

## Agenda - yDiv retreat 2021

Date: 24-26 September 2021

Location: Konrad-Martin-Haus, Am Rechenberg 3, 06628 Bad Kösen

yDiv Credit Points: 0.5

### Friday, 24 September 2021

11:30 – 12:00 Arrival

12:00 – 12:30 Lunch

12:30 – 1:00 Move to rooms

1:00 – 4:00 **Welcome and ...**

Nicole Sachmerda-Schulz  
*Get-to-know each other*

15:00 – 15:30 Coffee break

**... PhD meeting**

Tobias Proß  
*Chair of PhD meetings*

Jennifer Gabriel  
*PhD Organization Team yDiv retreat 2020/21*

4:00 – 5:00 Free time

5:00 – 6:30 **Keynote Talk<sup>1</sup>**

Dr. Ingeborg Reichle

*Endangered Species: The Loss of Biodiversity and the Cultural Landscape*

6:30 – 7:30 Free time

from 7:30 BBQ

### Saturday, 25 September 2021

7:45 – 8:15 Breakfast

9:00 – 5:00 Parallel Workshops

**Visualizations for science<sup>2</sup>**

Franziska Schwarz

**Science and Art<sup>3</sup>**

Enrique Torres, Marie Niederleithinger

5:00 – 7:30 Walk through Bad Kösen/vineyards (*optional*)

Jennifer Gabriel

from 7:30 Dinner

### Sunday, 26 September 2021

7:45 – 8:15 Breakfast

8:15 – 9:30 Vacate rooms

9:30 – 11:00 **Presentations by the workshop groups**

Lecturers and participants of the workshops

**Feedback session**

Nicole Sachmerda-Schulz

from 11:00 Departure with packed lunch

*Train to Leipzig at 11:46 am*

*Train to Halle at 11:41 am*

*Train to Jena at 11:46 am*

Talk abstract

**<sup>1</sup>Endangered Species: The Loss of Biodiversity and the Cultural Landscape**

Dr Ingeborg Reichle, contemporary art historian and cultural theorist

Politics of ecology and environmental activism have found increasing resonance in the art world in recent years, giving rise to a wide range of artistic responses to ecological emergencies like the human-induced extinction crisis and the rapid loss of biodiversity and other forms of environmental destruction driven by the violence of contemporary fossil fuels-based capitalism. At the intersection of art and activism a new sphere has evolved, which has become particularly attractive to critical hybrid practitioners, who often have a background in art and activism as well as in science. Artists have become active players in much needed dynamics of socio-ecological transformation processes

towards a more sustainable future by articulating critical frameworks and introducing environmental justice works to art and academia. With the creation of meaningful visual artworks and the fostering of collaborative actions, artists seek to increase community resilience and inspire individual actions directed towards systemic change while raising awareness about the urgency and complexity of global challenges like plastic pollution. As a consequence, more and more artists are getting involved to forge ahead to the forefront of nature conversation or create scenarios for the future, based on current scientific findings and predicted consequences – for example – the irreversible consequences of the waste regimes of our affluent societies.

### **About the Speaker:**

Ingeborg Reichle served in recent years as Professor in the Department of Media Theory at the University of Applied Arts in Vienna and as founding chair of the Department of Cross-disciplinary Strategies (CDS), designing an integrated BA study programme on applied studies in art, science, philosophy, and global challenges. Her current area of research and teaching is the encounter of the arts with cutting-edge technologies such as biotechnology and synthetic biology, taking also into account artistic responses to systemic risks and global challenges such as climate change and ecological collapse in order to develop a critical understanding of the role of twenty-first century arts.

### Workshop abstracts

#### **<sup>2</sup>Visualizations for science**

Dr Franziska Schwarz, Founder of scivisto - scientific visualisation tools  
(<https://scivisto.com/en/>)

The participants will get an introduction into the concept of sketchnoting as well as the wide range of applications for it. We will be training the development of a personal visual vocab list and will be taking home the very same. The script will enable each person to study the concept on their own even further and develop the skills to apply sketchnotes in every area needed or wished.

With artistic examples, we will have a further look on how visual tools can become illustrations or infographs. Through little exercises we will attempt on thinking like a designer to apply 'a bit of art on science' to make it look more interesting but underlining the important facts.

### **About the Trainer:**

Franziska is a trained scientist and passionate drawer. Ever since her PhD she has been visualizing complex scientific content. Her courses help scientists to bring across their science in a simply and clear.

#### **<sup>3</sup>Science and Art**

Enrique Torres, Marie Niederleithinger

The aim of the workshop is to develop a project outline for a format at the interface of art and science. The main focus will be on approaching suitable cooperation partners, planning documentation, acquiring funding, presentation (exhibition, book, website, etc.) and personnel planning.

In the first step, we want to find out the expectations and wishes of the participants for an Arts and Science project in their respective working environment. Then we want to

clarify the question of what role art can play in science education. If necessary, we could include a short excursion into the distinction between art and design (communication design).

Afterwards, we will deal with the different varieties of artistic research and classify them according to different currents in art history and aesthetics. The whole thing is underpinned with examples so that the participants get a better understanding of what the projects might look like in the end. Using the project "Entstehung einer künstlerischen Tatsache" as an example, we want to give you an insight into our selection process and make the conceptual decisions understandable to the participants. Open Call, Open Invitation or closed Invitation - what is suitable for what? If necessary, we could give you an insight into contemporary curatorial practice and tell you why people talk about the "death of the curator".

Then we will tell you how we perceived the process of establishing contact with our partners in science and how our communication and mediation is shaped. In doing so, we will share with you our experiences with our project and make references to the theoretical part we discussed earlier. This experience report is also an orientation aid for developing your own project idea.

After a break, the participants draft their concepts on which feedback is then given in divided roles. The participants each take on the role of a scientist, artist, organiser or visitor and assess the presented concepts for originality, validity and feasibility. This is followed by work in the small groups. This is concluded by an open question and reflection session.

### **About the Trainers:**

Enrique has been part of the re: publica program team since 2018 and was responsible for the rpCampus, among other things. He studied philosophy and cross-disciplinary strategy at the University of Leipzig and at the University of Applied Arts in Vienna. He is also the founder of Œuvre e.V. and schau e.V. and is involved in numerous artistic projects at the interfaces between art and activism as well as art and science.

Marie studied biochemistry and molecular biology in Jena and thus found access to the hard sciences. As a biochemist, she recently carried out research in Vienna on both the molecular level and together with those affected on prostate cancer. At the same time, she supported the exchange between the laboratory and society with projects such as a »tea hour with researchers« in the senior residence »Haus Augarten«.