

Doctoral College

THE ARTS AND THEIR PUBLIC IMPACT

Concepts - Transfer - Resonance

2015-2018



SCIENCE AND ART

What happens at the interface of science and art? What sort of exciting things occur when scientists and artists meet? In answering these questions, the research focus area Science and Art, a cooperation between the Paris Lodron University Salzburg and the Mozarteum University Salzburg, leads the way.

Indeed, in a town like Salzburg, with its long musical and scientific tradition, the teaching of science and art in tandem seems both logical and a continuation of such a tradition. For this reason, three research programs were established:

- Art Polemics – Polemic Art
(Kunstpolemik – Polemikunst)
- ConTempOhr. Mediating Contemporary Music
(Vermittlung zeitgenössischer Musik)
- Contemporary Arts and Cultural Production
(Zeitgenössische Kunst und Kulturproduktion)

The programs offer a comprehensive curriculum in addition to a broad range of symposia and workshops, many of which are open to the public. Students from different faculties come together at the interface of science and art to gain both theoretical and practical insights and applications into the arts and their various publics. In addition, our courses provide students with insights into artistic and cultural management and impart to them the skills and methods necessary to develop artistic and cultural projects.

For further information, please visit our website.

Gerbert Schwaighofer, Director

THE ARTS AND THEIR PUBLIC IMPACT: Concepts - Transfer - Resonance

October 1st, 2015, marks the starting date of the doctoral program “Die Künste und ihre öffentliche Wirkung: Konzepte – Transfer – Resonanz” (The Arts and their Public Impact: Concepts – Transfer – Resonance), which is under the auspices of the focus area Science and Art, run cooperatively by the Mozarteum University and the Paris-Lodron University, Salzburg, and financed by the province of Salzburg and the two universities.

The doctoral program investigates phenomena, concepts, and processes of interaction between the arts and their publics. Like the interuniversity focus area Science and Art, the program is transdisciplinary and offers a space for networked research and work.

The program fosters a theoretical understanding and methodological competence between and with various disciplines, particularly between the theory and practice of the arts and cultural production.

A separate curriculum has been developed specifically for the doctoral program. Since October 1st, 2015, in addition to the program participants, all students interested in writing a doctoral dissertation on a theme situated at the interface of art and science have the opportunity to study at the “Interuniversity doctoral program Science and Art.”

Chair Elisabeth Klaus

Elisabeth Klaus is a professor in the Department of Communication at the University of Salzburg (Austria). She has earned a PhD in sociology from the University of Notre Dame (USA) and received her habilitation from the University of Dortmund (Germany).

Her research focuses on the history of communication, feminist media studies, popular culture, and theories of the public sphere. Currently she is co-chairing the program area Contemporary Arts and Cultural Production within the focus area Science and Art, a cooperation between the Paris Lodron University Salzburg and the Mozarteum University Salzburg.

Homepage: <http://www.uni-salzburg.at/index.php?id=24426>

Contact: elisabeth.klaus@sbg.ac.at



Co-Chair Wolfgang Gratzer

Wolfgang Gratzer is a musicologist. In 2001, he received his habilitation in musicology from the University of Vienna with the treatise "Composers commenting their music. Contributions to a history of self-interpretation." He has been working at the Mozarteum University Salzburg since 1989. Together with Joachim Brügge and Thomas Hochradner, he co-founded the Institute for History of Musical Reception and Interpretation in 2006.

Research focus: Contemporary music, musical interpretation and reception (including history of listening to music, music and migration).

From 2010 to 2014, he held the position of Deputy Chancellor for Development and Research at Mozarteum University Salzburg.

Homepage: <https://www.uni-mozarteum.at/people.php?p=50369>

Contact: wolfgang.gratzer@moz.ac.at



Senior Scientist Anita Moser

Anita Moser is a Senior Scientist in the program area Contemporary Art and Cultural Production (focus area Science and Art, University of Salzburg and Mozarteum University Salzburg). Her research focuses on cultural management and independent cultural work as well as gender studies, and arts and migration.

She studied comparative literature and Spanish philology in Innsbruck and Bilbao and completed her PhD studies at the University of Innsbruck, Austria, with a dissertation on political art in the context of current migration movements. She worked as a research associate at the Department of Comparative Literature Innsbruck, as a manager of the Festival of Contemporary Music "Klangspuren Schwarz" and as director of the special interest group "TKI – Tiroler Kulturinitiativen/ IG Kultur Tirol."

Homepage: <http://www.w-k.sbg.ac.at/zeitgenoessische-kunst-und-kulturproduktion/ueber/team/anita-moser.html>

Contact: anita.moser@sbg.ac.at



Student Assistant Dilara Akarcesme

Dilara Akarcesme has been the student assistant of the PhD program since October 2016. She covers organizational work as well as scientific research assistance.

She studied political science at the University of Salzburg, Bosphorus University (Turkey) and Bowling Green State University (USA). Her master's thesis framed sex work policy in Salzburg, Austria. Currently, she focuses on critical diversity practice in arts and culture.

Contact: dilara.akarcesme@stud.sbg.ac.at



THE ARTS AND THEIR PUBLIC IMPACT: Concepts - Transfer - Resonance

Projects

Seven participants selected from the more than fifty submitted applications will have three years to develop their projects at the interface of art and science and complete their doctorates in a shared research context.

The program participants' projects, while exhibiting great diversity, all revolve around the theme "The Arts and their Public Impact: Concepts – Transfer – Resonance." The PhD candidates are each assigned to one of the three program areas within the focus area Science and Art:

- Art Polemics – Polemic Art
(Kunstpolemik – Polemikkunst)
- ConTempOhr. Mediating Contemporary Music
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- Contemporary Arts and Cultural Production
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Katharina Anzengruber

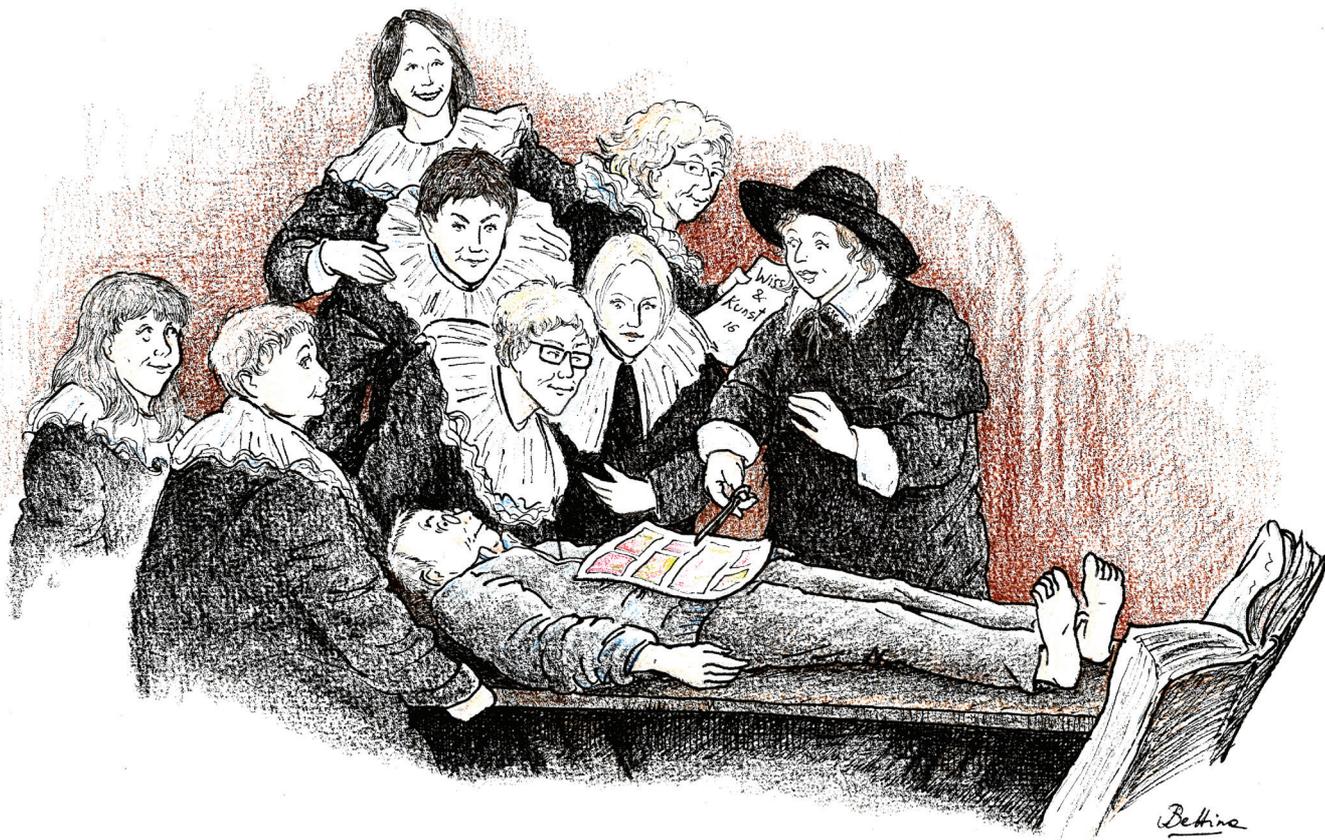


Studied music education, instrumental education (voice, guitar) and German language at Mozarteum University and Paris Lodron University in Salzburg.

Since 2010, she has been teaching these subjects in an Austrian grammar school. Since 2015, she has been a member of the PhD program. Both in her roles as a teacher as well as a scientist, she has collaborated on different projects of mediating experimental music in schools.

Her PhD project focuses on the scientific examination (documentation, analysis and evaluation) of pupils' processes of (aesthetic and social) experience, developing from their work on experimental art forms. An additional aim is to find out what "experimental" teaching in art education should look like. Within an interdisciplinary project named "KLANGKÖRPER-KÖRPERKLING", 50 pupils between the ages of 15 and 18 are experimenting with different sound generators and sounds from an art perspective on the one hand and from a natural science perspective on the other. In this context, the experiment itself functions as a kind of methodological principle with central significance. This mediating project is part of an empirical study, carried out within the PhD project. It will take place from January until September 2017 in cooperation with artists as well as scientists.

Contact: katharina.anzengruber@sbg.ac.at



Bettina Egger, No Title, 2016

Bettina Egger

Initially studied French and Russian, as well as art history. After an Erasmus year in Besançon she settled down in France to commence art studies.



In 2006, she obtained her master's degree in fine arts at the University of Rennes with a diploma work on fictional cartography and Russian fairy tales under the direction of the French visual studies theorist and comic author Philippe Marcelé. Afterwards, she worked as a freelance artist in France and published six comics in French. Since October 2015, she has been working as a PhD student at the University of Salzburg on the topic of "Comics and Memory: Oral History in Emmanuel Guibert's Comics."

In her PhD work she will focus on the oral history comics of the French comics author Emmanuel Guibert. Her aim is to describe comics as a medium of memory, grounded on the examination of an author whose treatment of memory in comics appears to be especially varied. She proposes an interdisciplinary approach based on narratology, literature, visual, social and cultural sciences, and more specifically on artistic research. Through this work, she hopes to gain new knowledge about a seldom focused subgenre, oral history comics, and about the representation of memory through graphic storytelling.

Contact: bettinajulia.egger@sbg.ac.at

Romana Hagyo

Studied visual art (University of Applied Arts Vienna) and art theory (University of Art and Design Linz). Her work in the fields of visual art and art theory focuses on urban space and gender studies.



She is a PhD Candidate at the doctoral program "The Arts and their Public Impact", a lecturer at the University of Art and Design Linz and a contributor to the project "Walking through Thessaloniki/Vienna". Within the project "Standard Life/Living Standard," she worked on the theme of housing estates in Cracow (PL), Tabor (CZ) and Berlin (D).

She was awardee of the Gedok Lübeck, the Künstlerhaus Schloss Plüschow, the Anni and Heinrich Sussmann Stiftung and the Region Vorarlberg prizes.

Her thesis focuses on the theme of housing in selected artistic projects. Ideas of housing are related to gender constructions and concepts of privacy and publicity. She is using the tools of art science and artistic research to question the way in which the selected artworks deal with gender constructions and concepts of privacy and publicity that are related to concepts of housing.

Contact: romana.hagyo@sbg.ac.at

Xenia Kopf

Scholar in cultural studies with a focus on cultural policy and theater studies. Graduated in theater, film and media studies from the University of Vienna (2015). In addition to her PhD project, she is also a researcher at the österreichische kulturdokumentation.

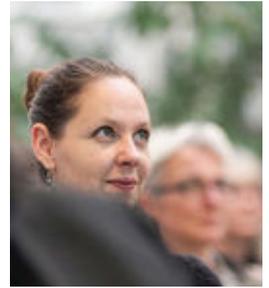


Her PhD project is titled “The city as a performative space. Cultural practices in urban spaces of transformation.” As cities are subject to ongoing changes, urban spaces of transformation regularly emerge: those are individual places in cities that have lost their original function and trigger fresh appropriation processes. In these, cultural practices often play an essential role. Applying a relational notion of space – in which space is viewed as the product of social and cultural practice – she investigates the role of arts and culture in these processes: How do cultural practices create urban space and how do the spaces in turn condition the practices? She will work in depth on one historical single case study, the Arena in Vienna (1976), and additionally investigate several current projects with regard to specific issues.

Contact: xenia.kopf@sbg.ac.at

Brigitte Kovacs

Studied fine arts at the Royal Institute of Art Stockholm, the Academy of Fine Arts and the University of Applied Arts Vienna, where she also studied German philology. After her Graduation, she undertook curatorial training with the Generali Foundation (Vienna) and the Dia Art Foundation (New York City). In 2010, she was appointed assistant professor at the Institute of Contemporary Art at the Graz University of Technology, where she has been exploring and expanding contemporary artistic production through the application of theory, research and practice. In addition to her occupations as researcher, lecturer and curator, Brigitte Kovacs pursues an active artistic practice. Her site-specific, conceptual and often performance based art works aim to contribute to critical poetics in the visual arts.



Within her PhD project, she investigates walking as a contemporary visual art practice. To find answers to the central research question of how the ephemeral artistic act of walking corresponds to its being conveyed in other, less transient media, artistic research methods are employed. Consequently, the outcome of her investigation will also be presented on different sensual levels in form of an artist book.

Contact: brigitte.kovacs@sbg.ac.at

Magdalena Marschütz



Studied (applied) musicology and international development at the University of Vienna and the Alpen-Adria-University Klagenfurt, Austria. In 2014, she graduated with a work on resistance through popular music in apartheid South Africa. Since 2015, she has been a member of the PhD program. Her research interests are music and migration, music and politics, music ethnology and music history.

Within her PhD project, she examines musical activities in present contexts of migration. Based on three case studies (the “Voices for Refugees” solidarity concert, the “Syrian Expat Philharmonic Orchestra”, and the “One Peace Choir”) she takes a closer look at their objectives, the participation opportunities for refugees, and their public reception. The outcome of the field research will give insight into the various perspectives of the persons involved in the prevailing musical activities. In this sense, her research covers not only a current phenomenon, but also proposes an interdisciplinary approach based on musicology and migration studies, a field that has been examined only rarely so far.

Contact: magdalena.marschuetz@sbg.ac.at

Johanna Öttl



Studied German and English in Salzburg, Liverpool and Vienna. After teaching at Trinity College Dublin for three years, she worked in cultural and literature management (e.g. StifterHaus), for the cultural magazine *Wespennest* and is now an editor at *hochroth* publishing (specialized in poetry). She writes as a literary critic for *Die Presse*.

Her PhD examines grotesque representations of the Shoah in the sub-field of German speaking Shoah-literature written in the 1960s and 1970s and by the “post-memory” generation in the early 21st century. Firstly, she will outline characteristics of the grotesque at those specific points in time; secondly, she is exploring diachronic changes which the aesthetics of the grotesque have undergone in Shoah literature. She is also considering the polemic potential of the grotesque; consequently, interconnections between the grotesque and different well-established aesthetic representations of the Shoah (melodramatic, “documentary”, etc.) have to be examined, too. Thus, her research cannot only be tied to the field of research on the grotesque, but will also make a contribution to the literary history of the Shoah.

Contact: johanna.oettl2@sbg.ac.at

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Bettina Egger, "No Title", 2016
Depiction of the doctoral college

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Dilara Akarcesme



www.w-k.sbg.ac.at/doktoratskolleg

For general inquiries please contact

Kooperationsschwerpunkt Wissenschaft und Kunst

Interuniversitäres Doktoratskolleg

Ute.Brandhuber-Schmelzinger@sbg.ac.at

+43 (0) 662 8044 - 2384

Bergstraße 12a

5020 Salzburg

Austria