

STRANGE TEACHING

An educational extravaganza

Rainer Ganahl



strangeteaching.info
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[#strangeteachingart](https://twitter.com/strangeteachingart)

STRANGE TEACHING – Contrasting Virtues

On The Reproductive System Of The Art World

There is a chapter in Louis Althusser’s 1970 book “Ideology and Ideological State Apparatuses” with the very Kantian-Hegelian-Marxian title “On the Reproduction of the Conditions of Production,” which culminates with the sentence, “The ultimate condition of production is ... the reproduction of the conditions of production.” Althusser identifies the “educational apparatus” as the most important mechanism for society. The teacher, as “professional ideologist,” has the “ability to treat consciousnesses with the respect, i.e. with the contempt, blackmail, and demagoguery” necessary to reproduce the system. By propagating state-sanctioned or corporate-university knowledge, teachers also promote “contrasting Virtues,” which Althusser defines as “modesty, resignation, submissiveness on the one hand, cynicism, contempt, arrogance, confidence, self-importance, even smooth talk and cunning on the other.”

Does this sound familiar? In the art world, these “contrasting virtues” are not only personality traits, but also competing and contrasting tastes. Even in a widening spectrum of acceptable taste formations, which allows for a certain amount of sexual, gender, and racial diversity, there is an ever growing homogeneity when it comes to economic and class privilege. In the USA, the upper- and upper-middle-class art system feeds on itself: It starts with selective and costly pre-Ks, kindergartens, colleges, and MFA programs, and continues on for the most “talented” into profitable galleries and prestigious museums. Those who drop out along the way often scatter into related professional fields that constitute the art industry’s complex distribution, media and financial arms. It is incredible how similar the CVs of the most successful protagonists look, in spite of their “contrasting virtues”--the contrasting and even opposing roles they try to display on the playing field.

The European situation, especially in the Germanic part, is not much different, although the nation-state provides more money and therefore establishes social currency and power. Selective processes start very early through merit based educational divisions which cannot be easily ignored or crossed. Thus they are internalized, essentialized and shared by those who are in and those who are out who do not dare to challenge it. Students who are accepted into the prestigious art academies are invited to study with established international professionals in so-called master-classes, which foster mutual two-way identifications. The student-artists identify with and are identified by the reputations of the teacher-artists, who try to pass on their fabulous talents and careers connections to their young followers via their shared proximity, quasi-intimacy and social access. Soon, doors open and support comes streaming students’ way in the form of residencies, prizes, grants, foreign scholarships, exhibitions and acquisitions. This narrow path for students and young graduates is facilitated through mostly state-supported curators who most likely have gone through the same educational ordeal just a decade or so earlier. Even the commercial gallery sector recruits mostly from the same state-provided pipelines and sells or arbitrates their players to the same institutions and collections they already know.

Thus, state-controlled mechanisms regulate the path to successful art careers and reinvigorate the given economic, social and cultural class cohesiveness that result in behaviors, habitus, preferences, tastes, “distinctions” (as Pierre Bourdieu put it) or tout court “contrasting virtues” which often aren’t virtuous at all. While in the US, alumni status satisfies questions concerning individual privilege and social standing, in Europe it is the name of an artist-professor that emanates respect confirming a near feudal interrelated master system. In the USA, it is the interdependent relationship between money and merit, whereas in Europe it’s the decadence of the ego in cohabitation with loyal players to what is often delusionally conceived of as power, success and fame.

I myself have navigated through this educational landscape of “contradicting virtues” and institutional privileges. In all cases it was paid for by European state institutions or American philanthropy, enabled by the generosity of professors who let me audit, or simply by the absence of any institutional control when I just walked into classes and seminars as I did throughout Europe and New York. The way I did it myself has become a kind of blueprint for the way I share it with others in what I have started to call “Strange teaching.” Teaching inside and outside of various teaching machines – see Gayatri Spivak’s “Outside in the Teaching Machine,” who, like Edward Said, allowed me to audit her classes at Columbia University in the early 1990s – is dependent partly on the institutional flexibility of the German / Austrian 19th-century model of mostly unmodulated, non-anglosaxon freie Kunstakademie. It also depends on the spontaneous generosity of people who “just do it” for free, for fun or for curiosity.

I cannot be thankful enough to everybody who has joined us or allowed us to visit them. It must be a nightmare for any school lawyer when we literally squat for weeks, like we did in Leipzig, in a hazardous building without basic amenities including electricity, clean water or fresh air while we turn it into a campus for lectures, exhibitions, a student-teacher hostel and a symposium. But doing all of this constitutes my teaching philosophy and reflects my own experience of learning, which has crossed many institutional and even legal lines since I couldn’t always afford books or train tickets, and depended on “just attending it.” As a former

trans-European hitch-hiker I have spent many days and nights on the autobahn learning from strange and not so strange people.

Given the focus of my “educational apparatus” and my “contrasting virtues,” this publication is not meant to showcase the works of students or to imply that it is or isn’t accomplished art. Rather, it is to present “Strange teaching” as an undefined open learning toolbox with which all participants - the students, the lecturers, and the public - interact and learn. Like in my “Seminar/Lecture” series, I photograph not only speakers but also the public and the hosting contexts. For me, it is all part of a listening and learning process that allows me to stare at all the people and things present, and to contribute when it’s appropriate. The same goes for my various “readings,” my “El Mundo” project and other works that involve audience participation. The differences between speakers, presenters, professors, listeners, observers and students is mainly temporal and contextual. I have photographed people as students who are today art stars. I love learning environments and cannot teach in ways that don’t interest me or that don’t also teach me something.

Our gadget-accelerated days condition people against the medium of books. My communal readings, therefore, slow down the pace and allow for line-by-line engagement with immediate discussions. We act as wikipedia, but we also google, wiki, safari, chrome and firefox our way through a quicksand of often incomprehensible texts since we are mostly untrained non-experts. I never ask for preparation or expect any a priori knowledge. I myself don’t prepare since I prefer to glide with the group into the learning, watching and listening process. Afterward, I encourage what I call “hermeneutic multiplying”—a way of extracting not only the larger context of a subject during its own time including its genealogy but also looking for various current readings and understandings. The question for me is always whether an idea, a work of art or a historical text offers a relevant perspective for describing the world not only then but also now.

At the art school stage, it is less interesting to see works on display, but to observe students trying out their various paths and learning environments. I would much rather see students engaging with other students or simply with books than seeing them create works that aspires to pseudo-signature styles for market entry. Therefore, I prefer social contexts and productive settings that render me superfluous as a teacher. These hopefully “strange” experiences are crucial to the process of unlearning, of getting lost, of failing and letting go as the main receptacle or vessel for anything interesting to emerge. Hence, I can live with the disappointments and accusations that I get when I don’t even feign interest in student artworks that don’t capture me. I think it’s part of the learning process to be ignored and forced to question one’s mode of operation. Finally, as “professional ideologist” under contract by the state and schooled by the “negative dialectics” of Adorno (he was a government-sponsored ideologist who had barely survived a former German state) I teach against the reproduction of the professional art system, denouncing it as a fig leaf for exclusionary and discriminatory practices. When art changes hands, it often feeds and reinforces economic, racial and other group injustices, enabling wealth accumulation for wealth diversification, if not money laundering and tax evasion, as well as state chauvinism and classism. Art has become the ultimate narcissistic accessory for priceless speculations that guarantee sex appeal and glamour. But it also steals the faux-humanizing touch of a better, even altruistic life, which will last beyond our bloody, physical remains into eternity. For achieving this, one fuses one’s collection with a museum’s. This is precisely the sinister, oppressive playground which interests me for intervention and challenge even if we most likely all risk to become poisoned by the corruption we call success. Art presents itself, therefore, with tiny exceptions as a lose-lose situation with no redemption to be gained or even hoped for.

I expect people to see “Strange teaching” as an experiment which neglects art making and demands that people do something productive (beyond making objects). Therefore also, I am not going to depict, itemize, credit or properly describe all students works of art. It is disappointing to see people only participate when prominent sites are scouted for exhibiting or when a publication is promised. Today’s information-driven economies require this unfortunate behavior and, although I am not innocent either, I try to ignore it and share the spare, rare fruits resulting from not having given up for a quarter century. This book-in-a-book is an opportunity to present “Strange teaching” as part of my art work in conjunction with the events hosted by Armada and Gluck50 in Milan. It is yet another example of how “Strange teaching” can work. It is also again a hitch-hiking situation that was generously granted to me and used to bring into the exhibition context my teaching. Since the early 1990s, I have made learning and teaching part of my artwork and have done so independent of any institutional context. For this opportunity in Milan, I have extended my invitation – as I have done in the past – to my students to create an international group show. This way they can have a taste of the contemporary art circus that enables and performs tiny segments of our globalized cultural productions.

Even if I get credit for “Strange teaching” now, successful students will harvest it most likely later regardless of whether they are featured prominently here or not. This should be read by those who accuse me of “exploiting” my students and see the relative absence of student works and dialogues in this publication as a confirmation of that. Yes, I see each of these educational photographs as my own art work, so long as they are made with my camera and show me or another participant in a learning situation.



BCP, Shanghai, 2013
Exhibition *Bazaar - An Exhibition in a Market Place*
<http://w1d3cl183.1mm3d1at3.org/en/bcp60.html>

BANK MAB Society, Shanghai, 2013
Fashion show *MADE IN CHINA*

China Academy of Art , Hangzhou, 2013
Exhibition *I wish, I knew*

Collaboration with **Paul Devautour**, Ecole Offshore Shanghai, Art Academy Nancy; **Mathieu Borysevicz**, BANK MAB Society, Shanghai

Publication
http://strangeteaching.info/strange/Fashionshow_DS.pdf

Arthur Solway, Running a gallery in Shanghai,
James Cohan Gallery, Shanghai, 12/11/2013



杂货铺，一个与场地兼容的计划
BAZAAR, a site compatible project

Jan Nicola Asgermann, Jasmin Huber, Jessyca Beaumont, Rutherford Chang, Hélène Deléan, Deyi Studio, Kenneth Dow, Monika Ehret, Rainer Ganahl, Roland Lauth, Adrianna Liedtke, Théo Masson, Florian Model, Vincent Naba, Jennifer Ojukwu, Mara Pieler, Morgane Porcheron, Ilaski de Portuondo, Victor Remere, Manon Soupizon, Verena Sprich, Stefanie Sprinz, Samuel Starck, Xu Meng, Shaw Xu Zhifeng



Rainer Ganahl
Outsourcing Kunst, Austria, Synthesia, 1982x2013
12 jersey training jackets



CEM CARO
RE: Made in China, Outfit for a Los Angeles TV personality
by Cem Caro, 2012 / 2013

BANK
MAB SOCIETY
Xianggang Lu 55-101 Shanghai
香港路55号101室上海 200002

and

BCP
Social Compatible Program
internet: <http://art183cl183.1mm3d1at3.org>
email: contact@bankmab.org
phone number: 137 6614 0990

present

Tuesday, December 10th,
6 - 9 pm,
BANK MAB Society

Xianggang Lu 55-101 Shanghai

MADE IN CHINA
A FASHION SHOW

MADE IN CHINA
FABRIQUÉ EN CHINE
HECHO EN CHINA

additional
Videos, Performances, Dining and DRINKS

Jan Nicola Asgermann
Webb Book
Cem Caro
Jasmin Huber
Rutherford Chang
Hélène Deléan
Kenneth Dow
Monika Ehret
Rainer Ganahl
Roland Lauth
Adrianna Liedtke

Adrianna Liedtke
Florian Model
Jennifer Ojukwu
Mara Pieler
Ilaski de Portuondo
Victor Remere
Stefanie Sprinz
Verena Sprich
Manon Soupizon
Samuel Starck
Alicia Stokemann



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better @strangeteaching · www.instagram.com/strangeteaching/ | New Nazi dance that killed the event was last clip made, James Rob Ernst

515 video clips (some few images) to be seen on

INSTAGRAM you can see without joining

STRANGE TEACHING - MONADS WITH WINDOWS

for exhibition scroll to the bottom of the web site and see the preparation and various events

PARTICIPANTS:

Jan Nicola Angermann
Mette Barsch
Lith Becker
Karl Bergström
Wera Buck
Valerie Christensen
Kerstin Dow
Falken Drey
Niklaus Eichen
Lisa Ernst
Monika Ernst
Judith Engel
Benjamin Hasemann
Lisa Johanna Jaeger
Philipp Jask
Jonathan Jung
Paul Kotter
Monika Kisting
Gisela Luedgaard
Jabrun Lee
Florintina Leitner
Valentin Leuschel
Lucienne Emily Luecke
Johanna Mollner
Elmar Mellert
Florian Model
Natascha Muhic
Jennifer Ojueke
Lilly Randel
Julia Riedner
Björn Kühn / Roman
Romanenko
Sabrina Schrey
Kerl Schneider
Anna Schwarz
Bex C
Vilko Schell
Johanna Schelke
Stefanie Spina
Cody Sullivan
Regina Vetscher
Sarah Brodbeck, Judith
Engel, Simon
Botsch, Fides,
Schopp

TEXTS:
Rainer Ganahl *strange teaching* - The artist as excellent and miserable teacher
Nils Büttner, *Von Maden und Nomaden*
Raimar Stange, *Über Mochtagem-Kunst*
Florian Reither - *along the things*
Anna Romanenko / Björn Kühn catalogue of liminal being, an underwater skype radio broadcast
Ulrike Buck, *Learning from Palenque*

RUNDGANG - THE EXHIBITION
INTERVIEWS OF PARTICIPATING - might never come, but so interesting
MY TEXT:
STRANGE TEACHING - THE ARTIST AS EXCELLENT AND MISERABLE TEACHER



STRANGE TEACHING - MONADS WITH WINDOWS

extra-curriculum in Leipzig - in the (illegal) shadows of a ruin

May 5 to May 18, 2014

artist/professors participating:
Florian Reither (Gelitin member) , AbK, Vienna;
Manfred Pernice, Udk Berlin
Cristina Gomez Barrio and Wolfgang Mayer (discoteca flaming star), AbK, Stuttgart
Rainer Ganahl, AbK, Stuttgart

a publication:



CONCEPT

From May 5 to May 18 I invite art students from professors/friends of mine teaching at international art academies to participate in some extra-curriculum extravaganzas in a gigantic multi - floor former department store in Leipzig, Germany. It is located in the center of the city and we are given carte blanche, i.e. we can do what we want to do following our own organizing principles.

The title for this project is **MONADS WITH WINDOWS** which not only reminds us of Leibniz's monadology with windowless monads but also alludes to a city that has been literally perforated physically by the effects of Nazi-ideology, allied bombs during WWII, and the politics of the former communist regime resulting in an economic malaise that followed. Even today, housing prices are very low and many, many artists are moving to Leipzig since Berlin is more and more in a process of becoming a normal European city with regular high real estate prices.

In Western philosophy, monads are closed last units that are encapsulating everything. Pythagoras and his contemporaries attributed them divinity. Leibniz who was actually born in Leipzig in the 17th century saw in monads some kind of central logic, some creative last resort for being, reason and optimism in



Tu May 6th, 2014

Rainer Ganahl Greeting / Introduction

Florian Reither Without a public or the importance to be present

Wolfgang Mayer “(On a New Uncanny) on Kanye West & Jerry Saltz”

Performances, videos developed in the class of Wolfgang Mayer and Cristina Gomez Barrio (Discoteca Flaming Star)

We: May 7, 2014

Rainer Ganahl Reading Leibniz’s Monadology- communal reading

Rainer Ganahl Discussing Art

Lilith Becker, Mirjam Ellenbroek and others Darbietungsabend

Wa Lin, Vitiko Schell guitar, viola, voice, Nataly Hulikova guitar, viola, voice

Thu: May 8, 2014

Rainer Ganahl Reading Leibniz’s Monadology- communal reading

Rainer Ganahl Discussing Art

Natascha Muhic, Michaela Kisling Cafe Malaria - film screening, bar & music

Fr: May 9, 2014

BERLIN VISIT / Seeing art

Sa: May 10, 2014

BERLIN VISIT / Seeing art

Simon Denny, Simon Denny, Daniel Buchholz, Berlin, 5/10/2014

David Lieske, Amy Lien, Enzo Camacho, Mathew, Berlin, 5/10/2014

Su: May 11, 2014

Glass front exhibition and performances

SM-party , Monade limonade/soda ...monade without self consciousness ..., suspended mobile party for escaping the class system through the window - developed by Florian Reither (Gelitin member) and his class

Karl Bergström Deflating Martian Monument

Lisa-Maria Ernst Kurzhaarpinsel

Monika Eheret Belladonna fly high cocktail additional performance and dancing

Mo: May 12, 2014

Rainer Ganahl Discussing Art

Tu: May 13, 2014

Rainer Ganahl Reading Leibniz’s Monadology - communal reading

Work presentations by participants /students

Rainer Ganahl Discussing Art

We: May 14, 2014

Benjamin Meyer-Krahmer Dieter Roth, self observation, autopoiesis, honesty, shame,

Work presentations by participants

Th: May 15, 2014

Markues, Markues film, presentation, discussion

Raimar Stange Das Offene Kunstwerk / The Open Art Work

Manfred Pernice Discussing Art

Fr: May 16, 2014

SYMPOSIUM Strange Teaching

Rainer Ganahl, Introduction

Björn Kühn / Anna Romanenko, Catalogue of liminal Being, Under water Skype

Radio Broadcasting

Matt Mullican, Calarts

Manfred Pernice On Strange Teaching

Daniel Herleth Offene Monaden - Jedes Ding eine Gesellschaft

Raphael Linsi On boredom

Marco Schmitt Subobskurantismus oder Die freie ästhetische Kunstmeditation.

Ulrike Buck Learning from Palenque

Nils Büttner Von Maden und Nomaden

Sa: May 17, 2014

EXHIBITION - RUNDGANG - FASHION SHOW

Jae Eun Lee, Cody Sullivan , Rapunzel, performance

Lucienne Emily Luecke, Tarot card reading

FASHION SHOW / performance :

Florentina Leitner, Ping-Pong, Lucienne Emily Luecke, Decadence, Anna Schwarz, Kappenjacke, Jan Nicola Angermann, Made in China, Fuvoma, Anna Schwarz, Ping-Pong, Monika Ehret, Made in China, Rainer Ganahl, Made in China, Mask Integrated Clothing, Valentino Leuschel, Made in China,

Rainer Ganahl, Strange Teaching, (After Herbert List’s photograph Transplantation), 1944/2014

Elmar Mellert, 15minutesmotelboys - DJ ,

So: May 18, 2014

EXHIBITION - RUNDGANG





Manfred Pernice, On Strange Teaching, Kunsthaus Held, Leipzig, 5/16/2014



David Lieske, On the exhibition of Amy Lien and Enzo Cama-cho, Mathew, Berlin, 5/10/2014



←→↻🏠strangeteaching.info/berlin.html

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STRANGE TEACHING BERLIN

A two week teaching marathathon ending with an exhibition at The Composing Rooms, Berlin. Participants from the Klasse Rainer Ganahl, (ABK Stuttgart) will guests students from the classes of Manfred Pernice (UdK, Berlin) and Josephine Price (UdK, Berlin). All this was facilitated with the special help and generosity of Che Zara Blomfield and THE COMPOSING ROOMS, Berlin that hosted us.

TEACHING:

Studio visit and closed door lectures at the COMPOSING ROOM with the following artists who generosity was amazing ! Thanks to everybody involved.

AA Bronson



Simon Denny



Karl Homsqvist



PROGRAM - BERLIN

Th January 22, 2015
2 PM WELCOME - intro.. checking out of space etc..
discussion about the exhibition, the program @ COMPOSING ROOM Goethestraße 2, 10623 Berlin 1. O.G, Aufgang D
3 PM **CHE ZARA BLOMFIELD** - composing room; her room, her program, her way of MAKING IT PLUS a bit about POST internet art.. etc.
5 PM **DANIEL HERLETH** Oracle @ lichtenraderstr 49 neukoln
6 30 **RAPHAEL LINSI** (curator, artist) Twenty Years <http://twentyyears.org> and **MARCO BRUZZONE** Essen: ceecee.cc/einfach-turkisch-gut-gozleme/

Fr January 23, 2015
1 PM participants present their own works / talk about the exhibition @ COMPOSING ROOM
3 PM **ANGELA BULLOCH** -@ Gutenbergstrasse 6, 0587 BERLIN
5 PM **AA BRONSON (General Idea)** @ galerie esrher schipper
6 PM you go on your own, tons of openings

Sat January 24, 2015
free / nada

Su January 25, 2015 @ COMPOSING ROOM
4 PM **HEIKE-KARIN FOELLE**
5 PM **DAVID LIESKE**
9 PM **KARL HOLMSQVIST** - we meet at NEW THEATER after his performance (karl's performance costs money, starts at 7 pm, so we can t make it)

Mo January 26, 2015
2 PM participants show and discuss their own work
7 PM **NASAN TUR** - “failed”

Tu January 27, 2015
2 PM **SADAN AFFIF**
5 PM **GERALD BIBI** @ Galerie Silverkuppe
7 PM **Rainer Ganahl** Why one plus one is not always three

We January 28, 2015
2 PM **KASPAR MUELLER, JOHN BEESON** @ Societe
4 PM **Yael BARTANA** @ capitainpetzel (confirmed but time not yet set)

Th January 29, 2015
presentation **STRANGE TEACHING MAGAZINE** with **MANRED PERNICE** he co-sponsored the publication and his class hosts us @ UDK

Fr January 30, 2015
OPENING of our show **EXPECTATIONS** @ THE COMPOSING ROOM

Sa January 31, 2015
free / nada many openings on saturday..

So February 1, 2015
5 PM THE END - take down the show
Bye, bye

Saadane Afif



Yael Bartana



Angela Bulloch



Jay Chung



**AN EXHIBITION : EXPECTATIONS
@ THE COMPOSING ROOM, berlin**

Anna Schwarz
Stefanie Sprinz
Peter Hauer
Rainer Ganahl
Florian Model
Verena Sprich
Malte Bartsch
Wera Buck
Ben McCready
Kenneth Dow
Amit Yemini
Anna Schwehr
Adrianna Liedtke
Carolin Gießner
Niklas Binzberger
Jan Nicola Angermann
Monika Ehret
Sarah Rosengarten
Elmar Mellert
Christiane Heidrich

PERFORMNACE: Adrianna Liedtke
Friday, January 30, 2015 8 PM





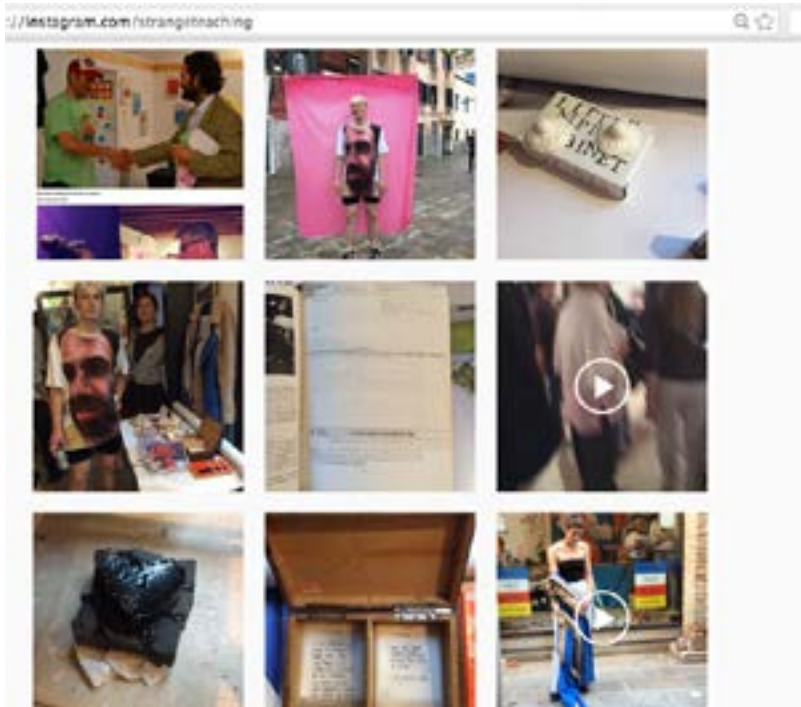
ROB PRUITTS FLEA MARKET Venice School for curatorial studies, Venice, A plus A gallery, May 2015

Jan Nico Angermann, Fanny Dietz, Kenneth Dow, Fabian Drung, Rainer Ganahl, Monika Ehret, Florian Model, Anna Romanenko / Björn Kühn, Anna Schwarz, Anna Schwehr, Wera Buck, Elmar Mellert

Performances:
 Anna Schwarz, “It’s about form” 2015
 Rainer Ganahl, “Selling the library, 1980 - 2000”, 1931/2015



Rainer Ganahl, Selling the library, 1980-2000, 1931/2015



In developing “educational photography” whereby the students/listeners and lecturers serve also as indexical markers, I am deeply indebted to the generation of so-called postmodernist artists: Louise Lawler, Cindy Sherman, Clegg & Guttman and those others who capture representational systems of soft and elegant power. Soft, elegant and sustainable power is embedded in art collections, in motion-picture industries, in corporate boardrooms as well as in educational settings. These artists also taught me about systematicity, repetition, archive, focus and endurance--all qualities that are necessary in the art of learning, unlearning, relearning and teaching. Thus, I hope that my contribution to the world of art and education will eventually pass as art and not as education, and that it will tacitly leave a legacy to anybody interested in an art that delivers spectacle as “contrasting viruses”--oh, sorry, “contracting virtues.”

Rainer Ganahl, New York, June 2015

STRANGE TEACHING EVENTS

SHANGHAI, 2013
 collaborations: Paul Devautour and students, Ecole Offshore, Shanghai; ENSA Nancy; Hu Jieming and students, SIVA, Fudan University,
 exhibition: Bazaar – A site compatible project @ BCP, Xinhua Market Shanghai
 fashion show: Made in China @ BANK, MAB Society, Shanghai
 exhibition and Talk Show: I wish, I knew @ China Art Academy, Hongzhou
 publication: http://strangeteaching.info/strange/Fashionshow_DS.pdf

LEIPZIG, 2014
 collaborations: Florian Reither (Gelitin member) and student; AbK, Vienna; Manfred Pernice and students, UdK Berlin; Cristina Gomez Barrio and Wolfgang Mayer (discoteca flaming star) and students, AbK, Stuttgart
 exhibition: Monads with windows @ Künstlerhaus Held, Leipzig 2
 publication: Strange Teaching – Monads with windows, ISBN: 978-3-942144-39-1

VIENNA, October 2014
 collaboration: Heimo Zobernig and students, AbK, Vienna;
 exhibition: Soft Nepotism @ Bar du bois, Vienna

BERLIN, January, February 2015
 collaboration: Ché Zara Blomfield, The Composing Rooms; Manfred Pernice and students, Udk, Berlin
 exhibiton: Expectations @ The Composing Rooms with additional students from Josephine Pryde, Manfred Pernice

VENICE, May, 2015
 collaboration: Rob Pruitt, New York; School for Curatorial Studies, Venice
 exhibition: Rob Pruitt Flea Market, @ A plus A Gallery, Venice

MILAN, May 2015
 collaboration: Amy Lien, New York, Berlin; Enzo Camacho, Manila, Berlin; Gluck50, Milan; Tan Cheng, Armada, Milan
 exhibition: Wave upon Wave of Invaders @ Armada, Milan with guest artists Laurence Wiener and Nasan Tur
 publication: Mousse publications, Milan

STUTTGART, July 2015
 symposium: ALIENATION with Barry Schwabsky, Dorothee Richter, Johan Hartle, Felix Ensslin, Rainer Ganahl, Adrianna Liedtke, Linda Norden

NEW YORK, November 2015
 collaboration: Craig Kalpakjian, New York; the students of Heimo Zobernig, AbK Vienna; of Olav Nicolai and Gregor Schneider (both AbK Munich) and those of Jutta Koether (HK Hamburg) and Natascha Sadr Haghghian, HvK Bremen
 exhibitions, performances and projects @ The Auditorium, but no matter, Ridgewood, Brooklyn as well as @ Kai Matsumiya, Lower East Side

IRAN and **CUBA** are envisioned for 2016 and 2017



WAVE UPON WAVE OF INVADERS

Jan Nico Angermann
Wera Buck
Gerr Calko
Gruppe CIS: Sabrina Schray & Valentin Leuschel
Fanny Dietz
Kenneth Dorr
Fabian Dring
Rainer Ganahl
Peter Heuer
Monika Ernst
Adriana Liedtke
Elmar Meßert
Florian Modell
Anna Schwarz
Anna Schwaehr
Fanny Dietz
Anna Romanenko & Björn Köhn
Naxos Tur
Lawrence Weiner



Armada Milano
Via Privata Don Bartolomeo Grazioli, 73
20101 Milano, Italy

Opening
Wednesday, May 13, 2015 7 - Midnight DJ Elmar Meßert

This is A Strange Teaching Show
organized in conjunction with the exhibition "99... 22" at Gluck50
gluck50.com
strangeteaching.info
stgk-stuttgart.de

strangeteaching.info/armada.html

Wave upon Wave of Invaders

The title reflecting the history of the world is written on an art work by Lawrence Weiner, entitled *With the Wind*, from 1989, which shows those lines written on a navigational chart. The politics of invading is basic to understanding why we have so-called world languages. The politics of invading also explains why the world is not a patchwork of myriads of belief systems but geographically divided by so-called world religions and large coherent political projections that are all competing with each other. The politics of invading is also the origin of our still current political order in Africa and the Middle East that is now about to be threatened and scattered into chaos after a series of invasions we remember all too well. The current crisis in the Middle East and large parts of Africa, due to ethnic, tribal, religious and political conflicts, civil wars and power struggles that all are again fed by forces from outside and inside over basically anything one can fight over, pushes people literally into the sea, into the winds of desperation and quasi-suicidal adventures. I am not going to elaborate here on politics that are so visible and noticeable everywhere but simply evoke another title of Lawrence Weiner's that I find significant: *Water does find its own level*.

This exhibition brings together artists that take their first steps and those who have been on open sea for over half or at least a quarter of a century. Not only people travel but also gods, ideas and institution and practices. In that sense I would like to engage for myself as an artist and artist-educator the metaphor of a self-made raft that is sailing under various flags and but is registered with the harbor of the State Art Academy Stuttgart (ADK-Stuttgart) that allows me more easily venture out into flat waters and sometimes high and rough sea. I follow as much as I can with compass I call *Strange Teaching* that points beyond our institutional coordinate system. Often, I am sailing with a pirate standard that lets me enjoy and suffer the songs and pains of storms, hard winds and the ebbs and flows of illusions and decisions. Finally I am hanging here on a rope that is held by many others for which I am so thankful.

In this sense, I would like to thank Amy Lien, Enzo Camacho, Tan Chong, gluck50, Armada, Lawrence Weiner, Naxos Tur, and all the many participants of this exhibition, which will for sure be very uneven but hopefully surprising.

Rainer Ganahl, New York, April 2015

IMAGES OF THE EXHIBITION YOU WILL FIND AT THE BOTTOM OF THE PAGE

PROGRAM:

GALLERY / MUSEUM VISITS

Gluck50, Massimo de Carlo, Galleria Zero, Fondazione Prada, Triennale di Milano, Arts & Foods (Delant) plus other shows

TALKS AND VISITS - parties, imaginary and actual studio visits and talks:

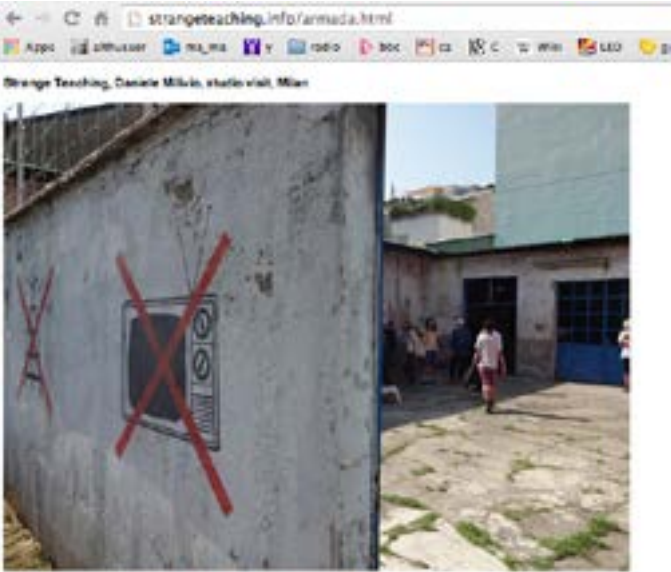
Amy Lien / Enzo Camacho, Simone Bertuzzi / Simone Trabucchi (studio visit), Daniele Milino (studio visit), Beatrice Marchi, Paolo Zani (Galleria Zero), Andrea Romano, Osa Pülls, Tan Chong

ARMADA, MILAN - EXHIBITION



Gea Politi, A short history of
Flash Art, Armada, Milan
5/12/2015





Rainer Ganahl
SELLING THE LIBRARY, 1980 - 2000, 1931/2015
to Enzo Camacho

SELLING THE LIBRARY, 1980 - 2000, 1931/2015
to Ken Okiishi





Strange Living @ Armada

Armada, Milan, installation view with works by **Peter Hauer**, "Fitted Content," **Elmar Mellert**, **Monika Ehret**, "Jörg Munder's Grandfather", and **Laurence Weiner**, "WAVE UPON WAVE OF INVADERS," 1989/2015

Björn Kühn / Anna Romanenko, "Wave upon wave of invaders," 2005

Elmar Mellert, "Critique & Entertainment", boiled down-cola, cobblestone, 2015

Florian Model, "On documentation," 2015

Nasan Tur, "Police Painting, 2015; **Anna Schwehr**, Reisewiese / Travel Garden," 2015 and Anna Schwarz, performance / fashion show ""

Jan Nico Angermann, "New Gods," ceramics, 2015; **Rainer Ganahl**, "NEWS PAINTING, Migrants grasped the hull of a boat ...", The New York Times, 4/21/2015," 2015 , acryl on canvas, 220 x 150 cm



Kenneth Dow, Hotel via Palmanova, 2013 ff



STRANGE TEACHING – The Artist As Excellent And Miserable Teacher

When I first came into contact with art schools, their professors and teachers, I realized quickly that they affected students differently. My first art professor was Peter Weibel. I had recently graduated with a Master’s degree in philosophy and history from a regular university in Austria, where respect was gained in discussion through contributions based on knowledge and seniority. At my Viennese art school, attitude, social positioning and quasi-tribal politics ruled and respect was acquired through the proximity to professors and ruling art world VIPs. I couldn’t relate to any of that. I didn’t even understand their games properly. Being unable to adapt to these new art school hierarchies made me look like something of an oddball to my fellow students. I soon got the impression that Weibel, too, perceived me in a similarly non-favorable way. All this eventually became unbearable for me. As a consequence I showed up only for the few occasions when Weibel gave a talk. But these few presentations by him and the reading of his own texts altered my ideas about art and helped me to reorient my interest and visual research. Weibel also let me look through *Artforum*, *Flash Art* and other current art –journals and documentation which in 1985 were not easily available in Vienna. There was no internet and libraries did not offer foreign art magazines and articles at the time. He taught me not only where to find information but also why something was important and relevant and why other things were not.

Weibel’s influence on my learning and understanding, despite the disharmony between us, was rather big. This stands in contrast to the experience with my next principle art teacher, Nam June Paik, at the Academy of Fine Arts in Dusseldorf. He was a love affair for anyone who encountered him. He was funny, incredibly generous, helpful, and he liked us all. But I felt I didn’t really learn more than what had been already communicated through his work and all the books about him. I liked him and his art works a lot but he didn’t influence my perspective the way Peter Weibel had previously done. Weibel was very straightforward and people feared his opinions and judgment, something I needed at the time.

The next educational stop was the Whitney Independent Study Program (ISP). Coming from Europe in 1990, I entered into an intellectual climate at the height of a paradigm shift characterized by postcolonial studies and an orientation towards popular culture. The ISP repositioned my previous knowledge with respect to these new prerogatives and perspectives in a way that it still continues to mark my practices and interests to this day. Investigating Eurocentrism and cultural arrogance, I could use myself as a good and readily available exemplar. I came to better understand myself and my biased cultural background, a process that is still ongoing, hence, I’m still unlearning. To this day, I am fundamentally marked by these educational experiences and I see or read nearly everything through these questions regarding representation and the dynamics of power. But again, it seemed that the more I learned from my teachers the less well I got along with them. There I had the honor to study with Hal Foster, Benjamin Buchloh, Mary Kelly, and Yvonne Rainer among others.

The reason for mentioning all these wonderfully fortunate though not always well-ending encounters, is simply to show that one doesn’t need to get along with a teacher in order to learn something. Not to care about teachers is also consistent with my preferred autodidactic approach to education. This all should offer an explanation and an apology as to why I tell students what I tell them, and why I am not so concerned whether they like me or not. I have had students quit because of my criticism or my disinterest. I do not think that Art School ought to be a client-oriented service station, seeking to make students feel good about themselves. The constant flux of networked *Selfies* and *Likes* can do that job better. I therefore define art education also as a clearing house that points towards the Exit door and hope to provide immunization for people from this virus.

What should art education really be since it cannot just be reduced to telling people to stop making art?

I find it important to scare people out of this madhouse of false promises and irredeemable expectations. I welcome a negative attitude as part of an important component for any ambitious art education. In fact, I have learned most by people who trashed me when I started my way of writing and art making. Artists and poets live in a world of too much supply and only little if any demand, to put it economically. And we have not yet even begun speaking of money. The chances for anybody in art school to come out and make a living or to succeed critically in the art world is very, very small. Speaking for myself in the role of a teacher, I encourage students to welcome disruption, obstacles and disillusion, confusion and surprises. I’d like to break early-adapted formulas and if necessary, to facilitate the exit or transfer out of art making. I offer non-sense and an insight into the miserable state of affairs, and finally push when they are about to fall.

I am perfectly aware I’m perceived as a good teacher by some and as one who is not worth his salary by others. These two opposite perceptions don’t even have to be seen as contradictory in themselves as they reflect just different degrees of interactions, expectations and demands. As mentioned earlier, I was learning the most from people I did not get along well, and those who made my life difficult. But I do consider it important to tell students what I think of their work, even if they end up disliking me and subsequently switch classes or even change school. I do have some cases in mind who looked for a more nurturing environment and found it elsewhere though soon after school they ended up as lost and alone with their work as before. Well, just face it, that is the life of an artist.



Rainer Ganahl
Strange Teaching, After Herbert List’s photograph ‘Transplantation’, 1944/2014
mask and textile - modelling Johanna Schielke, photograph Rainer Ganahl
This work is based on Herbert List’s photograph entitled *Transplantaton* from 1944 taken at Vienna’s Prater Panopitcum including medical abnormalities which was destroyed shortly thereafter. I concieved these outfits and works for a Fashion Show we staged at STRANGE TEACHING LEIPZIG in 2014. The mending, forging and forcing of the body into a strange position elucidates ironically the often sinister realities of any kind of education.

MANY THANKS TO EVERYBODY INVOLVED IN THIS PROJECT !!



Jan Nico Angermann, **New Gods**,
ceramics, 2015

Design, design mistakes and tips: Rainer Ganahl

Strange teaching comes also as **Strange writing**, **Strange communicating** and **Strange publishing**. It is the result of English being a secondary language to me, plus time limitations, laziness, the absence of editors, my sprawling mind and a general reservation for preset rule-guided standards. I also admit to succumbing to the opportunistic intellectual *faible*, turning my plentiful insufficiencies, lacks and shortcomings into supposedly authentic qualities (as if there were any). Hence this publication skips proper usage of fonts, grammar, orthography and consistent design guidance and adapts what is on my **strangeteaching.info** website which serves as a scrap-book and personal archive. I embrace faulty writing as my visual accent since my already non-standard speech seems to have attached Google map tags encouraging people to pinpoint my geographical origins. This stylistic clumsiness *en gros* might be even a reactive constitutive part of my life in which autodidactic DIY fixing, stubborn post-war frugality, transmitted memory of war-related trauma and poverty, authoritarian remnants and echoes of 20th century murderous interruptions, ideological fights and family-related frictions all played a bigger role in my life than even I may realize. This culminates in my love for teaching and sharing knowledge, stories, beliefs and experiences in order to change the world, hopefully for the better, but all the while admitting that I often find myself in the position of a hitchhiking Don Quixote on a bicycle.

