

herbst  
Academy  
2011



## Second Worlds – real and unreal parallel systems

Three workshops for students, artists, theorists and others

The dividing lines between the real and the imaginary are not always particularly clear. In some cultures, that which may be is as much a concrete force as that which is. In which case, the ghosts of the deceased and the past are not a metaphor of memory, but a potent present. A second world that is not parallel at all, but which overlaps the first extensively.

steirischer herbst takes the concept of second worlds as a metaphor for notional alternatives, as levers for changes of paradigm. Even with a minor shift of perspective and parameters, things start to slide: adjust the focus and what is clear becomes blurred, what is blurred becomes clear, and we recognise different structures, different layers, different realities. The first and the second world become an optical illusion – their order unclear.

For parallel worlds are not only a hobby of utopians. They are also an efficient instrument of logic and, recently, in philosophy, of speculative realism: it is not so much a matter of fixing facts as of considering the possibility that it could also always be very different.

The other world has very specific manifestations, in a quite different way, in African cultures, for example: fancy cars and plenty of bling-bling – it is no coincidence that in poverty the Second World looks exactly the way they imagine distant Europe. Conversely, in these parts we tend to overlook parallel worlds that are just as real: homeless people, migrants, whoever plays no role in our chain of production and exploitation.

Between philosophical figures of thought that enable second worlds at least in our minds, between the aesthetic possibilities of shifting the focus and the concrete, political implications of parallel societies and human beings that fall between the cracks of the patterns of our perception, steirischer herbst 2011 sets out in search of the ghosts that surround us, with whom and through whom we think.

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## Death as an aesthetical tool

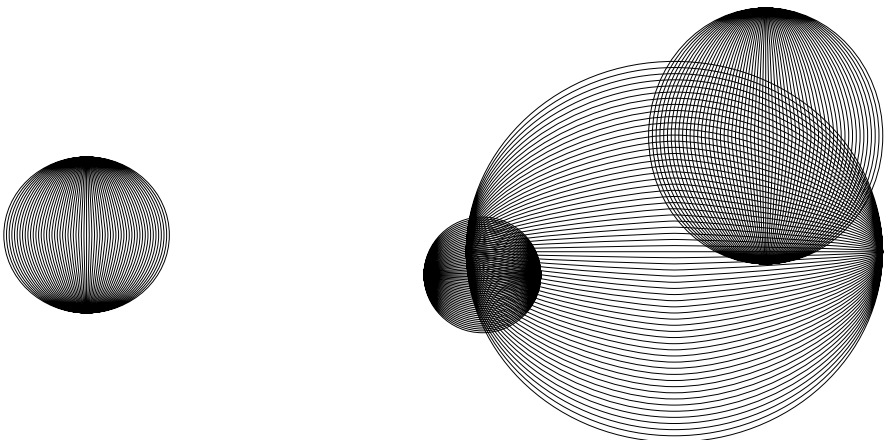
History, techniques and treatments  
of Electronic Voice Phenomena (EVP)

**25/09 - 30/09/2011**

# Workshop 1

By  
Michael Esposito (USA) &  
Carl Michael von Hausswolff (S)  
With  
Heidi Harman (USA)

Electronic voice phenomena (EVP) are electronic noises in the air, resembling speech – stray radio transmissions, background noises for example. Are they sounds from another world? The artists Michael Esposito and Carl Michael von Hausswolff are two of the most renowned experts in this area, researching and working artistically with EVP for many years. Together with the sound healer and psychic medium Heidi Harman, in this workshop they not only have a close look at the history of such phenomena from the spiritistic séances of the 19<sup>th</sup> century to the high tech expeditions of today, but will also work practically and theoretically on questions of recording environments with their parallel ghost worlds of sounds. How to process, identify, isolate and clean EVP captured on space specific location recordings? What characteristics do they have? What are their aesthetic and artistic qualities? And how do they relate to the sonic landscape of our world in the past, present and future?





## The State Artist

Aesthetics of politics

03/10 - 08/10/2011

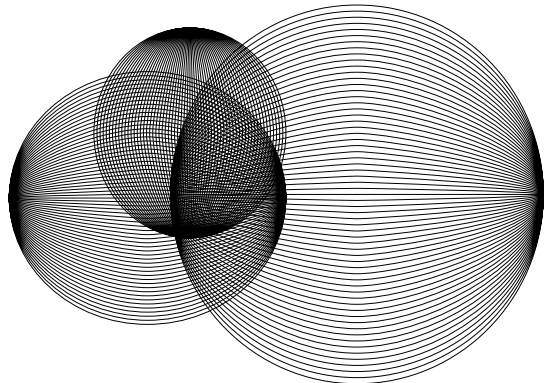
## Workshop 2

By  
Public Movement (IL)

With  
Oliver Marchart (A),  
Joanna Warsza (PL) &  
Artur Żmijewski (PL)

What kind of physical knowledge exists in our bodies as political beings? What is the dance of a citizen? How does the state perform? Which politics are possible through physical contact, what are the aesthetics and erotics of the *Volk* and of the state?

Beautiful actions in public space are in the centre of this workshop: What is the art of "pre-enacting" which introduces a political fact into the public realm? What examples are there of events and actions initiated by artists who practice discourse-specific artwork: Events that can happen only in one place governed at that time by a specific constellation of social trauma and political ambition. Against the idea of a political commitment within the for / against paradigm, Public Movement proposes the role of a state artist. A state artist is responsible for broadening political imagination and offering models for public behaviour. A state artist works in society and within the political collective which is the state, and is not there to serve a rigid partisan ideology.





## Translating the Unknown

09/10 - 14/10/2011



### Workshop 3

By  
Lotte van den Berg (NL) &  
Guido Kleene (NL)  
With  
Achille Mbembe (CM)

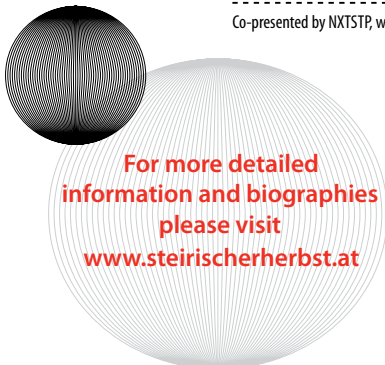
The ghost world of Kinshasa is not a remote, ethereal place. It might be invisible, but it exists quite concretely next to the real world - a parallel religious sphere with great influence on daily life in Congo. How can we relate to places and rituals that are strange to us? How can we translate experiences in a theatrical context?

The Dutch theatre-makers Lotte van den Berg and Guido Kleene spent several months together in Congo, researching for the show "Les spectateurs". Even though both are inspired in their work by first-hand experience and documentary material, their treatment is very different: Guido Kleene's performances are rather text-based documentaries, where the theatre of Lotte van den Berg operates in the more visual and abstract sphere.

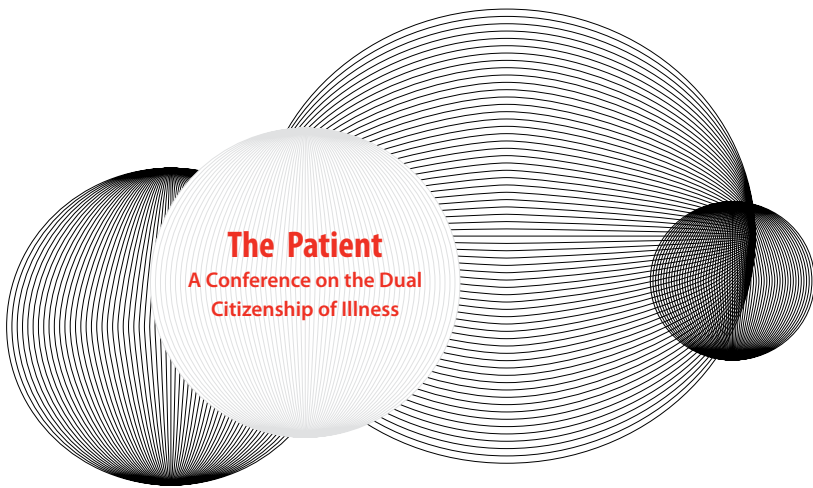
Visiting an African church in Graz, meeting a philosopher from Cameroon, watching film material, talking to people on the streets, the participants in the workshop will be challenged to create their own interpretation of a world unknown to them. What does it mean to be a guest in the (imaginary) world of others?

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Co-presented by NXTSTP, with the support of the Cultural Programme of the European Union



For more detailed  
information and biographies  
please visit  
[www.steirischerherbst.at](http://www.steirischerherbst.at)



Sat 01/10, 11 am - 6 pm  
Sun 02/10, 11 am - 1 pm  
Krankenhaus der  
Barmherzigen Brüder

With

Barbara Duden (D),  
Harald Haynert (D),  
Céline Kaiser (D),  
Hermes Phettberg (A),  
Claus Philipp (A) et. al.

Curated by

Hannah Hurtzig (D) &  
Florian Malzacher (A/D)

Illness proliferates within or invades from without. It is a condition of the other, of the misunderstood, a parallel world in life. And even if the world of the healthy and the world of the sick are fundamentally separate from each other, we are part of both.

Illness is suffered, ignored, administrated, illustrated and idealised. It serves as a sign and as a metaphor: tuberculosis, the disease of poets, that renders the body transparent, cancer, Aids and, recently, dementia as a synonym for a generation's repression of Nazi crimes. The question remains what illnesses are created by society itself, what illnesses it names, recognises, and what illnesses are suppressed into the realm of speechlessness. And what normalcy, what health (in times of hygiene fetishism) is called for when smoking, eating and drinking suddenly no longer fit in with the image of the human being?

Illness is a concept to describe a condition of abnormality; and what the norm is, is subject to fashions and necessities. So how is the concept of illness changing as we transition from disciplinary society to a society of control? And how does the definition of illness relate to the definition of the stranger variously propagated by society?

Traditionally, art is responsible for reevaluating illness, for giving positive attributes to decay, morbidity and deviation. But today, the artist is no longer a social outcast, as a neoliberal subject he has become integrated as a guiding model – and thus illness has lost its passionate advocate. The subversive potential of illness has vanished. Who are we as patient?

This during steirischer herbst 2011 brings together various theorists and practitioners dealing with illness to look at the question of the role that illness plays today as an omnipresent second world in the midst of the first, as reality and as a metaphor.



**Application  
herbst Academy  
2011**

Name, Surname .....

Address .....

Phone .....

Email .....

Date of Birth .....

Occupation .....

Workshop I **Death as an aesthetical tool**  
(25/09 - 30/09/2011) 120,00 Euro

Workshop II **The State Artist**  
(03/10 - 08/10/2011) 120,00 Euro

Workshop III **Translating the Unknown**  
(09/10 - 14/10/2011) 120,00 Euro

Please enclose a substantive C.V. and a short description of your expectations of the workshop as well as any material you consider helpful in regards of the workshop's intention. For further information please visit [www.steirischerherbst.at](http://www.steirischerherbst.at).

The contribution towards expenses is for each workshop € 120. Admissions to all performances, exhibitions, lectures etc. during the time of the workshop are free for workshop participants. The festival also provides a lunch each workshop day. Not included are travel costs and accomodation. However steirischer herbst helps finding reasonable (including private) lodgings.

**For each workshop there are 5 grants, which can be applied for. The grants include (next to tickets and lunch) the participation fee and lodging in Graz. Please submit an application for these grants with a comprehensive statement of reasons.**

Each workshop is limited to approx. 15 participants, which are chosen by the workshop hosts. It is possible to participate in more than one workshop. The spoken language is English. Deadline for applications is 31/07/2011.

**Please send your application to:**  
steirischer herbst c/o Academy  
Sackstraße 17  
8010 Graz / Austria

**For information please contact:**  
Markus Boxler  
p +43 664 24 500 89  
f +43 316 823 007 77  
[academy@steirischerherbst.at](mailto:academy@steirischerherbst.at)