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Cortona

10. – 17. September 2011

A residential week in Tuscany for the discovery of values, which are neglected in the natural sciences' academic education: arts, crafts, emotions and psyche, religiosity and body work, to foster and practice transdisciplinary thinking.

For ETH and ZHdK students:
3 credits, conference fee & group travel free.

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Zürcher Hochschule der Künste
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Welcome to Cortona 2011

PLAUSIBILITIES

Editorial by Giaco Schiesser

When we started to discuss the subject of this year's Cortona Week the crucial question was: what would be an appropriate – meaning; an attractive, relevant and curiosity picking – issue? A subject that could only be developed in a dispute (Streitgespräch) between the Sciences, the Humanities and the Arts and which at the same time would enable new insights and new experiences? A problematic which will be discussed in the inter- and transdisciplinary tradition of the Cortona Week and which on the other hand would be part of a renewal?

Since for the Cortona Week the University of the Arts Zurich (ZHdK) has become a co-partner institutionally, financially and personally and thus contributes to the enlargement of the issues and the discussions of the Cortona Week, this year's focus is on the «epistemic contrariness» («epistemischen Widerborstigkeiten», Hans-Jörg Rheinberger, former director of the Max Planck Institute, Berlin) between the different regimes of knowledge like sciences, humanities, arts, ethic, religion, politics or economics.

«There is no truth, not even truths, only probabilities». Friedrich Nietzsche noted this at the end of the 19th century. Since then a lot of iron truths have faltered and still will falter, crossways through all regimes of knowledge (in the field of politics and the sciences the maximum credible accident in Fukushima in Japan is just the most actual, most evident symbol of this fact).

Against this background Plausibilities are a radical, far reaching issue.

To give you just a simple but most obvious example: Since Copernicus und Galilei we acknowledge as an objective truth that the earth rotates around the sun. At the same time, in the tradition of every day life in a very long tradition of the arts we still talk about sunrise and sunset. What you easily can see here is that even nowadays we have two perceptions or

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Welcome to Cortona 2011

perspectives which are completely incompatible or two incompatible ways to behave towards the world. Both of them have a great effectualness within our society, both of them are right (or false) at the same time or they are just – plausible.

Why when who acts in the name of which plausibilities? Which plausibilities develop a great social effectualness when and for what reason? Which are the plausibilities we do not even identify or accept as plausibilities? Or: which are the iron truths we still accept without thinking about them, without even knowing them? – These are but a few questions which are probing questions for our life today. These are questions which only can be developed and, yes, sometimes even answered, by a transdisciplinary dialogue or, as I would prefer to name it; within a transdisciplinary dispute (Streitgespräch). Because there is no easy way to make different regimes of knowledge productive by confronting them to each other.

Prof. Giaco Schiesser
Zurich University of the Arts, ZHdK
Director Department of Art & Media

Editorial by Reinhard Nesper

The German «plausibel» finds at least three translations in English: feasible, which has a very practical aspect, plausible which refers to mental modeling, and verisimilar, which relates to likelihood and even serendipity. On one side, being plausible has the advantage of common grounds between people, on the other it has the touch of being imprecise: «It's plausible but I don't know exactly.» This relation implies that we eventually could know something precisely which of course, is not the case in a non-linear world like ours. So what's the difference then between a plausibility and a so-called fact?

Plausibilities pop up and allow for fast decision, even without «thinking»: a 100m sprinter does the plausible (just for fun) without in-situ logical justification. Logic would cost him or her some seconds just as it

would diminish the artistic spirit during a piano concert. Seemingly, a feeling of something being plausible does not require much conscious thought; it is a quick judgement—mostly on a complex situation – and as such a highly analytical one. It should be emphasized that a plausibility is a personal statement of an individual incorporated in that complex situation.

The intellect, thinks to be better – able to unravel – and starts asking (because it's so slow, it needs time) and eventually finds that some parts of the plausibility may not be «quite correct». So it does, what is its task, to introduce (mostly) little corrections to a grand picture (and possibly loses just that latter by the way).

Anyhow, we as humans are exceptionally gifted to have both, the involved and the objective views, respectively. I am convinced that we need the two players on par to each other but often we have to struggle in unifying both under one skull. It is the personal involvement with all the internalized experiences which makes the plausible as well as the implausible, so important as personal statements, accompanying the curios and the creative not by chance.

Prof. Reinhard Nesper
Department of Chemistry and
Applied Biosciences
ETH Zürich

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Nina Von Albertini



Lives in her family manor in Paspels, Grisons. After working as a jewellery designer in the Grisons and in New York, she studied agronomics at the ETH Zurich and did research at the Institute of Terrestrial Ecology. With her family she spent four years in Niger where she realized different projects with Peul-nomads. Since 2001 she directs an office for ecological and pedo-logical construction supervision of land restoration, hydro power stations, road-; railway-; tunnel; and pipe construction, and golf courses. She is active for the protection of historical architecture, actually as president of Domus Antiqua Helvetica Grisons and Swiss governor at European Historic Houses.

NATURE VERSUS CONSTRUCTION – CONFLICT AND THE SEARCH FOR SOLUTIONS

Important construction projects outside constructible area have to pass severe exams in order to be acceptable for environmental law and environmental associations. Constructors are obliged to have accompanied their projects by environmental specialists. Protected ecosystems have to be re-established or compensated.

My activities and experiences show, that beyond the established methods, there exist far more efficient possibilities to insert environmental values, which until now have been almost not regarded, into highly technological construction projects. These values are often not recognized by the different players and are not easy to quantify.

On the basis of an example in the alpine space, I will illustrate, that a translation and integration of these values into the complex construction world are successfully possible.



Lecture

Jürg Altherr



Born in 1944. Sculpturer and landscape architect BSLA. Taught at the Fachhochschule Rapperswil from 1976 – 89 and ETH Zurich from 1979 – 81. His art work is exhibited and is own by privates and public institutions. His work focus is art in public space.

www.plastiker.ch/altherr

THE ORGANIZATION OF THE VOID. WALKING THROUGH CORTONA TOWN

The void is here, wraps us into it, from here to infinity and we seal us into it. We carry these imprints along where we go: streets, places, light and shadow. How do buildings, trees and gates imprint themselves into the void and how is it organized as a whole?



Workshop

**Shams Anwari-
Alhosseyni**



1937 in Teheran geboren; 1956 Meisterprüfung als erster Kalligraph an der Akademie der Schönen Künste Teheran mit Berechtigung zur Lehrtätigkeit, und zweijährige Lehrtätigkeit für Mathematik in Teheran; 1958 Studien in Medizin, Orientalistik, Ethnologie und Musikwissenschaft, Universität Köln; 1985 Promotion Orientalistik, Ethnologie, Medizin; 1974 bis heute Dozent für persische Sprache und Literatur und islamische Kalligraphie, Universität Köln; 1997 ordentliches Mitglied der Europäischen Akademie der Wissenschaft und Künste; zahlreiche Ausstellungen.

ACH, WIE SCHÖN IST DIE LIEBE

Islamische Kalligraphie

Was hat der Betrachter von der Kalligraphie, wenn er deren Inhalt nicht versteht?

Es gibt Kunstkenner, die sagen, was soll man verstehen? Schön ist schön und man muss es auf sich wirken lassen. Ich glaube, dass der Kalligraph die Aufgabe hat, etwas Sinnvolles zu schreiben, sei es irdisch, sei es himmlisch. Insofern spielt die Bedeutung eine Rolle, weil der Kalligraph auch befangen ist und mit seinem Werk eine Botschaft vermitteln möchte. Aber man soll nicht nur den Inhalt lesen, sondern auch die Kalligraphie bewundern. Beides muss Hand in Hand geschehen.

In diesem Seminar werden wir Wissenswertes über Geschichte, Typologie, Schreibmethode und -technik des alten und neuen kalligraphischen Duktus erfahren. Mit Spezialfeder und Tinte werden wir die schönen, geschwungenen Schriftzeichen üben und zur inneren Konzentration und Sammlung gelangen. Eine Diavorführung beschliesst das Seminar.

This workshop is in German language.



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Workshop

Isabelle Barth



Born in 1983 in Zurich. 2008 – Degree in classical stage acting received from Hochschule für Musik und Theater Hannover. Since 2008 member of the acting ensemble at the National Theatre Mannheim. Has also performed at State Theatre Hannover and State Theatre Frankfurt. Further work on camera, radio as well as dramatic readings and improvisational theatre.

Further Education: Paco Gonzales, Spain – clown workshop. Ulrik Barfod, Denmark – «Experiment Stimme» voice and speech workshop. William Esper, New York – «Meisner technique» acting workshop

WHO AM I – AND IF SO – HOW MANY?

Text can be endlessly improvised and fine tuned as a musicians score.

From volume and pitch, rough- or softness of a voice, intonation, rhythms of text to posture, subtext and emotion, the speaker has a broad spectrum witch he can use.

A wonderful and varied instrument is available to him: his body (voice, chest, tongue, diaphragm... down to his toes) and his mind (imagination and emotional memory). In everyday life we use this «our instrument» very one sided: I am the way I am. In this workshop we want to begin to search for more. To look for what is hiding in the corners and on the other side of our boundaries.

How far can I go with my voice? How high, how low, how mean, how tender can it be? And how will this influence a simple text? What does my posture have to do with it? How do I actually stand while speaking? This is what we will try to find out by experimenting, playing around, observing and carefully listening. And the wonderful thing about it is that we don't have to bring anything. Just ourselves, and curiosity.

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Workshop

Mirko Baselgia



Born 1982 in Lantsch / Lenz is a visual artist. He completed from 2005 to 2008 the Bachelor of Arts in Fine Arts and graduated 2010 with a Master of Arts in Fine Arts from the Zurich University of the Arts. In 2007, he spent a semester at the IUAV in Venice. Today, he lives and works in Zurich and the Grisons.

Marina Bräm



Born 1980 in Grabs / SG, completed the professional course in graphic design at the School of Design in Biel-Bienne from 2000 to 2004. From 2006 she studied «Scientific Visualisation» and graduated with a Bachelor of Arts in Design in 2009. From 2010 to 2011 she did her Master's degree in «Arts in Design» in «knowledge – Visualization» at the Zurich

DRAWINGS – PLAUSIBLE SIGNS

Signs are omnipresent in our everyday lives. The characters, that make up these sentences, are included, and so are pictograms, advertising signs, gestures or geographical maps, which measure up the world. This results in countless everyday situations to perceive, recognize and interpret signs. Thus, they profoundly influence our lives.

The techniques of drawing have evolved over time and allow us to communicate in different media over abstract symbols. For example an architect's drawings transform from a planning process to three-dimensional forms - or a scientist makes use of drawings to communicate and visualize his ideas.

How does this magical process of setting and recognizing signs happen? We will try to find it out together. During this process we will get to know different drawing techniques with various tools. We start at the use of pencil and paper and go on to explore the broad field between abstraction and concretization in the medium of drawing by using different instruments like the camera lucida, the pantograph, the scanner, digital camera and visualization programs.

University of the Arts. Besides her studies, Marina Bräm works as a graphic, illustrator and infographic artist at the «Beobachter» and «Beobachter Natur». Moreover, she participates in a cooperation project at the Institute of Veterinary Pathology, Vetsuisse Faculty, University of Zurich.

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Atelier

John Wolf Brennan



Born in Dublin / Ireland. Composer, performer, improviser, pianist and organist. Acknowledged as «one of the most creative European musicians». His latest albums and projects include the installation Inner and Outer Spaces (Kunstmuseum Luzern, with Susanne Hofer) The Speed of Dark (solopiano), FAKE FOLK (Pago Libre), platzDADA! (Deutscher Schallplattenpreis 2009), Whirligigs (Triangulation w/Christy Doran, Patrice Héral & Bruno Amstad), MOMENTUM 5 (w/Thomas K.J.Mejer & Gerry Hemingway), KOSOVAMBIENT SONG/ Broken Dreams (w/Alexandra Prusa, Peter Gossweiler & Nesim Maxhumi) and Melos Montis (w/yodel singer Franziska Wigger & Hanspeter Wigger). For his «innovative work as composer» he was awarded the Prix de la Fondation SUISA in 2002 and the prestigious UBS culture award in 2008. His continued interest in the relationship between art and science has made him a dedicated Cortona tutor from the very beginning. Lives in Weggis, Lake Lucerne.

www.brennan.ch
www.pagolibre.com

PLAUSIBILITIES – THE CORTONA ORCHESTRA

Please bring your instruments – the Cortona Orchestra is waiting for you!

In the true adventurous x-perimental spirit of Cortona-A, everybody is invited to bring his / her own INSTRUMENT (including, of course, the VOICE as primal source). Together we shall dig out (and dig) some spontaneous sonorous objets trouvés, turn them into SONIC ROOTS, searching, dis-covering and mapping highways and byways through this collective Labyrinth of sounds, hopefully finding a plausible way back! For the final evening, we might collaborate with the drums and other departments, drum up the moon, conspire with the birds...

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Workshop

Corinna Büniger



M.Sc., M.A., Dipl. POP. Process oriented psychologist and facilitator (Institut für Prozessarbeit, Zürich). M.A. in Conflict Facilitation and Organizational Change (Process Work Institute, Portland, OR, USA). Self-management trainer (Zürcher Ressourcen Modell, UniZH).

I have a private practice in Winterthur and work as a supervisor, trainer and conflict facilitator. My passion in all of my work is to support people in connecting with their core vision and power.

PLAUSIBILITIES

As long as we can explain our life experiences to ourselves, as long as they seem plausible to us, we feel good and on top of our game. However, some of our experiences at times do not fit into the narrative of our lives. They come across as disturbances and annoyances, for instance in body symptoms, inner conflicts, or relationship problems, either in our private life or our work place.

I advocate the perspective of seeing these disturbances as invitations to get to know new parts of our personality. Since the 1990s the constructivist approach to identity has become accepted in identity research. The recent concept of identity is one of permanent reconstruction that requires an active involvement of the individual.

The hypothesis I work with is that at the core of what we call problems the solution is already embedded. In gently and attentively exploring the quality and energy of the disturbance, in fathoming its essence we find a new level of plausibility, new creative ideas that we are proposing to ourselves to cope with our everyday challenges.

During the workshop times I am providing space for these kinds of explorations in private sessions. I have a variety of work methods to offer: therapeutic conversations, role play, working with movement connected to your body experience, and more.

Victor Candia



Born in Chile, studied classical guitar at the National Conservatory of the Arts Faculty of the University of Chile and the Catholic University in Chile, and at the Musikhochschule Trossingen, Germany. He studied psychology and received his doctoral degree in natural sciences with a doctoral thesis on brain plasticity and neurorehabilitation at the University of Konstanz, Germany, and did postdoctoral work at the Institute of Neuro-radiology at the University of Zurich hospital. He is currently senior scientist at the Collegium Helveticum of the University of Zurich and ETH Zurich, and associate research fellow in the Department of Music of the Zurich University of Arts.

THE TRICKY BUSINESS OF DEALING WITH PLAUSIBILITIES

Plausible explanations take a central role in any research process.

For example, the degree of plausibility of arguments and research results guides very often the decision to proceed or to abandon a research idea or an hypothesis, to accept or reject a paper draft for a publication, or more importantly, to sometimes continue or not with a particular form of clinical treatment. But decisions on plausibility can be tricky. Some theoretically plausible arguments can be implausible when seen from a real world perspective. Depending on level of analysis, knowledge background and personal view, a research fact may be considered plausible or implausible with minor or even major consequences for the involved parties. Along the line of research in my domain of expertise (musicians motor disorders) I will try to show how insufficient reflection on plausibility of arguments can have detrimental consequences for both, progress of research and patients treatment. In my talk I will reflect upon the great importance of firmly adhering to deep and constant analysis of plausibility of arguments and facts, for the well being of both, the research process and its receivers alike.

Uta Christ-Milz



Holds MAs in science of education, psychology, political sciences and American studies from the Universities of Heidelberg and FU Berlin. She teaches the Feldenkrais Method, somatic education, mindfulness based stress reduction and Esalen-Bodywork. She is married and has three children.

Helmut Milz



Born in 1949. Studied medicine and sociology at FU Berlin. Medical doctor for psychosomatics and psychotherapy. Lifelong studies on body therapy with pioneers in various methods (as Esalen-Institute). Postgraduated in Public Health at UC Berkeley. Council at WHO and collaborated at Ottawa-Charter for Health promotion. Hon. Prof. for Psychosomatic Medicine at University of Bremen.

MINDS IN MOTION – EMBODIED COMMUNICATION

As human beings we interact within our world as living bodies («Leib»). Our personal life experiences are incorporated in various layers of memory, which are distributed over the whole body. As dynamic, self-organizing processes they direct, largely unconscious, our attentional and behavioral preferences. They also structure our subjective «body image», which influences how we perceive ourselves and how we communicate with others. Many of these processes are acquired (learned) and are not fixed. They can be studied and are in large parts open to conscious change.

In this workshop we will explore how our bodily tensions and movement patterns may be related to our mental states. Vice versa we will learn how perceptions, feelings, inner images and thoughts may alter bodily processes. In a playful journey you can question some of your old plausibilities and discover new possibilities for embodied communications. These experiences can modify the way you ask questions in your research, improve your personal and professional performance and enhance your leadership skills.

As «road maps» for this journey we will use western mind-body approaches like the Feldenkrais-method, Eutony, Body-Mind Centering and Sensory Awareness. In addition we look at some leading edge research in Psycho-neuro-somatics. Please bring with you curiosity, openness to unusual movement explorations and comfortable clothings.

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Workshop

Yvonne Christ



Born 1971, Body Therapist and Environmental Engineer, Master of Arts in Transdisciplinary Sciences ZHdK Zurich. Working at Zürcher University of Applied Sciences since 2007.

Tian Lutz



Born 1970, apprenticeship as a building designer, study architecture in Mexico and Zurich, bachelor degree as an interaction leader at the Hyperwerk FHNW. Master degree of art in transdisciplinarity at the ZHdK in Zurich. Since 2005 part of the artist collective PUBLICLAB. The main topics of his work are participative art intervention in the public space. He lives with his family in Zurich.

TRANSFORMING CLOUDS

What comes to mind, when you hear the word PLAUSIBILITIES? How would that appear in our physical world?

In the morning lectures of Cortona Week we can follow a variety of standpoints on the topic of the Week. In the afternoon workshop we delve deep into the topic of the day in smaller groups.

In this workshop we wish to build further on the topic of the week. In a group process we develop a physical sculpture or installation out of the theoretical and sensed input. We build with simple and recyclable materials.

This act of transformation allows us to view the subject in a new perspective and interact in our group.

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Workshop

Richi Diener



Born in 1952, social worker and adult educator. Theatre creations since the 1980th and member and co-founder of the Theatre COLORi in St. Gallen. Coach for a political Street Theatre. Father and co-educator of two children. Lives in Chur.

Fredi Rauner



Born in 1962. Theatre creations since 1984. Member and co-founder of the Theatre COLORi in St. Gallen. Studies at the Institute for IndividualSystemic in Munich. Since 2003 he practices in his own Studio. Father and co-educator of two children. Lives in Rheineck.

«ALL THE WORLD'S A STAGE...»

W. Shakespeare

Laboratory for improvisation

The roles everyday life dictates to us are well known. Parts of them are exciting, some are easy to fulfill, and some are difficult.

Yet sometimes we feel the urge to try something new, to step out of the box and go off track. Perhaps, just to see, who we also could be ... if?

Theatre improvisation can be very helpful to improve playfully our ability to handle difficult situations in an adequate and new way: Starting from our life-experience we bring parts of them on stage, play with them transforming the experience, and then bring them back into our lives.

In improvisation we work with our body, movement and voice.

The topic of this week – «PLAUSIBILITIES» and the atmosphere in Cortona will inspire our work. This immediate common background will be the soil on which playful scenes arise. At the end of the week we will share with the whole Cortona-community what emerged during our week of work and play.

The Theatre COLORi has created home productions on the basis of improvisation within the last 26 years. The group has committed itself to specific themes like: Sexuality, Natural Science, Gerontology and other social fields for the last 14 years.

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Workshop

Vittorio Ferrari



Studied Computer Science and Philosophy at the University of Fribourg. In 2004 he received his PhD degree from the Swiss Federal Institute of Technology Zurich (ETHZ) for his work on image correspondence in Computer Vision, followed by post-doctoral research periods at INRIA Grenoble and at the University of Oxford. Since June 2008 he is an Assistant Professor at ETHZ, where he leads a research group in Computer Vision. His current research interests are in visual learning, and in particular on how machines can continuously exploit their current body of knowledge to help learning new visual concepts. Lives in Zurich with his family.

www.vision.ee.ethz.ch/~calvin

BEWARE OF LOGIC AND STATISTICS!

Logic and statistics are two essential tools for drawing conclusions from initial premises and data. In order to form plausible statements, validate theories and eventually produce new knowledge, a scientist should master both tools.

Unfortunately both logical and statistical reasoning are riddled with fallacies, which often go against our intuition. Moreover, we are not used to think in both worlds, although it is necessary for proper inference. Because of these factors, people are frequently fooled into drawing wrong conclusions. This happens to everybody, including the finest scientists!

In this talk I will present some classic and some subtle logical and statistical fallacies, accompanied by examples from science, courtrooms, politics, and my own mistakes in Computer Vision. Hopefully, being aware of these traps will help us find our own way to drawing plausible, or even true, conclusions.

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Lecture

Anton Gunzinger



Born in Welschenrohr in 1956. 1983 he finished his degree as Electrical Engineering at the ETH-Zurich. In 1989 he received his PhD in the field of computer science. Since 1994 he has been professor of parallel high performance processing at the ETH-Zurich. 1993 he founded «Supercomputing Systems AG». In 1994, A. Gunzinger is the only Swiss to be elected as one of the future Leaders in «Time Magazine». In 2001, he was named «Entrepreneur of the Year 2001» in the category of Commerce and Services by ATAG Ernst & Young.

CAN UNRELIABLE HUMAN BEINGS BUILD RELIABLE SYSTEMS?

In some technical applications (trains, aircraft, nuclear power plants) a single error can result in injury or even the loss of human life. We human beings are prone to lapses in judgment and the technologies used are also not fault free. How can a process be designed if unreliable human beings are developing a highly reliable system? What architectures can be used in computer technology to build a highly reliable system from unreliable components?

Ulrike Hamann



Medical Doctor, has specialized in pain therapy, palliative care and psychotherapy coming from the very somatic oriented anaesthesiology and intensive care medicine.

In her daily work with patients suffering from chronic pain, this proves to be a complex phenomenon consisting of physical, psychological and social aspects. Her work includes pharmacological as well as psychotherapeutic therapy of the underlying psychogenic mechanisms of chronic pain. A literally wholesome psycho – somatic approach.

These principles of modern pain therapy are topic in many interdisciplinary workshops, presentations and talks she gives in international conferences as well as for colleagues, medical staff or other medicine correlated professionals.

PAIN – ALWAYS PLAUSIBLE? DEFINITELY NOT!

Pain should always be looked at within individual context only! There is no such thing as «The Pain». But there is the concept and experience of pain as an individual experience, in many different ways, with many different faces.

Pain can be the necessary warning of any threat to ones physical integrity, it can be the torment at the end of a life limiting malignant disease, but it also exists without any physical correlate as an expression of an underlying psychogenic conflict.

During our workshop the participants will be introduced to these different facets of pain but will also learn about its anatomic and physiologic principles.

Case reports presented by the audience are more than welcome to realize the interactive concept of the meeting.

- Physiologic and anatomic principles of pain and basic options for therapy
- Somatogenic pain – pain without physical correlation
- «Total Pain» in the concept of palliative care

Eveline Hauser



Born in 1961, she teaches african rhythms on djembe and bass drum since 1994. She toured and worked in Senegal with Saf-Sap. Organizes and gives courses in senegaleze dance and drumming. She is active member of the theatre group Colori. She is mother of two sons and lives in Appenzellerland.

DRUMMING

During this week, the participants will have the opportunity to drum, make music and improvise using elements from African and Arabic rhythms. The goal is not only self-awareness, but also communication: how does playing in a group touch the various aspects of being part of a community. Drumming presents the opportunity for certain experiences to happen, such as a whole-body experience, a sense of the flow of energy in the group or a redefinition of what it means to be an individual in a group.



Tony Majdalani



Is Palestinian, lives in Zurich with his wife and two daughters; his interest lies in the use of drumming to expand awareness, to connect to oneself and to change.

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Workshop

Christine Kuhn

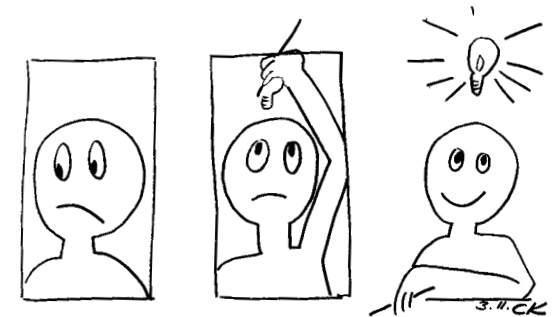


Christine Kuhn studied medicine and worked in diverse medical contexts from tropical medicine to Accident and Emergency. She specialized in Child- and Adolescent Psychiatry and Psycho-analytical Psychotherapy in 1998. Her main scientific interest is the Web for social learning and Online diagnostic systems. In her teaching she focuses on visual strategies in communication. Since 2009 she studies for an M. A. in Transdisziplinarität at the Department of Cultural Studies at the Zürich School of Arts. She has passion for drawing, and creates graphic novels and comics to explore the concepts of identity and biographies between rational understanding and intuitive perception of biographies as integrative works of art.

DRAWING THE MANGAS GUIDE TO YOUR OWN GALAXY

Graphic stories are an ancient and diverting form of human communication. And they are an ideal tool for the exploration of our imaginary and virtual worlds. Although comics are omnipresent in user manuals, on the margins of old schoolbooks or daily press, they are hardly ever perceived as an art form.

We will challenge the questions of the Universe, the Arts, Time and Space, and Our Own Biographies using a simple pen, and adequate respectful humour. We will draw comics – individually or in teams – to tell stories of our everyday heroes, we will depict difficult quests, undecidable decisions, monsters, dream castles and the sand they are built on. While texts enable us to tell plausible stories, the pictures have the potential of counteracting these by offering a dynamic and multisensual level. Pictures are part of our very early human memories and skills. There are no special technical skills needed, materials are provided. All you need is the willingness to see and to express yourself.



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Workshop

Rafael Nuñez



Professor at the University of California, San Diego, where is the director of the Embodied Cognition Lab. He grew up in Chile, obtained his doctoral degree in Freiburg, Switzerland, and completed his post-doctoral work in Stanford and Berkeley. He investigates cognition – especially conceptual systems and imagination – from the perspective of the embodied mind. His multidisciplinary approach uses methods such as psycholinguistic experiments, gesture studies, brain imaging, and field research with the Aymara culture in the Andes. His book, *Where Mathematics Comes From: How the Embodied Mind Brings Mathematics into Being* (with George Lakoff) presents a new theoretical framework for understanding the human nature of Mathematics and its foundations.

TEMPORAL PLAUSIBILITIES: HOW DO WE MAKE SENSE OF TIME?

Time is elusive and abstract. We cannot perceive time directly through the senses in the way we perceive color, texture, or heat. In order to make sense of temporal experience, in order to grasp it, refer to it, and talk about it, we must construe it in a stable and tractable manner. We, humans, do this via the recruitment of bodily-grounded mechanisms that make human imagination possible, such as conceptual metaphor and fictive motion. Thus, humans from all over the world, speaking different languages, naturally express (and think about) everyday temporal events as if they were «spatial» entities. This remarkable but ubiquitous phenomenon manifests itself via ordinary linguistic metaphorical expressions such as «we are approaching the end of the year» and «Christmas is still far away.» But, beyond words and grammar, this phenomenon can be observed also through largely unconscious motor actions co-produced with speech – spontaneous gestures, which reveal its deep conceptual nature. In this presentation I will give an overview of how the question of human conceptualization of time can be studied empirically using a variety of research methods, from psycholinguistic experiments to neuroimaging, to ethnographic fieldwork. In the process, I'll show data from various experiments in the lab, and from my fieldwork among the Aymara of the Andes and the Yupno of the remote mountains of Papua New Guinea. Results show that humans make sense of time sharing some basic universals. But striking differences also exist – genuine footprints of temporal plausibilities.

Harry Nussbaumer



Born 1935. After an apprenticeship in business back to school. Physics and PhD in astrophysics at ETH Zurich. Postdoctoral research for 6 years at University College London, JILA Boulder (USA), and Observatoire de Paris. Back to ETH in 1972. Research and teaching in astrophysics. Specialties in research: Atomic physics and spectroscopy; Wolf Rayet stars; Symbiotic stars. Since his retirement in 2000 he has written «Das Weltbild der Astronomie» in 2005 (2nd edition in 2007), «Discovering the Expanding Universe» in 2009, and in 2011 «Revolution am Himmel. Wie die kopernikanische Wende die Astronomie veränderte». Present interests: The historical evolution of astronomical concepts.

PLAUSIBILITIES: HOW THEY HELP AND HOW THEY LEAD YOU ASTRAY

Modern cosmology began 1917 when Einstein applied his general relativity to the whole universe. More than two thousand years of astronomical observations showed the universe to be practically immutable in space as well as in time. Einstein therefore discarded from his theory those solutions that contradicted this most plausible fact. He was wrong.

Ptolemy in about +150 published the *Almagest*. This book, with its geocentric universe, dominated European astronomy and cosmology for the next 1500 years. Against the plausibilities of observations and good common sense even Galileo Galilei was unable to prove that Copernikus was right. The hypothesis of an implausible new force helped to set things right.

Approximately 95% of the energy we consider to be active in the universe is of unknown origin. Individual categories of observations leave us with large uncertainties as to the type of model. However, the plausible combination of observations and scientific speculations has resulted in the presently accepted standard cosmological model, also sometimes known as the «concordance cosmology».

**Hortense
Reintjens-Anwari**



Dr. phil. Dipl. theol., geboren in Maastricht. Studium der Geschichte und Kulturanthropologie (Fokus: Vorderer und Mittlerer Orient) und Theologie (Fokus: Philosophische Anthropologie). Langjährige Lehrtätigkeit an der Universität zu Köln. Zur Zeit Forschung und Seminare auf dem Gebiet der interkulturellen Philosophie und Spiritualität.

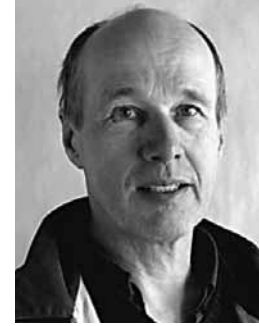
VON GOTT UND WELT: PLAUSIBILITÄTEN

**Grundlage allen wissenschaftlichen Arbeitens
ist Kants «als-ob-Prinzip»**

Die Frage nach dem Urgrund des Seins, nach «Gott» und «Welt» beschäftigt nicht nur die Geisteswissenschaften, sondern auch die Naturwissenschaften, die für die gegenwärtigen Weltbilder eine hohe Relevanz besitzen. «Gott» ist eine Chiffre für eine existentielle Beziehung des Menschen zu einem letzten tragenden Seinsgrund. Werner Heisenberg betont in seiner Leipziger Universitätsrede 1942: «... dass alle Erkenntnis gewissermassen über einer grundlosen Tiefe schweben muss; dass wir stets irgendwo in der Mitte anfangen müssen, über die Wirklichkeit zu sprechen...». Aus kulturphilosophischer Sicht werde ich Bilder von «Gott» und «Welt» in einem Dreierschritt angehen: Was heisst «Gott»? Was heisst «Welt»? «Würfelt Gott?», Ansichten in der modernen Physik. «Irgendwo in der Mitte» fangen wir an, treffen auf Plausibilitäten, Grundannahmen, als-ob Regulative, Wahrscheinliches in der weltanschaulichen Wahrheitsfrage.

This lecture is in German language.

Andreas Schneider



Born in 1948 in Zurich. Education in the «Schule für Gestaltung» in Zurich and Bern. Works as an illustrator and graphic artist. Designer and ceramist since 1978 he works on his own in Ossingen, Zurich wine region and has exhibitions in Switzerland as well as abroad.

www.rabiusla.ch

STONECARVING IN THE PARK

Plausible facts are:

«I saw the angel in the marble and carved until I set him free» (Michelangelo).

«Each hit to the stone sharpens your own profile» (Eduardo Chillida).

«The creative habit is like a drug. The particular obsession changes, but the excitement, the thrill of your creation, lasts» (Henri Moore).

What ever you think about it – the celebration of giving birth to a sculpture is an unforgettable experience. The smooth translucency of alabaster as well as the unique Carrara-Marble still used by Michelangelo will lead you to a very personal expression.

Happy to assist you in this may be adventurous trip and I am curious how your imagination will cooperate with the nature of the Stone*.

Plausible is therefore:

As soon as you involve yourself you dwell in the unfolding timelessness of the stone.

Looking forward meeting you in the Garden Atelier

* No technical skills are needed

Hans-Peter Sibler



Studies Qigong and Taiji since 1975 in Europe, USA and Asia. Trained in psychology, body- and energy-work. Develops workshops in creative communication, art of moving and energy-flow since 1972. As of 1977, he teaches Qigong and Taiji and founded the «school for Taiji and Qigong» in Zürich – the first specialized institute in this domain in Switzerland. He gives seminars and trainings, and offers lectures and projects in institutions and companies.

Author of the Qigong book and DVD: «Stärkendes Qigong: Yi Jin Jing». Co-author of the book: «Die Welt der Fünf Elemente». Producer of several Taiji teaching DVD's. Hans-Peter Sibler lives in Zürich.

www.taiji-qigong.ch

TAIJI AND QIGONG

In China – as in many other countries all over the world – millions of people start the day with Taiji and Qigong exercises. The parc in Cortona gives us an ideal environment to spend half an hour before breakfast on gentle movements, to wake up and to experience the pleasant effect of Taiji and Qigong: Focussing between heaven and earth, centering, strength, energy-flow, concentration and relaxation, inner calmness and serenity, clarity.

Awareness and liveliness will grow by the interplay of inner and outer movements. Simple exercises revitalize our body and mind by opening the energy (Qi-) channels. Qigong and Taiji will stimulate everybody, regardless of age, fitness or precognition – a joyful and easy way to wake up and start freshly our new day.

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Morning activity

Joachim Simon



Born in 1966 in Frankfurt / Main Höchs. Studied chemistry and physics at the Joh. Gutenberg-Universität Mainz, diploma thesis and doctorate at Prof. H. Ringsdorf research project at Xerox Research Centre in Mississauga, Ontario / Canada guest scientist at the Frontier Research Program of RIKEN in Tokio / Japan from 1995 at Bayer AG, Central Research, materials research, functional materials. 1999 project leader at the Technical Development group of Central Technology, Bayer AG in Leverkusen. 2000 segment head of research within the business unit «Coatings Adhesives and Sealants». 2004 head of strategy development for MaterialScience at Corporate Development of the Bayer AG Holding. 2009 vice president business unit Polycarbonates Europe and latin america. holds ca. 50 patents and numerous journal articles. Member of Konrad Adenauer foundation Alumni and Rotary international

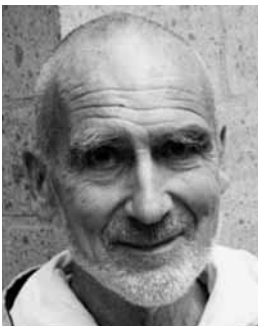
MAKING STRATEGIC DECISIONS

The process of strategic analysis and decision is key for current business structures and decisions. Knowledge and belief are closely tied together and not always clearly separable. Numerical facts, broad estimates and plausibilities play an important role in finding conclusions that fundamentally influence our daily lives.

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Lecture

**Brother
David Steindl-Rast**



Born in Vienna, Austria, studied art, anthropology, and psychology, at the Vienna Academy of Fine Arts (MA) and the University of Vienna (PhD). In 1953, he joined Mount Saviour Benedictine Monastery, where he is now a senior member. He began studying Zen in the 1960s, and became a pioneer in interfaith dialogue. In 1975 he received the Martin Buber Award for his achievements building bridges between religious traditions. His books include *Gratefulness, the Heart of Prayer*; *A Listening Heart*; and *Belonging to the Universe* (with Fritjof Capra). Currently, Brother David serves as founding advisor of www.gratefulness.org.

KEY-WORDS ON THIS YEAR'S TOPIC: PLAUSIBILITIES

Clear language facilitates clear thinking. Clear thinking makes the Cortona Week more enjoyable. We must not take for granted that important terms used in lectures and discussions are sufficiently clear.

Sometimes the terms that can serve as keys for deeper understanding, are not even mentioned. We may overlook them, or assume too quickly that they are obvious; they may even be taboo. Therefore, Brother David will facilitate the group's effort to spot key words and to use them to unlock insights.

We can switch between the use of English and German, according to the needs of the participants. Questions are encouraged.

Germán Toro-Pérez



Born 1964 in Bogotá. Composition studies and Master degree in arts at the University of Music and Performing Arts, Vienna. Studies on electroacoustics and computer music in Vienna and at IRCAM in Paris.

Since 2007 he is director of the Institute for Computer Music and Sound Technology and teaches electroacoustic composition at the Zurich University of the Arts.

His catalogue includes instrumental, electroacoustic and mixed compositions, as well as works in collaboration with graphic design, painting and experimental video.

Publications and texts on artistic research, composition theory and aesthetics of electroacoustic music.

COMPRENEZ-VOUS STOCKHAUSEN?

Music as an art appears as something that oscillates between language as an individual or collective expression and pure acoustic experience. Nevertheless, musical form is always based on phenomena and processes that are present in other aspects of existence, like material and social reality. Based on that intimate relation to the world, music is continuously making references to different aspects of experience that can become audible and comprehensible thus becoming relevant for artistic production. What are the mechanisms of generation of meaning in music, what are the limits of comprehensibility? The lecture focuses on those questions from the perspective of my own artistic work.

Cornelia Walterspiel



Developed for many years a training concept based on studies of martial arts, movement meditation as well as the Feldenkrais method. The core idea transmits and adapts the knowledge of the «Chi» to the western professional and private life. She has her own studio in Tübingen / Germany since 1984 and gives seminars in the educational field as well as in management settings.

THE KI OF THE AI KI DO

Awareness – Bodylanguage – Movement

The main aspect of AI KI DO is to be connected to the rhythm of the universe! If so, you can move without any restriction or resistance and live your life fully.

To acquire the ability to choose «posture» we use «Ki» exercises, these movements allow us to get in touch with maybe unknown physical and spiritual potential. Furthermore we will practice methods of Aikido, a martial art, which relates to non violent self defense and represents at the same time an experiential holistic path of growth.

AI KI DO work is oriented towards the inner balance and equilibrium, self-centeredness, natural self-esteem and compassion in our actions. This might enhance a new dimension in our lives.

People and masters who realize this «Chi» can be recognized by their presence, radiance and uprightness.

May the exercise succeed!

Please bring comfortable clothing, a pair of white socks and a blanket if possible.

Selina Weber Gehrig



Born 1978 in Zurich. Soprano. Attended Zurich University of the Arts (ZHdK): 2006 Master of Arts in Music Pedagogy (Voice), 2009 Master of Arts in Elementary Music Education, 2010 CAS Certificate of Advanced Studies in Children's Choir Conducting Advanced. Currently teaches voice and elementary music and leads both children's choirs at the Zollikon Music School. Director of various choirs since 2006. Sings in the pUrlimunter quartet and with Operamobile, the small mobile opera company.
www.pUrlimunter.ch
www.operamobile.net

MORNING SONG

We start the day together on a good note. We awake our voices, as well as our minds and bodies, and enjoy the pleasures of song. We will sing whatever pleases us from across the musical landscape, including witty canons and polyphonic African songs. Anything that is fun and raises our spirits!

We sing without sheet music – no prior experience or knowledge is required. The only prerequisite? That you enjoy singing!

Nick Woolsey



His movement art includes contemporary and tribal dance, Tai Chi, Yoga, Capoeira, dervish whirling, rave music ecstatic dance, mysticism, and an interdimensional fractal entity who makes random appearances at unexpected times. By 2003 he was recognized worldwide within the poi and firespinning communities via the videos posted on his website.

www.playpoi.com

Adrian Wirth



Studied environmental science at ETH Zurich. He was a science teacher in a Tibetan monastery in southern India, a member of a Zurich based art collective, a poi apprentice with Nick Woolsey. Yoga teacher at AirYoga in Zurich.

NEW WAYS TO DANCE AND EXPRESS YOUR- SELF: POI-DANCE & YOGA

Poi is a form of dance where balls on the ends of ropes are swung through rhythmical patterns. It originates with the Maori people of New Zealand, who originally used poi to develop grace, flexibility, and combat skills. Poi has since spread around the world as a popular movement art, merging with other art forms in the process.

Yoga is an ancient system of exercises for body, breath, and mind, designed to bring humans closer to the true divine nature. Yoga originated in the ancient cultures of Northern India and has also spread around the world and is evolving to fit the needs of the modern era, cross-fertilizing many other forms of movement arts.

We will use the basics of poi and yoga as a vehicle for exploring coordination, spacial perception, body alignment, self-awareness, rhythm, and creative expression. The format of the class will be participatory and playful, with a great selection of music. We will find new ways to experience our body-mind system, new possibilites to move, to dance and get in touch with the flow: Poi-Dance!

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Workshop

Saajid Zandolini



Up to 2002 he was the head of the Osho Meditation Center and local residential community in Bern. He now lives in Basel and gives meditation and self experiencing workshops in Switzerland and Europe. He is lovingly connected with Ramana Maharshi, Osho and the Masters of Zen. He gives conversations and engages in dialogues out of the heart and the silence. He teaches meditation as an attitude towards life itself, beyond traditions and dogmas and without separation of spiritual life from ordinary life.
www.herzundstille.ch

MEDITATION

What do we know about our existence? Very rarely we find time and space in our everyday-life to reflect on fundamental questions such as on the real nature of our mind and our representations about these subjects. We may experience impermanence as we perceive events and experiences, thoughts and emotions come and go and we cannot grasp and hold, however strong we may perceive and wish.

Impermanence and emptiness are the intrinsic existence of phenomenon. How is it possible to recognize this clearly and who and what is this self by which we experience? What could be an awakened mind and how can we recognize the essence of all beings and live in loving kindness?

Morning meditation (7.30 – 8.15 a.m.): In this workshop I offer the space for sitting meditation and walking meditation with a few oral explanations.

Meditation workshop (7 – 8 p.m.): This space is not so much practicing meditation, but for the mutual investigation on questions on awareness, consciousness and self reflection, about tools and theories. How to cultivate a genuine sense of disenchantment with cyclic existence? How can we deal with the challenges of everyday hectic and stress and yet develop and maintain Joy and Relief?

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Morning activity

Heidi Maria Stauber



CORTONA PLAYFUL 2011

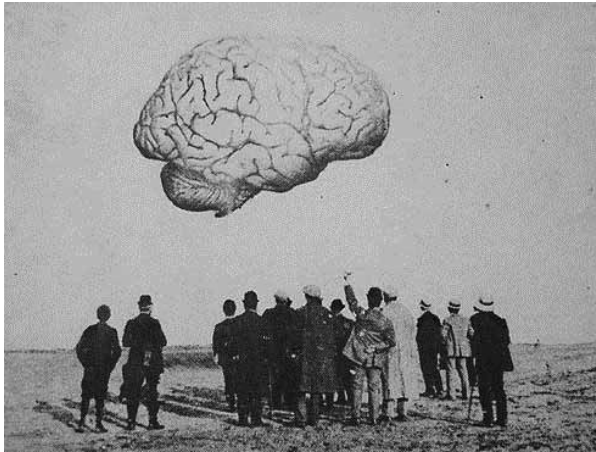
Here comes the ultimate cross-disciplinary Cortona parcours.

In this playful contest you will strengthen your muscles, brain cells, social and cultural knowledge as well as your multi-tasking competences and a lot of fun!

All participants and speakers including staff are invited to come. The prestige first price offers the winner the cool sweet Cortona Cup. Don't miss this exciting event with the playteam.

with Playful Team:

- John Wolf Brennan**
- Tian Lutz**
- Andreas Schneider**
- Hans-Peter Sibler**
- Adrian Wirth**



Group travel to Cortona

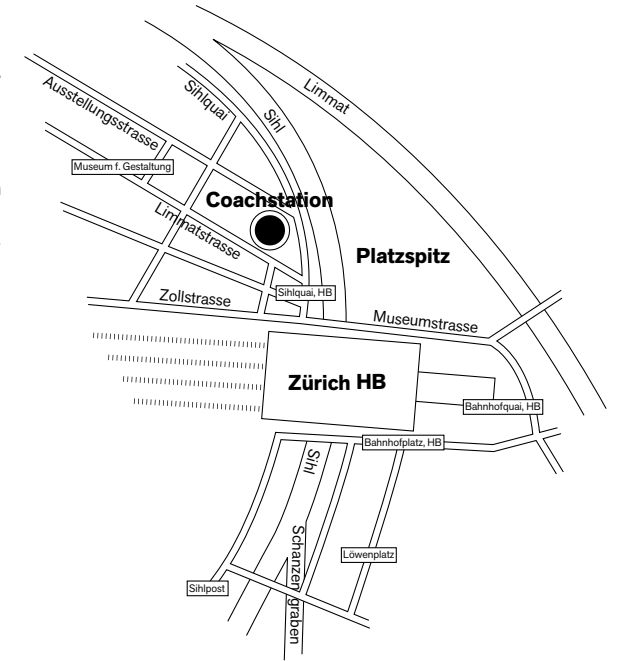
September 9th night travel by coach from Zurich HB coach-station. The two coaches will leave at 9.00 p.m. Please be there at least 20 minutes before departure.

With quick stops 2-3 times during the journey to Cortona. Arrival in Hotel Oasi in Cortona at approx. 8.00 a.m. for breakfast.

Group travel back home

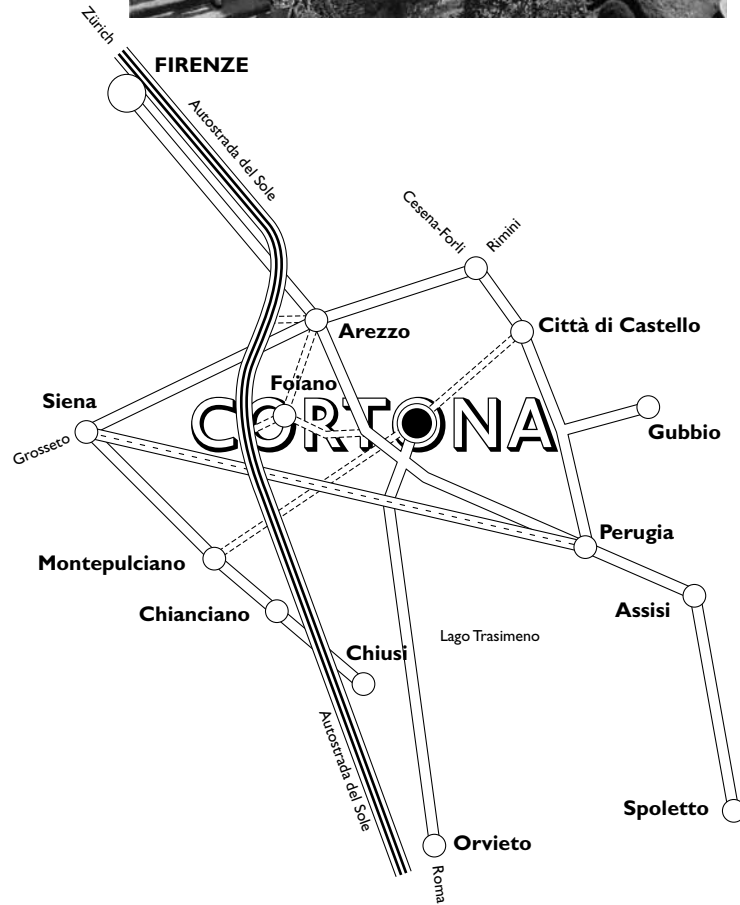
September 17th coaches to Zurich HB. Departing from Hotel Oasi at 9.30 a.m. Arrival Saturday approx. 8.30 p.m. in Zurich HB.

TRAVEL INFORMATION



Hotel Oasi
 Via Contesse 1
 I-52044 Cortona
 +39 (0575) 630 354
 info@hoteloasineumann.it
 www.servizire.it

LOCATION



Science and
 the wholeness of life

CORTONA WEEK 1985–2012

- 1985 **Cortona 1**
- 1986 **Cortona 2**
- 1988 **Perception**
- 1989 **Utopia & Science**
- 1991 **Metamorphosis**
- 1992 **Borders & Limits**
- 1994 **Mythos & Science**
- 1995 **The Many Ways**
- 1996 **Inside – Outside**
- 1997 **Becoming – Being – Passing Away**
- 1998 **Future Visions**
- 1999 **Continuity & Jumps**
- 2000 **Creation**
- 2001 **Science & Emotions**
- 2002 **Global – Local**
- 2003 **Curiosity & Creativity**
- 2004 **Mind Matters**
- 2005 **Beauty**
- 2006 **Sign Symbols Codes**
- 2007 **Ties & Webs**
- 2008 **Knowledge Vs Belief**
- 2009 **Bridges over Troubled Waters**
- 2010 **Labyrinth**
- 2011 **Plausibilities**
- 2012 **September 8–15**

