

28 August 2024
Press information

Salzburg International Summer Academy of Fine Arts
Résumé 2024
22 July–31 August 2024

++++++SAVE THE DATE++++++

Friday 30 August 2024, 4 – 8 pm, Hohensalzburg Fortress

Final presentation by six classes directed by:

Adriana Bustos (drawing), **Philipp Gufler** (screen printing), **Ania Nowak** (performance), **Mette Sterre** (installation, performance), **Thalia Hoffman / Manar Zuabi** (mixed media, installation, video, performance), **Karol Radziszewski** (painting)

Friday 30 August 2024, 9 pm – 1 am, Stadtgalerie Zwergelgarten pavilion

Music set, *Criss Cross* #4

Dogheadsurigeri, **MARAwS** and **Mermaid & Seafruit**

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Stone horses were whipped on the Residenzplatz, the audience was moved to tears during a performance in the Rupertinum, and in the Zwergelgarten pavilion a Hair performance was broadcast live on radio.

A varied programme of courses and events lies behind us. This year's highlights include the performance on the Residenzplatz by Ofri Cnaani's class, where all the students gave a two-hour solo performance. In co-operation with the Museum of Modern Art, Stav Marin, Samira Saraya and Neta Weiner demonstrated how the audience was moved despite language barriers, with listening on an emotional level, and during Netta Weiser's radio choreography in the Zwergelgarten pavilion, visitors experienced the sound of various performances, including of a live Hair dance.

- School of Listening

This year's focus on hearing/listening was emphasised above all in the courses directed by **Stav Marin**, **Samira Saraya** and **Neta Weiner**, who attempted to build bridges by means of language and their bodies, and offered performance training in using language as a political tool. **Ofri Cnaani** taught the practice of embodied listening; by means of experimental encounters, the course negotiated the complex relations between body, data and public space. **Thalia Hoffman** and **Manar Zuabi** prompted the use of various artistic

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tactics to join in resistance. Through language, boundaries, participatory art and activist interventions in public space, students were encouraged to find their own artistic voice.

Ari Benjamin Meyers devoted his course to the rehearsing and orchestrating of a moment, a situation, social relationships, a connection, a body – in order to compose a new reality, culminating in different kinds of concerts and compositions. **Curtis Talwst Santiago** enabled a return to lightness and ease in students' own creative work within painting.

- Creating worlds

Creating worlds as a process within photography, and the illumination of these worlds in series was the theme of **Sarker Protick's** course. **Adriana Bustos** instructed her students in the art of mental mapping, to lend expression to their work. With **Mette Sterre**, too, worlds were created, though from a queer, feminist perspective and following Susan Sontag's idea of "camp", demonstrated in performances by the students. The performative focus of many courses was also shown in the class directed by **Ania Nowak**, who approached political issues using this medium, questioning contemporary society.

- Queer history and archive

Queer history and archive were themes in two courses: in the context of painting, with **Karol Radziszewski**, who concentrated on portrait painting, and in screen printing technique with **Philipp Gufler**.

- Experimenting with techniques

Hannah Tilson took an experimental approach to graphic reproduction, exploring almost inexhaustible possibilities and variations of printing. **Pascal Petignat** investigated with his class the possibilities of analogue photography. **Ulrike Müller** and **Evie K. Horton**, on the other hand, tried to break through conventional methods of describing and categorising painting.

The only course traditionally not held in Hohensalzburg Fortress, but in the Untersberg quarry, was the Stone Sculpture class directed by **Neha Choksi**. Working with rough stone directly at its source opens up new possibilities as well as challenges in one's own work and explores boundaries.

- Architecture

Karla M. Rothstein's class dealt with new forms of burial, and culminated in an extensive installation by all the students.

- Theoretical approaches

Theoretical topics were considered in the courses taught by **Fahim Amir**, focusing on philosophical approaches in writing, by **Phila Bergmann** and **Thea Reifler**, who examined curatorial questions and demonstrated process-oriented work.

- Exhibitions

In the Public Programme, three co-operative exhibitions were implemented. The solo exhibition *Confessing Weakness* by **Philipp Gufler** was held in co-operation with the Galerie Kunst im Traklhaus.

The exhibition *School of Listening: (Im)possible Conversations* was held in collaboration with the Museum of Modern Art. As a counterpart, a co-operation with the Stadtgalerien showed the *School of Listening Differently* in the Zwergelgarten pavilion. Both these exhibitions were accompanied by a wide-ranging programme of events including lectures, conversations, performances and concerts.

- Sunset Kino

The long-standing co-operation with the Salzburg Kunstverein continued this year with three film screenings. Neha Choksi, Sarker Protick and Karol Radziszewski each presented one evening.

- Open Studios

The teaching artists and their students from the art classes invited the public to tours, film presentations, performances and conversations. Many people took the opportunity to visit Hohensalzburg Fortress and the Untersberg quarry, and to experience the unique ambience in these exceptional locations.

- Music sets

The music programme *Cross Cross*, initiated in 2023 and curated by **Zosia Holubowska**, was continued, and was very well received by Salzburg audiences.

- Documentation

Photographers **Helena Kalleitner** and **Mira Turba** documented this year's Summer Academy. An overview will shortly be available on our Instagram channel: <https://www.instagram.com/summeracademy.at/>

The Public Programme *The School of Listening* was mostly documented live by **Killer Media Production** and is available on our YouTube channel: <https://www.youtube.com/user/SummerAcadOfFineArts>

Further details and photo material

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Facts and figures

18 courses with Fahim Amir, Phila Bergmann / Thea Reifler, Adriana Bustos, Neha Choksi, Ofri Cnaani, Philipp Gufler, Thalia Hoffman / Manar Zuabi, Ari Benjamin Meyers, Ulrike Müller / Evie K. Horton, Ania Nowak, Pascal Petignat, Sarker Protick, Karol Radziszewski, Karla M. Rothstein, Curtis Talwst Santiago, Mette Sterre, Hannah Tilson und Neta Weiner / Stav Marin / Samira Saraya.

Course locations, number of students and scholarships

17 courses were held in Hohensalzburg Fortress, and one in the Untersberg quarry in Fürstenbrunn.

In 2024, a total of **255 students** from **45 different countries** enrolled in courses, including **95 places for scholarship holders**. There were **175 regular applications** for Summer Academy courses and **426 applications for scholarships**. Some **3,000 visitors** attended the events.

Sponsors and patrons include the Province of Salzburg / Department of Culture, Federal Ministry for Art, Culture, Civil Service and Sport (BMK/OES), Culture fund of the Town of Salzburg, ERSTE Foundation, American Austrian Foundation (AAF/Seebacher Prize for Fine Arts), Zurich Academy of Arts, Free State of Bavaria, Vienna University of Applied Arts, Münster Academy of Art, Kingston University / London, Society of Friends of the Leipzig Academy of Fine Arts, Province of Vorarlberg, and members and patrons of the Society of Friends of the Salzburg International Summer Academy of Fine Arts.

Co-operation partners

Galerie Kunst im Traklhaus, Hosi Salzburg, Museum der Moderne Salzburg, Salzburger Kunstverein and Stadtgalerien Salzburg, Hohensalzburg Fortress, Trumer private brewery and Stiegl private brewery.