MSc  
Head of Wiener Zeitung Akademie, Wiener Zeitung

The event will take place on site and will also be available online as a live-stream.  
The event will be in English.  
To register for the on site event in Venice sent email to: [wissenstransfer@akbild.ac.at](mailto:wissenstransfer@akbild.ac.at)  
Live-Stream: [www.wienerzeitung.at/operaaperta](http://www.wienerzeitung.at/operaaperta)



**Participants**

## INTRA-ACTIONS

### Installation Screens:

Manuel C. Bachinger  
Pamela Bartar  
Sophie Bösker  
Lio Ebenstein  
Magdalena Friedl  
Julia Fromm  
Natascha Gerold  
Eva Greisberger  
L. Vanessa Gruber  
Ida J. Hausner  
Nicole Krenn  
Igor Lintz-Maués  
Aneta Luberdá  
Ruth Mateus-Berr  
Pavel Naydenov  
Shahab Nedaei  
Gabriela Urrutia Reyes  
Lisa Truttmann  
Wagner Felipe dos Santos  
Tatia Skhirtladze  
Michaela Schober  
Christina Weiler  
Ruth Zimmermann

### Department Screen:

Art 4 Science (Teresa Berr,  
Evelyn Blumenau, Bela Borsodi,  
Barbara Brunmair, Lisa Huto,  
Günter Koch, Heinrich Kovar,  
Eva König (PL), Walter Kreuz,  
Max Kropitz, Lukas Lach, Ruth  
Mateus-Berr, Franz Reisecker,  
Wolfgang Renner, Sebastian  
Seegy, Sabine Taschner-Mandl,  
Eleni Tomazou, Romana  
Zöchling)  
Christina Berger  
Christina Carli  
Cornelia Feitsinger  
Carmen Fetz  
Max Fink  
Lena Fürjesi  
Nick Gröller  
Florian Gutmann  
Lea Heinz  
Julia Hemmelmaier  
Christa Holzbauer  
INTERACCT  
(Pascal Blikman, Barbara  
Brunmair, Helmut Hlavacs (PL),  
Fares Kayali, Jens Kuczawa,  
Anita Lawitschka, Zsuzsanna  
Lehner, Ruth Mateus-Berr,  
Daniel Martinek, Michael

Nebel, Konrad Peters, Andrea  
Reithofer, Marisa Silbernagl,  
Melanie Strasser, Manuel  
Sprung, Rebecca Wölfler)  
Lisa Kielmeier  
Klaudia Kozma  
Claudia Kragulj  
Vanessa Kügerl  
Lukács László  
Hanna Lex  
Ruth Mateus-Berr  
Pia Mayer  
Aurélié Mazars  
Mattia Minelli  
Maria Mogy  
Heinrich Viktor Nagy  
Michelle Pavonic  
Ana Pluhar  
Eren Puke  
Nilufar Royce  
Manuel Salomon  
Valentina Santner  
Pia Scharler  
Lydia Simon  
Tatia Skhirtladze  
Lea Sonderegger  
Sebastian Robinson  
Alexander Weik  
Lea Wieser

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Julia Fromm  
Maurício Ianês  
Ivan Pantelic  
Bernd Rohrauer

## MOVIES

Harald Friedl  
Martina Fröschl/ Alfred Vendl  
Tatia Skhirtladze

## OPERA APERTA

Wolfgang Renner  
Georg Russegger  
Ruth Mateus-Berr  
Pia Scharler

## Opera Aperta-Workshops

Pamela Bartar  
Ruth Mateus-Berr  
Andreas Broger  
Barbara Brunmair  
Christina Carli  
Nicole Daros  
Gert Engelbrecht  
Romana Ferrari-Zöchling

Dietmar Flosdorf  
Martina Fröschl  
Lara Girotto  
Eva Greisberger  
Constantin Gröbner  
L. Vanessa Gruber  
Agnes Haider  
Tamara Hotter  
Lisa Kielmeier  
Heinrich Kovar  
Alexandra Leitgeb  
Moritz Matschke  
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Ferdinand Nagele  
Shahab Nedai  
Andreas Oberweger  
David Piper  
Verena Plutzer  
David Rauter  
Ursula Reisenberger  
Philipp Rirsch  
Rosa Roedelius  
Georg Russegger  
Pia Scharler  
Eve Sorge  
Miriam Sumann  
Marina Trippel  
Gerhard Url  
Gabriela Urrutia Reyes  
Alfred Vendl  
Raphael Vorraber  
Patricia Weinberger  
Daniel Wiedemaier  
Heliane Wiesauer-Reiterer  
Anita Winkler

## Opera Aperta – Streams

Ruth Mateus-Berr  
Günther Ogris  
Eva-Maria Stadler  
Heinrich Kovar  
Anita Eichinger  
Irina Nalis  
Wolfgang Renner  
Georg Russegger  
Pia Scharler  
Ferdinand Nagele  
Jeanette Müller

## IMPRESSUM



Center for Didactics  
of Art and  
Interdisciplinary  
Education

## INTRA-ACTIONS

### Project Lead:

Center for Didactics of Art  
and Interdisciplinary Education,  
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Erich Pammer-Edlinger  
Ruth Mateus-Berr  
Pia Scharler  
Sophie Bösker  
Manuel Bachinger

## OPERA APERTA

A project of the University of Applied  
Arts Vienna in cooperation with the  
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