

A cooperation project between
University of Applied Arts Vienna
and University of Vienna.



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COLABOR^{Art Science}

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In times of rapidly growing and transforming communication technologies, artists and scientists feel the urge to communicate more than any time before. Researchers from different disciplines of art and science are becoming increasingly aware of the necessity to make a dialogue with people out of their specific research field, out of their studios and laboratories. In this context, IllustrationHub 2018 offered a platform for artists and scientists to meet and establish transdisciplinary dialogues. Held within the framework of WTZ Ost Science Communication programme at the University of Vienna and University of Applied Arts Vienna, IllustrationHub demonstrated an innovative perspective on multifaceted potentials of art and science collaboration towards novel methods of data interpretation and knowledge transfer. "COLABOR: ArtScience" presents the result of this unique collaboration experience in the course of winter semester 2018.

Artists:

Margit Busch
Romana Egartner
Jasmina Grudnik
Theresa Hattinger
Maria Kanzler
Lenz Mosbacher
Xenia Ostrovskaya
Valerie Tiefenbacher
Eva Weber
Roswitha Weingrill

Scientists:

Judith Klaiber
Esther Greussing
Tatjana Atanasoska
Judith Kohlenberger
Lilia Diamantopoulou
Helmut Leder (EVA Lab)
Angelika Doppelbauer
Lisa Krammer
Evgeniia Filippova



Furthermore, the transfer of knowledge in areas extending beyond pure commercialisation will also become a defined priority. Particular attention will be paid here to knowledge transfer in the area of the humanities, social and cultural sciences as well as art.

www.wtz-ost.at

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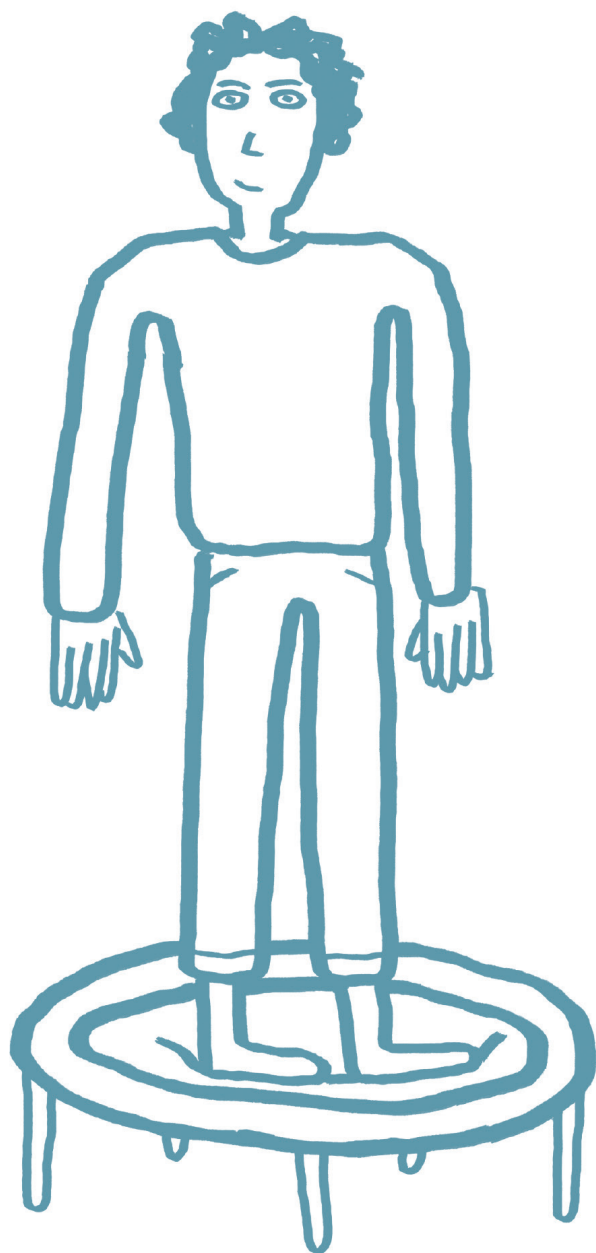
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Der sprigende Punkt

A visual story on migration, Omar & his trampoline

About:

The exhibit is based on the study „Human Capital, Values, and Attitudes of Persons Seeking Refuge in Austria in 2015“ (Buber-Ennser et al., 2016), which showed that refugees who arrived in Austria in the fall of 2015 are well educated, hold few traditional values, and have a predominantly middle-class background. For migration researchers, these results are hardly surprising: Global data indicates that the higher educated have more resources and are thus more mobile. Vulnerable populations, i.e. old, sick and poor people, migrate much less frequently. Despite such clear contrary empirical evidence, Austrian media and politics tend to convey the image of the *illiterate refugee* who is a burden on the social welfare system. Reframing the narrative on refugees in Austria cannot be achieved by facts and figures alone, but requires stories that elicit an emotional response and may initiate a change in the dominant discourses. That's exactly what this exhibit aims to achieve.

Theresa Hattinger

is an artist, illustrator and designer of things. After stations in Berlin, Havana, Eindhoven, Leipzig and Salzburg, she studied graphic design and stage design at the University of Applied Arts Vienna. Since 2016, she has been a freelance designer living and working in Vienna.

Maria Kanzler

(1992) is a freelance designer and illustrator focusing on emphatic design. She received a communications design diploma at the Ortwein School in Graz and studied graphic design at the University of Applied Arts in Vienna and service design at the Tongji University in Shanghai. She lives and works in Vienna.

Judith Kohlenberger

is a post-doctoral researcher at the Institute for Social Policy of the Vienna University of Economics and Business. After contributing to the study „Displaced Persons in Austria Survey (DiPAS)“, she currently heads the research project „Refugee Health and Integration Survey (ReHIS)“.



Home

About:

The project is based on recordings from German class, where migrant-students discuss with their teacher, how they learn German, how do they integrate into the system in Austria, how was their life in homeland and how was their study or school there. The collages and paintings in installation "home" are hand-made postcards made of personal photos from someone's childhood in Pakistan, Afghanistan, etc – from the time, before they arrived in Austria. "Home" is a visual reinterpretation of one's childhood, one's home, something that we all long for.

Jasmina Grudnik

(1989) is about to obtain her master's degree in painting at the Academy of Fine Arts and Design in Ljubljana, Slovenia. She works between painting, installation, printmaking and animation media. Currently she is studying at Art and science department at die Angewandte. Her work explores the question of human transience, the passage of time and the isolation of the contemporary man. The research expresses her personal experience of solitariness of a being, the space between her and the people that she is connected with.

Tatjana Atanasoska

(1978) is a researcher in teacher education with a research focus on schooling and migration, especially the question of education for young people who come as refugees. Furthermore, questions of teacher professionalization and the teaching and learning of German as a Second and Foreign Language are part of her research. After working as a research assistant in the Centre for Teacher Education at the University of Vienna, Austria, she is now a research assistant at the University of Wuppertal, Germany.



MUVE

Museum of education — *Museum der Vermittlung*

About:

The project Museum of Education was created collaboratively based on a master thesis of the "ecm-course". The thesis discusses museum education in general, its varying names, the development of its theorising, and finally how the job description has been formed.

The Museum of Education deals with meaning generating mechanisms of the institution museum which are often thematised by critical museum education and focusses on the educators as people and their actions.

Museum education as a profession itself has been a development of recent years and is often linked with a lack of acknowledgement in the museum environment. Educators do not enjoy the same status as scientific staff and are regularly faced with uncertain financial and social situations.

The different rooms of the Museum of Education are dedicated to the educating people, the expectations and requirements they are confronted with as well as anecdotes about everyday work.

The art displayed has been made with various techniques. Collages use depictions of ongoing education as they can be found on the homepages of museums. Other illustrations draw linguistic analogies between museum education (Vermittlung) and telephone exchange (Telefon-Vermittlung) that occur in the German language. They also play with relations in content of the two professions. The exhibition is completed with narrative drawings.

Valerie Tiefenbacher

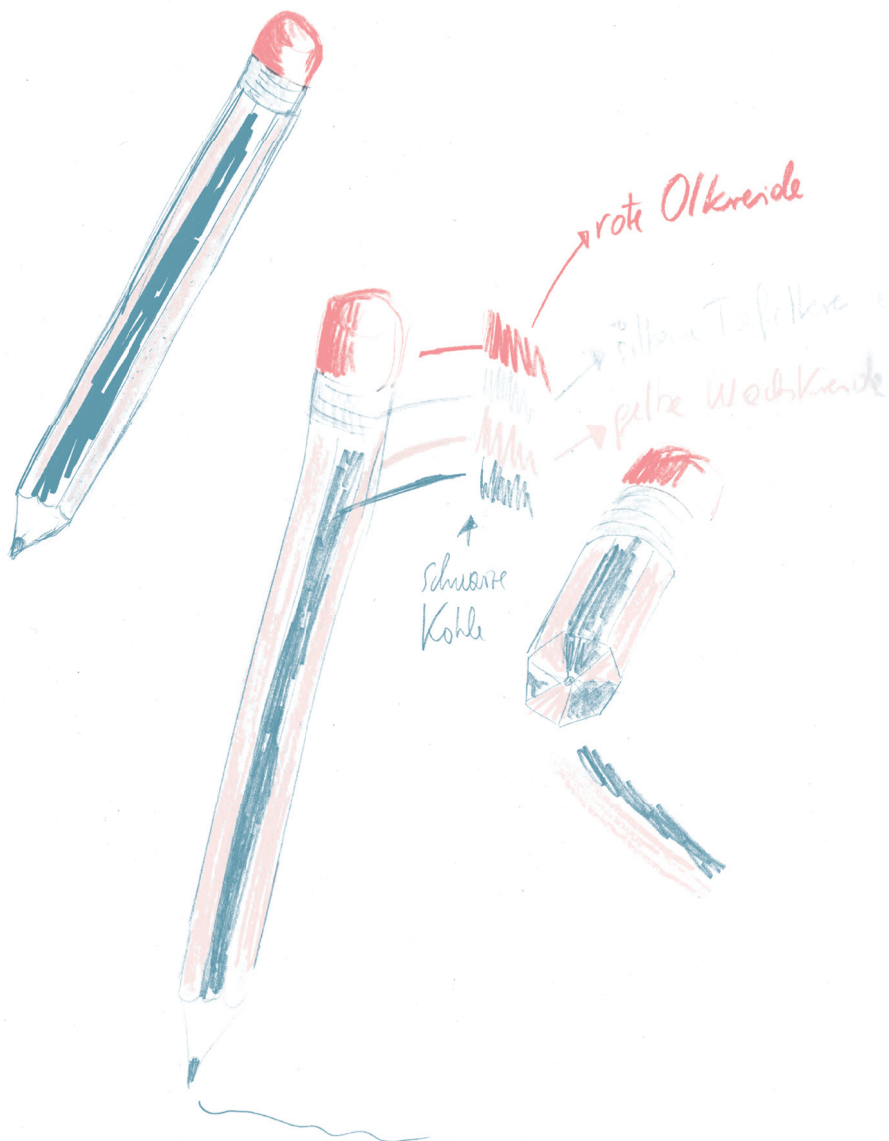
Studied painting at the University of Applied Arts Vienna in Johanna Kandl's class and Vilnius Dailes Akademija in Vilnius, Lithuania. Exhibitions in Austria, Lithuania and Belgium. She works as a freelance artist and illustrator in Vienna.

www.valerietiefenbacher.com

Angelika Doppelbauer

Studied art history in Vienna and general museum education at the College of Education in Linz, many years of experience in art and cultural education (Kunst- und Kulturvermittlung), director of the education department at the Museum Angerlehner, currently cultural education in the Upper Austrian Provincial Museum, lecturer at the College of Education Upper Austria, ecm master course educating / curating / managing, kulturbegeistert - exhibitions, education, events.

www.kulturbegeistert.at



Paradox Toolbox

About:

In creative processes it all comes down to decision-making. We started our own creative process with the basic assumption of one line drawn by a pencil being equal to one decision within a design process. So far the only possibility to draw with a simple pencil has been to use the tip made from black lead respectively graphite. We then produced our very own customized pencils use various drawable materials e.g. by reconstructing the grip area wax crayon and substituting the eraser part with charcoal. This creates many more possibilities to draw and therefore much more choice. It also transforms the simple pencil into an overly complex toolbox which makes it quite hard to near impossible to use properly. Lines very often become nondescript smudges much less discernible decisions thus demonstrating the „paradox-of-choice“ phenomenon within a decision-making paradigm when too many possibilities actually hinder decision-making instead of enhancing it.

Roswitha Weingrill

(1984 / Graz) is a visual artist based in drawing and interested in sociological phenomena, scientific fringe areas and the deconstruction of large global topics into bite sized and often local aspects.

Evgeniia Filippova

is a researcher within Marie-Curie Project STREAM, Smart Sensor Technologies and Training for Radiation Enhanced Applications and Measurements. Within this project, she is responsible for analyzing STREAM technologies with regards to their potential commercial applications and providing entrepreneurial training for scientists from CERN, CIS, TU Berlin, AMS, etc. As a STREAM Researcher, Evgeniia is currently employed at the Institute for Entrepreneurship and Innovation at the WU Vienna where she teaches a broad range of courses on entrepreneurship, business modeling and FinTechs.



Romantic Measures

About:

In the context of Illuhub the Empirical Visual Aesthetics (EVA) lab of the University of Vienna collaborated with the artist Xenia Ostrovskaya. In our research at the EVA-lab we often manipulate images or artworks in order to investigate how specific elements of images contribute to the overall aesthetic impression people have of the image. In her work Xenia Ostrovskaya has repeatedly used old postcards and school plates as a base to paint over as such she manipulates and plays with the raw materials to create artworks that represent new imaginative worlds in contact with the *old*. For the Illuhub collaboration Xenia Ostrovskaya takes a closer look at the how manipulation of postcards can change the interpretation people have of the works. In the current work she manipulates postcards from the Nazi-era as well as postcards from the Soviet-era to hide their reality and create a new world and interpretation of what the postcards represent. In the work the viewer is first presented with the manipulated works and finally receives hints as to the true origin of the postcards. The EVA-lab uses this artwork to investigate how the intention of the artist is received by viewers. Following on a series of studies, one done at the 57th Biennale in Venice, that investigates how artists communicate emotions through their work and how this corresponds with the emotional experience of viewers looking at art.

Xenia Ostrovskaya

(1989) is a Vienna-based artist from St. Petersburg. She studied graphics at the Vienna University of Applied Arts and works with painted collages on old postcards, manipulating the perception of the original images.

www.xeniaostrovskaya.com

The Research Focus
Empirical Visual Aesthetics
— EVALab

was founded in
2004 by Helmut Leder and
is recognized as the earliest
department with a specific
research focus on Visual
Empirical Aesthetics.

aesthetics.univie.ac.at



Solomos

Knowledge transfer through comic adaptation

About:

How can a text be conveyed, which: a) is less or hardly known to the non-Greek speaking readers, b) is linguistically difficult to access, c) has been rewritten several times by the author and has been finally left unfinished? How can the transfer from one medium (literature) to the other (comic) be achieved? What does a text from 1826 tell the reader of today? Starting from these questions, Lenz and Lilia faced the challenge of adapting the *Woman of Zakynthos* by Dionysios Solomos (1798-1857) as a comic. The main focus of the project lies on the process of adaptation itself, relating to issues like the transfer of knowledge concerning framework, backgrounds and subtexts, the processing of thoughts about romanticism and the fragment as a genre, but also and above all on the personal approach to the source text.

Lenz Mosbacher

(1993) is a comic artist and lives in Vienna. He completed graphic and communication design at the Graphische Wien and is currently studying philosophy at the University of Vienna.

Lilia Diamantopoulou

(1981) is Assistant Professor at the Department of Byzantine and Modern Greek Studies at the University of Vienna. She studied Comparative Literature, Modern Greek Studies and Byzantine Art History in Munich. Her main topics include: visual poetry, literary forgeries and comic adaptations.



FOR A NEW STYLE OF LEADERSHIP

THE OFFICE

The Office

About:

The PhD project of Judith Klaiber dealt with the ethics of people in leadership positions. It investigated their values by discussing models or paragons, which could have influenced their style of leadership. In their cooperation Judith and Margit approached the subject by inventing a virtual company "the office" which offers relevant support for individuals in leadership positions by shaping their environment. An environment which facilitates their task and supports an equilibrated performance matching with the value system of the individuals.

Margit Busch

(1964) completed a car mechanic apprenticeship in Berlin, studied biology at the University of Bremen and was a student at the master program of Art & Science at the University of Applied Arts, Vienna in 2016. For her final project she received the Kunsthalle Wien Price 2016. She lives and works mainly in Vienna.

Judith Klaiber

(1988) studied Catholic Theology and History in Tübingen, Uppsala and Vienna. At the University of Vienna she was responsible for the Research Network "Interdisciplinary Research on Human Values" – a cooperation and collaborative network between four faculties.



The Silent Influencer

About:

The project focuses on the question of how images, videos and interactive graphics as basic components of digital news influence news users' acquisition of knowledge, and subsequently the quality of their political and social participation. In the installation, this interrelationship is explored on two permanently superimposed levels: on a "real level" (visible under normal light) and on a "latent level" (visible under UV light). While the real level represents the everyday world, the latent level refers to the researcher's abstraction process: the transformation of everyday perception into a theoretical model that allows for more general statements about the relationship between user interface, individual and society.

Esther Greussing
is a research associate (Pre-doc) at the Department of Communication at the University of Vienna. Her research interests include the processing and effects of digital journalism in the context of political communication with a special focus on user engagement with visual content. "The Silent Influencer" is based on her PhD project on "Learning from multimedia news? The effects of multimedia journalism on citizens' political knowledge."

Romana Egartner
works as an artist in the fields of installation art, painting, drawing and video. Education: 2004 – 2010 University of Applied Arts Vienna, department of fine and media arts, trans-media art (Brigitte Kowanz), 2010 – 2013 University of Applied Arts Vienna, department of Art & Science (Virgil Widrich), 2005 – 2017 project-oriented cooperation and studio management at Studio Brigitte Kowanz.



Variation

About:

Language is omnipresent. People perceive the world through language(s). In her PhD thesis, sociolinguist Lisa Krammer examines perceptions and attitudes of students and lecturers towards the oral usage of German language at Viennese universities. In which situation, how and with whom do students and professors use Standard and non-Standard German at university? The German language contains many varieties ("internal multilingualism") that are explored in her empirical study. In the context of the IllustrationHub 2018, initial monologues about their own – scientific and artistic–language turned into deep dialogues during the creative process. The artist Eva Weber took up Lisa's research questions to create a dualistic setting, which leads the viewers to reflect on their own language use and transfers the linguistic research into a visual and auditory experience.

Lisa Krammer

is a secondary school teacher and linguist who analyses language use at selected universities of Vienna in her PhD thesis. The interaction between language and society and the interdisciplinarity of her area of research fascinates her. One of Lisa's other current projects is her podcast „Mund-ART“.

Eva Weber

currently studies Graphic Design and Photography at Kunstuniversität Linz. Magistra Artium in Film Studies, Art History and German Language. In her work she explores the borders of storytelling and combines different disciplines of knowledge, mixing analog and digital materials and processes.



Name of organization supporting the exhibition:



*di:*Angewandte

