



Cortona 2016

A residential week in Tuscany to foster interdisciplinarity and to develop skills for critical thinking. For the discovery of values, which are neglected in the natural sciences' academic education: arts, intercultural discussion groups, emotions, religiosity and body work.

History

- 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 **No Time at All!**
- 2013 **Non Local**
- 2014 **I**
- 2015 **Reproducibility**
- 2016 **Uncertainty & Serendipity**
- 2017 **September 2–9**



Eidgenössische Technische Hochschule Zürich
Swiss Federal Institute of Technology Zurich



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Zürcher Hochschule der Künste
Zurich University of the Arts

Uncertainty & Serendipity

Editorial by

Helmut Milz, Member of the Board Cortona Week

In times of rapid globalization, with expanding worldwide markets and communications, growing ecological destructions, multiple wars, international terrorism and mass exodus of millions of refugees, there is growing uncertainty on many frontiers. In this context science is sometimes understood "as the secular equivalent to spiritual salvation" (H. Novotny). Many hope for fast or even miraculous discoveries and breakthroughs to solve these problems. Others speculate on lucrative innovations, while often ignoring possible connected social or ecological risks. New algorithms are searched to screen complex "big data" for solutions, which may shape the future for the better.

In-midst of all the new machineries of Government and Self-Governing, a challenging strategy, coming along with an interesting sounding neologism – serendipity – becomes an indispensable ally to research. In 2015 the Global Research Council formulated a paradox: "Real innovations are those that come about unexpectedly, and this means we cannot actually plan for and organize them. In our strategies, we have to institutionalize something we cannot actually institutionalize." Researchers need freedom and the flexibility that leads to serendipity, and they should be encouraged to take risks even if it leads to failure.

In the 1930s, the sociologist of science, Robert Merton rediscovered the concept-and-term of "serendipity". While searching in the Oxford English Dictionary, he stumbled about an unusual word, which had been coined in 1754 by the English writer Horace Walpole. Walpole had constructed this new term around the title of an Persian fairy tale: "The Three Princes of Serendip". On the heroes of this story, Walpole had written: "As their highnesses travelled, they were always making discoveries, by accident and sagacity, of things which they were not in quest of: for instance, one of them discovered that a mule blind of the right eye had travelled the same road lately, because the grass was eaten only on the left side, where it was worse than on the right – now do you understand serendipity?"

Serendipity can be understood as the outcome of unique blend of intellectual scholarship, alertness, attention, a portion of wit and the unprejudiced exposure to a wide range of experience, which may lead to sagacity, open-mindedness and the appreciation of

Further readings:

Hoffman, R.: Between Art and Science. A conversation with Roald Hoffman. *Cosmopolitan Review*, 2014, Vol.6, No.2

Merton, R.K, Barber, E: The Travels and Adventures of Serendipity, Princeton University Press, 2004

Novotny, H.: The Cunning of Uncertainty. Polity Press, Cambridge, 2016

surprising (side-)effects, which at first may seem to be accidental or even a failure. They may provide chances to discover missing links to new “patterns, which connect” (G. Bateson). The “Serendipity Pattern” (R. Merton) postulates that surprising observations should be “unanticipated”, “anomalous” and “strategic”, i.e. with lasting implications for the development of new knowledge and theory. It is almost impossible to foresee a groundbreaking discovery and often they are not in accord with current beliefs or dominating theories.

Discoveries are sometimes the fruit of a genial mind, but more often they grow out of “fortuitous circumstances” (R. Hoffman) in “socio-cognitive microenvironments” (T. Merton), which are provided by collaborating teams, shared intellectual communities, congenial working groups, “Centers for Advanced Studies” or maybe inspired by transdisciplinary Summer Schools like the “Cortona-Week”. They may open discourses between synergistic qualities of logic, mathematical, naturalistic, linguistic, artistic, bodily-kinesthetic, spatial, interpersonal, social or cultural intelligences. To allow serendipitous discoveries, the Natural Sciences can profit from collaborating with the Humanities and the Arts, and vice versa. Roald Hoffman, a Nobel-laureate in Chemistry and a former contributor to the Cortona-Week commented on this: “We need the arts, for they address the problems that are capable of no solution, only infinite paraphrasing, infinite resolutions. There is room for the million-third poem about the end of love, for there is no strict calculus of that loss. The humanities also temper the dictates of politics and reason, they make you understand that things are never black or white, but shades of gray in which fallible men and women strive to be good to others and to themselves.”

By speaking more frankly about the differences and the dynamics of strictly applied, logically formalized research protocols and possibly meandering, serendipitous discoveries, attentiveness, curiosity and observational skills will be enhanced. R. Feynman mentioned: “We have a habit in writing articles published in scientific journals to make the work as finished as possible, to cover up all the tracks, to not worry about the blind alleys or to describe how you had the wrong idea first, and so on, so there isn’t place to publish, in a dignified manner, what you actually did in order to get to the work.” In the same vein George Beadle said: “I have often thought how much more interesting science would be, if those, who created it, told how it really happened, rather than reported it logically and impersonally, as they often do in scientific papers.”

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**Introduction to the speakers,
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of the organization team.**



**Corinna
Adler**

**Lecture
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Corinna Adler (1975) is an enthusiastic fundraiser for the ETH Zurich Foundation with more than 8 years of experience. In her current position, she has the great opportunity to be in daily dialogue and interaction with the well-established and large network of generous donors, the highly inspiring professors of ETH Zurich, and of course with the grantees, mostly students of ETH Zurich. She has a diploma in agricultural economics of ETH Zurich and a MAS in Water Management of EPFL. Corinna is a scientific news hunter, very passionate about doing outdoor sports, and is trying to satisfy her wanderlust as often as possible.



**Olov
Amelin**

**Lecture
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Olov Amelin (1960) holds since 2010 the position as Director of the Nobel Museum in Stockholm. Previously he was head of exhibitions in the same museum, and director of Museum Gustavianum, the University Museum of Uppsala University and also responsible for organizing the museum (1996–1999). He was the Director of the Observatory Museum in Stockholm from 1991 until 1996. During this period he also held the position as assistant director at the Center for History of Science at

the Swedish Royal Academy of Sciences. 1986–1989 he was Curator at the National Museum of Technology, Stockholm. He has a Ph.D. in History of Science and Ideas from Uppsala University (1999).

Amelin has written articles and books in the field of history of science and museology.

A large number of exhibitions has been curated by Amelin, both in Sweden and internationally.



**Harald
Atmanspacher**

**Workshop
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Harald Atmanspacher received his PhD in physics at Munich University in 1985 and his habilitation in theoretical physics at Potsdam University in 1995.

From 1986 to 1998 he was at the Max-Planck Institute for Extraterrestrial Physics at Garching, then he served as head of the theory department at the Institute for Frontier Areas of Psychology at Freiburg until 2013.

In 2007 he was elected as an associate fellow at Collegium Helveticum (University and ETH Zurich), and in 2012 as president of the Society for Mind-Matter Research.

He is editor-in chief of the journal "Mind and Matter". Harald Atmanspacher is Member of the Cortona Week Board.



Paola Bertolini

Workshop
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Paola Bertolini became fascinated by dance when she was a teenager. Then she began training in Jazz & Modern dance. Later on she took up dance improvisation, Yoga and Ayurveda. Following the birth of her two sons, she became interested in psychology and studied dance therapy. Since then, she has been exploring dance all around the world in all its variations being especially inspired by Movement Medicine, Butho, 5-Rhythm, Oriental and Dervish dance.



Joachim M. Buhmann

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Joachim M. Buhmann heads the Institute for Machine Learning in the Computer Science Department at ETH Zurich. He has been a professor for Information Science and Engineering since October 2003. From 1979–1988, he studied physics at the Technical University Munich and obtained his PhD in Theoretical Physics. As postdoc and research assistant professor, he spent 1988–92 at the University of Southern California, Los Angeles, and the Lawrence Livermore National Laboratory. He held a professorship for applied computer science at the University of Bonn, Germany from 1992 to 2003. His research interests spans the areas of pattern

recognition and data analysis, including machine learning, statistical learning theory and information theory. Application areas of his research include image analysis, medical imaging, acoustic processing and bioinformatics. From 2009–2015, he served as president of the German Pattern Recognition Society (DAGM e.V.). Since 2014, he serves as vice rector for study Programs at ETH Zurich.



Hans-Joachim Böhm

Lecture
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Hans-Joachim Böhm most recently served as Global Head of Small Molecule Research at Roche. Prior to this, he served in various positions across the organization including the President and Research Site Head of Roche Palo Alto as well as the Head of Non-Clinical Development at Roche Basel.

Before joining Roche in 1996, Hans-Joachim Böhm held positions with BASF in Ludwigshafen as a Computational Chemist as well as Siemens in Munich, in the field of Microelectronics. He obtained his Ph.D. in Theoretical Chemistry at the University of Karlsruhe in 1984. Since 2003, he is Adjunct Professor of Bioinformatics at the University of Basel.



**Paola
Deprez**

**Workshop
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Paola Deprez studied Biology with the motivation to understand what life is. She did her PhD in Molecular and Cell Biology in Chile and France. She later came to Switzerland in 2001 for her post-doc at the ETH, where she worked until 2010 as a researcher. She encountered Yoga as a way to recover from a Burnout, and realized that Yoga offered a holistic path to understand herself and life in general.

Now she devotes most of her energy to the practice of Yoga, Meditation and Chi Gong and organizes and teaches workshops, especially on the topic Stress, Burnout & Yoga, with the intention of helping people bring more balance into their lives. She also runs a virtual and nomadic shop where she shares products she loves.



**Samuel
Eberenz**

**Workshop
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Samuel Eberenz dilettante poet and tolerable cyber-dadaist. Co-hosting the literary salon LitUp and organizing the Labor mit Utopieverdacht, he loves interdisciplinary exchange and random activism concerning social and cultural issues. 2015 to 2009 studies of Oceans, Atmosphere, and Climate in Kiel and Zurich. Even longer ago, he went to school in the Black Forest and South Africa and did his civil service in Tanzania.



**Mirjam
Egloff**

**Workshop
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Mirjam is currently enrolled in the Master of Transdisciplinary Studies at the ZHdK. Her background is in fashion design. After she obtained her Bachelors degree, she joined the sportswear giant Adidas in Germany and Shanghai, working in the design teams of a number of sub-brands ranging from commercial streetwear to high-end fashion. With an affinity for transdisciplinary topics, Mirjam tackles the paradigm of the Entrepreneurial Self in her Master thesis, trying to illustrate the conflicts that this maxim provokes both in body and mind. She looks forward to holding a workshop in this year's Cortona week with its unique configuration of the Sciences and Arts.



**Thomas
Filk**

**Lecture
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Born 1954. PhD in Physics from the University of Bonn in 1982. 1982–1984 fellow of the Japan Society for the Promotion of Science at the University of Tokyo. 1993 habilitation at the University of Freiburg. Guest Professorship at the University of Saarbrücken in 1995–1996. Since 2000 associate professor at the University of Freiburg.

My main interests include the philosophical and empirical foundations of physics in general and quantum theory and relativity in particular. My present field of research is the investigation of learning algorithms for neural networks and the application of quantum formalisms to the cognitive sciences. I also work on the development of concepts for teaching physics in schools. Together with Domenico Giulini I published a popular science book “Am Anfang war die Ewigkeit” on the notion of time in physics.



**Gerd
Folkers**

**Workshop
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Gerd Folkers studied pharmacy at the University of Bonn and attained a doctorate 1982 in pharmaceutical chemistry. After research stays in Berne, London and in the USA he finished his Habilitation in 1989 in Tübingen for the subject Pharmaceutical

Chemistry focusing on Structure Based Design of virostatics, cancerostatics and immunotherapeutics. 1991 he has been appointed Professor for Pharmaceutical Chemistry at the ETH in Zurich. Gerd Folkers was founding member of the Centre for Pharmaceutical Sciences Basel-Zurich and led this until 2003. Emphasis of his research was the molecular design of bioactive compounds and their application for a personalized therapy of tumors and diseases of the immune system.

Gerd Folkers has been member of the research council of the Swiss National Science Foundation from 2003 to 2011. Since 2004 he is head of the Collegium Helveticum, a joined project of ETH Zurich and University of Zurich for the study of new scientific perspectives in transdisciplinary processes. Since 2012, Gerd Folkers is a member of the Swiss Science and Technology Council.



**Eveline
Hauser**

**Workshop
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Eveline Hauser was born in 1961. She teaches African rhythms on the djembe and bass drum since 1994. She toured and worked in Senegal with Saf-Sap, organizes and gives courses in Senegalese dancing and drumming. She is also an active member of the theater group Colori. Eveline is mother of two sons and lives in Appenzellerland.



**Alejandra
Jean-Mairet**

**Workshop
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Alejandra Jean-Mairet is swiss peruvian, born and raised in Lima. She studied architecture and worked in this field for 9 years. During this period she also explored in the arts with painting, photography and graphic design.

In 2009 out of a whim to get to know her other culture, she moved out to Zurich. Here attended the MA of Arts in Fine Arts at the Zurich University of the Arts.

Her art praxis focuses on drawing, using it as a means of expression and a way to comprehend her surroundings. Alejandra also participates in collective and multidisciplinary projects that foster the sense of community and integration through the arts.



**Marlen
Karlen**

**Member of
Board and
Organizer**

Marlen Karlen holds a diploma in public relations and marketing. Her career started at Credit Suisse in Zurich where she was upgraded. From 1995 to 2000 she took part in a federal project of Swiss University Continuing Education at University of Zurich where she developed courses in transdisciplinarity.

Besides serving as organizer of Cortona Week since 2004 she is entrepreneur in cultural projects and executive in a community supported

agriculture farm, growing vine and herbs. She is mother of 2 sons.



**Efva
Lilija**

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Efva Lilija is an artist and researcher, working with choreography, visual art, films and writings. From 1985 to 2005 she was Artistic Director of the E.L.D. Company, producing work in more than 35 countries around the world. From 2003 Professor of Choreography, 2006–2013 Vice-Chancellor of DOCH, Stockholm.

Since the late 1990s she has worked with artistic research and been an active force internationally, working to improve conditions for artists to undertake research in their artistic practices. 2014 Expert Advisor on artistic research at the Ministry of Education and Research in Sweden. As of 2016 she is the Director of Dansehallerne in Copenhagen.



**Tony
Majdalani**

**Workshop
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Tony Majdalani is Palestinian. He lives in Zurich with his wife and two daughters. Tony's interest lies in the use of drumming to expand awareness, to connect to oneself and to change.



**Chasper
Mani**

**Workshop
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Chasper Mani is a Bariton, (Master of Pedagogy / Concert-Diploma in singing; Master in conducting / Soloists-Diploma at Swiss Operastudio at ZHDK and HKB) sings as soloist in concerts as Bachs "Weihnachtsoratorium", "Johannespassion" or Händels "Messias". He also dedicated himself to singing Lieder ("Winterreise", "Dichterliebe", "Songs of Travel" ...).

As opera singer he performed roles like Malatesta in Donizettis "Don Pasquale" or the Father in Humperdincks "Hänsel und Gretel" and many others. So he was singing among others at the Stadttheater Bern (Leo Dick's "Wunsch Indianer zu werden"), at Theater Biel / Solothurn (J. Offenbachs "Belle Hélène" / G. Verdis "Rigoletto") at Fabriktheater in Zürich and worked for example with the famous stage director Peter Konvitschny.



**Helmut
Milz**

**Member
of Board**

Helmut Milz, MD, studied medicine and sociology in (West-)Berlin, holds specialty degrees in psychosomatic medicine, general medicine and psychotherapy, studied intensively different body-oriented, therapeutic methods. He is a honorary professor emeritus of Psychosomatic medicine and Public

Health at the University of Bremen, worked as an Inhouse-consultant for the World Health Organisation, consults many institutions, teaches internationally, has authored various books on holistic approaches to medicine and health, works currently in private practice in Marquartstein, Bavaria.



**Isabel
Mundry**

**Workshop
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Isabel Mundryborn 1963, grown up in Berlin (West). 1983–91 composition studies at the Hochschule der Künste Berlin (with Frank-Michael Beyer and Gösta Neuwirth); at the same time musicology, art history and philosophy at the TU Berlin. 1986–93 lecturer at the Berliner Kirchenmusikschule and at the HdK Berlin. 1991–94 composition studies with Hans Zender in Frankfurt, 1992–94 stay in Paris (Cité des Arts and IRCAM). 1994–96 stay in Vienna. 1996–2004 professor for composition in Frankfurt. 2002/03 Fellowship of the Wissenschaftskolleg Berlin. since 2004 professor for composition at the ZHdK, since 2011 professor for composition in Munich.



**Olaf
Müller**

**Lecture
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Olaf Müller studied philosophy, mathematics, computer science, and economics in Goettingen (Germany) and Los Angeles (UCLA). He teaches analytic philosophy at Humboldt University (Berlin). In his books he argues against skepticism as derived from Matrix scenarios (2003), in favour of good old metaphysics (2003), in favour of moral observation (2008), and in favour of Goethe's attack on Newton's optics (2015). In his papers, he defends freedom against the neurosciences, pacifism against adherents of just war, and the immaterial human soul against materialism.



**Andrea
Riemenschmitter**

**Lecture
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Andrea Riemenschmitter studied Music, Sinology, German Literature and Sociology in Munich, Bonn, Taipei and Goettingen. Since 2002 she is Chair Professor of Modern Chinese Language and Literature, and currently acts as Deputy Director of the Institute of Asian and Oriental Studies at the University of Zurich. Visiting fellowships and appointments as guest professor brought her to leading research institutes in Asia, Europe and the US. Her research focuses on aesthetic trends addressing critical issues such as the environment, class, ethnicity and gender, entangled histories, and cultural flows in contemporary sinophone cultures.



**Banu
Narciso**

**Workshop
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Banu Narciso born in Turkey in 1972. Studied drawing and painting in HEAD, Geneva University of Art and Design from 2003 to 2007 and received her MA Fine Arts from ZHDK in 2014.

In her artistic research she is interested on experimenting drawing and painting possibilities to explore various subjects dealing with emotions, impressions and memory. Since 2006 her work has been included in group exhibitions in Switzerland and abroad. She lives in Nyon and works out of her studio in Geneva.



**Daniel
Scheidegger**

**Lecture
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Daniel Scheidegger studied Medicine at the University of Basel. Postgraduate Training in Basel, Geneva and Boston to become a specialist in Internal Medicine, Cardiology, Anaesthesiology and Critical Care Medicine.

He was the Chairman of the Department of Anaesthesiology and Intensive Care between 1988 and 2013 at the University Hospital in Basel. At the same time full professor for Anaesthesiology and Critical Care Medicine at the University of Basel.

From 1998 until 2009 he was a member of the Research Council of the Swiss National Science Foundation and president of Division III (Life Sciences) 2006–2009.

Since 2012 he is a member of the Swiss Science and Innovation Council.



**Stefan
Scheidegger**

**Workshop
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Stefan Scheidegger admires Kater Murr. He definitely maybe loves giving answers to never asked questions and to question unspoken answers. As an author (that he isn't) and a cyber-dadaist (that he might be), he certainly upholds tautological oxymorons, the absurdity and the beauty of our time. Co-host of LitUp! since 2013. Masters in History and Philosophy of Knowledge (2012–2016). BA in sociology and philosophy (2011).



**Giaco
Schiesser**

**Member
of Board**

Giaco Schiesser is a philosopher, theorist and publisher. He studied philosophy, cultural studies (avant la lettre) and literature studies at Free University Berlin. He is a professor for the theory of cultures and of media, head of the Department of Art & Media of the section Research at Zurich University of the Arts, ZHdK as well as a vice president of ZHdK. He also holds a

permanent visiting professorship for scientific and artistic Ph.D. at University of Arts and Design Linz, Austria. Within this framework he runs a PhD group for art research at ZHdK. Giaco Schiesser is a member of the delegation Research of Swiss universities and of the Executive Board of the international Society for Artistic Research, SAR.

His work and his publications focus on the theories of cultures, media, and subjects/singularities | epistemology | aesthetics, art research | democracy, public spheres, every day culture. Website: giaco.schiesser.zhdk.ch.



**Martin
Schmid**

**Workshop
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Martin Schmid is a member of the Collegium Helveticum's Executive Board and Head of Communications at the institution. He majored in general history at the University of Zurich, with minors in general constitutional and federal law, and PR studies. Following graduation, he worked as a journalist for various publications before moving to medical technology firm Sulzer-Medica AG. He joined the Collegium Helveticum in 2004. Alongside his work as a journalist, he is the author of numerous articles and books (primarily on Swiss history) and is also the co-editor of several academic publications.



**Andreas
Schneider**

**Workshop
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Andreas Schneider was born in 1948 in Zurich. Education: Schule für Gestaltung, Zurich F+F, and Bern, Ceramics. 2001/2: Stone carving / wood carving Studies in San Francisco. Works since 1978 in his own studio. Since 1980 Exhibitions in Switzerland and abroad.



**Reto
Schneider**

**Lecture
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Reto Schneider studied Biology at the ETH in Zürich. He conducted his PhD studies at the lab of Prof. Hans Hengartner and Prof. Rolf Zinkernagel at Experimental Pathology University Hospital Zürich. Post doctorate work was conducted at Scripps Research Centre at La Jolla and at the Institute for Allergy and Asthma Research at Davos. His second career started 1994 within Swiss Reinsurance company. After a thorough training in natural perils underwriting he headed the casualty risk engineering team for more than 10 years. He assessed the risk profiles of large corporations in various industries and in particular in life sciences and in hospitals. In recent years his focus was on the identification and assessment of Emerging Risks and on horizon scanning for Swiss Re on group level. His main interest is in the field of loss prevention, human

factor safety management. He is a board member of W.I.R.E, is in the Beratende Kommission der EAWAG, is Beirat at the foundation for patient safety and occasionally lectures at ETH on psychological aspects of Risk Management in a course of Prof. Gudela Grote



**Hans-Peter
Sibler**

**Workshop
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Hans-Peter Sibler studied Qigong and Taiji since 1975 in Europe, USA, Asia. Trained in psychology, body- and energy-work. Developed workshops in "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 leads 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.



**Christoph
Sutter**

**Lecture
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Christoph Sutter is an entrepreneur and intrapreneur in the field of sustainable development with a focus on renewable energy. He is a Member of

the Management Board and Head New Energies at Axpo Power AG. Before joining Axpo, he was the CEO of South Pole Group, a company he co-founded in 2006 and that is globally active in the area of project development for climate protection projects. Prior to that he worked as a strategy consultant at McKinsey & Company in Zurich. He has done his PhD on the subject of sustainability assessment of energy projects at the Swiss Federal Institute of Technology in Zurich.

Christoph Sutter is an investor and non-executive Board member of several companies in the field of sustainable development. He was named Young Global Leader by the World Economic Forum and Social Entrepreneur of the Year by the Schwab Foundation.



**Sebastian
Wagner**

**Workshop
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Sebastian explores with whatever tools he finds. For a bare decade now the photocamera is one of these. It lures him into encounters with souls and spaces he would never have dared to discover before. His exposures are experiments to hold moments of mostly portraits, concerts and reportage. Sebastian is also soon to finish his studies of interdisciplinary sciences at ETH Zurich.



**Selina
Weber-Gehrig**

**Workshop
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Selina Weber-Gehrig is a Soprano. Born in 1978 in Zurich. 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. Selina Weber Gehrig currently teaches voice and leads a children's and a youth choir at the Zollikon Music School. Furthermore, she sings in the pUrlimunter quartet the pUrlimunter quartet and performs as a Soloist with different Conductors, Artists and Groups.



**Hartmut
Wickert**

**Lecture
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Hartmut Wickert studied german literature, sociology and communication at the RuhrUniversity in Bochum and at the Georg August Universtiy Göttingen. Since 2006 head of the department performing arts and film, Zurich University of the Arts. From 2000 to 2006 he directed theatre at the Thalia Theater Hamburg, Schauspiel Graz, Staatstheater Mainz, Staatstheater Karlsruhe, Weimar German national theatre, Jena theatre; from 1993 to 2000 he was leading artist of the Staatstheatre in Hannover, from 1984 to 1988 he was director of the Tübinger

Zimmertheater, from 1989 to 1993 leading director of the Stadttheater Konstanz.



**Ruth
Wiederkehr**

**Workshop
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Ruth is a lecturer for Culture and Communication at the School of Engineering of the University of Applied Sciences of Northwestern Switzerland (FHNW) and works as an author and journalist in her own office in Baden. She studied German, History and International Law at the Universities of Zurich, Perugia and Oxford and obtained her PhD in German Literature (Medieval Studies). Since her undergrad years, she has been teaching at high schools and vocational schools and has completed internships at the Aargauer Zeitung and Neue Zürcher Zeitung, where she also worked as a freelancer. Her passion for Medieval and Renaissance music and Italy brings her to Cortona.



**Adrian
Wirth**

**Workshop
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Adrian Wirth was born near Zurich in 1975. He finished his studies in Environmental Sciences at the ETH Zürich in 2001 with two awards. Still, a diffuse sense of unhappiness and dissatisfaction about life and the place of us humans in the cosmos has led him to

explore the inner and outer worlds. Since 2002, he has studied Indo-Tibetan Yogas in various forms.

Adrian understands Yoga as an attitude towards life, a life-style, not just as a practice you do on a mat. He teaches weekly classes at Airyoga in Zurich and leads Yoga retreats in Switzerland. He lives with his wife, Paola, and son in Zürich.



**Amrei
Wittwer**

**Workshop
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Amrei Wittwer was born in Bludenz, Austria in 1980. She received both the dipl. pharm. and the Dr.sc degrees from ETH Zürich in 2003 and 2009, respectively. Her work on how emotions can affect the human perception of pain was awarded the German Förderpreis für Schmerzforschung in 2007. Currently, she is working as a senior scientist at the interdisciplinary Collegium Helveticum in Zürich.

Her focus of research is the perception, measurement and treatment of pain. Since very recently, she is leading a study on the prevention, diagnosis and therapy of the Attention Deficit Hyperactivity Disorder in children, funded by the Mercator Foundation.

Intrigued by the human body, its vulnerability and its dangers, she has been studying sculpturing and painting and received the Master of Fine Arts at ZHDK in 2013. Since 2009 her work has been shown in exhibitions, most recently at the gallery allerArt Bludenz (2015) and Kunst im Dolderbad (2015).

Morning Activities



Our daily choice to welcome the day.
– Get up! Stand up!

Every Day 07.15

**Paola
Bertolini**

Attico
Floor 5

Move & Dance

Move & Dance is a guided free moving meditation including the four natural elements and world music.

You will experience the power of the elements in your body and you will become fully present. Move & Dance puts you physically, mentally and emotionally into a wonderful flow. It is refreshing, vitalizing and grounding ... meaning it greatly expands your bodily awareness. Dancing is as old as mankind and dancing is designed for everybody whatever one's age, degree of fitness or state of mind; it does not demand any special skills. So let's awaken our inner dancer!

There could be a nagging voice inside saying, "I can't dance, I never have done", then now is the time to get up, throw yourself fearlessly into the waves of the move & dance rhythms and the voice will automatically disappear.

Every Day 07.15

**Gerd
Folkers**

Chiesa

The Spirit of the Location

We refer to an old tradition of a monastery and reconvene in the church the early morning. Before day work starts we give room to muse. In contrast to the rules of the monastery we don't need to be contemplative, but we can.

The moderator will suggest a theme to ponder on. But, maybe a topic for reflection emerges from a spontaneous exchange of ideas, maybe somebody has prepared a text or wants to elaborate on his or her recent project. It is also quite desirable to prime the political headlines of the day. But we can also rest a while in silence to enjoy the sacred space.

Nightingales, owls and early birds are all invited.

Every Day 07.15

**Eveline
Hauser**

Sala A
Beato Angelico

Drumming – Self-Awareness and Communication

During Cortona Week, 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.

We offer daily 2 slots with drumming. One session within the morning activities and one during the afternoon workshop space.

Every Day 07.15

**Chasper
Mani**

**Selina
Weber Gehrig**

Cappella
bottom
of Giardino

Morning Song

We will start into the day on a positive note by awakening our voices, our minds and our bodies, and enjoying the pleasure 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! No sheet music will be used and no prior knowledge or experience is required.

The course lasts 45 minutes and is devised as an open singing session. No prior registration is required, so you are free to decide each morning if you would like to participate.

Anyone interested in delving deeper into song (in other words, the real enthusiasts among you) can stay on after the morning singing session and spend 30 minutes rehearsing polyphonic pieces using sheet music or studying already familiar pieces in greater depth.

Every Day 07.15

**Hans-Peter
Sibler**

Giardino

Taiji and Qigong

In China – as in many other countries all over the world – millions of people start the day with Taiji and Qigong. The park in Cortona gives us an ideal environment to spend some time before breakfast on gentle movements 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.

Lectures



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Entrepreneurship for
Sustainable Development
- 22 **Hans-Joachim Böhm**
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in Pharmaceutical Research
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cope with Uncertainty and
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Sat
11.00

**Christoph
Sutter**

Sala A
Beato Angelico

Entrepreneurship for Sustainable Development

Due to its complex nature and multiple interdependencies, working on sustainable development means being permanently exposed to a high degree of uncertainty.

In 2015, the United Nations defined 17 Sustainable Development Goals to “transform our world for the better by 2030”. These goals intend to facilitate the designing and executing of interventions which aim at tangible economic, environmental and social improvements. Mastering the management of uncertainty is a key requirement to do this successfully.

A high degree of innovation and controlled risk taking is paramount for progressing in the field of sustainable development. Therefore entrepreneurial behavior is well suited to create and scale new and disruptive solutions towards a more sustainable future. Successful entrepreneurs excel at balancing strategy with serendipity based opportunities. Entrepreneurial behavior can help to capture serendipity moments utilizing them for creating innovative solutions in the field of sustainable development.

Sun
09.30

**Hans-Joachim
Böhm**

Sala A
Beato Angelico

Serendipity and Uncertainty in Pharma- ceutical Research

The goal of pharmaceutical research is to discover and develop novel safe and efficacious medicines for important diseases that currently have no adequate treatment. This is not an easy task because the human body is complex and many functions are still poorly understood, most notably the human brain. As a result, uncertainty plays a large role in pharmaceutical research and the success rates of drug discovery projects are low.

Yet, rational drug design is still the hallmark of modern pharmaceutical drug discovery. Genetic data linking a target protein to the disease and 3D-structural information on the target protein are used to design rationally novel drug candidates that are then tested in preclinical models and finally in clinical studies. Many important medicines have been discovered using this approach.

However, there is also a large number of examples showing that serendipity was a key factor in the discovery of new medicines. Several drugs were developed

for a certain indication but interesting and surprising findings during clinical trials led then to the approval of the drug for a completely new indication. One well-known example is the PDE-5 inhibitor Sildenafil ("Viagra") and there are several other similar stories. These observations have led to the creation of a new research area called "Drug repurposing". The goal is the discovery of new diseases indications for known drugs and compounds.

Serendipity also plays a large role in preclinical pharmaceutical research and all large pharmaceutical companies also employ strategies to actively exploit serendipitous findings.

In my presentation, I will briefly introduce the drug discovery process and then talk about the role of serendipity and uncertainty in pharmaceutical drug discovery.

Sun
11.30

Joachim M.
Buhmann

Sala A
Beato Angelico

How can Algorithms cope with Uncertainty and develop Serendipity?

Algorithms, the "idioms of modern science" as Bernard Chazelle called them, are influencing our everyday lives in an unprecedented way, e.g. they monitor life support systems in hospitals, they control modern traffic and fly airplanes, they trade stocks and they recommend goods to us. Almost always, algorithms have to work reliably under uncertainty in the input and possibly also in the output. The value of an algorithm depends on the amount of information that it can extract from the input to solve an information processing task by computing an output. We adopt an information theoretic viewpoint to measure the utility of algorithms by quantifying their informativeness w.r.t. a problem. Depending on the input uncertainty and possible computational errors, algorithms can be adapted to the overall uncertainty in the data and the computational setting and they return solutions with prediction guarantees. Algorithms as epistemological devices represent posterior beliefs how to interpret the data and such beliefs enable them to discover novel patterns. We demonstrate these ideas by validating algorithm for medical data analysis, in particular pattern analysis in neurological data.

Mon
09.30

Olov
Amelin

Sala A
Beato Angelico

Serendipity, Uncertainty and Failure in the History of the Nobel Prize

The classic example of serendipity in Nobel history is the story of how Alexander Fleming discovered penicillin's ability to kill bacteria. He was more careless than the others in his lab and had simply forgotten an unwashed Petri dish of bacteria growing on the lab bench when he took off work for a few days. He also forgot to close the window. When he returned, he discovered to his surprise that the areas around some particles in the dish were completely free of bacteria. Fortunately, he came to the correct conclusion that an antibacterial substance, which he discovered was penicillin, had blown in through the window and landed in the bowl.

In a conversation, Nobel Laureate Tomas Lindahl distinguished between good and bad research approaches. Experiments often fail and give completely different results than a researcher's theories predict. Some researchers believe that the experiment was bad, throw the results into the trash, and try to design the experiment differently to achieve the results predicted by the theory. Really good researchers conduct the experiment again and ask why the actual results differ from the predicted results. Random deviations may be the key to understanding processes or discovering new phenomena. A failed experiment could even be the most valuable discovery a researcher ever makes. It was simply luck that Fleming, from my first example, did not throw away his Petri dish and continued cultivating his bacteria.

This landscape of random and unexpected events also contains the component of uncertainty, and ultimately failure. Throughout Nobel history, uncertainty has likely played an important role, even though this is rarely discussed or reported. While very few Nobel prizes have been awarded for incorrect theories, of course it has occurred. Failure and how failure is handled is interesting from a research policy perspective. Cultural differences can play a role, and an academic environment can be characterized by how well and readily uncertainty and even failures are handled. An openness to the opinions of others, the freedom to explore ideas, and interdisciplinary exchange naturally increase the risk that some projects take dead ends while also paving the way for major breakthroughs.

Mon
11.30

Andrea
Riemenschmitter

Sala A
Beato Angelico

The Clandestine Agency of Matter: Black Pancakes, Mussels from Brussels, and Other Enlightening Encounters

From the earliest material manifestations of human settlements it can be observed that the nourishing, medical and culinary aspects of edible plants and animal parts were teased out by experimental merging, processing and cooking. In this way and up till today, new relationships (wine and cheese) and identities (Hong Kong New Year's hotchpotch) were continuously established. Narratives addressing culinary creations, or medical discoveries, often clad such inventions into elaborate descriptions of the miraculous circumstances of their first appearance.

I will analyse a selection of these serendipidity tales, and juxtapose them with newly emerging inventories of missed encounters or loss due to what Rancière has called modernity's "partition of the sensible," and Bennett describes as a systematically foreclosed perception of the vitality of matter enabled by the "quarantines of matter and life" (Bennett, *Vibrant Matter*). Novelist Zhang Wei's tale of an itinerant beggar who revolutionizes more than just the diet of a Shandong village community will illustrate the former observation, whereas Hong Kong author Leung Ping-kwan's poem on the misrecognized flavors of "cosmopolitan" food and Beijing poet Xi Chuan's oxymoronistic poetics allude to the latter. For instance, Xi evokes a water melon that makes a banquet guest cough up the inequality of modernist cultural translations, or a hiker who resists tourist industrial conventions for visiting mountains. On the surface, these examples tell readers that it is required to say no to the standardized forms of mass consumption in order to encounter the unexpected. Hidden beneath this rational claim is the quest for an alternative approach towards bodies and nonhuman matter.

Tues
09.30

**Olaf
Müller**

Sala A
Beato Angelico

The Power of Chance in Scientific Research

Historical Case Study on Colours, Light, Darkness, Newton and Goethe.

Our present theory of colours and light is due to a shocking number of coincidences. It originated from Newton's famous prismatic experiments with narrow light rays in the darkness (Newton 1672; 1704). When sent through the prism, the sun's white light is refracted and produces the celebrated Newtonian spectrum (blue/green/red). According to Newton, the light of the sun is split into its multi-coloured components.

But this theory – the heterogeneity of white light – gained its plausibility only because Newton chose to neglect equally convincing experiments with the roles of light and darkness switched. In these complementary experiments, Newton's critics sent a narrow shadow through the prism, thus producing an equally beautiful spectrum (yellow/purple/turquoise). Given Newton's logic, the scientists could have equally well proposed another theory, viz., the heterogeneity of darkness.

Indeed some authors formulated such a theory (Lucas 1676, Goethe 1810, Reade 1816). With this they could not succeed – simply because they came too late. Indeed, the history of optics could have taken another course altogether: What if the complementary spectrum had been detected first?

What if Newton had been interested in bringing microscopes to perfection rather than telescopes?

What if Newton had experimented in the white chamber of an igloo (during the arctic summer in Greenland) rather than in his camera obscura?

What if the sun's diameter were five times the size it actually is?

What if Newton had not silenced his early critic Lucas? Newton had good luck; a case of serendipity?

Wed
09.30

**Reto
Schneider**

Sala A
Beato Angelico

Serendipity in Insurance

For a German speaking person the word serendipity is difficult to understand. I assume serendipity it is not even existing in the German Duden. However if serendipity describes an unwanted or unplanned discovery or stands for "pleasant surprise" we are immediately in the context of insurance. I would simply replace the word pleasant by the word horrible. Currently the world likes to talk about such horrible surprises being black swan events. This refers to the fact the these events have a

very low probability of occurring, but when they occur their loss size is very high.

But what is the surprising element? Usually people are surprised by the size of the loss. Examples are 9/11, deep water horizon, tsunamis, Fukushima, volcanic eruptions generating a huge ash cloud grounding European airplanes, or the recent floods in UK. We can even go to scenario based losses like a prolonged power blackout in USA/Europe after a severe solar storm.

What would be the consequences for today's society/economy if we had to sustain a power blackout lasting for a couple of months? We could add systemic risks like the interruption to the internet or a large pandemic outbreak.

Obviously all these possible events are attached with very low probability of occurrence. Shall we protect our civil society against such events? Is it ethical to justify the financing of loss prevention measures based on economics/probabilities arguments only? To what extent is the size of the potential loss the right driver for justifying risk mitigation? How can we deal with uncertainty and ambiguity. Will a targeted risk search to become aware of the known unknowns help us to detect former unknown unknowns? Will the principle of serendipity help us to identify new, former unknown risks? Is anticipation of future losses and/or human errors possible and how does it affect the insurance?

I look forward to discuss these questions with you.

Wed
11.30

Daniel
Scheidegger

Sala A
Beato Angelico

Serendipity in Medicine

A major part of the success of modern medicine is due to serendipity.

What we need as clinicians or researchers in the near future are people, who observe their patients carefully and look for minor details of clinical signs or in their lab data, who are lateral thinkers and have the needed perseverance.

At the end of the 18th century Edward Jenner made the observation, that people working with cows had frequently cowpox, but did not get sick with the human form of smallpox. He used the son of his gardener for a human experiment. He infected him first with cowpox. The boy showed the typical signs of this infection. Afterwards he infected that poor boy with smallpox and luckily for all the boy did not get sick. This was the beginning of the smallpox vaccination!

The invention of Penicillin as an antibiotic was also due to serendipity. Fleming did experiments with staphylococci. One sample was contaminated with fungal

spores and he wanted to throw it away. When he looked he realized, that wherever the fungal spores have spread the bacteria were gone.

A newer drug is Sildenafil, better known as Viagra. The drug was tested for patients with angina pectoris and high blood pressure, since the compound showed in animals a vasodilation of the big vessels. The clinical trial was disappointing and finally stopped.

The male participants in the subject group did not want to give back the drugs. Only then it was realized that this drug had the interesting side effect of better penile erections. Pfizer started then a new clinical trial.

Even if in the medical literature serendipity or coincidence is often listed for major breakthroughs in clinical medicine, the most frequent cause is human error. But since errors in medicine are still a taboo, physicians had to invent other reasons.

Thu
09.30

Efva
Lilja

Sala A
Beato Angelico

Smitten by Art

Uncertainty is everywhere, triggered by confusion, terror, crisis, experiments or a provocative artistic event – anything that involves risk. It affects all of us. We have to bring knowledge to the table, identifying the risk and taking a stand. There is no personal or societal development, no research and no art without risk.

The political context for art, artistic research and what art does in our multicultural and diverse society is at stake. How we value the risk implicates political positioning.

With experience you gain insights and confidence in the fact that the artistic process often makes fortunate discoveries by chance. You know that you can't foresee the outcome. In this talk I will use my experience and different examples of uncertainty as a distortion of reality; a falsity, a state that hinders us from exposing ourselves to risk and embracing beautiful moments of serendipity.

Thu
11.30

Hartmut
Wickert

Sala A
Beato Angelico

The Formless Hunch “Lecture about nothing”

“Every choice I’ve ever made has been dictated by a formless hunch rather than by strict logic.”
(Peter Brook)

Peter Brook, one of the most influential theatre directors of the 20th century, has often said, that he never trusted concepts while staging a play. In absolute difference to conceptualising the work before starting it, he makes clear, that a hunch for a direction is emerging at the end of the working process.

What kind of work takes place, when it isn’t defined by goals, by assignments? The answer could be found in the specific character of artistic working processes. I will try to talk about the process of rehearsing in the field of theatre and will, coincidentally, offer some answers concerning the question how an actor is able to remember all the text he has learned.

Another part of my thoughts will be dealing with the experimental work of John Cage, who tried to apply musical technics for his poetic-philosophical drafts. He transformed lectures about composing, about coincidence or the category of uncertainty in events, hovering, revoked from being fixed – like a music without purpose, which he dreamt of.

He even constructed situations of uncertainty and coincidence to make this idea come true and real as a piece of artistic work.

Artistic practice is experimental practice, that means it loosens the fetters of expression and determination.

I would stress that uncertainty as a deliberate poetical and artistic commitment is even the core of artistic practice. Processes become a product, but the product is something like a side effect, something which is left hanging in the nets of institutional demands.

Fri
09.30

**Thomas
Filk**

Sala A
Beato Angelico

Shades of Uncertainty

Uncertainty has many variants: it can refer to a “lack of knowledge” or to a “lack of predictability”, just to mention two. The uncertainty relations of quantum theory – at least in the traditional interpretations – are of a fundamental (ontological) nature and lead to non-predictability despite complete knowledge of the state of a system.

On the other hand, thermodynamics is an example of how uncertainty can be formalised and, despite the lack of knowledge, give rise to precise predictions.

Entropy can be defined as a measure for “missing information” or “lack of knowledge”, nevertheless, it is subject to very precise laws.

Again a different form of relationship between uncertainty and predictability appears in the context of so-called chaotic systems: the “butterfly-effect” is not only an example for this different type of relationship, but historically it is also an example for serendipity in physical and mathematical research.

In my presentation I will discuss various “shades of uncertainty” in the context of Newtonian physics, deterministic chaos, thermodynamics, quantum theory, etc. I will also mention some “paradoxa”, which one should be aware of when dealing with uncertainty.

Fri
11.30

**Corinna
Adler**

Sala A
Beato Angelico

Philanthropy and Academic Freedom: Shaky grounds for the University?

If you believe in today’s headlines on academic sponsoring, universities are about to be taken over by shark sponsors and philanthropists; scientists become the slaves of the industry; the age-long independency of universities is crumbling.

Is it really that bad? What is it all about academic sponsoring? Does it really matter for higher education? What can a scientist expect from philanthropy? In this lecture we will explore the many-fold aspects of philanthropy in general and in the academic world in specific.



Critical Thinking

Skills

Analyse and reflect

Address different intellectual approaches which go beyond your own disciplines, and make sense of them in a larger context.

Build capacity for judgment and develop a stance

Analyse assumptions, criteria and standards, develop a stance and reflect on these things in the critical discourse. Recognise social interests and interconnections as integral to the scientific and/or artistic context.

Communicate, argue and behave responsibly

Contribute critically, constructively and with commitment to the processing of complex problems within interdisciplinary, international and intercultural partners. Communicate thoughtfully your work and research to the public and behave responsibly.

10.30

Break Out Groups

Giardino

After the first morning lecture all participants gather randomly in little groups in the gardens – away from the auditorium every individual finds a more intimate space in this group to reflect on the understanding and the irritations of this first lecture. This is the space to overcome timidity and to verify its own thoughts with conversation partners.

12.30

Deepening Comments

Sala A
Beato Angelico

Following the whole morning input with the two lectures and the break out groups, this point in the schedule allows the plenum to come together for “the cherry on top” and to mutually express and recognize the different opinions and streams of underlying patterns. Together with the speakers the audience will raise deepening questions and remarks and discuss controversial opinions.

18.00

Student's Corner

Giardino

This new core feature of Cortona Week creates the space for deeper reflection on the day's themes which have begun to emerge and develop through the morning's presentations and break-out groups.

In this plenary session, participants are encouraged to draw on their own fields of research and experience, and to explore specific actions for how to incorporate the day's new findings and perspectives into their daily lives and work after Cortona.

Practise and hone your ability to communicate with confidence and develop your critical thinking in this collective exploration of the day's theme, its societal and personal context and impact.

Join us daily in the garden in the late afternoon over an aperitivo and an inspiring view. Bring your thoughts from the day, your unique experiences and perspective, an open mind and a commitment to practise and develop your and your fellow participants' self-expression and critical analysis over the week.



Workshops

Our Workshops after lunch.

Sun–
Tues
22.30

Harald
Atmanspacher

Giardino

Under the Night Sky

In this workshop we will try to get some deeper understanding of what we see out there in the night, looking up into the starred sky.

Under optimal conditions we can see roughly 2000 objects with the unaided eye, and these are of very different nature: the planetary system and its motion on the ecliptic plane, stars in different evolutionary stages and their life after death, interstellar clouds left by stellar explosions, galaxies and their supermassive nuclei.

And then there is the cosmos as a whole, with the microwave background as a primary information source about its origin.

Today cosmologists believe that only 5 % of the matter and energy of the universe are observable by electromagnetic radiation.

Which means that we know almost nothing about almost everything.

Every
Day
16.00

Paola
Deprez

Adrian
Wirth

Attico

Yoga

Yoga is nowadays a mainstream phenomenon. For many people it's just a synonym for a certain kind of physical exercise. Yoga is much more though: It's the connection with your inner essence beyond thoughts, emotions and the "I". The Sanskrit word Yoga means union. It refers to a state of mind where you experience a strong sense of connection (similar meaning like the Latin religare from religion).

On the path of Yoga good things may happen: More mental calmness and clarity, more balance and stability and better health for body and mind. The Yoga path always starts where you are at in the very moment, considering the condition of your body and of your mind.

In this workshop we will explore accessible ways of realizing the depth of what Yoga can be. We will start with mindful, physical movements (Asana) and breathing exercises (Pranayama), and then go beyond into Yoga Nidra deep relaxation and other methods of meditation, of exploring the inner world. A state of mind where you feel calm, open and in a loving way connected to your inner essence and to the world around you is not so far away!

Yoga is a special kind of a project: When practicing Yoga you are the researcher, the research object and the laboratory all in one! A reproducible outer form of a practice is the container for inner transformation. Through sharing our experiences during the week we can learn from each other and find the common ground

in seemingly different subjective inner experiences.

Join us for this workshop that will touch many different layers of your being. All you need is curiosity! No previous Yoga experience necessary!

**Every
Day
16.00**

**Samuel
Eberenz**

**Stefan
Scheidegger**

Cappella
bottom
of Giardino

Attempts on Narration

Playing the materiality and the arbitrariness of language, we engage in different writing quests to explore the "Myth of Corti". We approach the question, who or what Corti is. Inspired by practices of the historical avant-garde (e.g. Surrealism, Oulipo and the concept of uncreativity), we randomly put together our narration(s) of the whatever Corti might be. But stories are nothing but inventions, they fail constantly.

Can we grasp myths like moths with the porous net of contingent prose and poetry? Something that has happened somewhere in the past made us and Corti what we are, or at least the stories we tell. If we don't play what we tell, we will just tell what is playing us anyway.

Let's bring our individual languages and experiences together in a poetic experiment; let's craft the fragmented myth of Corti in interference with Cortona and our shared experiences of the week – and fail epically.

To participate in this workshop you don't need to bring anything but nothing but anything but your favourite writing tool.

**Every
Day
16.00**

**Mirjam
Egloff**

**Ruth
Wiederkehr**

Cappella
vis-à-vis
Room 315

Renaissancing Headwear

Hats and veils of Renaissance painters as an inspiration for contemporary fashion design

Copies of Renaissance frescoes decorating the Hotel Oasi, where the Cortona week will take place, sparked our interest in clerical fashion and accessories: These paintings show madonnas, clerics, citizens and other figures wearing remarkable garments and fancily crafted accessories. What do they signify? What purpose did they serve? How were they made?

Looking into these questions, we'll be visiting frescoes of Renaissance artists Signorelli, Fra Angelico and Piero della Francesca in Cortona and Arezzo. We will focus on all kinds of headwear – from hats to veils – and find out what they tell us about the social status of the men and women depicted.

We will begin by studying Renaissance art and lifestyle to try and figure out how this period can serve as an inspiration for contemporary fashion design. How

can characteristics such as soberness and dignity be worn on a modern outfit? Are today's fashion designers continuing to use these characteristics as they were in the past or are they twisting these into (fashion) statements contrary to their original meaning?

In the second part of the workshop you can use your newly acquired knowledge to create your own headwear. Each participant may use their own imagination on how to reinvent headwear in a contemporary design. We will guide you during the design process with information on different styles and manufacturing techniques such as draping, pattern making and sewing.

In this workshop you will have the opportunity to link the styles of the past with contemporary fashion design, expanding both your knowledge about life in the Renaissance and practical skills in designing a modern headpiece.

**Every
Day
16.00**

**Alejandra
Jean-Mairet**

**Banu
Narciso**

Giardino

Drawing and Painting

In this workshop we will propose a range of methods in drawing and painting that will encourage experimentation, spontaneity and intuition as part of the creative process.

The focus will be on discovering through playful research. Working with tools which come from ourselves: observation, imagination, memory and with various media like charcoal, ink, gouache, acrylics, we will train on our mind and body flexibility and explore ways of self-expression.

The sessions will take place in the garden. You don't need to have any special skills or previous experience. Curiosity and will to discover is enough!

**Every
Day
16.00**

**Efva
Lilja**

**Sala A
Beato Angelico**

To make the Impossible possible – On artistic Creation in troubled Times

A workshop based on my book: 100 Exercises for a Choreographer and Other Survivors.

We will together work to improve our abilities to reach different visions through choreographic techniques and artistic methodologies – in individual as well as collective commitments. We challenge the concept of uncertainty by conscious work on risk. I invite you to share some love-filled moments of action.

**Every
Day
16.00**

**Tony
Majdalani**

Giardino

Drumming – Self-Awareness and Communication

During Cortona Week, 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.

We offer daily 2 slots with drumming. One session within the morning activities and one during the afternoon workshop space.

**Every
Day
16.00**

**Isabel
Mundry**

Sala C

Insecurity and Serendipity – Between Nature and Culture

For several hundred years, as in many other art forms, music has defined itself according to its own set of rules, developing ever more refined and differentiated “compositional” techniques. Over the course of the 20th century, as in other art forms, music began to expand its reach even towards non-musical material and situations. At the very latest, John Cage’s 4’33” demonstrated that time spent waiting at the bus stop, even every environmental sound, has the potential to become a piece of music.

The philosopher Martin Seel argues in his book “Active Passivity” (Aktive Passivität) how our current scientific models, global state of connectivity, and the worsening climate crisis all condition our relationship and perception of nature. No longer is nature to be seen as antagonistic to human beings, or as something that can be admired or destroyed. Rather we are part of it; nature is part of our culture.

In the workshop, we will engage with the inner spaces of the abbey, its gardens, as well as its landscape from a compositional point of view. We will investigate – both reflexively and through artistic expression – under what conditions any sort of thing can become an instrument, any noise a sound. Conversely, we will also experiment with creating the conditions under which a

composition can simply become noise, blending into its environment. Here, the entanglement of nature and culture is investigated through the lens of musical composition. The only prerequisite: a desire to listen.

**Every
Day
14.00**

**Martin
Schmid**

In Cortona
Centro

City of Artists, City of Saints

Presumably it is not possible to locate the birthplace of Renaissance. Florence? Rome? Maybe elsewhere? Probably not Cortona. After all one of the cradles of Renaissance stood in the small Tuscan city. Looking at the "Annunciation", the famous painting of Fra Angelico in the Museo Diocesana of Cortona, you are standing on the threshold of Renaissance. Watching the paintings of the Cortonian artist Luca Signorelli you are even diving into this epoch.

But Cortona offers more than art. Cortona has an Etruscan history as well as a Roman or medieval history – a history over almost 3000 years. In the recent history – before Tuscany became a part of the modern state of Italy – the city was strongly characterised by the Medici family and the House of Lorraine (Habsburg-Lorraine). And for one moment Cortona stood even in the spotlight of world history: 217 B.C. Hannibal passed on his march through Italy the ancient city of Cortona and beat the Roman army in the battle of Lake Trasimene – just a stone's throw away from Cortona.

The history of a city or a region can be reproduced by telling the stories of its exponents in the area of arts and politics or by telling stories about its churches and monasteries, walls and palazzi. In this sense Cortona is a city of artists, a city of saints, a city of religious leaders. Let's hear the Cortonian story of Fra Angelico, Pietro da Cortona, Gino Severini, or the story of Francesco di Assisi, Guido da Cortona, Margaretha da Cortona. And what about the story of the Concattedrale di Santa Maria Assunta, Chiesa di San Francesco, Santa Maria Nuova or Basilica di Santa Margherita?

On several trips through Cortona you get the chance to feel, smell, touch Cortonian history and start a mutual walk through history.

Every
Day
16.00

Andreas
Schneider

Amrei
Wittwer

Giardino

Serendipity as a basis for a Sculptor

Knowing your potential and abyss is important. But there are situations that ask for something more than knowledge and expertise: when you are diving in the unknown your mind is free and open for a universe of the unexpected.

The information scientist Sandra Erdelez sees serendipity as something people do. According to her, you become somebody who cultivates the art of serendipity, because you believe that you are one. – “It helps to assume that you possess special powers of perception, like an invisible set of antennas, that will lead you to clues.”

In the work of stonecarving you will – against your will – dive into the unknown. And you will learn to love the accident, the breaking, splintering stone, the pain in your arm, the here and now. In the Garten Atelier we offer you the perfect setting to develop your invisible set of antennas. After a short instruction you will be able to start your project with the finest Carrara marble as well as translucent alabaster that we picked up for you nearby, in Volterra.

No technical skills are needed.

Every
Day
16.00

Sebastian
Wagner

Sala D

Digital Photoexplorations

With digitalisation photography has undergone more change in the new millennium than in the 150 years before that. Never before has taking and beholding a picture been so immediate, and never before has it been possible to freeze so many moments into data and making them visible all over the world.

This makes the photo camera a suitable tool for exploration and encounter in this age of zeroes and ones. Given its directness and velocity the digital camera allows whoever releases the shutter to quickly develop his or her individual style, be it a rush or a meandering path. Be it questions or statements, Cortona or the sky, people or trucks, mountains or hands. Photography is essentially giving in to serendipitous moments and grasping them with the sensor.

Together we will develop the basics of how to do this grasp, involving handling of the digital camera, composition and presentation. We will let ourselves be inspired by some photographic masterpieces and their creators. Yet all this is the mere starting point for us to take the camera and begin to explore.

Travel Information

Travelling with the Group

Group Travel from Zurich HB by train to Florence (with a change in Milan) will be on Friday September, 2th 2016 at 9.32a.m. Please be there at least 15 minutes before departure. From Florence, a private bus will take you to the event venue at the Hotel Oasi in Cortona. The bus will depart approx. 4.00p.m. from Florence SMN and arrive at Hotel Oasi at approximately 6p.m.

The group's return journey from Cortona will be at 8.30a.m. on September, 10th 2016 from Hotel Oasi to Florence by bus. The train departs at 12.00 for Zurich HB (again, changing trains in Milan). You will arrive back at Zurich HB on Saturday September, 10th at approximately 6.28p.m.

Hotel Oasi

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www.cortona.ethz.ch

Travelling individually

The nearest railway stations are Terontola-Cortona or Camucia-Cortona. The nearest airports are Firenze (Florence) Peretola or Perugia San Francesco d'Assisi (formerly Perugia Sant'Egidio).

You may also consult the Italian National Railway Website (Trenitalia) or your respective (European) national railway's website for more travel itineraries to Cortona.

From the railway stations, Hotel Oasi is only about 10 minutes by Taxi.

