



# Cortona 2017

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.

The Cortona Week is a historical conference, which was founded in 1985. Cortona Week 2017 is its very last edition and closes the cycle of 32 years of Cortona Week from ETH Zurich.

# History

1985	<b>Cortona 1</b>
1986	<b>Cortona 2</b>
1988	<b>Perception</b>
1989	<b>Utopia &amp; Science</b>
1991	<b>Metamorphosis</b>
1992	<b>Borders &amp; Limits</b>
1994	<b>Mythos &amp; Science</b>
1995	<b>The Many Ways</b>
1996	<b>Inside – Outside</b>
1997	<b>Becoming / Being / Passing Away</b>
1998	<b>Future Visions</b>
1999	<b>Continuity &amp; Jumps</b>
2000	<b>Creation</b>
2001	<b>Science &amp; Emotions</b>
2002	<b>Global – Local</b>
2003	<b>Curiosity &amp; Creativity</b>
2004	<b>Mind Matters</b>
2005	<b>Beauty</b>
2006	<b>Sign Symbols Codes</b>
2007	<b>Ties &amp; Webs</b>
2008	<b>Knowledge Vs Belief</b>
2009	<b>Bridges over Troubled Waters</b>
2010	<b>Labyrinth</b>
2011	<b>Plausibilities</b>
2012	<b>No Time at All!</b>
2013	<b>Non Local</b>
2014	<b>I</b>
2015	<b>Reproducibility</b>
2016	<b>Uncertainty &amp; Serendipity</b>
2017	<b>Concepts on the Move</b>

This is the end, beautiful friend  
This is the end, my only friend,  
the end (THE DOORS)



Eidgenössische Technische Hochschule Zürich  
Swiss Federal Institute of Technology Zurich



hdk

Zürcher Hochschule der Künste  
Zurich University of the Arts

# Concepts on the Move

Concepts are more than terms with a fixed meaning, even though they may often be misunderstood as such. They are generalizing abstractions, which group and condensate ideas, views, visions, agendas or working models. They represent maps and are not the territory, they are menus and not the meal, and they may open opportunities for comparing and clarifying notes across the borders of particular disciplines. Concepts are alive, dynamic, fixed only temporarily, advancing, in motion – on the move. Negotiating concepts needs a certain amount of flexibility and tolerance for ambiguity, further clarifications and critical evaluations, to develop new agendas for the advancement of scientific and artistic research.

In former times scientific pioneers like Alexander von Humboldt or Charles Darwin ventured arduous expeditions into unknown territories before they laid out concepts like “cosmos” or “evolution”. Today we have international conferences, interdisciplinary working groups or open access internet for the modification of concepts and their continuous exchange across academic disciplines, cultures and societies: *globalization, identity, history, change, networks, information, facts, objectivity, emergence, subject, agency, cognition, narrative, gender, visualization, time*, to name just few.

Here are two specific examples for such concepts on the move:

As early as in the 17th century, the concept of stress in material and mechanical sciences began its journey through historical epochs, cultural settings and academic disciplines. In 1973 the originator of the modern concept of stress in physiology, Hans Selye, wrote: “Everybody knows what stress is and nobody knows what it is. The word *stress*, like success, failure, or happiness, means different things to different people and, except for a few specialized scientists, no one has really tried to define it, although it has become part of our daily vocabulary.” Today stress shows up in various faces, meanings and operationalizations, as a psychophysiological concept in health care, as a social science concept, as environmental stress or as a financial concept for “stress-tests” of banks. In a recent review of the concept of stress (Haller et al. 2014), the authors concluded that “few other contemporary terms are so unprecise and nevertheless so quickly understood”. Even as particular meanings of stress are defined within the context of particular disciplines, there seems to be considerable common, transdisciplinary denominator.

Another example is the concept of *hybridity*, which shows that transdisciplinary agreement is not always unambiguous. Hybridity was first set up as a concept in biology, contrasting *purity* in living organisms. Hybridity was seen as the weaker and more vulnerable variation of evolving organisms. Later, the concept of purity became politically used in an imperial fashion, even with racist connotations. In its contemporary usage in science it denotes an idealized state of diversity, or a concept of energy preservation in novel types of propulsion engines. But the concept of hybridity also infiltrated the humanities and the arts where it has become a powerful concept within the last decades: for example to explain intercultural identities (hybrid subjects) or to describe and analyze new combinations of artefacts as performing lectures, video essays or video installations.

Depending on the specific context in which concepts are used, applied and transformed, they are attached to limited, often tacit, sometimes even incompatible, taken-for-granted disciplinary interpretations. Inter- and transdisciplinary discourse helps to open up and articulate fruitful discussions about the commonalities and discrepancies of such interpretations across their areas of application.

The Cortona Week 2017, sponsored by ETH and ZHDK Zürich, picks up and encourages the challenging debate about such concepts on the move. It will provide a high-quality, transdisciplinary forum with renowned experts and scholars representing science and engineering, humanities and the arts. As in many Cortona Weeks before, the ultimate goal is to achieve engaged dialogue with graduate students and doctoral candidates from leading European universities.

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workshop leaders and members  
of the organization team.



**Gerd Folkers**

**Member of Board & Lecture & 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.



**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.



**Giaco Schiesser**

**Member of Board & Lecture**  
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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](http://giaco.schiesser.zhdk.ch).



**Harald Atmanspacher**

**Member of Board**

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.



**Helmut Milz**

**Member of Board & Workshop p. 36**

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.



**Martha Bicket**

**Workshop p. 31**

Research Fellow in environment and sustainability at the Policy Studies Institute (PSI). She conducts research for a range of clients including UK Government, the European Commission, charitable trusts and industry. Her work focuses on: the circular economy; public acceptability in policy effectiveness and feasibility; and policy appraisal, with a particular focus on projects with long-term



consequences. Martha was also an independent evaluator of the United Nations Research Institute for Social Development. She holds a BSc in Mathematics from the University of Warwick and an MSc in Environmental Technology from Imperial College London.



**Cornelius Borck**

**Lecture**  
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Cornelius Borck is a historian of science and medicine and director of the Institute for History of Medicine and Science Studies of the University of Lübeck, Germany. Before coming to Lübeck, he was Karl-Schädler-Research Fellowship at the Max-Planck-Institute for the History of Science in Berlin, directed the research group "Writing Life, Media Technologies and the History of the Life Sciences 1800–1900" in the Faculty of Media at the Bauhaus University in Weimar, and held a Canada Research Chair in Philosophy and Language of Medicine at McGill University in Montreal. His research topics include mind, brain and self in the age of visualization; the epistemology of experimentation in art, science, and media; sensory prostheses and human-machine relations between artistic avant-garde and technoscience.



**David N. Bresch**

**Lecture**  
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David N. Bresch is professor for Weather and Climate Risks at the Swiss Federal Institute of Technology, ETH Zürich and MeteoSwiss, Switzerland. His research focuses on the impacts of weather and climate on socio-economic systems. Combining numerical modelling of weather and climate risks with the engagement of decision makers and end-users, his research aims to explore ways to strengthen resilience based on a shared understanding of their weather and climate susceptibility. Such an integrated view along the chain of impacts also opens new perspectives to the treatment of uncertainty in decision-making, both on national and international scales.



**Salvatore Daniele**

**Workshop**  
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Salvatore has studied engineering and earned a Ph.D. at ETH Zürich. His interest in understanding the human beings, their nature etc. led him to study Psychology, Yoga and Meditation. His passion for physical activities made him a slackline athlete and Yogi. He is the co-founder and president of the Zürcher slackline association and also co-founder of the Swiss National Slackline Federation. He enjoys sharing

his path through teaching Yoga, Slack-line and Acrobatics.

The practice of extreme sports combined to meditation establishes the balance between playing and staying. The ultimate goal is to live here and now, to play here and now, to stay here and now.



**Hans  
Danuser**

**Lecture  
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Hans Danuser is a Swiss artist and photographer. After working in Zurich for the German advertising and fashion photographer Michael Lieb from 1972–1974, Danuser began experimenting with light-sensitive emulsion at the ETHZ Federal Institute of Technology Zurich. 1979–1989: work on the cycle *In Vivo*. This is considered his first mayor work which brought him international fame, therein he broke several societal taboos with respect to genetic research and nuclear physics. 1980s and 1990s: working in Zurich and New York. 1986: Artist in residence in Los Alamos. Since the 1990s: large-format series of photographs as installations in space and transdisciplinary projects in the arts and sciences. Spring 2009: first Visiting Artist at the Centre for Studies in the Theory and History of Photography at the Institute of Art History of the University of Zurich and subsequently visiting professor at the ETH Zurich. Hans Danuser is primarily based in Zurich.



**Mirjam  
Eglhoff**

**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 Saarbrucken 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.



**Joachim  
Fischer**

**Lecture  
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Joachim Fischer graduated from Heidelberg Medical School after studying Medicine in Freiburg, Germany and Dunedin, New Zealand. After a professional career as a paediatrician, serving as a consultant in paediatric intensive care at the University Childrens Hospital Zurich he joined the Harvard School of Public Health to obtain a Master of Science in Epidemiology. From 1998-2006 he led a psycho-bio-physiological research group at the former Institute of Behavioural Sciences at the Swiss Federal Institute of Technology Zurich elucidating pathways linking psychosocial stress to accelerated aging. In 2005 founded the ETH-spin off company HealthVision GmbH. In 2006 he was appointed as chairman and professor of Public Health at the Mannheim Medical Faculty at the Heidelberg University. His current interest is in community and company based health promotion, its economic evaluation and on the impact of purpose and joy on well-being and longevity.



**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.



**Hildegard  
Elisabeth  
Keller**

**Lecture  
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Hildegard Elisabeth Keller is a professor, author, filmmaker, and literary critic on television (ORF / 3sat; Literaturclub SRF), who teaches German literature at Indiana University in Bloomington IN and at the University of Zurich.

Her research focuses on the literature, history and culture of the Middle Ages and Early Modernity; history of medicine and theatre; mysticism, theology and philosophy, women and art / women in academia. She has authored and edited 11 books in German and English and more than 100 essays, and book chapters in German, English, Spanish, and Italian.

She has produced plays, audio media and films. Her documentary *Whatever Comes Next* (70 minutes, 2015) about an American painter with Viennese roots travelled to nine film

festivals and will be broadcast by ORF/3sat in 2017. She translated (Alfonsina Storni: *Meine Seele hat kein Geschlecht*. Zürich 2013) and is writing a biography about Alfonsina Storni (November, 2017).



**Clemens  
Kielhauser**

**Workshop  
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Clemens is a PhD student at ETH Zurich. He is currently finishing his PhD thesis on interrelated infrastructure networks in cities, trying to improve roads, electricity, gas, water, and sewer networks. Besides his thesis, he is working on UAV projects and artificial intelligence. In his free time, he is actively engaged in various sports, digital fabrication (3D printing, laser cutting, CNC machining) and the “maker movement”. Being a student in Cortona 2016, he now wants to show with his colleagues how these engineering techniques can be an innovative tool for artists.



**Efva  
Lilija**

**Workshop  
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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.



**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.



**Joaquín  
Peñalver**

**Workshop  
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Joaquín Peñalver is Biomedical Engineering master student at TU Delft. Currently he conducts his master thesis at ETH Zurich in the topic of motor learning and neuroscience, at the Sensory Motor Systems lab. In 2013 he graduated from MSc in Mechatronics and Control, in Spain, for which he conducted a master thesis at TU München in the field of Cooperative Robotics. His goal in life is to drive change and lead improvements in society and healthcare, from his technical expertise. This has brought him to be a volunteering lecturer in Universities and high schools of Spain to inspire and motivate students, following the philosophy “Learning by Doing”, to make an impact in their environment through science and technology. His interest in both technology and multidisciplinary collaboration brings him to Cortona 2017.



**Francesca  
Rigotti**

**Lecture  
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Francesca Rigotti was born on 6 February 1951 in Milan, Italy. She graduated in Philosophy from the State University of Milan with full honours and then received a number of research scholarships from various Italian Universities. In 1982 she went to the

University of Göttingen on a scholarship and received her PhD. in Social and Political Science at the European University Institute in 1984. She has held various teaching positions at the University of Göttingen and, since 1991, when she received a “Habilitation” degree in Political Science, she has been the beneficiary of a research grant from the German Research Foundation (DFG). Between Dec. 1991 and Oct. 1996 she received a “Heisenberg-Stipendium” from the German Research Foundation. Between 1991 and 1996 she was Visiting Fellow at Princeton University, Department of Politics. Since Oct. 1996 she has taught “Dottrine politiche” (Political Theory and Political Philosophy) at the University of Lugano (Switzerland). Ms. Rigotti has published more than twenty books and about one hundred essays on the history of political and philosophical thought and imagery, ethics and rhetoric, and multiculturalism from a philosophical point of view. She collaborates with RSI and many Italian and Swiss journals and newspapers.



**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.



**Raoul  
Schrott**

**Lecture  
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Schrott was raised in Tunis where his father served as an Austrian sales representative. Raoul attended the universities of Norwich, Paris, Berlin and Innsbruck. He completed a Ph.D. in Comparative Literature and lives as a writer, publishing poetry, novels, epic ("First Earth") as well as translations (Homers Iliad or Gilgamesh) He has received all major literary awards and lives in Austria.



**Naveen  
Shamsudhin**

**Workshop  
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Naveen has lived a third of his life each in India, in the Middle East and in Europe. Naveen studied at ETH Zurich and recently completed his PhD at the Multi-Scale Robotics Lab. Collaborating with plant developmental biologists, geophysicists and industrial research partners, he developed microrobotic probes for plant reproductive biology during his doctoral research. Simultaneous to academic explorations, active collaborations with artists, filmmakers and philosophers has led to a three month living exhibition at Helmhaus Zurich, a journey to Siberia to film a whistling shaman, and coorganizing the workshop on Ethics of Robotics and Artificial Intelligence. As a student participant of Cortona 2011, he is enthusiastic to return again to Tuscany, to organize Spirit of the Location at Cortona 2017. He usually lives, works and plays in Zurich, but is currently in travel, collecting and processing material and thoughts for this early morning meditation.



**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.



**Tamar McLeod  
Sinclair**

**Workshop  
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Tamar is one of the few solo female artists from New Zealand, who set out on her own to travel the world, to learn from other cultures and to share her music on an international level.

Leaving New Zealand shores in 2005 with a Bachelor of Music in Jazz Performance Vocals from the *New Zealand School of Music* in Wellington, Tamar embarked on her journey – with

a one way ticket – to pursue a career as a professional artist in Europe.

During eleven years abroad Tamar has worked and sung with highly acclaimed international artists and teachers in festivals and schools including: Anna Halprin and the Tamalpa Institute in San Francisco; Lisa Sokolov from the University of New York "The Experimental Wing" in the Stimmen (Voice) Festival of Germany; *Peter K Elkus* and L'Association Art Musique Européenne in the south of France and Ida Kellarova and the International School for Human Voice in the Czech Republic. Since 5 years Tamar lives and works in Barcelona.

Tamar has developed an individual expression of the human voice. With the blood of her Māori and Polynesian ancestors in her veins, Tamar transmits an authentic power on stage.



**Thomas  
Strässle**

**Lecture  
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Thomas Strässle studied German literature, philosophy and musicology in Zurich, Cambridge and Paris. He received his PhD from the University of Zurich with a dissertation on Baroque literature in 1999 and his habilitation with a study on the symbolism of salt in European literature in 2008. In addition, he studied the flute with Aurèle Nicolet and earned his concert diploma with distinction. Today he teaches German and Comparative Literature at the University of Zurich and is Head of the interdisciplinary Y Institute at the Bern University of the Arts. He is President of the Max Frisch Foundation at the ETH Zurich and literary critic in the "Literaturclub" on Swiss Television SRF.



**Eörs Szathmáry**

**Lecture  
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Eörs Szathmáry studied Biology and Ecology at Eötvös University, Budapest. During his career he was guest professor at the Institute of Zoology, University of Zürich, and Fellow at Collegium Budapest (Institute for Advanced Study). He was the President, IOSEB (International Organization for Systematic and Evolutionary Biology). He serves as Professor of biology, Dept of Plant taxonomy and Ecology at Eötvös University and is Director of the Parmenides Center for the Conceptual Foundations of Science in Pullach as well as Guest professor at the Faculty of Biology at Ludwig Maximilian University, München



**Arne Tiddens**

**Workshop  
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Arne Tiddens is a researcher and project leader at the German Aeronautics Center in Jülich in the Institute of Solar Research. Within his experimental doctoral thesis in the field of engineering he developed two novel measurements methods to determine the efficiency of solar tower power plants. During his PhD at the RWTH-Aachen he developed several innovative products in the field of solar research, of which six are currently undergoing patenting. Learning C++ during his master thesis in particle physics, Arne extended his continuing love for programming and microcontrollers which started in early childhood with the programming language Logo.



**Sebastian Wagner**

**Workshop  
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Sebastian explores with whatever tools he finds. For a bare decade now the photcamera 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.





**Gerhard  
Walter**

**Workshop  
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Words don't explain. Meet me in the morning class. If you need words or films, look under [www.aikido-zen.de](http://www.aikido-zen.de) or [www.zen-projekt.de](http://www.zen-projekt.de).



**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.



**Therese  
Willstedt**

**Workshop  
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Therese Willstedt is a stage director and choreographer resident in Copenhagen, Denmark, active in Germany and Scandinavia. Thus far, she has directed and choreographed about 30 stageproductions. Alongside her main areas she has also dramatized 3 plays, directed documentary film and musicvideos. She has also recently participated as one out of four artists in the VR-film & contemporary art exhibition "Traverse 2017: ANTHROPIA" which will be exhibited at Copenhagen Contemporary (DK) in Oct-Dec 2017. Therese has earlier taught at the directing department at The Danish National School of Performance and Arts, Borups Højskole, Denmark, and at the Old City Youth Association, Palme Organisationen in Jerusalem, Palestine. As of 2016 she is employed by The Danish Royal Theatre working as an in-house director and also holds a seat in the dramaturgyboard. Therese underwent her education at Balettakademien Gothenburg, Sweden 2001-2004 and at The Danish national school of performance arts 2008-2012.

# Morning Activities

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

Every  
Day  
07.15

Gerd  
Folkers

Naveen  
Shamsudhin

Chiesa

## The Spirit of the Location

We refer to the tradition of a monastery and monastic life and convene in the church in the early morning. Before the 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 moderators Gerd Folkers and Naveen Shamsudhin suggest: What does it mean to be human?

We, *Homo sapiens*, masters of the Anthropocene on the Pale Blue Dot.

This oxymoron of perspectives, juxtaposing our ancestral mastery over fire and language, our evolved living in highly cooperative and dynamic societies, and bootstrapping ourselves to build intelligent machines, to the diminutive "small stage in a vast cosmic arena" that we live in as Carl Sagan expressed when the Voyager I spacecraft beamed in images of Earth captured at a distance of six billion kilometers from it. Our human existence operates at an extremely tiny segment of space and time, but throughout temporal history our minds have constantly reinvented and reinterpreted what it means to be human.

Currently, the distinctions between man, machine and other biologically intelligent entities is blurring. From philosophers arguing for moral and legal personhood for potentially sentient future robot beings, to technologists and trans-humanists who envision robots with 'brains in the cloud' and arrival of cyborgs to break gender norms, from theorists who estimate that an equal number of bacterial cells as human cells colonize our bodies, to biologists who propose intelligence and minimal cognition in plants, slime molds and bees, perhaps it is time to revisit and reconceptualize every notion that we took for granted as uniquely human.

We will read, view and discuss texts, passages and images from mythology, anthropology, cross-cultural psychology, sociology, ecology, the history and philosophy of sciences and the mind, and from contemporary robotics and artificial intelligence, and reflect upon the various dimensions of 'being' human.

## 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

**Tamar McLeod  
Sinclair**

Cappella  
bottom  
of stairs

## Morning Song

To sing is a part of our nature and this is what we are going to practice. Like the birds, we will awaken and sing in the new day, to express the unique essence of who we are and have fun!

During our time, we will breathe deeply. We will bring consciousness into our bodies and sense the physical sensations and resonances that are inside of us. We will feel what is moving us, our e-motions and learn how we can channel, transform and expand our energy through our voice, into song.

Drawing inspiration from the rich and diverse cultures from around the world, we will sing beautiful songs from the spirituals and gospel music, African and Gaelic circle singing, Gypsy songs, Maori songs, Mantras and Icaros. We will sing acapella and also be accompanied with a piano. No sheet music will be used and no previous musical experience is required.

Starting from scratch, we will practice the great art of listening. Following our instincts, we will improvise, be creative and make the songs we sing our own. By doing this, we will learn how to tune in to ourselves and to the group and feel what a great pleasure it is:

To move and sing together, in harmony, as one.

This workshop is open to every person who loves and wants to sing.

Every  
Day  
07.15

Hans-Peter  
Sibler

Giardino

## Tai Ji & 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.

Every  
Day  
07.15

Gerhard  
Walter

Attico  
Floor 5

## Meditation

The alternative fact, that not being is opposed by being, is 2500 years old. The philosophical discourse in Europe as well as in Asia reflects nothing else but the dominance of linguistic thoughts within mental activity. Why is it realized only by few experts, that any kind of excellence has its origin in the emancipation from verbal thinking?

Say to someone, mind and body do not exist, and you'll reap incomprehension. It is common-sense that words stand for reality. Life contains the language, but the language doesn't contain life. Enlightenment simply means the failure of consciousness to create a world of identical cases. We don't go twice into the same river.

The masters call right standing, right walking and right breathing or natural movement the secrets of martial arts. Behind this there is awareness of here and now that does not hinder natural movement.

The reality is sad: People who believe in existence of arms and legs move their arms and legs, and they ignore the reality of the whole. They do not realise that they have feet just to stumble about these. As long as they are not one with themselves, it is easy for an old man with broken teeth to control strong partners. It looks great, but it is simple, the everyday movement of people is disastrous. If you are one with your feet, than you already have the potential of a soccer champion.

*An exceptional musician is there when he is there,* described Professor Ellen Langer (Harvard) the secret of excellence. *All the others do not get beyond routine.* This applies to everything: routine in sport, in art, in work, in everyday life, and last but not least in love; isn't it sad?

# Lectures

- 23 **Material and Fiction**  
Hans Danuser
- 23 **Vita activa – Vita contemplativa**  
Hildegard Keller
- 24 **Die Geschichte der drei Prinzen**  
Raoul Schrott
- 24 **Utilizing Concepts  
Across Disciplines**  
Thomas Filk  
and Eörs Szathmáry
- 25 **The Concept of “Concept”  
and the Origins of Creativity**  
Francesca Rigotti
- 26 **Quality of life**  
Joachim Fischer
- 27 **Concepts Travelling in  
Networks of Communication**  
Cornelius Borck
- 28 **The essayistic principle as a  
traveling concept in aesthetics**  
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- 28 **Rethinking Risk — Towards  
Transformational Resilience**  
David Bresch
- 29 **What does Lemuel Gulliver  
teach us?**  
Gerd Folkers
- 29 **A SUBJECT is a  
subject is a Subject**  
Giacco Schiesser



Sun  
11.30

Raoul  
Schrott

Sala A  
Beato Angelico

## Die Geschichte der drei Prinzen – Wie der Detektivroman erfunden wurde und der Begriff Serendipity entstand

Kulturtransfer heisst, dass in Kultur A etwas – eine Sache, eine Idee – ausgeformt wird, um dann über bestimmte Kulturträger Kultur B zu erreichen, wo es für deren Kontext adaptiert wird: ein Prozess, welcher einem Virus vergleichbar scheint, der auf den Stoffwechsel seines jeweiligen Wirtes angewiesen ist, um sich vermehren zu können. Die näheren Umstände eines solchen Kulturtransfers werden hier am Beispiel der Überlieferkette des Geschichte der drei Prinzen von Serendip des Persers Khosro skizziert, die einerseits bis in die Antike zurückreicht, andererseits über de Mailly und Edgar Allan Poe bis zu Conan Doyles' Sherlock Holmes' führt und daneben über Horace Walpole und Robert Merton den epistemologischen Begriff der 'Serendipity' herausprägt.

Mon  
09.30  
11.30

Thomas  
Filk

Eörs  
Szathmáry

Sala A  
Beato Angelico

## Utilizing Concepts Across Disciplines

Can we develop ideas about how to deal with traffic problems in a big city by applying hydrodynamics in porous media (percolation theory)? Can we understand the success of certain companies or products on the market in terms of concepts derived from evolutionary biology? Can we get ideas for possible solutions for security problems in societies from studying the immune system? Or, can we understand burn-out phenomena in psychology or stock-market crashes in financial systems in terms of physical models developed for understanding avalanches and earth-quakes (self-organizing criticality)?

We will answer these questions with a clear "yes"! And we will not only describe the examples given above in more detail, but we will elaborate on many other useful examples, where concepts (or, to be more precise, concept-networks) from one discipline can be lifted to an abstract level and then utilized in other fields, where it often turns out that fundamental questions are based on similar conceptual structures. Even if the transfer of such concept-networks does not always lead to new solutions, in almost all cases it leads to new and fruitful insights and perspectives onto a problem.



When we started working on these ideas, one of the most surprising facts was that these “traveling concepts” are not singular cases but they seem to be ubiquitous, and the most difficult problem is simply to become aware of them.

**Tues**  
**11.30**

**Francesca**  
**Rigotti**

**Sala A**  
**Beato Angelico**

## **The Concept of “Concept” and the Origins of Creativity**

A concept is a content of sense, an abstract idea, a constitutive part of the thought. It comes from the Latin *conceptus*, from the verb *concupere*, to take, to welcome, to conceive, to contain as in the maternal womb; also to conceive that or conceive of, to imagine. To be pregnant, fertile, of children and of ideas, ready (on the physical or the mental plane) to give birth.

This is an analogy, of course, but aren't analogies and metaphors a stimulus to mental creativity, when they connect familiar phenomena to phenomena you are unaware of? Creativeness means production of ideas hitherto inexistent. It has to do with creation, that would be the divine production of things from the nothing, but it is not the same thing. Creativeness is production of an inexistent idea, of an original idea therefore, in the three senses of the term: original in its closeness to origins, to the beginning, to the arché; original in the sense of authentic, that which is not a copy, not a reproduction, not an imitation; original in the sense of uncommon, eccentric, unusual, new.

We won't provide recipes for the creativity because such recipes don't exist: creativity remains as much a mirage as the philosopher's stone, even if many would sacrifice their lives to find one. We know that a process is creative when it offers new ideas and perspectives as fresh as new green grass. Or as a newly born child...

Wed  
09.30

Joachim  
Fischer

Sala A  
Beato Angelico

## Quality of life

Social determinants of health and not access to health care account for most of the observed inequality in health trajectories across citizens within communities. These inequalities arise early in life and become biologically engrained through adult age – many years before emerging as chronic diseases and mental illness.

Prevention of chronic diseases has largely focussed on individual educational efforts to increase physical activity, alter nutritional habits, and to reduce tobacco and alcohol consumption. Prevention of mental illness is often been neglected, despite soaring prevalence of depression and stress-attributed impairments of well-being.

With respect to mental thriving, recent research supports to strengthen resources to counterbalance stress. The perception of joy and purpose in one's life appears to be a very potent resilience factor for health and well-being. We coined the term "FreuSinn" to capture the combined effects of these distinct qualities.

The success of tobacco control illustrates the potential power of contextual measures, while the unabated obesity epidemic in the US exemplifies the insufficiency of individualized educational approaches. The talk introduces the "one good year added for every citizen" program as a possible avenue to leverage contexts (places where people meet daily, e.g. kindergartens, schools, work) for promoting mental, social and physical well-being in the community. We present early experiences from implementation attempts in Gaggenau, Germany (30000 inhabitants).

Wed  
11.30

Cornelius  
Borck

Sala A  
Beato Angelico

# Concepts Travelling in Networks of Communication

Brain research as entry point  
for discussing knowledge dynamics

The brain is a complex organ and it is supposed to be the “seat of human intelligence, interpreter of senses, and controller of movement” (President George Bush, announcing the *Decade of the Brain* in 1990). Brain research hence relies on the mobilization of sophisticated instruments and on the use of suggestive ideas for bridging from the data generated to their significance. Much has been written about the models and metaphors employed for describing and understanding the brain; concepts, however, operate on a more finely grained level. They point to the operating mode of brain research as scientific practice: Excitation and inhibition, for example, describe the antagonistic effects of stimulating different sites in a network of communicating nerve cells – and yet, such concepts carry additional weight as they resonate with their meaning in different fields. The “network” provides a particularly telling case. Introduced in brain research in course of the microscopic studies of its anatomical organization at the end of the 19th century, the concept of a network of communication flourishes today in alliance with the presence of the Internet in daily life. The visualization of particular brain functions provides another example. Formatted and mediated by sophisticated technology, visualized phenomena like the “reward circuit” take on a life of their own. Following the migration of basic concepts in brain research through different disciplinary arenas and into the public realm, the presentation describes how current research does not so much deliver objective answers to fixed questions but continuously generates new phenomena calling for new conceptual linkages.

Thu  
09.30

Thomas  
Strässle

Sala A  
Beato Angelico

## The Essayistic Principle as a Traveling Concept in Aesthetics

The essay is located at the intersection between science and art. It owns something from both, and it differs from both. Like science, it pursues a general interest in knowledge, and like art, it claims aesthetic autonomy. The essay therefore follows a principle that genuinely and performatively links aesthetics with epistemics. It is a mode of aesthetic thinking that does not rule over its materials and methods in the sense of an external regiment, but that does think itself *in* and *out* of materials and processes.

Originating from philosophy and literature, the essayistic principle has started to travel across the fields of different genres. It might equally be articulated in the medium of photography or film, and possibly even in sounds, installations and performances. The essayistic principle, indeed, creates open forms and is not limited to any ressort. But as with all traveling concepts, the question arises: What changes and what remains during the travel?

Thu  
11.30

David  
Bresch

Sala A  
Beato Angelico

## Rethinking Risk — Towards Transformational Resilience

The concept of risk allows for the evaluation of an uncertain outcome, in terms of probability and severity. Resilience describes the capacity to survive, successfully adapt and prosper in the face of change and uncertainty related to disturbances, whether they be caused by stresses and/or acute events. Therefore, resilience presents itself as a useful concept to frame pre-emptive approaches to deal with risk. We propose a set of nine resilience lenses grouped in three dimensions or levels. Structural resilience encompasses redundancy, modularity and requisite diversity. Integrative resilience emphasises the complex interconnections between the primary system and its environment, where multi-scale interaction, thresholds and social capital are key elements of understanding. Finally, transformative resilience expands on the time scale with the aim to enhance transformability by exploring distributed governance, foresight capacity and innovation & experimentation as enablers.

Fri  
09.30

Gerd  
Folkers

Sala A  
Beato Angelico

## What does Lemuel Gulliver teach us?

Change your perspective! That is the message of the four books, known to us as *Gulliver's Travels*, the first edition of which dates back to 1726.

The Lilliputians found the giant Gulliver disgusting. They were disappointed by the bad smelling and hairy skin, his eating habits and his lack of elegance.

The large people of Brobdignag treated him as a toy. Nobody except a poor farmers girl paying him any respect, all the other jeopardizing his health or even his life.

The scientists at Laputa did not take notice and the academics of Lagado showed of with their silly inventions and theories, while at the land of the Houyhnhnms the horses and men had change places.

Gulliver's reports on strange experiences while travelling worlds unknown to his contemporaries challenged their points of view. That this change of perspectives is still relevant of today maybe evident by the broad advent of ideological positions in political debates and the inability of adopting another point of view, not to mention post-truth politics.

The lecture will try to bridge the gap between prose satire of enlightenment in the 18th century and its relevance of today's science and technologies practices and beliefs.

Fri  
11.30

Giaco  
Schiesser

Sala A  
Beato Angelico

## A SUBJECT is a subject is a Subject

The concept of the "Subject" has been and is one of *the* concepts – if not the concept – that has travelled und has been transformed the most: from and within philosophy to psychoanalysis, from linguistics to neuro-science.

The lecture will deal with one single aspect of its journey: with the eldritch fact that the splendid actor of the Enlightenment (*Die Aufklärung*) – THE SUBJECT that commands and reigns the objects in the world – is at the same time a poor, reigned subject: subjected to (a vast bundle of things).

How can that be? How can this contradiction be solved? Can it be solved? And: Which are some main effects and consequences of this 'fact' for us?

# 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.

**18.15**

## **Student's Corner**

**Martha  
Bicket**

**Anna  
Kaxira**

Giardino

This core feature of Cortona Week creates the space for deeper reflection at the end of the day. Not anymore in the auditorium hall – but outside in the garden. The day's theme, personal interactions, experiences in workshop have emerged and developed throughout the different formats. 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. Student's Corner is ment to be a space to exercise, invent and confront one's personal styles of interventions and narrations and opinions. Practise and hone your ability to communicate with confidence and develop your critical thinking in this collective exploration, its societal and personal context and impact.

# Workshops

Our Workshops after lunch.



Every  
Day  
14.00

Martin  
Schmid

In Cortona  
Centro

## A Cradle of the Renaissance

Around 1500, at the peak of the Renaissance, the name of the Cortonian painter Luca Signorelli had a very good reputation. He was at eye level with Leonardo da Vinci, Raffael and others. He worked for the Medicis in Florence and the Pope in Rom. Nowadays Signorelli is still considered as an important painter of the epoch – but in the shadow of Michelangelo or Leonardo. In the city of Cortona, in its churches and museums, Signorelli is still omnipresent and with big influence. One and a half generation earlier than Luca Signorielli, in the 30's of the 15th century, another protagonist of the Renaissance worked in Cortona: the Dominican monk Fra Angelico. Looking at the "Annunciation", his famous painting in the Museo Diocesana of Cortona, you are standing on the threshold of the Renaissance; in this sence even Cortona is – besides Florence and Rome – one of the cradles of the Renaissance.

But Corona 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

Salvatore  
Daniele

Giardino

## Slackline

Slacklining is the art of balancing across a flat webbing tensioned between two anchors. Born historically within the world of climbing, it is now a sport on its own.

The webbing can be suspended a few centimeters over the ground, over water or at several thousand meters between two mountain peaks! The sport of slacklining branches in three main categories: "tricklining" is the act of jumping on the line and performing tricks, "long-lining" refers to walk long slacklines and "highlining" means balancing at several meters (thousands some time) off the ground. Obviously, these three branches are interconnected, giving a big variety in the interpretation of the sport.

The search for equilibrium on the line can and will follow different path: from the fun and light-hearted path by jumping and playing on it to the more meditative and introspective path where the practitioner is fully focused and absorbed in the act of balancing.

The first time you set a foot on the line you will experience some wobbly instabilities, everything shakes, your body shakes, your mind shakes! Is the line shaking? When the line is left alone it does not move! Finding equilibrium and peace on the line is exactly the process of seeking the source of these wobbles.

Slacklining offers you an inner journey through your body and mind while playing and having fun!

Every  
Day  
16.00

Mirjam  
Egloff

Ruth  
Wiederkehr

Cappella  
vis-à-vis  
Room 315

## Clerical Accessoires in Fashion

Cortona region is full of Renaissance art. Paintings show madonnas, saints and citizens wearing beautifully crafted headwear. What do these hats and veils signify? What do they tell us about the social status of the men and women depicted? How were they constructed? Looking into these questions, we'll study works of Renaissance artists Signorelli, Piero della Francesca and Fra Angelico, rebuild and reinterpret the headwear.

During this workshop we will not only study Renaissance art and lifestyle, but also figure out how this period can serve as an inspiration. How do fashion designers twist historical inspiration into contemporary statements diverging from their original meaning? Participants may use their own imagination on how to reinvent headwear for an individual design.

In our spacious chapel atelier we will build silhouettes, craft 3D-prototypes and experiment with the

effects of different styles on the overall look of the participants.

We will guide you through the design process with background information on history and design as well as 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

**Clemens  
Kielhauser**

**Joaquín  
Peñalver**

**Arne  
Tiddens**

**Mech Art  
Sala C**

## Mechanical Art

*Leonardo Da Vinci combined art and science and aesthetics and engineering, that kind of unity is needed once again – Ben Shneiderman*

This workshop will teach the basics of very simple engineering, reaching from small mechanical devices to digital computing (e.g. Arduino, a physical computing platform), and show the potential these tools could have for artists to diversify their creative possibilities. In the same manner, engineers will learn about the creative potential, that lies in their everyday work.

We believe making available mechanical and technological tools for artists can be a new form for bidirectional creative work. For the existence of a one to one dialog between engineers and artists, a common base of understanding is needed. Reducing the distance to engineering and digitalization turns out to be more and more necessary in a world which is being "automated and digitized", which at a time gives the artist a thorough understanding of the reality they live in.

The students will be working together in groups of two, preferably with one engineering and one art student per group.

## 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.

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## Every Day 16.00

Efva  
Lilja

Sala A  
Beato Angelico

## Performing

The complex societal issues that lie behind economic and political crises, attitudes toward refugees, the climate challenge, and worries about our future – all of that will demand new artistic representations. Artistic expressions are ever more important as an element in communication and the formation of identities. Art create movements, which develop in a cultural and political environment. Innovative art keeps its focus on the contemporary and shines its strongest light towards the future.

The freedom of expression must be defended and given a chance to expand. Choreographed events challenge and offer new visions for the creation of a reality where political activities and everyday action can be questioned and reformulated in close encounter with other fields of knowledge. In this workshop we will work on methods for transdisciplinary collaborations and actions in respect of our different visions. And we will have a lot of fun!

## Every Day 16.00

Helmut  
Milz

Attico

## Embodied cognition

*Since I grew tired of the chase and search, I learned to find.* – F. Nietzsche

Contemporary concepts like "emotional intelligence", "body memory", "inter-corporal exchange" or "gut brain" indicate, that cognitive processes (cognoscere (lat.): to get to know, to learn) are in various ways embodied and on the move. Neuron networks of our bodies, which are involved e.g. in sensations, motor functions, memories or reasoning, are highly interconnected.

Reflections of important discoverers in science refer to some unusual aspects of cognitive embodiment. They indicate for example that "sagacity" ("Scharfsinn") may be a distinctive quality in serendipitous findings. This term is closely body related. It refers to the receptivity of "a fine nose" ("Spürnase, einen guten Riecher"), which may intuitively smell significant traces. M. Polanyi, an eminent chemist, elaborated dimensions of "tacit knowing" in scientific (re)search.

This workshop reconciles scientific “points of view”, which require personal distance, with implicit, engaged and felt “standpoints”. It offers experiments to increase attention, sensory awareness and new movement options, as well as to better acknowledge/accept feelings. What we know about our body structures or functions (as “body scheme”), differs significantly from experienced body memory, which we have incorporated during our history (as “body image”). Participants will explore the cleverness and potential values of their “body of knowledge” in cognitive operations.

*Tacit knowing We can know more than we can tell.*  
– M. Polanyi

Every  
Day  
16.00

Sebastian  
Wagner

Sala D

## Photography

Movement seems to contradict photography as the frequent term of «frozen time» often applied to photographs attests. Starting from this common sense, there are numerous other perspectives absorbing movement into the concept of photography.

Whereas from a functional point of view, the capture of the moment seems to satisfy a technical definition of the concept of photography, capturing obviously is not all there is to it. We take pictures and we look at them at different times and environments. The tension between taking and beholding opens up a room in which our minds remember, reflect, and conceive. The photograph triggers a journey of the mind, be it intellectual or emotional.

A lot of photographs interweave movement as a relief to tension into the picture in a more direct way. The moment of capture is finite, but non-zero. Hence, every photograph though being static is a reflection of a non-static exposure. The photographer chooses how to depict a movement of a shape, irrespective of being representational, abstract, or becoming the other.

With semiconductors instead of films and prints also the static concept of the photograph itself is crumbling. A screen can illuminate different pixels any moment. We can no longer rely on the original as a given anchor. Photography has become much more agile, flexible and mortal.

Together we will follow the paths of movement with a digital camera (either yours or provided). The course involves a tutorial on how to handle the camera, learn from our pictures and each other, and set up a final exhibition in print and digital. The workshop is supposed to be a starting point to take the camera and begin to explore.

**Every  
Day  
16.00**

**Banu  
Narciso**

Giardino

## **Drawing**

The act of drawing and drawing itself as an object can be very magical. It has a particular lightness, flexibility and a compelling ability to synchronise thoughts, emotions, body movement, time, tools and material. Not only in art and design but in all the other human activities, drawing can serve as an extraordinary way of thinking and understanding. This workshop proposes a range of methods and strategies which are related to the main singularities of drawing such as spontaneity, experimentation, immediacy, simplicity, personal vision and expressiveness. You will have an opportunity to explore a contemporary approach to various media like charcoal, Chinese ink and gouache as well as different textures and formats of support. The sessions will take place in the garden. You don't need to have any special skills or techniques. The only expectation is being present within the process.

**Every  
Day  
16.00**

**Andreas  
Schneider**

Giardino

## **Carving**

The adventure of receiving, developing and realizing an idea is one of the greatest human achievements. With hammer and chisel you can explore the inner and outer world of the stone.

On the way to its hidden secrets you may have to change your concepts, but discover at the same time a part of yourself. Carrying a sculpted piece back home becomes a gift of this reality.

I offer you dozens of different pieces of white Carrara marble or translucent Alabaster directly from Volterra. Well sharpened tools are waiting for you in the Cortona Garden Atelier. I'm happy to assist you with your project. No technical skills are needed.

Every  
Day  
16.00

Therese  
Willstedt

Cappella  
bottom  
of stairs

## Somatic Practice

We know that social, cultural and political structures are affecting us, everyday and everywhere. But what we sometimes tend to neglect is how these complex structures and influences might affect the relationship between our own body and mind – separating them as a unit – and what consequences this might have on our life, working life and on the result of our work. To seek to bridge this dichotomy might help us create a better breeding ground for our inner ambitions. It can also be an important step for allowing creativity and innovation to arise.

What is our personal source of creativity and how can we make use of it? What creates a fruitful, creative collaboration? How do we avoid stagnation in the midst of a creative process – or in other words; what can we do to keep a creative process constructive and creative? And how would a somatic practice become a useful tool?

In this workshop we are going to explore the connection between our body and mind. We will dig deep into the relationship between our physical matter and our inner energy. And we will observe the interaction between our bodily structures and our thoughts and actions, through various methods of artistic research of selected mechanisms and concepts. Based on the experience we get by exploring our own bodies, both individually and in interaction with others, we can provoke a reflection on how our intellect can inspire and feed our instincts – rather than the other way around. The workshops methods of investigation will hereby switch between hands-on somatic exercises, various forms of meditations and methods for artistic research. This in order to create a foundation for further dialog on what ignites our own creativity and how we intentionally can use it as a concrete tool in our work – regardless of the field.

I invite you to explore these methods and reflections in depth and enjoy what a multisensory and multidimensional experience bodywork can be. But most of all I invite you to a lot of fun with whatever discoveries we may come across together.

You do not need to have any special skills or techniques for this workshop.

All you need is your body, mind and comfortable clothes!

# 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, 1st 2017 at 9.09 a.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. 3.00 p.m. from Florence SMN and arrive at Hotel Oasi at approximately 5 p.m.

The group's return journey from Cortona will be at 8.30 a.m. on September, 9, 2017 from Hotel Oasi to Florence by bus. The train departs at 1 p.m. for Zurich HB (again, changing trains in Milan). You will arrive back at Zurich HB on Saturday September, 9th at approximately 6.51 p.m.

## Travelling individually

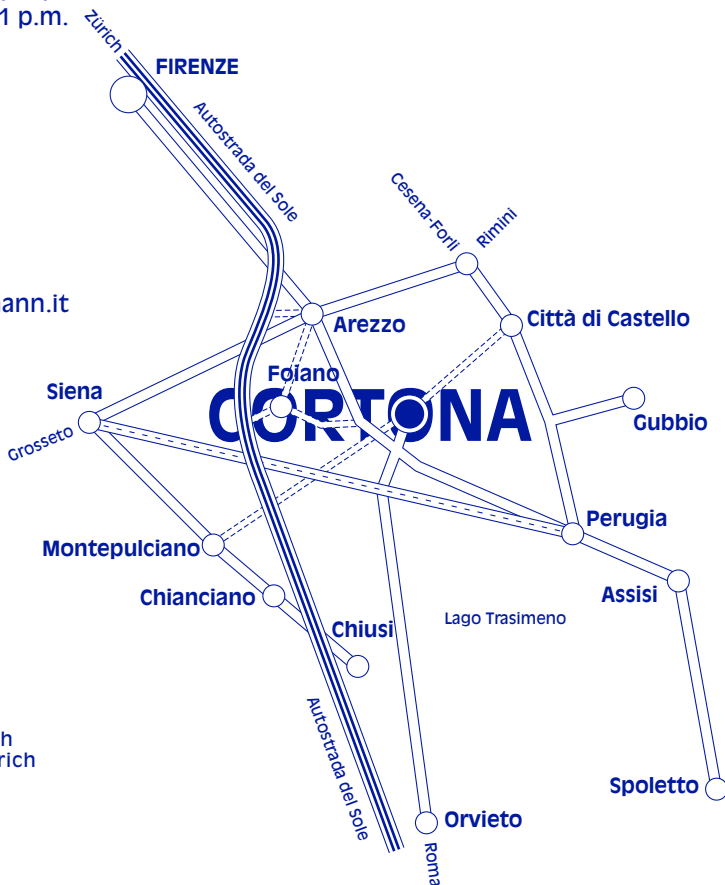
The nearest railway stations are Terontola-Cortona or Camucia-Cortona. The nearest airports are Firenze (Florence) Peretola or Perugia San Francesco d'Assisi (formerly Perugia Sant'Egidio).

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.

## Hotel Oasi

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