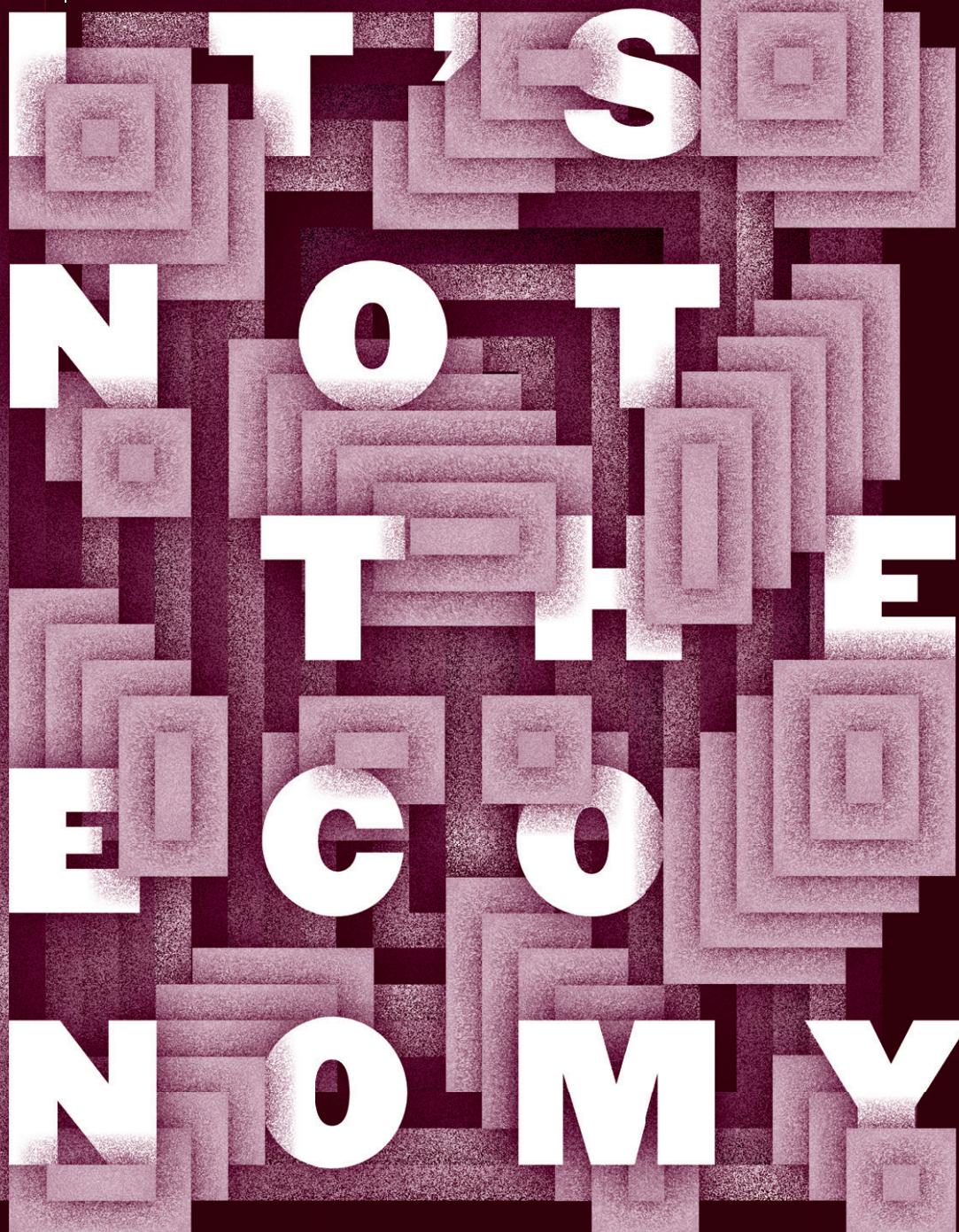


TEST
NOTE
TYPE
FOR
COURT
ECONOMY

The background of the poster features a complex, abstract pattern composed of numerous overlapping squares. These squares are arranged in a grid-like fashion but overlap significantly, creating a sense of depth and texture. The colors used for the squares range from dark purple to light grey, with some squares having a subtle grainy texture. This pattern serves as a backdrop for the large, white, sans-serif text.

It's not the Economy... rethink entrepreneurship through culture

SYMPOSIUM WITH FILM SCREENING
THE FHNW ACADEMY OF ART AND DESIGN
IN COOPERATION WITH
THE VITRA DESIGN MUSEUM

Artistic freedom, transdisciplinary thinking, an understanding of socio-political relevance, flexibility and a high level of autonomy: characteristics that distinguish the creative agent and are sought after more and more in the economic context. Indeed, the combination of entrepreneurial activity and culture does not only open up new fields of work for creatives, but also new areas of responsibility that call for critical design and art practices. Cultural entrepreneurship adopts a reflective stance: in the contexts of vision and innovation through art and design, entrepreneurial empowerment is as much in demand as an aesthetic and political positioning that counters mere financial profit.

The symposium "It's not the Economy..." addresses the importance of cultural entrepreneurship today and highlights aspects in the creative field of visibility and discretion. Speakers include Julieta Aranda, Matthias Einhoff, Burkhard Meltzer, Ingo Niermann, as well as Anu Pennanen and Bruno Pieters: actors in art and design, who have taken an unconventional approach in forging self-determined career paths in the creative economies, thus reflecting the relationship between monetary and cultural values. Addressing case studies, methods and attitudes, they question the simplistic systems which rather than emphasizing social and cultural values, foreground use and market values.

The symposium is an initiative of the Swiss Cultural Entrepreneurship competence at the Academy of Art and Design, FHNW in cooperation with the Vitra Design Museum. At the Basel Campus of the Arts, the new Swiss Cultural Challenge competition has established a platform for research and development in the Swiss cultural industry within the framework of this competence area. The Academy of Art and Design, FHNW, invites creatives to incorporate their own aesthetic practice with economic aspects as well as social, technological, or ecological foci.

Programme

THURSDAY, 2nd MARCH 2017

FHNW Academy of Art and Design
high rise, ground floor, Studio Cinema
Freilager-Platz 1, CH-4023 Basel
fhnw.ch/hgk

Entrance is free, no registration required

6.00 pm Filmscreening and Artist Talk

Film: *Army of Love* (2016), 40 min

Alexa Karolinski, *1984 in Berlin,
lives and works in Los Angeles, US
Ingo Niermann, *1969 in Bielefeld, DE,
lives and works in Basel, CH

Film: *La ruine du regard* (2010), 23 min
(The Ruins of the Gaze)

Anu Pennanen, *1975 in Kirkkonummi, FIN,
lives and works in Berlin, D

Film: *time/bank* (2012), 22 min

Julieta Aranda, *1975 in Mexico City,
lives and works in NY and Berlin, USA/D
Anton Vidokle, *1965 in Moscow,
lives and works in NY and Berlin, USA/D

Film: *Perpetual Operator* (2016), 19 min

Dominique Koch, *1983 in Luzern,
lives and works in Basel und Paris, CH/F

FRIDAY, 3rd MARCH 2017

Vitra Design Museum,
Tadao Ando Conference Pavilion
Charles-Eames-Str. 2, D-79576 Weil am Rhein
design-museum.de

Fees are €35 (reductions €25)

9.00 am Arrival and Registration

10.00 am Lecture by Julieta Aranda

11.00 am Interview with Bruno Pieters by Burkhard Meltzer

12.15 pm Comment by Pier Luigi Sacco

12.45 pm Lunch

2.00 pm Lecture by Heike Munder

2.30 pm Lecture by Burkhard Meltzer

3.00 pm Break

3.15 pm Conversation with Anu Pennanen and
Ingo Niermann by Jana Eske

4.15 pm Break

4.30 pm Lecture by Matthias Einhoff

5.00 pm Conclusion and discussion by Pier Luigi Sacco,
Kirsten Langkilde and Jana Eske

5.30 pm Apéro

SPEAKERS AND PRESENTERS

Julieta Aranda,
Artist, New York and
Berlin, USA/D

Matthias Einhoff,
Co-founder and Director
ZK/U, Berlin, D

Burkhard Meltzer,
Writer and Curator,
Zurich, CH

Heike Munder,
Director of Migros Mu-
seum for Contemporary
Art, Zurich, CH

Ingo Niermann,
Writer, Basel, CH

Anu Pennanen,
Filmmaker and Artist,
Berlin, D

Bruno Pieters,
Designer, Antwerp, BEL

CONVERSATION AND COMMENT

Jana Eske,
Curator and Project
Manager Swiss Cultural
Entrepreneurship,
Basel, CH

Kirsten M. Langkilde,
Director FHNW Acad-
emy of Art and Design,
Basel, CH

Pier Luigi Sacco,
Senior Researcher
metaLAB, Harvard, and
Professor for Cultural
Economies IULM Uni-
versity, Milan, USA/ITA

Julieta Aranda

Artist,
Berlin and New York

Julieta Aranda was born in Mexico City. She received a BFA in filmmaking from the School of Visual Arts (2001) and an MFA from Columbia University (2006), both in New York. Her explorations span installation, video, and print media, with a special interest in the creation and manipulation of artistic exchange and the subversion of traditional notions of commerce through art making. Aranda's body of work exists outside the boundaries of the object. Her installations and temporary projects, which often examine social interactions and the role that the circulation of objects plays in the cycles of production and consumption, are intensely site-specific.

Aranda was an artist in residence at Iaspis, the International Artists Studio Programme in Stockholm, (2007), as well as at the International Residence at Recollets in Paris (2008). Aranda's work has been exhibited internationally, in venues such as the 56th Venice Biennale (2015), Guggenheim Museum (2015, 2009), Kunsthalle Fridericianum, Kassel (2015), 8th Berlin Biennale (2014), Berardo Museum, Lisbon (2014), Witte de With (2010, 2013), Museo d'Arte Contemporanea Villa Croce, Genova (2013), MACRO Roma (2012) Documenta13 (2012), N.B.K. (2012), Gwangju Biennial (2012), 54th Venice Biennial (2011), Istanbul Biennial (2011), Portikus, Frankfurt (2011), New Museum NY (2010), Kunstverein Arnsberg (2010), MOCA Miami (2009), Museum of Contemporary Art, Chicago (2007), 2nd Moscow Biennial (2007) MUSAC, Spain (2006, 2010), and VII Havanna Biennial; amongst many others.

Abstract | In 2001, e-flux—which until then was only a communication platform, but has evolved into an exhibition programme, a publishing

imprint, and a well known online journal—initiated a programme of online projects that gradually evolved into a traveling series of experimental exhibitions. Time/bank (a collaboration between Julieta Aranda and Anton Vidokle) is one of these projects.

With regards to time/bank, and its being inspired by Josiah Warren's original Time Store in Cincinnati... there is something poetic in revisiting a project that existed briefly in 1827. It's interesting how alternative and utopian proposals keep resurfacing in history again and again. We want to discuss the difference between currency and money. Currency can be defined as "transmission from person to person as a medium of exchange; circulation," while money is "a measure and a store of value."

This would mean that currency is what is circulated and money is what is hoarded. Currency is something that can be used to represent an exchange—a written note, a loaf of bread, a stone, a string of beads, a promise—and it doesn't have to be pegged to money or to the notion that one of its main purposes is self-enrichment. If we succeed at least marginally in showing that it is possible to peg currency to something more humane—like time—new horizons of possibility may indeed open up.

With time/bank, we are trying to create a parallel structure that would place the burden of explanation on the prevailing system: if things can be done better (with more quality and pleasure) in other ways, why does the current arrangement dominate? Is its legitimacy derived from the fact that it's good, or because it is simply imposed putatively; enforced by police and armies?

MORE INFORMATION
e-flux.com/timebank/

picture:1

Matthias Einhoff

Designer, Co-Founder and Director ZK/U,
Berlin

Matthias Einhoff is co-founder and director of the Center for Arts and Urbanistics (ZK/U) in Berlin, Moabit. Next to his managing and curatorial responsibilities in the ZK/U, he is heading the development of artistic and research-based projects at the interface of urban discourses and local practices.

As a founding member of the artist collective KUNSTREPUBLIC, he has been working as an artist, curator, researcher and activist in the Skulpturenpark Berlin_Zentrum, in Sonsbeek Park 2016, at the Jakarta Biennale 2013 and the 5th Berlin Biennale, for Urbane Künste Ruhr, etc. In 2012, he co-founded ZK/U – an interdisciplinary hub for urban research and artistic practice in a former cargo-station in Berlin-Moabit. As a member of the artist collective Superschool, he developed various experimental performances aiming at collective knowledge production, such as Congress of Halfknowledge, Gesichtsbuch and Superschool TV. In 2010 he founded Wasteland Twinning Network, which hijacks the concept of city twinning to be applied for research and artistic action on urban wastelands worldwide.

Most recently Matthias Einhoff has been teaching at the UdK Berlin, at the Digital Arts Lab, Tel Aviv and as a visiting professor at the Kunsthochschule Kassel. He is in the board of KUNSTREPUBLIC e.V. and Wasteland Twinning Network e.V. as well as member of the supervisory board of Zu(sammen)kunft EGT.

Abstract | Based on the artistic, curatorial and entrepreneurial work of the artist collective KUNSTREPUBLIC, Matthias Einhoff co-founder and director the Center for Arts and Urbanistics (ZK/U) will outline the experimental interest in questions of the economic design of processes. Referring to the different forms of capital developed by Bourdieu, he will present some of the collective's economic experiments: from 'Archipel Invest', which aimed at highlighting more informal, backyard economies of the Ruhr area to the current economic system, on which the ZK/U in Berlin is based on. He will reflect and discuss, how the 'conversion' of capital from cultural to economic, or from social to economic, etc. has worked or failed in the group's biography, and how the paradigms and realities of the cultural field complicate and sometimes exclude responsible entrepreneurial thinking.

MORE INFORMATION
zku-berlin.org
kunstrepublik.de
skulpturenpark.org
archipel-invest.eu
wasteland-twinning.net
hausderstatistik.org

picture: 2

Dominique Koch

Filmmaker and Artist,
Paris and Basel

Dominique Koch (*1983 Luzern, CH), lives and works in Basel and Paris. Her conceptual practice explores social political issues and the notion of language across text based works, video and sound installations. She studied at the Academy of Visual Arts Leipzig from 2004 to 2011. Recent solo exhibitions (selection): Holobiont Society, CAN Centre d'art Neuchâtel (2017, upcoming), Maybe We Should Rejuvenate the Words rather than the Bodies, Rinomina Paris (2016), Beyond Chattering and Noise, Centre culturel suisse, Paris (2015). Recent group exhibitions (selection): Biotopia, Kunsthalle Mainz (2017, upcoming), Strange Attractor, The Agency Gallery London (2016), Swiss Art Awards (2016), Annual Exhibition. Kunstkredit Basel-Stadt, Kunsthalle Basel (2015), Nietzsche, Cyclists and Mushrooms. Language in contemporary art after the iconic turn, Kunst Raum Riehen (2015), How to Play, Galerie Annex14, Zurich (2015).

Abstract | The jellyfish *Turritopsis dohrnii* is the only known living organism that does not die, unless by external force. Its cells can rejuvenate themselves, and then grow old again. Thus it possesses a theoretical immortality, or at least an infinite life cycle.

The film Perpetual Operator examines models of repetition and endless loop systems, taking the jellyfish *Turritopsis dohrnii* as a prime example thereof. In analogy to the life cycle of the 'immortal jellyfish,' a line of questioning focuses on the endless loop as a concept, as well as its relationship to contemporary social structures. The film's narrative is based on two conversations about the loop of accumulation and destruction within today's financial capitalism, as well as the role and place of social revolutions within such a system, held by Dominique Koch with the sociologist Maurizio Lazzarato and the philosopher Franco 'Bifo' Berardi. The respective statements are juxtaposed with the jellyfish's fate, bringing forth unexpected intellectual intersections from this hybrid form of analogy.

MORE INFORMATION
dominiquekoch.com

picture: 3

Burkhard Meltzer

Writer and Curator,
Zurich

Burkhard Meltzer is a Zurich-based writer, researcher and curator. He has written for publications such as *kunstbulletin*, *frieze* magazine, *spike*. In addition, Meltzer has co-edited books and magazines, such as *Its not a Garden Table* (2011), *Design Exhibited* (2013) and *Rethinking the Modular* (2016). From 2003 to 2007, he worked in the curatorial team of the Kunsthalle St. Gallen. From 2007, he has been organizing exhibitions/events as a freelance curator, such as *The Eternal Flame* (2008), *A Grammar of the Third Person* (2011), *Gibst Du mir Steine, geb ich Dir Sand* (2012). Furthermore, he has been a lecturer and researcher at the Zurich University of the Arts (ZHdK) from 2006 to 2015. Meltzer's research focuses on design's relation to the art context.

MORE INFORMATION
burkharmeltzer.net

picture: 4

Abstract | Communicating across economies

My research is informed by a general interest in the relation between aesthetics and the 'real' of an everyday praxis of life. In all creative disciplines, both cultural credibility and economic value depend on how a product or work connects to these two poles. In addition to the tension established between them, the so-called creative industries are rooted in a cultural background of institutions (such as museums, universities) as well as they are related to various positions in their field. In opposition to a notorious criticism that reduces any relation across these fields either to an exploitation of culture or an aesthetization of life, my lecture will focus on a critical account of such inter-related collaborations. Given the example of a recent project that I co-curated for USM Modular Furniture jointly with Tido von Oppeln, I will evaluate some attempts to initiate an exchange between a cultural economy and the economic interests of a company. In the course of an international master class, an exhibition and a publication entitled *Rethinking the Modular*, it turned out to be a rather complex task to bridge different understandings of how values are created and communicated. Most of the conflicting views were implicitly brought to the fore through certain ways of working or how to present something. I'll try to examine the cultural and economic relationships between different positions within the project by their public visibility.



1



2

1| Julieta Arandaw: time/bank installation at Portikus, Frankfurt (exterior) photo by Helena Schlichting

2| Matthias Einhoff: Center for Art and Urbanistics ZK/U © Tanja Knaus



3



4

3 | Dominique Koch: Film still. Perpetual Operator. HD Video, Ton. 19 min. 2016. © Dominique Koch
4 | Burkhard Meltzer: Burkhard Meltzer, Tido von Oppeln (eds.), Rethinking the Modular-Adaptable Systems in Architecture and Design, Thames & Hudson, London 2016



5



6

5 | Ingo Niermann: Film still. Alexa Karolinski & Ingo Niermann, Army of Love, 2016
6 | Anu Pennanen: Anu Pennanen, La ruine du regard (2010) Five channel video installation at CCA Glasgow. Courtesy of the artist and CCA Glasgow.

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- bruno pieters

“money is a language.
and when spoken fluently
it can be a very powerful tool
for change.”

Heike Munder

Director,
Migros Museum für Gegenwartskunst,
Zurich

Heike Munder studied cultural studies at the University of Lüneburg. She has been director of the Migros Museum für Gegenwartskunst Zürich since 2001. She co-founded the Halle für Kunst Lüneburg e.V., which she co-directed between 1995 and 2001. Previously curated exhibitions include Liz Magor (2017), Dorothy Iannone (2014), Geoffrey Farmer (2013), Ragnar Kjartansson (2012), Tatiana Trouvé (2009), Tadeusz Kantor (2008), Rachel Harrison (2007), It's Time for Action – There's No Option (2006), Marc Camille Chaimowicz (2006), Yoko Ono (2005), Mark Leckey (2003). She holds a number of regular teaching positions, including at the University of Lüneburg, Goldsmiths College (London), the University of Bern, the Zurich University of the Arts, and the Jan van Eyck Academy (Maastricht). Since 1995, she has written extensively for art magazines and catalogues. In 2012, she served on the jury for the Turner Prize and the Skoda Awards, New Dehli.

MORE INFORMATION
migrosmuseum.ch

Abstract | Artistic Quality and the Spectre of Commerce

When it comes to art, a definition of quality is highly contested. The conflation of art and economics is an equally delicate matter within the art world. Therefore, an exploration of the connection between quality and art's affiliation with economics invites simplified, albeit well-meaning answers, as it goes to the core of the art world's well protected self-conception as autonomous. On the basis of several examples of artists and institutions the lecture will establish a relation between these two sensitive matters.

Anu Pennanen

Filmmaker and Artist,
Berlin

Ingo Niermann

Writer,
Basel

Ingo Niermann (*1969, Bielefeld) is a writer and the editor of the speculative book series Solution. His debut novel *Der Effekt* was published in 2001. Recent books include *Solution 257: Complete Love* (2016), *Solution 264 – 274: Drill Nation* (2015), *Concentration* (ed., 2015), *David Lieske: I Tried to Make This Work* (2015), *Solution 247 – 261: Love* (ed., 2013), *Choose Drill* (2011), *The Future of Art: A Manual* (2011, with Erik Niedling), *Solution 186 – 195: Dubai Democracy* (2010), and *Solution 1–10: Umbauland* (2009). Niermann co-founded the revolutionary collective Redesigndeutschland, invented a tomb for all people, the Great Pyramid (thegreatpyramid.de), and together with Rem Koolhaas he has been building a tool for public ballots – Vote – in Gwangju, Korea. In cooperation with Haus der Kulturen der Welt in Berlin Niermann started the international digital publishing project Fiktion (fiktion.cc). His work has been featured at Centre Pompidou, Berlin Biennale, Istanbul Biennale, dOCUMENTA(13), MACBA, MoMA, mumok, and ZKM. Niermann studied Philosophy and Sociology at Freie Universität Berlin and is currently living in Basel.

Abstract | I'll speak about my expanded understanding of literature in which I try to make my ideas and plots to some degree real. I'll give two examples for this approach – The Great Pyramid (since 2007) and The Army of Love (since 2016) – and relate them to Daniel Defoe's definition of a project in *An Essay Upon Projects* (1697): "a vast undertaking, too big to be managed, and therefore likely enough to come to nothing."

MORE INFORMATION
www.ingoniermann.com
www.thegreatpyramid.de
www.thearmyoflove.net

picture: 5

Anu Pennanen is a Finnish-born filmmaker and a visual artist based in Berlin. She explores themes such as globalization and standardization of urban models, architecture and its impact on the inhabitants. Lyrical and sensorial, her works transform economically, socially and politically marginalized people's experiences through the use of fiction. Notable exhibitions and screenings include: Manifesta 5 (2004), Liverpool Biennial (2006), Frankfurter Kunstverein (2007), Ars Baltica Triennial (2008), MOMA New York (2008), CCA Glasgow (2013), Le Grand Café St. Nazaire, France (2013), Kiasma Helsinki (2016). Her video installation *La ruine du regard* received the Golden Cube Award at the Kassel Documentary Festival in 2011. She teamed up with Stéphane Querrec in 2011 and founded Palo Productions. Together they produce films without artistic compromises. Film *Staande! Debout!* premiered at the Glasgow Film Festival, and a feature with and about a Roma adolescent drifting in Berlin is in production.

MORE INFORMATION
anupennanen.com

picture: 6

Abstract | I will screen and talk about *La ruine du regard* (The ruins of the gaze) a 5-screen architectonic video installation about the historic "Les Halles", Europe's biggest transport and shopping hub in Paris. As the title suggests, this work revolves around the notion of gaze, and focuses on the youth from the suburbs in particular. From all origins and based at the city's periphery, they all regularly come to Les Halles to meet each other, to spend time hanging out and to consume. But more often they are seen circling around and through the inaccessible vitrines, in the wishing to participate in the liberal wonder, yet definitely being outside of it. On the market of use and exchange, this youth is seen as a poor living currency. When they are face to face at Les Halles, they find themselves relentlessly caught between endless judgmental gazes, and entangled in deep social conflicts and a complex history. Interestingly enough, the central traffic interchange at the heart of Les Halles is nicknamed 'The Flipper.' The pinball metaphor aptly depicts the unpredictable and merciless nature of the liberal world: stay in the game as long as possible, follow the rules or be ready to be hurled out at any moment. So what is it to be framed by race, gender, age, and class? And what happens if the roles imposed upon us are played out, interchanged, or left naked and bare to be seen? As a filmmaker, I want to see exactly that.

Bruno Pieters

Designer,
Antwerp

Bruno Pieters, Belgian fashion designer and art director highly regarded for his avant-garde creations and sharp tailoring, believes that “fashion is about beauty and that the story behind fashion can be equally beautiful.” With Honest By, he puts this philosophy into practice. Pieters, born in Bruges, Belgium, in 1975, trained at the Royal Academy of Fine Arts in Antwerp, graduated with a BA in Fashion Design in 1999. He developed his craft working with designers including Martin Margiela, Thimister and Christian Lacroix in Paris, as well as Antonio Pernas in Madrid.

In July 2001, Pieters presented his first couture collection – the first Belgian graduate to present an Artisanal collection during Paris couture week. In 2002, he debuted his ready-to-wear collections for both men and women in Paris, and soon made a name for himself: Suzy Menkes, legendary editor for Vogue International, described the discovery of “an intriguing new talent.”

In 2005, Pieters was named creative director of the men’s line at Delvaux – the oldest fine leather goods house in the world – a role which he held until 2007. During his time there he won the Swiss Textile Award in 2006, followed by the Andam Fashion Award from the Pierre Berge and Yves Saint Laurent Foundation a year later. His designs – often described as ‘architectural’ – were admired for their intricate tailoring and construction work. Vogue Runway Director Nicole Phelps highlighted “the beauty of the clean, precise lines of Pieters’ tailoring” that revealed a “real devotion to craft.”

In June 2007, Pieters was appointed Creative Director for the avant-garde line Hugo by Hugo Boss, beginning a successful three-year collaboration. At the same time, he continued to expand his own label, launching eyewear and homewear. However, in 2010, he announced both his departure from Hugo Boss and the retirement of his own label in order to take a sabbatical.

From 2010 until early 2012 Pieters travelled through India. His experiences in the subcontinent had a radical affect on his outlook on life. He became increasingly concerned about the environment, animal welfare, and children’s causes. In January 2012, he returned to make

what Oliver Horton in The New York Times described as a “revolutionary” new statement in the fashion world with his new company, Honest By – the world’s first 100% transparent company and pioneer in price transparency. Honest By publishes its entire supply chain for every product it creates and translates this into total price transparency. In 2014 Pieters established the Future Fashion Designer Scholarship (FFDS) – the first of its kind. The scholarship is designed to support students with the ambition to work in a transparent and sustainable way outside the existing fashion mould. Successful applicants are not only awarded a share of a total annual bursary of 10,000 euros, but benefit also from guidance and mentoring from Pieters and his Honest By team.

Earlier this year, Pieters launched the ‘List’ on his Honest By website; a freely accessible databank of sustainable fabric and yarn suppliers that enables designers to make even more informed choices regarding ethical fashion. As Pieters explains: “Every yard of fabric a designer orders can be a tool for change.”

MORE INFORMATION

honestby.com/

picture: 7

Abstract | Honest by offers complete transparency in price and manufacturing, creating a new paradigm in fashion and retail.

Honest by extensively researches the sources of the raw materials, tracing back to their origins the fabrics and trimmings used in the products. By doing so, it ensures that every element in each garment it sells is as environmentally friendly as possible, that the health of the customer’s skin is considered, and that working conditions in production facilities are safe. Honest by chooses not to distribute leather goods, or clothes that are made or trimmed with fur, shell or horn. The only animal products that our selections do contain are wool and silk. The wool used in the garments we present is certified as either organic, recycled or sourced from selected farms in countries including the UK, where laws on farming ensure the welfare of animals. The raw material for the silk items in our store is all certified organic. We also offer vegan designs, entirely free of animal products. We regularly invite international designers to create a ‘Green’ item, look or collection exclusively for the Honest by store.

Jana Eske

Jana Eske is artist, curator and project manager and works in the field of Cultural Entrepreneurship at the FHNW Academy of Art and Design in Basel. She produced the research project Swiss Cultural Entrepreneurship and has developed the Swiss Cultural Challenge, a further education programme for young designers and artists. In recent years she also taught the course Aesthetic Practice at the University of the Arts Berlin (UdK). Her activities include exhibitions such as Play, Paper, Scissors – Journey to Everyday Objects at the Alvar Aalto Museum in Jyväskylä, FeldForschungsFestival_Kultur 2010 at the Berlin Academy of Arts, NEU NOW, in collaboration with the European League of Art Institutes. Her video works have been presented in venues and art spaces such as the Videonale10 at the Kunstmuseum Bonn, GL Strand in Copenhagen and at the Moscow International Biennial for Young Art. Jana Eske is a research candidate at Tokyo Wonder Site in Japan (2017) and has been supported by the German Academic Scholarship Foundation, the Baden Würtemberg Foundation and the German Academic Exchange Service (DAAD). She holds an MA in Cultures of the Curatorial (2015) and New Media Art (2008). Her areas of expertise include situations and contexts within which altered perceptions of life are expressed, as well as the configuration of institutional conditions and locations, as required by the projects for the Campus of the Arts.

MORE INFORMATION
sechallenge.ch/cultural
swiss-ce.ch
staging-dioramas.com

Kirsten Merete Langkilde

Kirsten Merete Langkilde, Professor, is an artist and the director of the FHNW Academy of Art and Design. After studies at the Royal Academy of Fine Arts in Copenhagen, she worked in London as an independent artist. In 1995 she was awarded a professorship (Aesthetische Praxis) at the Universität der Künste (University of the Arts) Berlin, Germany; from 2001 to 2009 she was dean of the Faculty of Architecture, Design and Media, and vice-president at the Berlin University of the Arts; from 2004 to 2008 she was vice-president of ELIA. Research and development projects include Optimierte Dialoge, Reflektiertes Tun (2010, in cooperation with the Berlin Academy of the Arts); Innovation Habitat (2006 – 2008, in the 6th Framework Programme of the EU); Re:search in and through the Arts (2004 – 2007, in cooperation with ELIA). She has been director of the FHNW Academy of Art and Design in Basel since 2011.

MORE INFORMATION
fhnw.ch/hgk
campusderkuenste.ch

Pier Luigi Sacco

Pier Luigi Sacco (PhD, European University Institute) is Professor of Cultural Economics and Deputy Rector for International Relations and Research Networks, IULM University Milan, Senior Researcher at the MetaLAB (at) Harvard and Visiting Scholar, Harvard University. He is member of the Advisory Committee of Europeana Foundation, of the International Board for Research and Innovation of the Czech Republic and of the Commission for Cultural Economics and Museums of the Italian Ministry of Culture. He lectures and consults worldwide and has a vast international experience in cultural policy design and local development strategies. He has been keynote speaker for the European Commission (DG Culture and Education, DG Connect), UNESCO, the Council of Europe, and in the cultural policy conferences and workshops of the Lithuanian, Greek, Italian, Latvian and Dutch Semesters of Presidency of the European Union. Writes for Il Sole 24 Ore, Italy's main financial newspaper.

Information

THANK YOU
All Speakers and Presenters

Partner:
Vitra Design Museum,
Marc Zehntner,
Matteo Kries and
Sarah Kingston

FHNW Academy of Music

Eventpartner:
Porsche

CONFERENCE ORGANISERS

Kirsten M. Langkilde, Patron
Marc Zehntner, Patron
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Lisa Ballmer, Project Assistance
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FURTHER INFORMATION ABOUT THE SWISS CULTURAL CHALLENGE

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