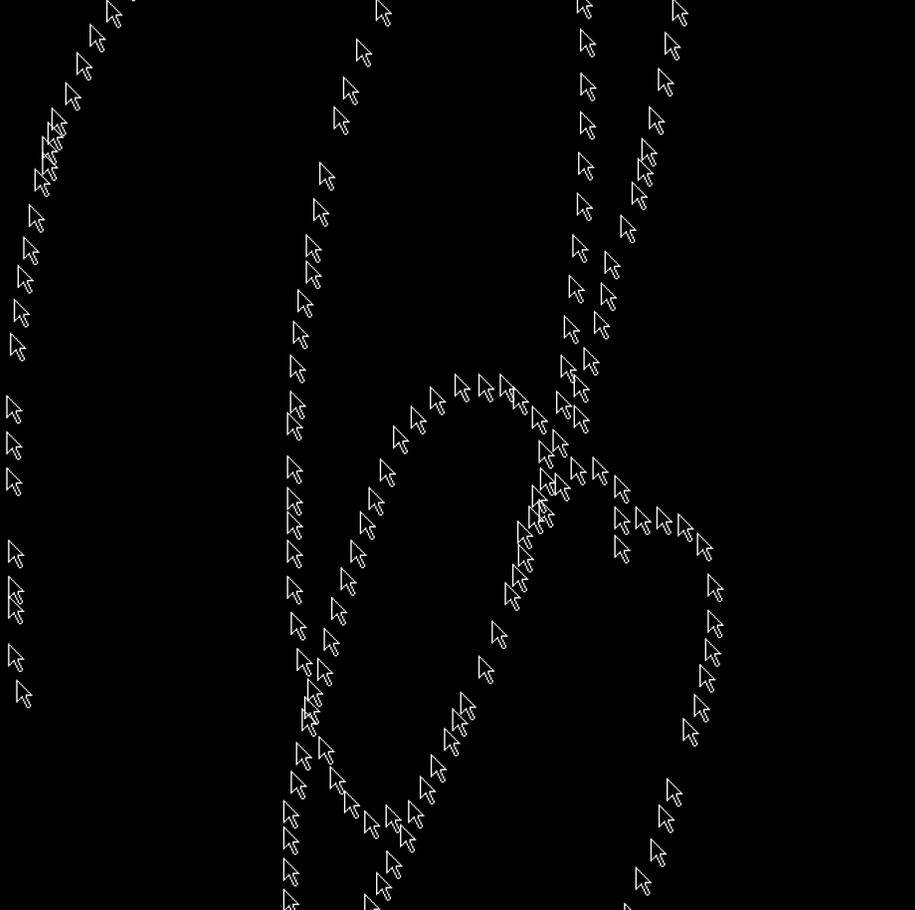


# MEMECLASS- WORLDWIDE



- 01 Research
- 02 Documentation
- 03 Index



*MEMECLASSWORLDWIDE:  
Research, Documentation, Index*

First limited edition 2021  
@memeclassworldwide

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01

Research

# Introduction

*How do we account for the paradox of a world full of images, but deprived of imagination?*<sup>1</sup>

January 2021. The art academy is closed. It is no longer a place to commute to and spend time at, but a schedule of online meetings in our bedrooms and kitchens, where we host what appears to be a series of screen-based online performances about life and learning in lockdown. As a matter of fact, the art academy as we used to know it may not only be temporarily suspended. Once this is over, it might no longer exist as the same place we go back to. Returning does not seem to be an option, because we are all looking forward to moving forward.

After a year of restriction of movement decrees, the art academy and the Internet are now related in an entirely different manner than they have ever been before. This very relationship is at the core of what memeclassworldwide is all about. Yet, what happened now was never part of anyone's plan. Even if it has 'internet' written all over it, memeclassworldwide never advocated moving the art school online. Its intention had been to bring that which comprises the experience of the internet and the effects this experience has had on art practice to the art school. There, memeclassworldwide occupies niches and carves out new spaces to talk about that experience.

This text is based on my participation in seminars organised by memeclassworldwide, my ongoing conversations with the artists Mateusz Dworczyk, Ramona Kortyka and Juan Blanco and the co-creation of several memeclassworldwide workshops. However, I was not always able to be there and did not experience the true

1  
Bottici, Chiara. *Imaginal Politics: Images beyond Imagination and the Imaginary*. Columbia University Press, 2014.

Fig. 01  
A typical day at the offices of memeclassworldwide.



**Jennifer Merlyn**

20:24:03



split version folgt

20:24:07



**bernhard gustav**

20:24:53

woooah yeah

epic

20:25:00



**Juan Blanco**

20:25:03

love the worms



**bernhard gustav**

20:25:42

AES T H E T I C



**Jennifer Merlyn**

20:25:56

ahah ❤️



**Ramona**

20:26:42



**James Dean**

22:06:46



duration of it all, all the time. Writing about memeclassworldwide and situating it in a time also must mean to situate the experience of time itself – one thing that is drastically different online, as everyone knows who has ever plunged into a YouTube rabbit hole only to reappear hours later with (at least) their sense of time violated. Like a compilation video of cats failing to jump onto stuff, this text sometimes will feel like it is written in haste, a densely compressed juxtaposition of moments, observations and reflections. While that is far from the ideal academic introduction, I wonder if there is time to write about everything in detail and at length when it is entirely possible that by the time this text is polished and published the world has become an entirely different place again?

This text is a brief introduction to the situation out of which memeclassworldwide was created and in which it exists.

## POST-DIGITAL FOLKLORE

So what exactly does memeclassworldwide propose? *Art students becoming memelords crossposting shit-pics for virtual likes?*

Here is the first rule of memeclassworldwide: it is not a class about memes. memeclassworldwide started as a meme account on Instagram, where internet meme images were posted that directly addressed the art school by calling out problems, pointing out insufficiencies and voicing hyperbolic critique. The meme itself will be explained later in this book (p. 32): for now, let's just say that it is an often humoristic, often critical text-image combination that takes a snapshot of products of popular culture, such as films or cartoons, and constructs a logic of thoughts or ideas that can be re-used by anyone.

The first line on the invitation to the memeclassworldwide workshop at Kunstuniversität Linz in 2019 was: 'Talking about the web in art school shouldn't be like explaining a joke'. The invitation then continued to describe a situation where the art school has fallen so far behind in creating a space for discussing the web as a place where creative practices emerge that there is no longer the time and space to go beyond basic introductions in order to actually discuss more intricate aspects. Hence the necessity of a curriculum dedicated to discussing the theme in depth.

Such a curriculum would include, for example, the discussion of such books as Gretchen McCulloch's

Fig. 02

The classroom in which memeclassworldwide took place during its first semester. The room was available between two officially planned seminars.



*Because Internet*. There, she goes into detail about how the web has changed our language, or rather our languages, because the internet is a network of networks, and subsequently the World Wide Web is a web of languages. She writes: ‘Explaining a joke and explaining a meme fall flat for the same reasons, because “getting it” without explanation is kind of the point.’<sup>2</sup> Memes are only the most prominent element of how language has changed. Not only have new forms of shorthand (LOL) and cutesprech (‘And Ceiling Cat sayed light Day And dark no Day. It were FURST!!!’) emerged, but pictograms = emojis and GIF keyboards now extend the writing system to add nuance to messages. This and other extensions are rooted in the core of how the web has been developed as a technology, where a protocol only defines packets of data to be exchanged, but does not place any limitations with regard to a set of languages that need to be contained in these packages. On top of this technology, languages are just another form of encoding and decoding data. This allows for language to change and transform on top of an agnostic layer of language.

*[This] changeability of language is its strength: if children had to copy exactly how their parents spoke in order for language to be transmitted, language would be brittle and fragile. It would be losable, the way that ancient techniques for art or architecture can be lost. But because we remake language at every generation [...] language is flexible and strong.*<sup>3</sup>

This mutability, McCulloch concludes, leaves ‘space for innovation, space for many Englishes and many other languages besides, space for linguistic playfulness and creativity’. This requires the school to introduce a place where this creative extension of languages can be developed without it being confined to the legacy of a specific art historical language, such as that of painting or the digital arts.

memeclaworldwide exists at the intersection of two particular moments since the inception of the internet that are not usually part of the innovation-agenda driven storyline. One is that the World Wide Web has been a primordial soup from which idiosyncratic languages and styles have emerged since its early days, birthing iconographies and expressions during the early years of the web that we still see resurfacing every once in while.



2  
McCulloch, Gretchen. *Because Internet: Understanding the New Rules of Language*. Riverhead Books, 2019.

3  
McCulloch, 2019, p. 367.

This intersects with the World Wide Web becoming ubiquitous but not becoming quite what everyone had hoped for. During its era of commercial expansion, many libertarian and democratic hopes and dreams were not redeemed, resulting in disappointment with what the internet has actually become now that everything is digital. It is also significant that this intersection was formed in the past and that both of these moments are now historic. They lie in the past and retain their significance: the internet thus now has a history of its own, and is historic in the way that the world has been shaped into what it is today. This outlines what is referred to as the post-digital condition.

One way of grasping this history is by following Olia Lialina's term *digital folklore*, meaning the idiosyncratic styles that emerge from the proliferation of advanced digital technologies that are placed in the hands of users, such as image libraries and document templates.

*Digital Folklore encompasses the customs, traditions and elements of visual, textual and audio culture that emerged from users' engagement with personal computer applications during the last decade of the 20th and the first decade of the 21st century.*<sup>4</sup>

I would propose an extension of this timeframe beyond the first decade of the twenty-first century. With the mutability that is built into the web, the users' engagement still yields new customs, traditions and styles, even as computer applications are now connected and on smartphones. Digital folklore provides a lens for viewing creative practices that emerge on the web and address the condition in which 'the cultural history of the technology is shaped more by its users than by its inventors'.<sup>5</sup> Folklore, literally the 'knowledge of the people', includes those kinds of knowledge that are not academic and not canonised by art history, as well as those kinds of knowledge that have existed prior to the modernist separation of what it means to know and to not know something. Speculating on digital folklore, Zielinsky addresses how the term produces a 'paradox'<sup>6</sup> pitting two false universalisms against each other. That of the 'universal computer' invented by Alan Turing and programmed poetically by Ada Lovelace, and that of the 'Volk' as a constructed universal identifier for collective identity. Digital Folklore is therefore a provocation of constructed universalisms, ripe for the extension by a new generation.

Opposing the universal with the specific, we use the words 'real' and 'widerständig' (giving resistance) in order to describe the artistic practices that develop

4

Espenschied, Dragan and Olia Lialina. *Do You Believe in Users?* In: *Digital Folklore: To Computer Users, with Love and Respect*. Merz Akademie, 2009.

5

Espenschied/Lialina, 2009, p. 10.

6

Zielinsky, Siegfried, Introduction to the lecture series *Digital Folklore*, Merz Akademie Stuttgart, 9.5.2007, in Espenschied/Lialina, 2009, p. 73.

on the internet and which memeclassworldwide intends to teach. Caught in an everlasting cognitive dissonance of being always and everywhere but at the same time individual and specific, the styles and languages that emerge from this condition need space and time for reflection and integration with the lived experience of being in the world and at an art academy. Without this reflection, the art school and its dominant canon imported from centuries of institutional power dynamics will always disregard these mutations as mere *Bastelerei*: tinkering, irrelevant vernacular practices that are inconsistent with the qualities of real art and actual work.

memeclassworldwide therefore considers 'basteln' (the word comprises elements of tinkering as well as crafting, but frames both in a dilettante, childish, naive context) a core aspect of its teaching methods. It takes place always and everywhere and grounds the continuous engagement with screens and devices in tactile, sensual and collective activities while also providing an alternative reward system to that offered by the user retention strategies of digital platforms. This opposition to what corporate digital communication platforms propose the internet to be, and the way the internet makes us feel, can be tagged as belonging to the complex of the *Post-Digital* (Florian Cramer, Berry/Dieter). The post-digital condition describes a situation in which computers are everywhere and everything is being digitised while the effects of this ongoing digitisation and connectification are disenchanting the very users that determine culture and language. This disenchantment has many reasons. Digital connectivity still leaves people behind as unconnected (eighteen per cent of the population of New York City still did not have an internet connection in 2019 – either at home or on their mobile phones<sup>7</sup>), social media platforms amplify anti-social behaviour and the providers of these technologies design addictive patterns that entice users into doing cognitive work while the former reap the profits.<sup>8</sup>

This post-digital moment, when the rosy promises of digital technologies are gradually being replaced by the cold reality of a digitally accelerated form of extractive capitalism, is the condition into which initiatives such as memeclassworldwide create an opposition. They appropriate these technologies and their effects for radically idiosyncratic expression, having arrived at the point of post-digital folklore. At the same time, their contributions expose the art system as a set of rituals and codes that seeks to evoke the blessings of a higher

7  
Mayor's Office of the Chief  
Technology Officer. The New York  
City Internet Master Plan, 2020.

8  
See *Ledger of Harms* by the Center  
of Humane Technology,  
><https://ledger.humanetech.com/><.

9

Vapour as in Vapourware, technology products that never materialise.

10

#VAPORFOLK #HOLLYWOODOO. SPONSORED BY AMAZON READYMADES. Curated by Peter Moosgaard and Bernhard Garnicnig. Lust Gallery, 2017.

power, which, however, never arrives. It resembles a kind of cargo cult: Artists wait for industrial modernist goods to drop from the sky as the population did on the island of Tuvalu during the war, when it was used as a US army base and the islanders developed cargo cults in response. Once the island population recognised that this was not going to happen again, they pivoted their economy towards the curiosity of cultural studies researchers and performed their cargo cults in order to trade with them. This narrative from the cosmos of *vaporfolk*<sup>9</sup> can be considered a part of the foundation myth of post-digital folklore.

*The internet tribe abandoned the global village when it started to resemble a shopping mall.*<sup>10</sup>

In post-digital folklore, the artists take neo-archaic symbolism and left-over materials that exist in consumer culture and process these into media artefacts that reflect the reality of a deep scepticism towards the messianic narratives of digital technologies, but still evoke the magical capacities of these technologies in order to build communities around aesthetic experiences.

## RE-PRESENTATION > PRE-FIGURATION

memeclaworldwide exists as a response to the complacency of existing art academies vis-a-vis the emergence of new practices and new languages on the web. Faced with this inertia, three artists instituted memeclaworldwide as a practical proposition that the art school could be a different place. As illustrated by the collection of foundation myths later on in this book (p. 15, 24, 26, 31), memeclaworldwide found its first form as a meme channel on Instagram. From there, it transitioned through several iterations to reach its current state of becoming.

Among its many moments of becoming, one was a most generative gap that followed the workshop on the role of improvisation in institutions. @memeklassekiel and @muthesiusmemes<sup>11</sup> were at that time meme channels addressing the experiences and issues of being an artist and student in a small city in the North of Germany, where the confining institutional bureaucracy and the complacency in adopting new forms of teaching were nurturing a strong hope that things could and must be different. By their titles and by their content, the channels offered a hyperbolically critical, alternative perspective, in itself a kind of school that taught a new way of seeing the world. Although the *class* in memeclaworldwide hadn't formally taken shape yet, I found myself

11

From 2018 to 2020, the accounts were found at @memeklassekiel and @muthesiusmemes. Since then, these have been renamed to @memeclaworldwide and @mcww.club.

drawn to exactly that *class* that didn't exist, because it promised an experience that is usually associated with improvisation rather than than institutions: experiencing something as it emerges from apparently nothing. memeclassworldwide is not an alternative to the art academy as we know it. memeclassworldwide is an alternative to the assumption of what should be taught at an art school. memeclassworldwide does not want to abolish or destroy the art schools that are already there. memeclassworldwide relies on public institutions as a framework. That which is emerging can take shape on top of that.

The artists who instituted memeclassworldwide wanted things to be different and then created that difference. Since then, they have observed how the institution they address – the art school – has changed because memeclassworldwide has enacted their imagination into reality. This act of pre-figuration, or pre-figurative enactment, exists in opposition to representative attempts at creating change. No elaborate plans were drawn, no series of negotiation meetings were planned, and no proposals were submitted to arbitrary deadlines in order to make memeclassworldwide happen. It could be said that memeclassworldwide was conjured out of thin air, but that wouldn't do it justice. The air was not thin, it was stale. It was the stale air of an old institutional building, formed in a climate of missed opportunities. memeclassworldwide opened the windows to let in fresh air and also to demonstrate potential escape routes.

The first semester of memeclassworldwide as a student-run seminar created a new reality in which everyone who joined in acted as *if* the school was less complacent about their interest in emerging digital creative practices and their search for a common language. 'The "as if"', Davina Cooper writes, 'relies on a sense of something missing – [...] the "as if" operates in a zone of uncertainty between established or emerging truths.'<sup>12</sup>

Since this text is an introduction, I can point to the rest of this book to be the document of what the artists were missing from their school. Cooper's 'zone of uncertainty' here consists of multiple layers, from the structural issues found in all institutions of higher education to the specifically missing curricular opportunities. Since they were not able to change the larger issues and could not wait for the school to change during their brief time there, the artists addressed the established truth of the curriculum with the emerging truth that the art academy



Fig. 03  
Anti Amazon Amulet  
(Seminar memeclassworldwide:  
Put on your tinfoil hat, 2020.  
Amulet by Angelina Simon).

<sup>12</sup> Cooper, Davina. *Towards an Adventurous Institutional Politics: The Prefigurative 'as if' and the Reposing of What's Real: The Sociological Review*, April 6, 2020, ><https://journals.sagepub.com/doi/full/10.1177/0038026120915148><.

must adapt to new vocabularies of style and language. At the school where these three artists were based, their project was not met with open arms. In fact, their original meme Instagram accounts were described as acts of defamation that would disenfranchise current and future students and taint the positive public image of the school. There were even rumours that the institution's office of the president was planning a legal response. Luckily this did not happen. Had the university sanctioned and prevented memeclassworldwide from establishing its own voice, and subsequently its own niche of self determined conditions of operation, the academy would in fact have prevented a reformation that was necessitated by the changing world around it.

Instead, the students doubled down on using academic strategies for reform: referring to the project as *institutional critique* soothed the administrative policing and allowed the project to be understood through an art historical lens in a manner of turning academia against the academy. Although institutional critique is a partially mismatched reference, it sufficed to hook the class

#### MEMECLASSWORLDWIDE: TALE #01

To study art, to make art, to be an artist, might sometimes feel alienating. The topics and techniques you are learning and reading about at art school appear to hold no relation to the things that are at society's centre of attention. All the while we are highly influenced by the crazy amount of media we consume (consciously and subconsciously). In 2017, I asked myself: why don't we talk about YouTube, Instagram, memes and the Kardashians in our classes? At the same time, it felt like I learned much more about new techniques that I needed and about cultural history by watching YouTube than by attending regular classes.

At the time, I felt alone with this thought at my school. I sometimes felt like an alien, having the need to talk about the latest internet trends or a tutorial on cosplaying. I am really grateful that a friend of mine felt the same. We started the YouTube Seminar. Soon, many people asked us about that seminar; they wanted to join, to participate, explore the platforms of the internet that we are all involved in. I was certainly surprised, but soon realised that they took this issue seriously. We had only called our private meetings during which we watched and talked about videos 'seminar' in order to maintain our concentration while digging down those rabbit holes. Suddenly they became a point of interest because of that small word seminar. Many were disappointed. Two years later, Bernhard reached out to Mateusz, Juan and me after we had participated in his and Jamie's workshop and lecture during the symposium *Kunst an den Rändern*. Together, we revived the idea of the *YouTube Seminar* and turned it into a serious seminar. We introduced a theory part and a practical part, which even led to an exhibition.

The second magical art school word I want to address is *basteIn*. This is a word that gives art teachers the creeps: art is not allowed to look *gebastelt*. *BasteIn* is not art (see p. 28). But crafting and tinkering, which roughly translate the word but carry more positive connotations, so don't give quite an accurate reflection of *basteIn*, are part of internet culture and felt for me as forbidden at art school as talks about the internet are. Countless (crafting) tutorials teach us the very techniques we use for our practical work as artists. We aimed to break those unwritten rules of art school and integrated crafting into our meetings, too. It has since been a method to translate our thoughts into a physical appearance. An exercise to leave the anti-*basteIn* culture behind and guide our action into a self-thought and self-taught independence.

I clearly remember the insecurity I felt bending these words and rules during our first semester. It turned out really well, though, and since then, the concept of memeclassworldwide has evolved and transformed in so many different ways that I never ever would have considered possible.

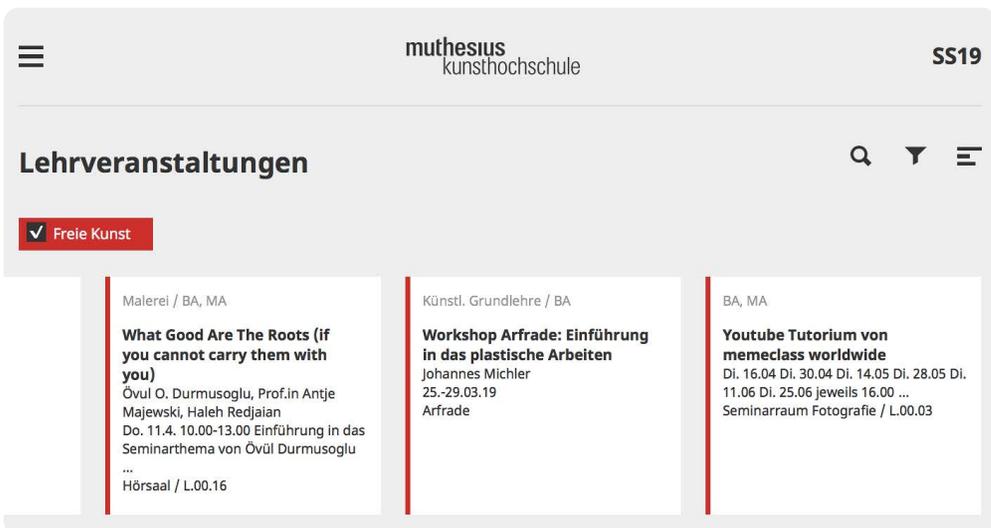
onto an accepted canon. Opposed to strategies of institutional critique that stop at the analysis and performative enactment of critique, they continued to enact the difference they wanted to create while at the same time staying out of judgemental negations and instead choosing to launch into hyperbolic humour. This transition from performance to critique to an experimental enactment of its consequences was even considered necessary by one of the most prolific agents of institutional critique, Andrea Fraser, in an interview given in 2020: *'That's why I increasingly see critique as only a first step, and certainly not an end in itself. It must be pursued with a concrete vision of change, which must necessarily include a change in our own investments, both financial and affective, in the structures we judge as bad.'*<sup>13</sup> memeclaworldwide might therefore be less institutional critique than affirmative critique. It affirms the moment in which change is recognised as necessary, it affirms the conundrum of the simultaneous necessity and decay of institutions.

## AGAINST COMPLACENCY

memeclaworldwide is an ongoing performance of affirmative critique of the ways in which the Central European higher education art academies have both adopted and ignored the internet and the far-reaching transformations introduced by the internet's mass adoption. The complacency with which art academies have not integrated the internet and its emergent practices and discourses is best outlined by mentioning two

13 Fraser, Andrea, and J.J. Charlesworth. *Follow the Money*. ArtReview. Accessed September 13, 2020, ><https://artreview.com/april-2019-feature-andrea-fraser/>.

Fig. 04  
In the summer term of 2019, memeclaworldwide asked a fellow student who managed the online calendar of classes to simply add their meeting to that calendar.



integrations that were completed instead. The art academy adopted the internet mainly in order to digitise disciplinary measures against its students. Online campus management tools force students to self-administer the processes of inscription, registration, submission and grading. These tools now intrude on the already cramped workspace on digital screens, launching pop-up windows and demanding passwords to be reset. It normalises the condition in which administration software dominates the time we spend at the computer instead of using it for creative pursuits, while it also adds to the fragmentation and isolation of the art student experience. Online self-administration is now yet another thing to be stuck with alone in front of a computer.

Another example is the active promotion of so-called industry standard software used in the 'creative industry', which takes the form of either print media, broadcast audiovisual or ad-tech media platforms. Offering free or reduced licenses to students and staff increases the grip these software products already have on digital practices. With the advent of cloud licensing, the distribution has now reached a stage where using Adobe software requires the user to have a license management software running at all times. This software requires constant connection to the internet, constantly pinging whether the user is still permitted to use the software. The art school delivers its students to surveillance capitalism as users instead of introducing to them the tools and politics of code.

Since the 1990s, art schools have offered degree programmes for digital media design and media art, where computers as tools are central and discourses about digital aesthetics, net.art and post-internet art take place and go beyond industry standard software and admin tools. Yet these specialised classes and programmes are often invested in modes of art practice that are aimed towards increasingly irrelevant commercial gallery systems, media art festivals or corporate media production. They also disregard the ubiquity of transformations induced by digitisation and the post-digital moment as it relates to all other art practices, or creative practices, and perception, politics and practice themselves. Luckily, exceptions exist that extend notions of post-digital practise beyond the silos of media art and digital media design – such as the programmes designed by Ubermorgen at KHM Cologne, or the programme run by Olia Lialina at Merz Akademie Stuttgart.

Yet the moral of the *memeClassWorldwide* story might be that we do not depend on what state sanctioned institutions do and do not do in response to emerging truths. Perhaps the most significant loss that occurs because of this complacency is that the art academy at large is not taking part in the non-normative development of the internet. All it takes is to recognise that the web in itself is worth studying as a human experience defined by non-human agents, as a shape-shifting body of knowledge redrawing the limits of corporeality. And for this, someone just needs to announce a class.

## THE POWER AND POETICS OF CALLING SOMETHING A SCHOOL

In the generative gap between the artists posting salty memes on Instagram and their becoming (still unpaid!) lecturers of a seminar, *memeClassWorldwide* first took shape as an intentional and hosted class in something they called YouTube Night School. While the name might suggest that the artists gathered around a computer screen during the long, cold winters of Kiel, YouTube Night School was actually something much simpler, albeit perhaps less romantic. Reflecting on the density of

### WHY IT IS IMPORTANT TO START YOUR OWN CLASS

Transcript of the *memeClassWorldwide* video tutorial documentation shown in Galeria Santa Fe, Bogotá

In work and education settings, excitement is viewed as potentially disruptive. An atmosphere of seriousness is considered an essential ingredient for a successful work and learning process. To enter predefined structures of institutions – such as study programmes and classes in universities – and to have the will to share the desire to encourage excitement goes beyond the institutional framework.

Moreover, most of us learn and work in conservative and traditional surroundings, where a hierarchy of speaking and listening is created: A single authority becomes an unstoppable audiobook of monologues and instructions. In our opinion, a self-critical teacher or superior should rather take on the role of a guide: leading the conversation, lending a helping hand and ready to learn at the same time. Rather than being satisfied with a given and well-known process, we should be more aware that the authority's presence is no more important than that of everybody else.

How we live and shape our relationships in institutions is somehow deeply performative. This act of performativity is an important aspect of our work because it offers space for change, invention and spontaneous shifts that can lead to structural changes. Embracing this phenomenon and the chance that lies therein, we are compelled to engage the audiences and to consider issues of reciprocity. Don't get us wrong: people are not performers in the traditional sense of the word and our work is not meant to be a spectacle. It is, however, meant to serve as a catalyst that calls on everyone with an invitation to be more engaged and more active within one's environment.

Whenever you feel interested in something, whenever you want to learn a new skill or change things: don't be shy – create your class, institute or conversation group within the given structures. Do not look for an authority to teach or lead you and don't let a passion be assigned to you. Be your own teacher or supervisor and make your friends teach you things you didn't know. It will boost your confidence, your knowledge and your awareness about the structures you got into.

aesthetic experiences, redrawing the oblique strategies of commercial content creation and understanding the development of web media platform policies needed a name. YouTube Night School signifies an initial retreat into the shadow of the official institutional timetable. That which appeared most relevant to the students needed to take place outside of the classes that actually counted towards the attainment of their degrees.

Beginning with YouTube Night School, we started to spell out a catalogue of intentions in the form of a curriculum (p. 28). Its form was inspired by an artefact of 1970's counterculture attempting to integrate with the formal accreditation system, as found in the archive of the School of Critical Studies at CalArts. The CalArts Schedule of Classes at the School of Critical Studies, 1970-71, Term II seemed to plot a path that connected the currently normalised distinction between artistic practice and pedagogical practice. Judith Adler's in-depth analysis of this scene in her *Occupational Utopias*<sup>14</sup> is a cautionary tale of the art academy as a projection of one-and-the-same-ness of art practice and pedagogical practice. There are doubtlessly limits to the idea that is often summarised as the blurring of art and life; it is more usefully considered as shared horizons best left as unrealised aspirations than an actual aim to be reached strategically. The memeclass curriculum is such a suggestion of a horizon. It does not exist to prove anything to an accreditation body, nor does it prescribe a teaching schedule for annual repetition. The curriculum is an elaboration on calling something a seminar, calling something a school.

memeclassworldwide is part of a legacy of artists and activists who have created their own places and spaces for learning while attempting to transform the modes and forms in which institutional education takes place. These places act as alternatives to the institutionalised forms of art education, as projects demanding institutional reform by showing how it's done, as well as being parallel infrastructures where the paradigms of practising art and practising education can be fully reformulated under the specific conditions of cities and communities. There are many inspirational examples of such projects, from which there are four which I am going to briefly outline, as they seem particularly complementary to the strategies employed by memeclassworldwide. What these projects share with memeclassworldwide is their state of becoming something atop of that which already exists and is in need of renewal. These projects

14

Adler, Judith E. *Artists in Offices: An Ethnography of an Academic Art Scene*. New Brunswick, New Jersey: Transaction Publishers, 1979.

are temporary infrastructures that institute the space and time to meet around an idea that seems critical to its moment, location and community.

Pickpocket Almanack (2009/2010) is one of the art-works-slash-schools instituted into the specific cultural habitat of the California Bay Area by Joseph del Pesco. He identified that a large number of educational and cultural institutions in the area all produce an excessive supply of public events. The Pickpocket Almanack invited artists to form a temporary faculty and to design classes that integrate events around the area into a thematic curriculum. This created a transient study group and community that navigated the city through the lens of the tutor and thematic frame.

Copenhagen Free University (CFU) (2001-2007) can be considered the martyr in the lore of self-organised schools. People interested in emancipatory research and knowledge production met in a kitchen to produce communal knowledge. They instituted this setting as a free university by titling it as such, but were subsequently shut down by the Danish state because it wanted to establish a legal monopoly on institutions titled university. Because of the enlightening but overbearing discourse this produced, the CFU dissolved itself as it became an emblem and 'overly fixed identifier' for this particular conversation around emancipatory education, losing its original quality as a place for 'fluctuating desires'.

Para-Site School (2011-2017) infiltrated existing institutional art school infrastructures in order to 'embrace and serve immigrants and artists-nomads excluded by official universities in the USA and Europe'. It began when the artist Felipe Castelblanco offered (in secrecy) an art course for undocumented latino youth at Carnegie Mellon University. From there, the project took different forms across several chapters, breaching embargoes in order to educate people in DIY electronics in Cuba, and creating media cooperatives and learning frameworks for under-represented stories in Germany.

Finally, the founders of the School for Poetic Computation saw the need to offer an alternative to the way technologists and programmers were educated at US universities. As curricula are ever more dictated and standardised by the job market as established by the growing advertisement-technology-industrial complex, the School for Poetic Computation teaches technologies in the context of contemporary social justice issues, while reflecting on it being a school that employs pedagogical tools itself. When artists engage with institutions

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James McAnally talked about this kind of power during the workshop *Annotating Instiuent Practices*. IXDM Basel, 2019.

by taking on an institution-like form and naming themselves a school or a class, they also seek to rebalance the dynamics of power that exist between institutions and individuals. The power and poetics of calling something a school<sup>15</sup> is then to be understood as both an enactment of emancipatory politics and a resilient aesthetic practice that is realised by coming together as a school and hosting an emerging community that is the classroom. Within this practice, this act of naming then becomes a form of inscription into the institutional body: one part mimicry, one part camouflage. A class at a school as repetition of its perpetual essence, but also as a surface under which to conceal its reform.

memeclaworldwide exists not only for the sake of its existence to make a difference in a political-reformatory sense. At its core, it seeks to find themes that people care enough about to talk to each other about them. Artistic practice and pedagogical practice meet in the search for ways to talk about these topics, for forms and formats that structure conversations and workshops. memeclaworldwide thus becomes a place where teaching art and practising art are no longer separated by job titles, income brackets, admission procedures, academic titles, age and societally institutionalised differentiation.

#### AFTER THE POST-BAUHAUS ART ACADEMY

memeclaworldwide emerges at the intersection between the reform of the post-Bauhaus Art Academy and the internet as a place where language, behaviour and power are ever-changing.

Like everything else in 2020, the contribution to the Exhibition *Escaleras Futuras* had to be adjusted to current conditions. While travelling to Bogotá wasn't possible, memeclaworldwide still wanted to host a class on the other side of the planet. Taking cues from the millions of video tutorials on the web that by now have become a parallel education industry in their own right, the artists started producing a 'memeclaworldwide videotutorial-documentation'<sup>16</sup>, an 87 minute hybrid of video art and online tutorial. The video was conceived as a classroom-in-a-video, its montage leaving gaps for introduction and activation by someone personally hosting the screening and its enactment. A printable, two-page worksheet established another direct link between the screen and the space of transmission. Introducing memeclaworldwide within the context of a gallery meant that it needed to be situated in a history

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><https://www.youtube.com/watch?v=-ONs8N2Wdj8><.

of schools and schooling in order to simply point out that schools as we find them today have not always been that way, are not the way they are because of their part in a natural order, but are in fact a consequence of collective actions and political agenda (see below).

‘Contemporary art instruction has moved far beyond the Baroque academy model, without even noticing it. At the same time we have moved only baby steps away from the Bauhaus.’<sup>17</sup> Yet this slow moving separation from the Bauhaus roots have not stopped the erosion taking place within. The students at the art academy today find themselves in a condition of ongoing fragmentation. Art instruction takes place under precarious labour conditions, where instructors teach single or just a few courses at a time, and the contents and methods are not connected to the courses taking place before or after. This can be described as a freedom offered by the post-bauhaus school, where

17  
Elkins, James. *Why Art Cannot Be Taught: A Handbook for Art Students*. University of Illinois Press, 2001, p. 39.

#### HOW DID WE GET HERE?

(Excerpt) transcript of the *memeClassworldwide video tutorial documentation* shown in Galeria Santa Fe, Bogotá

Art academies haven’t always been as we know them today. They used to be weird, informal places, more like a meeting of groups of friends. As the number of academies, colleges, universities and art students grew, governments began to regulate and standardise education. This led to the invention of such categories as ‘societal value’ and ‘creative innovation’ while art academies scrambled to represent their worth vis-a-vis increasingly neoliberal governments. In this climate of regulation and exploitation, artists began to take a closer look at the way artists’ practices and the artist as a subject are shaped by institutions and institutionalised education. As pressures of standardisation increased, artists began to create environments that were intended to facilitate an emancipation from the ruling bureaucracies.

By the 1990s, the internet began to emerge as a projection of similar utopian hopes. Education and creativity would be decentralised and become truly democratic. This dream, however, soon turned into a hyper-capitalist nightmare. Art education became even more bureaucratic as digital technologies were being employed for disciplinary and assessment measures. A genre of digital media or media art classes emerged in schools that were still largely modelled on the educational institutions found in eighteenth century Paris or twentieth century Bauhaus. Very quickly, these genres, too, became increasingly historic as they sought integration with either the legacy art market dominated by fairs and galleries or the media production market dominated by television, film, or video game industries.

Around the same time, art schools installed departments for cultural and critical studies as measures to increase standardised education in the arts while developing talents for further integration with economies of knowledge. While this new regime of theory, knowledge and research discusses the very separation between practices of art and pedagogy, it only appears to actually widen that gap.

What do we learn at an art school? To be a citizen? To be a user? To be an artist? To be an art teacher? Do artists go to school in order to become artists, or is going to school as an artist a creative act of making a school? The *memeClassworldwide* emerged out of this historical mess. Here, artists and students discuss the role and practices of the artist and the art school in the age of the World Wide Web, seeking new educational models that fit the new climate of consciousness which has collectively emerged through networked, cognitive capitalism.

#### References:

Elkins, James. *Why Art Cannot Be Taught: A Handbook for Art Students*. University of Illinois Press, 2001.  
King, Dorothee, and Bernhard Garnicnig. *Annotating: The Art of Making Art Schools*. Annotating. IXDM Basel, 2020, ><http://annotating.institutions.life/#ma->.

students can 'take courses to build up whatever skills they need' (Elkins, p. 38). At the same time, it also creates a situation of fragmentation as any two students following the same degree will have a radically different experience from each other. This may be less problematic in areas of study where the body of knowledge has undergone several critical revisions, but what if the body of knowledge is still in progress, or needs to be developed in class?

The fragmentation isn't only a result of labour conditions and the individual interpretation of instructors who might, in the words of Judith Adler, think of the art academy as an 'occupational utopia'. It is also a result of supranational educational governance, where attempts at standardising the academic art curriculum demand that academies adhere to a certain kind of normative curriculum, which is then filled by the department heads and the instructors they hire at their own discretion.

This increasing necessity of speaking in an administrative split-tongue, of saying one thing to the accreditation body, but attempting to create conditions of freedom on the implementation end, replicates the discrepancy brought forward by art education under conditions of capitalism, or what Pascal Gielen calls a flat network world. In this flat world, curricula have been re-rendered into a comparable form, allowing a standardised degree (BA, MFA) to be awarded to all students across the European Union. Yet the benefits of this optimisation are mostly on the side of the institution, whereas the downside are borne and compensated by the subjects of education, the students. Through this fragmentation, the students might not get the education they need, but are instead required to find their own meaning and develop their own, oft-lauded 'continuity' within their art practice. Being forced to adapt and remain flexible in light of these conditions are 'the highest goods in a flat network world'. However, as Gielen outlines, this comes with a significant downside as a whole.

*[This] educational mode loses all performativity. Educational institutes become organisations that no longer deliver a surplus of autonomous personalities and idiosyncratic skills for which society (and the economy) needs to generate new space. On the contrary, schools obligingly follow the demands of the market 'to be more closely linked to professional practice'. However, as schools are always lagging behind following these economic trends, and as it's also impossible to guess what the demands of a fluctuating labour market may be in*

five years' time, education covers itself against such fluctuations by delivering multi-purpose or 'polyvalent' subjects. [...] The point is that by tuning into the market, schools lose all performativity (and authority) to make their own mark and therefore no longer provide a spine to those who wish to stand up straight and undertake some daring creative act.<sup>18</sup>

It is against this fragmentation that it is urgently necessary to create a space and time to discuss the conditions of education under platform capitalism, or a 'flat networked world' in order to de-naturalise the state we find the art academy in today. As a mode of emancipatory politics following Fisher<sup>19</sup>, memeclassworldwide is not some kind of reading group for image macros, but a place that actively situates their presence in the art academy within a history of its development.<sup>20</sup> It works against the atomisation, the rendering in-divisible and universally addressable that is a consequence of the age of networked capitalism and the supranational institutionalisation of art education. memeclassworldwide works for a transformation of the image of the

18  
Gielen, Pascal. *Institutional Imagination. Instituting Contemporary Art Minus the "Contemporary"*. In: *Institutional Attitudes: Instituting Art in a Flat World*. Antennae Series, 2013, pp. 12-32.

19  
"Emancipatory politics must always destroy the appearance of a 'natural order', must reveal what is presented as necessary and inevitable to be a mere contingency, just as it must make what was previously deemed to be impossible seem attainable." - Mark Fisher, *Capitalist Realism: Is There No Alternative?*

#### MEMECLASSWORLDWIDE: TALE #02

University is supposed to be the place where you meet future co-workers, colleagues and friends and where you are taught to be a transparent and an ethical person. That is what I used to think before I started my Bachelor of Arts in Colombia. This notion began to change as I had to confront undemocratic institutional practices, bad professors, a crooked art scene and many other things. Many years later I started the MFA in Kiel. There, I noticed the similarities between these two very different institutions. What they shared was their internal problems rather than their advantages. Students share the same frustrations, but how do we provide an appropriate space for criticism to be discussed? By that time, something was cooking within the university walls. I heard about a YouTube seminar in the hallways of school, Mateusz had some kind of institutional critique project going on, and I conceived the idea of starting a new class.

I created an anonymous account on Instagram and started sharing some memes. I received some messages from Ramona, asking who I was. Likewise, I didn't answer, she thought it was Mateusz. Students started to wonder where the critics came from, and if their criticism was valid or not. I reached some visibility in the first weeks and aroused people's interest, but I wanted more. Nevertheless, after Jamie and Bernhard made their presentation at the symposium *Kunst an den Rändern* (p. 61), I received a message from Bernhard on Instagram to meet. Talking among the three of us about memes and life, ideas started taking shape.

Sharing our problems and disappointments gave us a sense of visibility and felt empathy, it was a way to expand our thoughts but, more so, to strengthen our relationships, to establish support among the students and to listen in on the problems of each department out of the institutional voices, eventually creating the best memes from those situations. Memes developed in curriculums and we developed different activities every semester: between seminars, exhibitions, audio lectures and research retreats. In school, we received support from internal connections so that we were able to award credits and provide craft materials to our students. At the same time they were part of the memeclass, not just as onlookers but also as organisers and playing an active part in our exhibitions, publications and workshops. Outside of school, our most important backing came from Basel.

Nowadays I cannot imagine institutions without such ties; flexible and mobile like an adaptable organism that develops new skills and becomes a fully automated being that can work by itself. Its structure is almost like that of a virus, friendship-based in its political, economic and sustainable aspects, using dialogue and being aware of the semantics of gestures and communication as part of an ecosystem.

artist-subject. It gets away from the idea of the unique and lonely genius who must develop a singular continuous reformulation of the world in their own words, as this very image makes it all too easy to be exploited and eroded. Instead, memeclassworldwide creates a community by making these causes of atomisation the collective property for new collectivities.

## WORLDWIDER THAN ANYONE EVER WANTED

This text is now almost ready to print, and we are still locked down and glued to the screen, without any material distance between leisure and work life. This situation demands the continuous decoding of digital surfaces, permanent self-defense from digital surveillance and requires us to make split second consumption decisions in light of ever more complex politics of platforms and software. All this is happening while we should keep honing our awareness so that we better understand the effects the online-only modes of existing have on our perception, our relations and our internal dialogue.

Don't you also wish there was a place where this situation could be discussed? What would that place look like, what would it be called? You can tell I have a hunch, and perhaps by now you do too.

The conversations memeclassworldwide introduced at the art academy are now important to everyone, not just a few students in niche education. These past few months compress into this moment the history of institutional complacency that has led us to be ill-prepared for all this. So might we use the energy stored throughout this hibernation to dust off the curricular constraints of the art academy and air out some of the old, unrealised and presumptive visions of art academies that never worked out? First, this requires us to immunise ourselves against what Dieter Lesage calls the *Black Mountain Syndrome*, a condition based on the trauma caused by the bureaucratic processes at European academies that leads patients to think of 'Black Mountain College as the best school we have never been to'.<sup>21</sup>

After that, let's go back to art academies, the real ones, the imaginary ones, the one that emerges when we sit down to eat together, or the one that opens its gates after passing through its membranes of exclusion, and figure out where to go from here. 'Art school', Nora Khan writes, 'is a space where we talk about art, yes, but also commune together, discuss the present, our solidarities.'<sup>22</sup> In class, figure out who this we is, and what is critical that we become at this moment. And we

21

Lesage, Dieter. *The Black Mountain Syndrome*. Presented at the Black Mountain - Educational Turn and the Avant-Garde, Berlin, 2015, >[https://www.youtube.com/  
 watch?v=atazV-PV1Xo](https://www.youtube.com/watch?v=atazV-PV1Xo)<.

22

Khan, Nora N. *Dark Study: Within, Below, and Alongside*. MARCH, no. 1 (October 2020), pp. 78-85.

do not want the art academy to become a canvas for the misuse of artists' emancipatory self-authorisation and sovereignty of interpretation for gaslighting us into believing that it cannot or should not be different.

Instead, let us work on the art academy as a site from which change towards a diversity of knowledge and practices unravels onto the world, and the art academy becomes a place where we teach and learn the art of making schools.

So how will you continue? You have the next 190 pages to figure that out.

#### MEMECLASSWORLDWIDE: TALE #03

Prof. Annika Frye invited us to Kiel to host a workshop about art and its boundaries and sent links to the @memeklassekiel and @mtheisusmemes accounts as inspiration. What we saw was a truly unique form of institutional critique from within the context of an art school, funny and sincere as we have never seen it before. #qualitymemes about #artschoollife. We proposed a workshop on strategies of improvisation with the aim of extending the latitudes of agency in the academy. This is where I first met two of the three artists. Their project and energy stayed with me even once the workshop was over. I took their name quite literally: *memeklassekiel* is a burgeoning art academy class, a programme to enact new ideas within a stale context.

So I contacted the meme accounts, offering my support, and we had a couple of nice Skype conversations. Each time we talked, I could see how memeclass was developing into an acclaimed seminar, and we discussed the issues they had to tackle along the way. It was amazing to witness their progress. It felt like they were doing important work and I was happy to be part of it.

Then I had to plan my next workshop at the art and education department in Linz, and we conceived of a #takeover by first working on an elaboration of a memeclass curriculum. Running the workshop was a challenge as we tried to live up to our own expectations while actually handling the challenges of teaching itself. With multiple disciplines at the table and hosting critical discussions, we spontaneously switched to English, and most of all, found ourselves teaching people who were learning to be teachers! Add to that a lot of fried food and not enough veggie options and we were knackered by the end. We made it, though, and everybody had witnessed the creation of something new, as if we had been on the same ship and watched an underground volcano forming a new island.

From there, the participants continued each on their own paths towards becoming artists, teachers, curators, mediators and parents in a rapidly changing world. School teachers started to understand the memes their pupils were referring to. One of these pupils grew up to become a politician who helped introduce landmark legislation that allowed English tests to be submitted in the form of meme based Insta stories. In a long-term study, the education assessment bots did not find any significant drop in intelligence of those kids – a good enough result for the EU education ministry to allow it to continue. Another participant went on to prove that the moon was in fact just a Photoshop filter projected into the sky. Each and every one went on to become a significant person in the life of someone else, as a teacher, as a friend, as a YouTube commenter. All the while, memeclass became a more and more established curriculum that every art school in Europe started to offer. Wherever it was rolled out, it was a place that brought together the weird and the brave who liked to talk about memes, myths and merch, those who liked telling stories in the faint light of bioluminescent chai latte. It was the cosiest yet most critical class of its time: critical as in essential. As more and more memeclasses emerged, they all united to address the ultimate challenge of their time: by overloading Instagram with images that looked like nudity but were actually just weird angles of their armpits with googly eyes glued on, they brought down the Facebook corporation and helped to save millions of tons of CO<sub>2</sub> emissions caused just from sharing candy crush results. One bright and sunny Monday morning in the north of Germany, Mark Zuckerberg knocked on the door of the Muthesius Art Academy sculpture class studios. Prof. Ramona, Prof. Mateusz and Prof. Juan were there as always, chilling on knowyourmeme.com. He invited them for a backyard barbecue. He didn't say anything about them shutting down Facebook, but he did not seem that mad about it either. Yet his totebag said everything: memeclass merch had changed the world.



# memeclaworldwide: Curriculum

A snapshot of memeclaw methods as conceived at the memeclaw research retreat in 2019. Perpetual work in progress, as of 2019.

## ESOTERIC ADDING

The internet experience leaves us atomised, fragmented and hung over with the illusion that we are uniquely addressable individuals. Esoteric Adding endeavours to shift online aesthetic experiences from Ego to Eso. We gather in a circle and share stories that are usually kept private: reports of paranormal activities, admitting to guilty pleasures, tips on what channels help to sleep. By sharing our interface habits and browsing histories, we connect with each other without the interference of ad-tech content curation algorithms. Because, after all, one is the loneliest number. This conversational unit is based on trust, respect and openness – sharing needs caring.

## MERCHCRAFT (A.K.A. BASTELVERBOT)

*Bastelverbot* is a tinkering prohibition, as is often found in art schools. Educational institutions canonise certain practices as art and others as not-art, to the extent that art schools even legislate who is doing what kind of work (e.g., the early Bauhaus' bias of women being pushed to work with textiles). In this read-write-discuss unit, we study the history of power dynamics which art schools use in order to subject their students to a canonising force. From that, we interpolate what forms and practices we want to see in post-bauhaus era academies. Together, we speculate how practices

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Additional contributions by  
Susannah Haslam, Karin Ferrari  
and Bernhard Garnicnig.

See:  
[1] *One: Single* by *Three Dog Night* from the album *Three Dog Night*, ><https://www.youtube.com/watch?v=UiKcd7yPLdUc>.

See:  
[1] Elkins, James. *Why art cannot be taught*. University of Illinois Press, 2001;  
[2] Walsh, Linda. *Case Study 3, Charles Le Brun, 'Art Dictator Of France'*. In: *Academies, Museums And Canons Of Art (Art And Its Histories)*, edited by Gill Perry and Colin Cunningham. Yale University Press, New Haven and London in association with The Open University, 1999;  
[3] Pevsner, Nikolaus. *Academies of Art: Past and present*. Cambridge University Press, 1940.

and artefacts originate from a hyper-connected place where styles and tools are liberated from any roots they may have within colonial modernism. We model how artists can build sustainable practices with merch and media as we seek delightful manifestations of ideas among planetary flows of materials.

See:

[1] McCulloch, Gretchen. *Because Internet: Understanding the New Rules of Language*. Riverhead Books, 2019, (Chapter 7);

[2] Lachman, Garry. *Das Verworfenen kehrt zurück: Postmoderner Okkultismus und Popkultur*.

In Karin Ferarri: *Trash Mysticism. Studioheft36*, ex. cat. Tiroler Landesmuseum Ferdinandeum, 14.6. - 25.8.2019;

[3] Lialina, Olya. *Digital Folklore: To Computer Users, with Love and Respect*. merz & solitude, 2009 (Chapter A: *Observations: "You can and must understand computer culture NOW"*).

## MEME MAGIC & MYTH MAKING

We have all been there: that weird corner of the internet where conspiracies and alien life forms run wild. Where social and biological theories grow alternative facts about the universe and the forms of sentience that might inhabit it. How do we always end up there whenever we spend those waaay-too-late night hours on the web? What algorithmic biases and machined coincidences take us to these places? Or are conspiracies just an effect of interfaces that engineer our emotions in order to increase platform engagement? Because, after all, there is nothing more valuable than an angry social media user. In this research and discussion unit, we look at algorithmic agents and the semiotics of online activism. We let ourselves flow with the channels that stream mystical undercurrents on planetary energy networks. How do movements manifest through memes, and what are the new myths of the digital native?

See:

[1] Choi, Taeyoon: *Poetic Computation Reader*, ><http://poeticcomputation.info/chapters/ch.1/><;

[2] Seu, Mindy: *The Pedagogy of Design in the Age of Computation*, ><https://www.youtube.com/watch?v=ZM9mRYpnD7E><.

## COMPUTING AND PROGRAMMING LOUNGE

Web based art and web design are entangled in multiple ways. Many artists and designers experiment with the ever-changing stack of available tools and toys. At the same time, they also rely on their web design skills to generate an income that sustains their practices and lives. In this studio unit, we advance our awareness of trending aesthetics, emerging programming languages and cultural theories that can help de-code the context in which we work. The computing and programming lounge is a co-learning space, where we improve skills by discussing and practising the possibilities offered by various code based environments in which we create new narratives and aesthetics. Participants are asked to introduce their personal interests, passions and motivations. At the end of the semester we plan to launch a collaborative web project.

## OUTSIDE

The Outside class takes us away from the keyboard and into convivial modes of perception, commotion, and conversation. We move our bodies of knowledge into

unplugged environments in order to retune our brain-waves and reload our senses. We seek a place beyond the artificial dichotomies of nature/culture, ecology/technology and cats/dogs. Let us care for ourselves so that we can care for each other. Breathe deeply, laugh out loud. No fomo.

## OLD MEDIA ARTS

By 2020, the internet had sprouted multiple distinct forms of aesthetic practices. Two out of this multitude have been, and will continue to be, thoroughly absorbed into art history by the institutions and industries of contemporary art: net.art and post-internet art. Themselves non-linear predecessors to each other, they are by now fully historic genres preceded by electronic art and new media art. Those, in turn, exist within a genealogy of tools, theories, people and institutions. In this collaborative research unit, we study the institutions, canons, networks, techniques, practices and theories of these periods in a student-led and expert-backed inquiry. By re-tracing each of our own histories of perception, we use the wealth of resources available online to jump head-first into art historical rabbit holes and the contextual study of exemplary artworks. Alongside all this, we reflect on the methodologies of research. How do we process information as knowledge? And how can we contribute to the perpetual re-writing of multi-vocal art histories?

## YOUTUBE NIGHT SCHOOL

This is where memeclassworldwide began. We gather around an electric liquid crystal light emitter and watch videos. Best viewed between dusk and dawn.

## ESOTERIC VIDEOCALL

Due to the drastic changes in teaching, video conferencing has become the new normal. While everyone is talking about different providers' functionality and data protection, we would like to broaden the discussion and look at the situation from a different perspective. It turns out that video conferencing is far less futuristic than SciFi films once promised us. Our voices and mimicry are perpetually lagging and the presence of some participants simply fades due to bad connections or thanks to other open browser tabs. It is time to achieve a more deeply minded connection via the digital classroom (1) by going on a permitted screenshot stalking safari in order to find the silent observer; (2) by finding

See:

[1] ><https://www.reddit.com/r/outside/><.

See:

[1] Bishop, Claire. *Digital Divide - Contemporary Art and New Media*. In: Artforum, ><https://www.artforum.com/print/201207/digital-divide-contemporary-art-and-new-media-31944><;

[2] Cornell, Lauren. *Mass Effect: Art and the Internet in the 21st Century*. The MIT Press, 2015;

[3] Seu, Mindy et al: *Cyberfeminist Index*, >[https://docs.google.com/spreadsheets/d/1q\\_Z1bZhtBTfnZL4QP11ebivXgsvrf8shuG-QX146nw/edit#gid=1949020646](https://docs.google.com/spreadsheets/d/1q_Z1bZhtBTfnZL4QP11ebivXgsvrf8shuG-QX146nw/edit#gid=1949020646)<;

[4] *Net Art Anthology*, ><https://anthology.rhizome.org><.

See:

[1] Karin Ferrari Youtube Channel, ><https://www.youtube.com/channel/UC3hA50KuyD1wkCb4UhA9b0g><.

exit strategies to escape the worst online conversation in the future and (3) by crafting Anti-Amazon-Amulets, because one thing is certain: university will not teach us how to protect ourselves from Jeff Bezos.



#### MEMECLASSWORLDWIDE: TALE #04

Art academies are venerable institutions, a special form of human cohabitation, a place of education and a hideaway where time is stopped in order to allow the people within to mature. In the course of my studies, this very romanticised image of art academies has evaporated. Today I also see the apparatus within which power, personal interests and sensitivities are administered – not in a pessimistic way, but as a constructive extension of my perception. I am convinced that everyone should be aware of its structures and the associated power in order to be able to use every opportunity for a positive change. For this reason, I have decided to make the art academy itself the subject of my own work.

After many formal and content-related experiments, I was forced to realise that all attempts at using photography appeared pointless: A critical picture on a wall would have no effect within the academy, even if it was shown during an annual exhibition. I wanted my work to be seen and discussed by the student body. Based on my involvement in the student council and the academic senate, I started to translate higher education policy situations into internet memes. The meme account quickly found favour: my fellow students and even some professors felt amused, understood and informed (p. 60). Because of the interactive and performative aspects, I decided to examine the work in more detail and reflect on it theoretically in my thesis.

Much to my surprise, the mood shifted unexpectedly after one semester and my work started to polarise. Some members of the professorate and the university's presiding committee began to take action against my work and against me personally: Circulars were sent out to staff and students, supervising professors were called upon to stop supervising my thesis and so forth (p. 61). At this place I want to leave out all the details. What is much more important is the support I received from students, faculty and staff. A rift ran through the university community. On one side there were those who saw, understood and had the guts to address the underlying problems. On the other side, there were those who turned a blind eye. At the same time, there were also pleasing aspects: Students began to openly articulate their dissatisfaction with their faculty.

Parallel to these events, I encountered Ramona and Juan through a workshop by Jamie Allen and Bernhard Garnicnig. During the course of the semester, alongside me writing my final thesis, we jointly initiated a self-organised, autonomous class. Due to the events that had occurred and based on Juan's account name *memeklassekiel*, we decided to be the class for memes, just like there are classes for painting and sculpture. Since we did not want to limit our focus to our own small cosmos alone, we expanded our name and called ourselves *memeclaworldwide*.

While it was never clearly stated, we quickly gained a sense that some of our critics thought we were meeting in secret caves, wearing masks to stay anonymous, creating vicious memes against art academies and lapsing into diabolic laughter. Contrary to what one may have thought, not a single meme was ever forged in our class. Our commitment is much more reflected and focused than one might imagine. We created a democratic space of exchange by talking about art, design, politics and internet culture. A pill that is hard to swallow: *memeclaw* isn't about making memes in the first place.

Transcript of the *meme*classworldwide video tutorial documentation shown in Galería Santa Fe, Bogotá

The term meme is a neologism that was created to rhyme with gene. The theory behind memes was invented by the British evolutionary biologist Richard Dawkins. In his book *The Selfish Gene*, the scientist applies the principle of evolution theory to cultural development. He defines memes as units of cultural inheritance that are transferred from person to person by copying and imitation.<sup>1</sup> According to Dawkins, melodies, thoughts, catchwords, fashions, the way of making pots or building bows are examples of memes.<sup>2</sup>

Memes – as cultural units – are distributed via various competing copying and processing systems. Susan Blackmore describes that telegraph, telephone, radio and television are all steps along the way to an effective distribution of memes.

The internet meme is usually a satiric image-text combination, which circulates on social networks and various internet platforms. Internet memes have significantly changed the practice of speech and the handling of information. However, its basic shape resembles everyday conversations or political cartoons in newspapers. There are a wide range of internet memes: Monday Sucks memes, Zodiac memes, Classical Art memes and of course all kinds of political memes.<sup>3</sup>

These memes not only address the conditions within large social groups, but also reflect small social gatherings. Therefore, it is important to understand internet

1 Shifman, Limor. *Meme: Kunst, Kultur und Politik im digitalen Zeitalter*. Suhrkamp Verlag, 2014, p. 16.

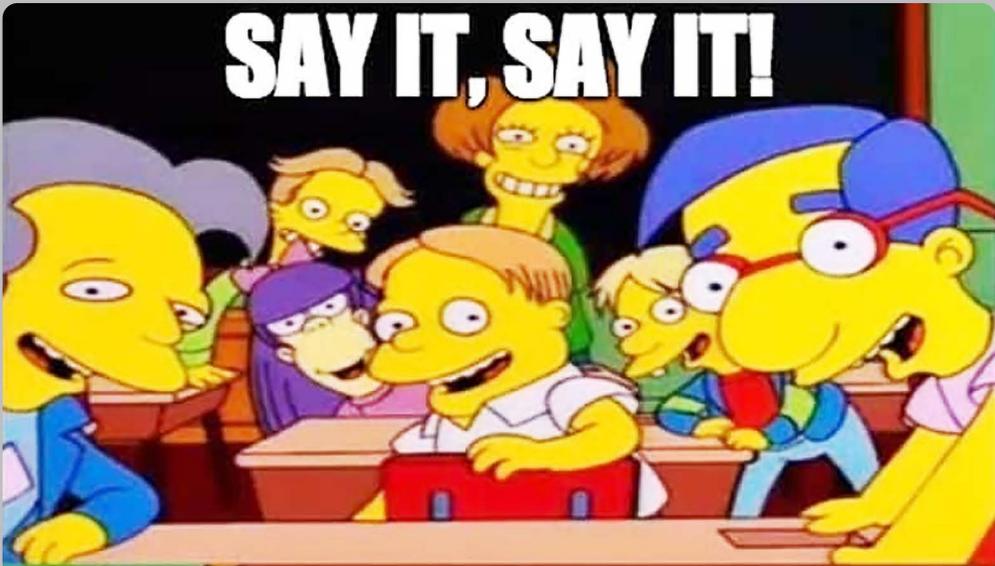
2 Dawkins, Richard. *Meme: die neuen Replikatoren*, in *ibid.* Das egoistische Gen. Spektrum Akademischer Verlag, 2007, p. 321.

3 Blackmore, Susan. *Die Macht der Meme: oder die Evolution von Kultur und Geist*. Spektrum Akademischer Verlag, 2000, p. 13.

memes as a relevant component of our communication. Internet memes are part of a decentralized, anonymous and free communication system. Many see a democratic quality in this system's communication surfaces. Political internet memes can even develop into subversive media content in some cases – for instance in countries where explicit criticism is actively deleted. The limited freedom of opinion and censorship allows internet users to find subversive symbols in word, image and video, which are not recognised as such by the uninitiated. In this context, memes are more than just a way to vent anger and frustration. They are a powerful public statement of criticism and mistrust.

Despite this positive viewpoint, do not forget that memes are powerful! Images and, above all, the context in which they are used often trigger strong emotions. These are capable of changing discourses, opinions and ideologies. Since every political group communicates with memes, it is important to know the origin and use of memetic images before using and reproducing them. [...]

**SAY IT, SAY IT!**



**I`M AN ARTIST**



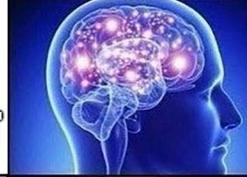
DISCOURSE AT MY UNIVERSITY IS LIKE:



MOVING  
TO PARIS  
TO STUDY ART



MOVING  
TO TOKYO  
TO STUDY ART



MOVING  
TO NEW YORK  
TO STUDY ART



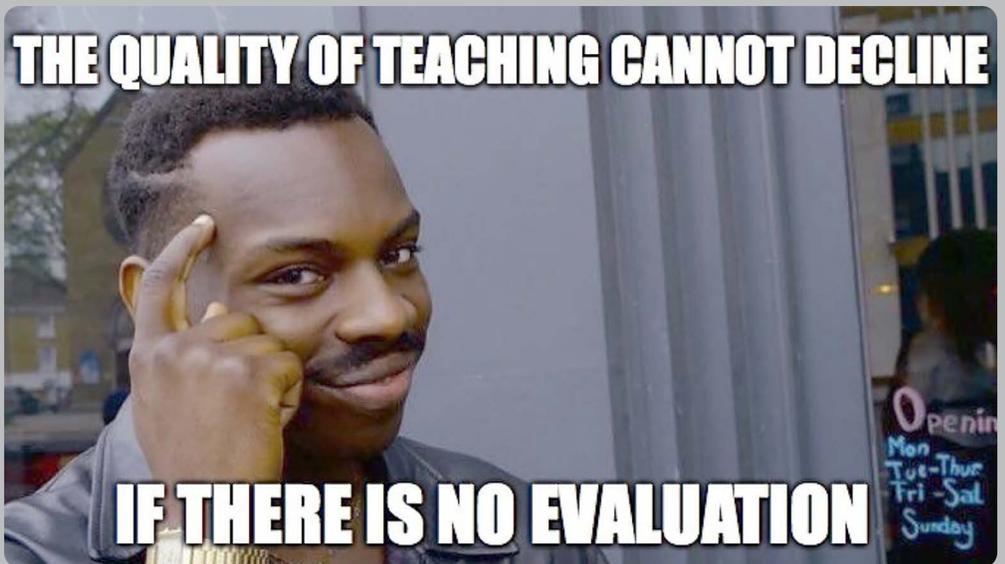
MOVING  
TO KIEL TO  
STUDY ART



**THE WHOLE UNIVERSITY IS TALKING ABOUT  
THE FACT THAT ZOOM IS QUESTIONABLE IN  
TERMS OF DATA PROTECTION,**



**WHILE YOU CANNOT CHANGE THE  
DEFAULT PASSWORD FOR THE MKH-MAIL**



Das Lehrangebot an der Muthesius ist immer



lectures on current topics at our art academy always begin with the renaissance, skip the present and end again with the renaissance.

me:



### HOW IT IS TO BE AN ARTIST:

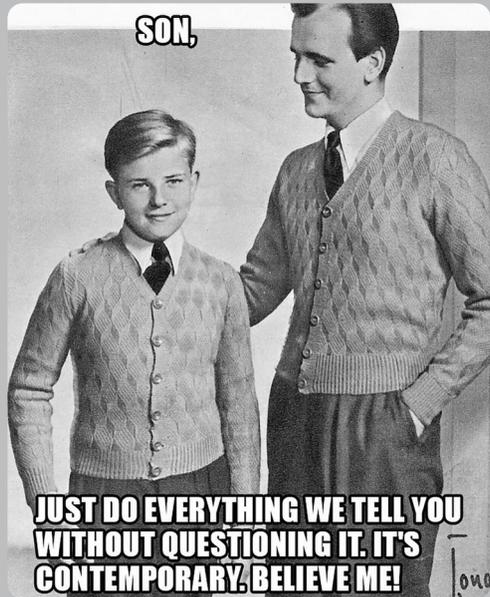


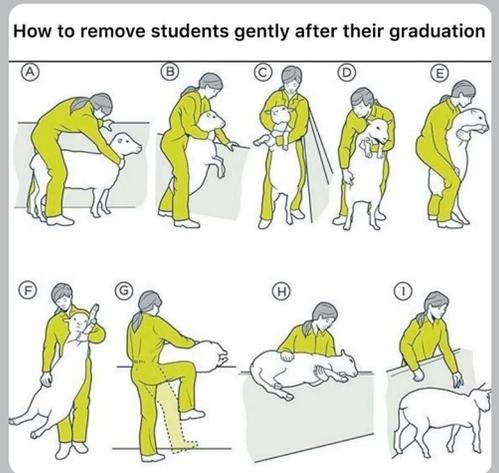
communication is key:



When you try to find any information on the website of your art college







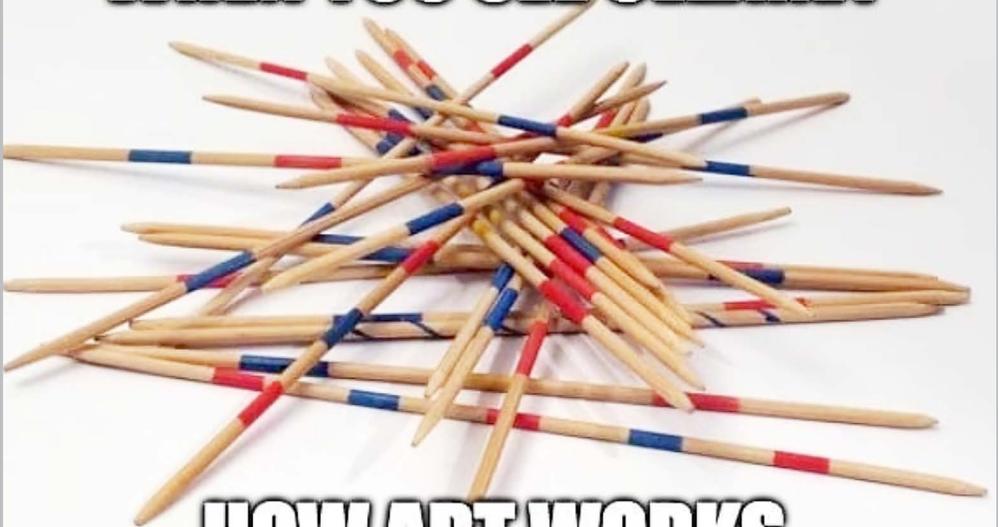




**bologna  
process**

**art academies**

**WHEN YOU SEE CLEARLY**



**HOW ART WORKS**

# OPEN CALL

we have exciting news!

There will be a [#memeclawworldwide](#) publication. We have been working on this together with [@notalent\\_studio](#) since last year. Since this account was the beginning of our collaboration, a selection of memes will appear in the publication.

However, we would like to show the variety of memes as there is a wide range of art academy related accounts since 2018/ 2019. Dm if you are interested in being featured in our publication.



Deine Story



Enge Freunde

Senden an >

klasse\_nordbrand

die kunst  
hochschule

junge erwachsene  
ohne nennenswertes  
ziel

ihr fragiles  
ego

Gefällt brauhaus\_weimar und weiteren Personen

Kommentar ansehen

22. Juni 2020

staedelschule.memes  
Winter is coming

When Rundgang came but you didn't

Gefällt burg\_memeichenstein und weiteren Personen

Alle 6 Kommentare ansehen

elisa.caldana Maybe next rundbang

staedelschule.memes @elisa.caldana  
mmmmmmmaybe

29. Januar 2020

abk-memes abk\_meme

wenn dein freund aus der Kunst dich wieder zu ner performance einlädt:

Informationen zum Coronavirus (COVID-19) findest du hier: [bundesgesundheitsministerium.de](https://www.bundesgesundheitsministerium.de)

Gefällt drophtheadcat und weiteren Personen

abk\_meme Gute alte Zeit vor Corona 🤔

Alle 2 Kommentare ansehen

abk-memes abk\_meme

visiting abk rundgang

studying at abk

Gefällt burg\_memeichenstein und weiteren Personen

\_julianh\_ It's a trap!

abk\_meme @julianh\_ bitte keine alten memes

11. April 2019

udk.design\_memes  
Universität der Künste (UdK)

**Pro**  
duktivität      krastination

made with mematic

♥️ 💬 🚫 ... 📌

Gefällt ihm\_heisst\_thies und weiteren Personen

udk.design\_memes du musst auf dein herz hören... mehr

26. Januar

abk-memes      abk\_meme

**Wenn jemand der Meinung ist, dass sich Kunst auch verkaufen lassen muss.**

**Freie Künstler:**

♥️ 💬 🚫 ... 📌

Gefällt mutterzwiebel und weiteren Personen

abk\_meme 🤪🤪🤪 @bc.florian

20. November 2019

brauhaus\_weimar

♥️ 💬 🚫 ... 📌

Gefällt drophtheadcat und weiteren Personen

brauhaus\_weimar der weg ist das ziel und er kostet langzeitstudiengebühren 🤪 #thecircleofartschool #freierdunstaufdiplom #artschoolmemes #brauhausmemes

Alle 6 Kommentare ansehen

brauhaus\_weimar @raulwalch hier ist post für dich 🤪❤️ LG, nicht Raul

staedelschule.memes  
Good Luck Cliffs

♥️ 💬 🚫 ... 📌

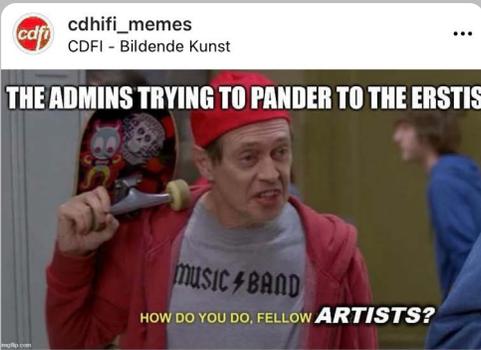
Gefällt jennifermerlyn und weiteren Personen

Alle 6 Kommentare ansehen

staedelschule.memes @thisisacoup ❤️❤️

staedelschule.memes @zvow\_ @rantyluisa 🤪❤️

15. Januar



Gefällt niklas\_what und weiteren Personen  
 cdhifi\_memes Hallihallöchen sehr geschätzte bildungshungrige Kunstschaffende! Wir sehen uns dann in der einen kleinen grauen feuchten Ecke zum Rumkauern am Ende des Semesters wenn die Prüfungen anstehen 😊😂

An alle anderen: Ihr wisst Bescheid. Und macht bitte fleißig Werbung für unseren freshen Content mit den aktuellsten Memies! Dank!

#cdfimemes #typischcdfi

[Kommentar ansehen](#)



Gefällt brauhaus\_weimar und weiteren Personen

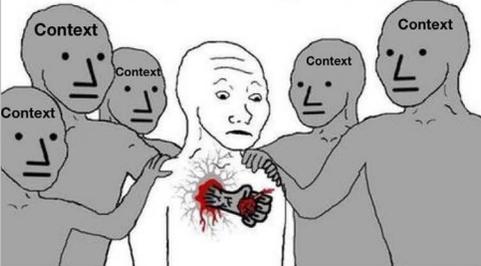
cdhifi\_memes O.m.g. kann es sein?! Aber ich dachte das ist unmöglich?

inspired by [@udk.design\\_memes](#)

#typischcdfi #cdfimemes

[Alle 3 Kommentare ansehen](#)

19. Januar



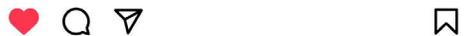
Gefällt brauhaus\_weimar und weiteren Personen

freeze\_magazine where does the artist's agency finish, where do the context(s) start?

[Alle 17 Kommentare ansehen](#)

freeze\_magazine [@chrisunkim](#) 😊

freeze\_magazine [@freeze\\_magazine](#) send



Gefällt [davidslzrb](#) und weiteren Personen

brauhaus\_weimar Massenware Individualität

#pleasedont #brauhausweimar #memes #artschoolmemes #photo @artnightevents

[Alle 4 Kommentare ansehen](#)

justusvonkarger Wow voll geil, das mit dem Löwen finde ich am besten 🐾

**klasse\_nordbrand** ...

**herr inspektor was soll das heißen ich bin mit meinem diplom der bildenden künste nicht systemrelevant?**



♥️ 💬 📌

Gefällt brauhaus\_weimar und weiteren Personen

klasse\_nordbrand dauer quarantäne für kunst studis! 🤔

23. Juli 2020

**staedelschule.memes**  
Hochschule für Bildende Künste - Städelschule ...

**Others with a time machine:**



**Buy Bitcoins**      **Ok**

**Me with a time machine:**



**Mr. Kippenberger, I'm here to attend your lesson**

♥️ 💬 📌

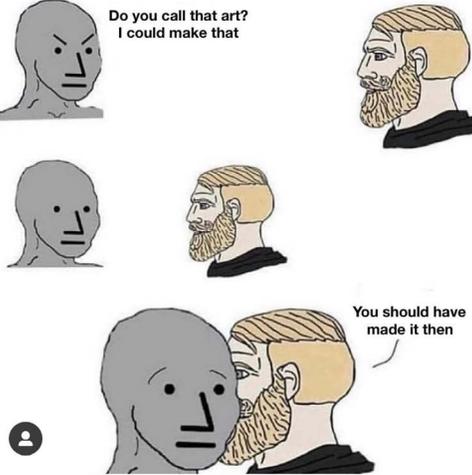
Gefällt r\_yk\_y\_ und weiteren Personen

staedelschule.memes #MartinKippenberger

Kommentar ansehen

3. Januar

**freeze\_magazine**  
Obrist Helps Consulting GmbH ...



Do you call that art?  
I could make that

You should have made it then

♥️ 💬 📌

Gefällt dgtzgzlz und weiteren Personen

freeze\_magazine somebody call hans ulrich obrist or shia labeouf

Alle 6 Kommentare ansehen

4. September 2020 · Übersetzung anzeigen

**udk.design\_memes**  
Universität der Künste (UdK) ...



**Mein Desktop**

„Wie kannst du dir das leisten?“

The secret ingredient is crime.

made with mematic

♥️ 💬 📌

Gefällt burg\_memeichenstein und weiteren Personen

udk.design\_memes lebenslanglich

20. November 2020

IG:  
 @klasse\_nordbrand  
 @staedelschule.memes  
 @abk\_meme  
 @udk.design\_memes  
 @brauhaus\_weimar  
 @cdhifi\_memes  
 @freeze\_magazine

02

Documentation

# memeclaworldwide: YouTube seminar

Muthesius University  
of Fine Arts and Design, Kiel  
Summer Term 2019

Tue. 16. 04  
Tue. 30. 04  
Tue. 14. 05  
Tue. 28. 05  
Tue. 11. 06  
Tue. 25. 06

## DESCRIPTION

Video and image based portals like YouTube or Instagram have become important platforms on the internet for many users. Meanwhile, the majority of the content is normative and determined by the interests of large companies. Many artists and designers missed out on the change to co-create both aesthetics and content. In the current context of recent EU data protection reforms, which may restrict YouTube and many other platforms in the future, cultural operators are faced with the last chance of an artistic exploration of the vast amount of film and image material that has shaped the attitude towards knowledge and their aesthetic reading of generations. Along with YouTube, different internet phenomena are to be examined for their content and aesthetics of forms. Their meaning and possible effects will then be classified jointly in conversation.

Each day from 16:00–17:30  
Seminar room/photography  
department/L.00.03

See p. 66.

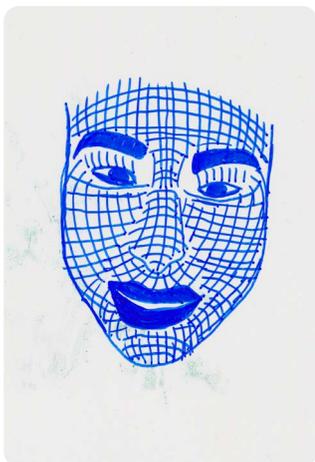
## REMARKS

B.A. and M.A. students of all courses of study, departments and classes are welcome. Students give lectures on a voluntary basis. An exhibition at the end of the semester is optional.



Tinkered items, topic: fandom and followership, beads, nylon thread, key rings.





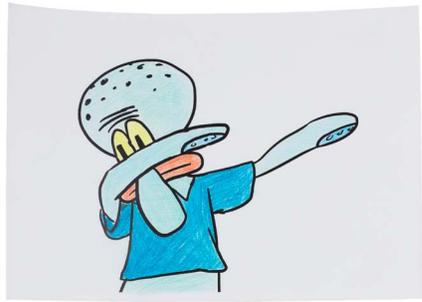
Analogue facefilter, topic: identity and social media, drawings on transparent foil.

[pp. 54-57]

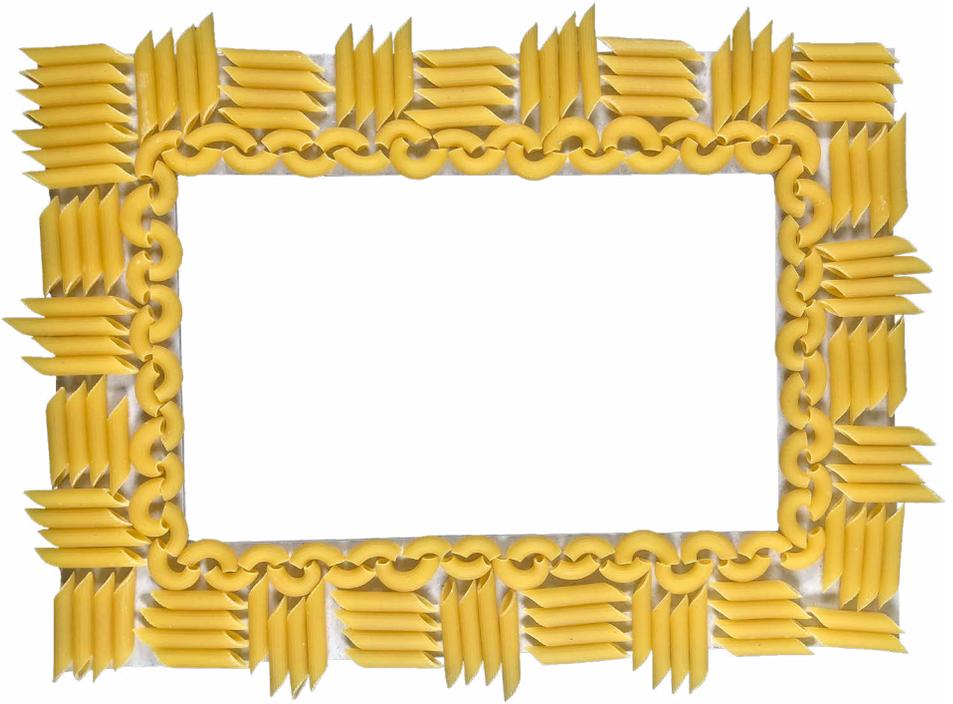
Collages made from the template pictures for the analogue face filters, topic: identity and social media.







Collages with googly eyes, topic: cutnes and uncanny valley. Colouring pictures, topic: memes and popular internet images.

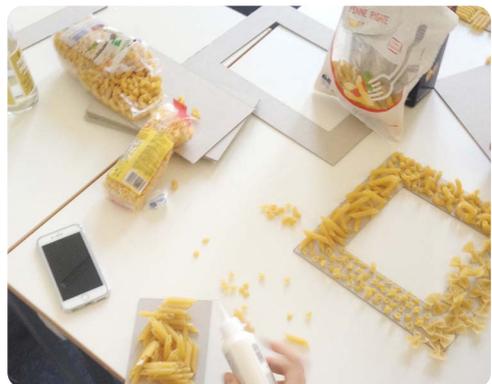


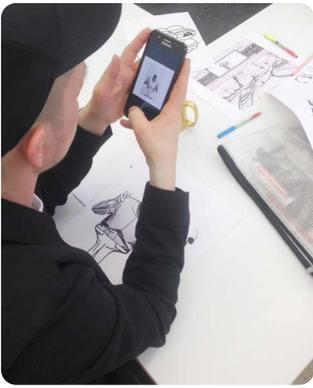
Tinkered items, pasta frames, topic:  
framing effect.





DIY-slime, topic: youtube as a source of (DIY-)knowledge.





**@memeklassekiel  
and @mv2d\_in  
@heavysidejamie  
talk on  
"improvising  
institutions"**

**burg\_memeic...** 24. Mai 2019

damn was geht bei euch? Hate gegen memes?

the hate is real. Gegen Memes, meine B.A Arbeit und mich persönlich lol

24. Mai 2019

Crazy

Hoffe das klärt sich, viel Glück !



# MemeClass Evaluation YouTube Seminar

Hast du das Gefühl in dem Youtube Seminar etwas gelernt zu haben?



Hast du dich wohl gefühlt, konntest Fragen stellen und Gedanken äußern? Wurde darauf eingegangen?



Würdest du nächstes Semester auch ein Seminar von uns besuchen?



Themenvorschläge  
Wünsche für evtl. folgende  
Veranstaltungen :)

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Was hat die am besten gefallen?

---

Was können wir besser machen?

---

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---

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1 amazing thing i've learned : \_\_\_\_\_

# memeclasse worldwide



## Malte

has attended the youtube seminar of memeclasse in  
summer semester 2019 at muthesius kunsthoch-  
schule in kiel thank you for your participation <3

# memeclaworldwide: Today everything is weird

Annual exhibition of Muthesius  
University of Fine Arts and Design, Kiel  
10.07.2019 – 13.07.2019

Seminar participants/  
exhibiting artists:

Juan Blanco  
Malin Dorn  
Mateusz Dworczyk  
Hannes Fleckstein  
Anja Germanova  
Florian Grebert  
Miriam Hartung  
Ramona Kortyka  
Alisa Nieto Lühr  
Esteban Perez Concha

## EXHIBITION DESCRIPTION

Starting with the Bachelor degree project *muthesius-memes*, by Dworczyk and the independent work *memeklassekiel* by Blanco, a group of students has been focusing on university policy issues. Since 2018, they have been examining the question of whether art schools have missed the internet.

The students thus established internet memes as a kind of boundary object and made it possible to recognize a difference that exists between the generations: Those who were socialized with and without the internet as the primary place of creative practice and everyday communication. This difference can also be seen today in the exact boundary between faculty and students.

This leads to different understandings of what art academy, and what art teaching and learning practices actually look like today. With this form of artistic activism, students began to complain about the loss of a common language, for which they immediately began designing a constructive development framework: They initiated the memeclaworldwide seminar, in which web culture and politics were discussed. memeclaworldwide is therefore an experimental format in which students acquire teaching and learning skills and at the same time, want to convey the translation process developed in the process to teachers in order to obtain feedback on higher education policy and subject didactics.



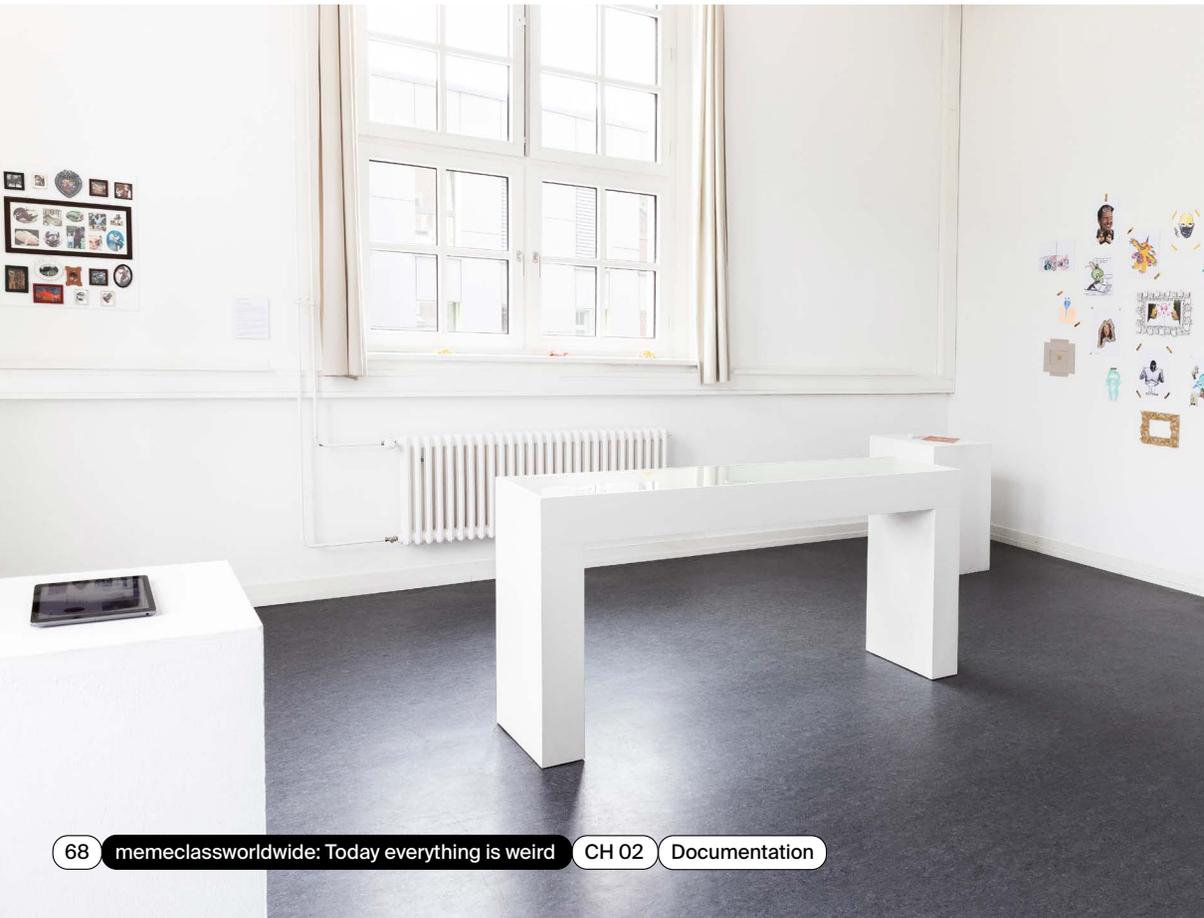




Small informational text on the wall to the left of the door.

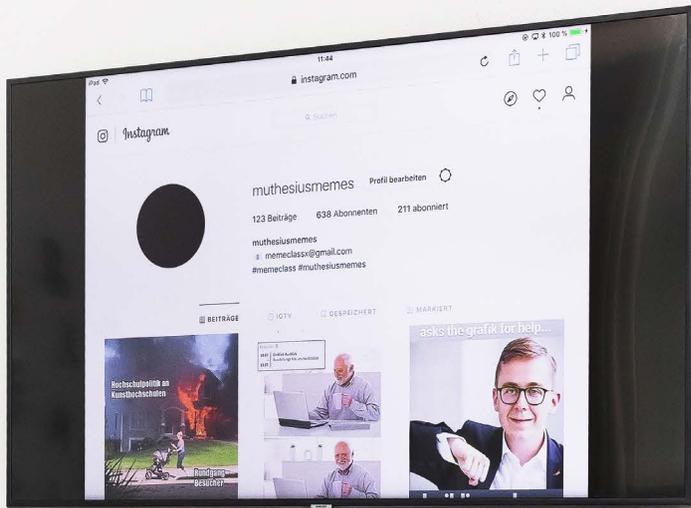


Small informational text on the wall to the right of the digital display.









Informational text block on the wall, likely describing the digital art installation.







# memeclaworldwide: Research retreat in Bad Aussee

17.08.2019 – 23.08.2019  
with Karin Ferrari, Susannah E. Haslam  
and Bernhard Garnicnig

Video transcript of  
*I didn't know it's that easy*  
video, >[https://youtu.be/  
Cr7oaL11hbM](https://youtu.be/Cr7oaL11hbM)<.

See p. 82.

Bad Aussee is a town located in the geographic center of Austria. It is part of the economic, cultural and touristic spot of the Styrian *Salzkammergut* lake region. Maybe you already know what this town must look like. [...]

Whether you believe in meme magic or not, attention creates reality and the repetition of past events makes the repetition of the event itself. Synchronous events are rarely a coincidence. [...]

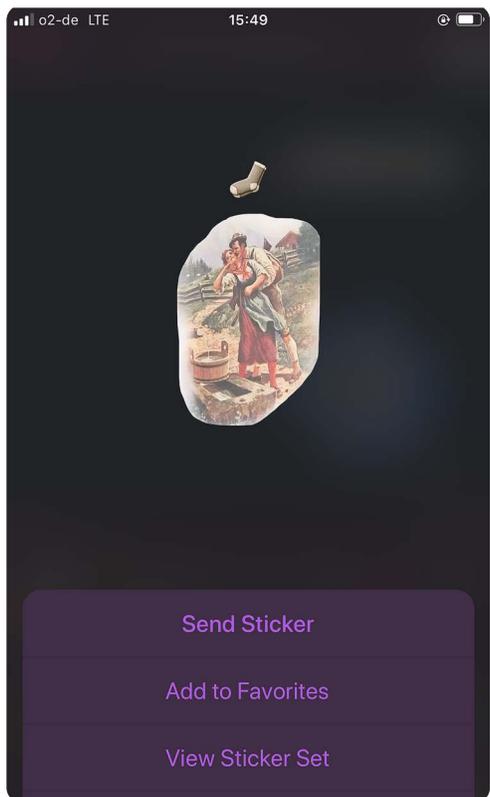
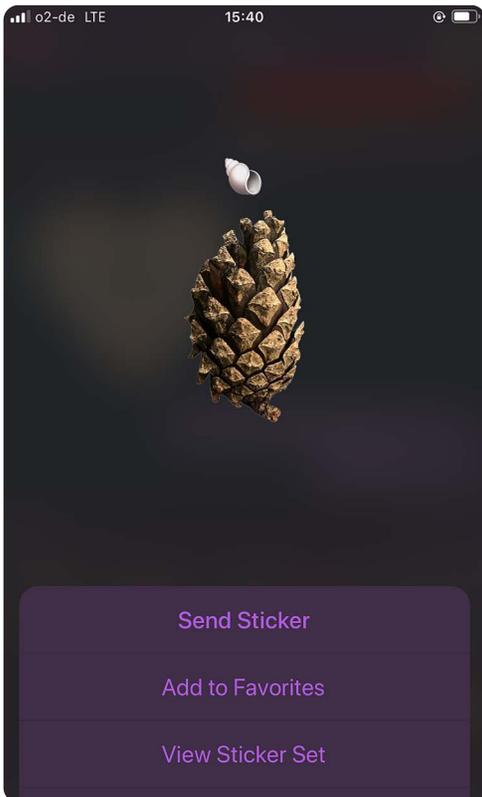
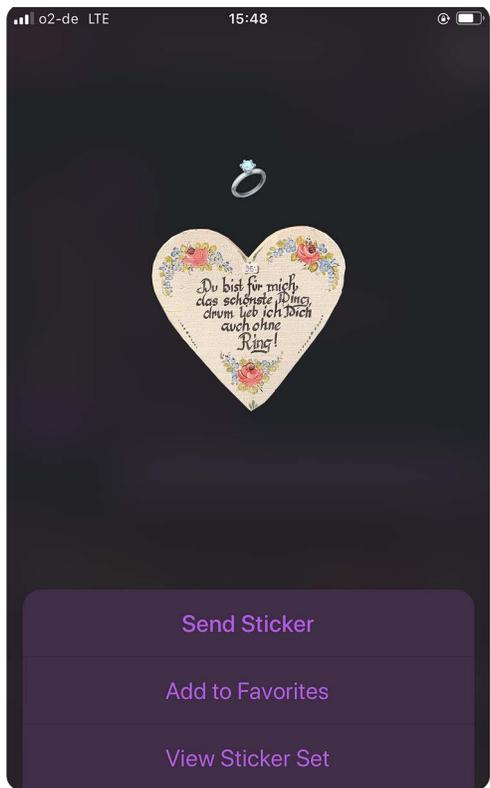
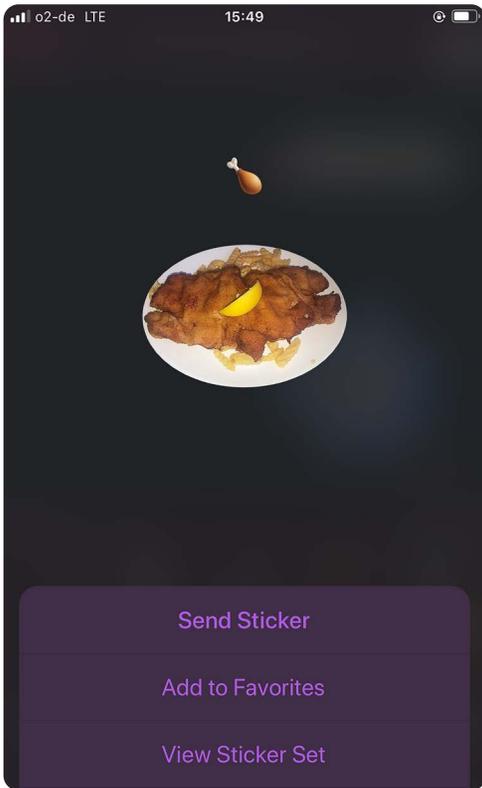
Connect yourself.

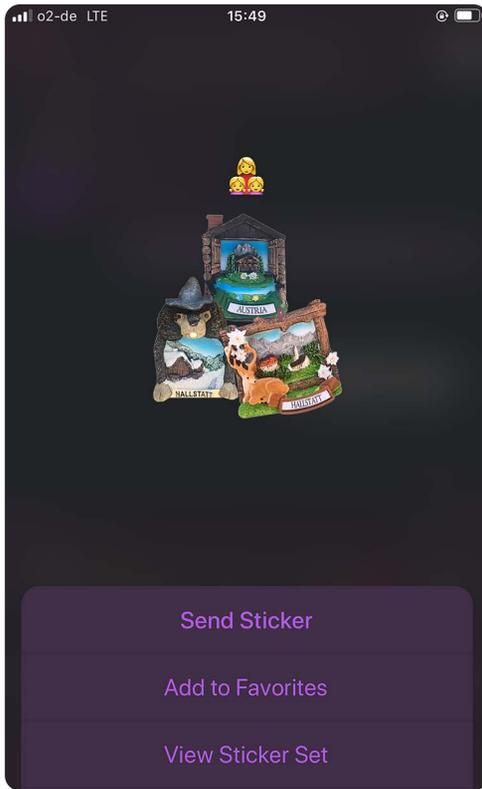
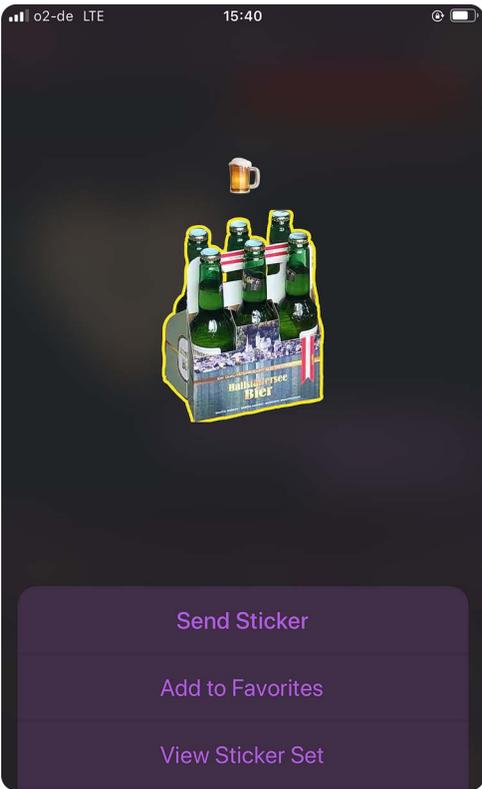
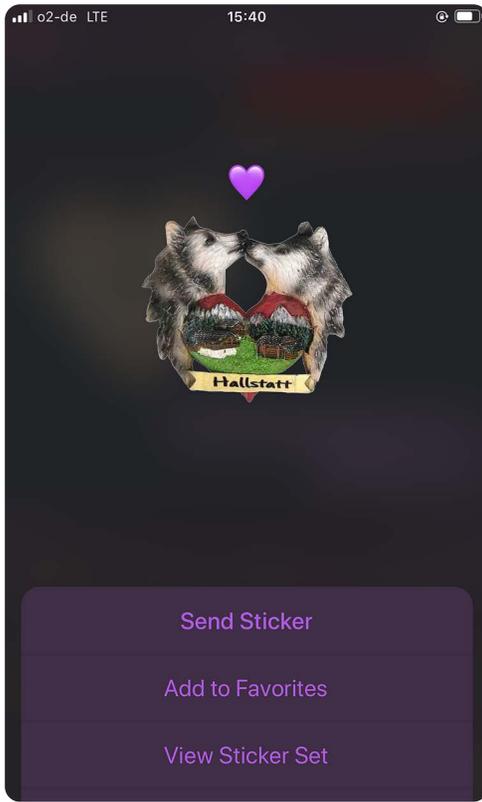
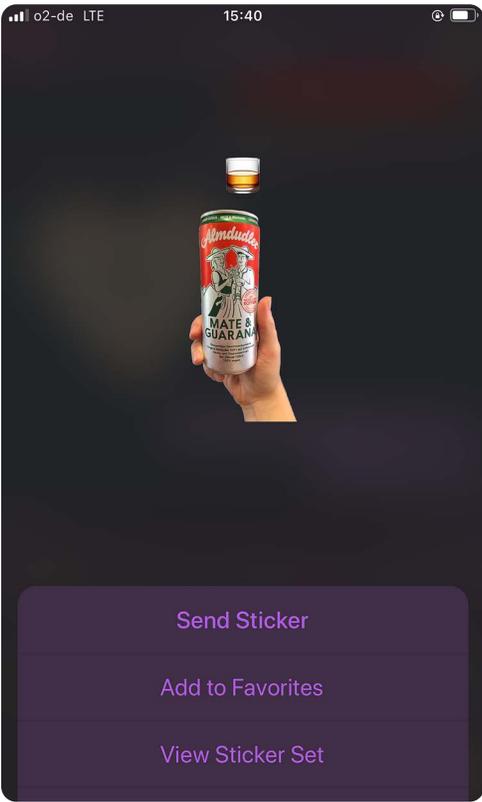


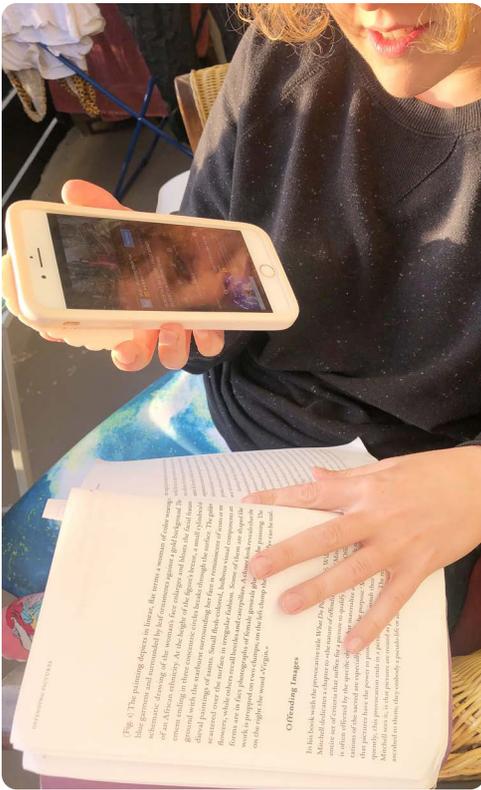




[pp. 78-79]  
Messenger-sticker, study on austrian  
tourism aesthetics.









# memeclaworldwide: I didn't know it's that easy

Prima Kunst Container, Stadtgalerie Kiel  
13.09.2019 – 24.11.2019

Seminar participants/  
exhibiting artists:

## EXHIBITION DESCRIPTION (first edition)

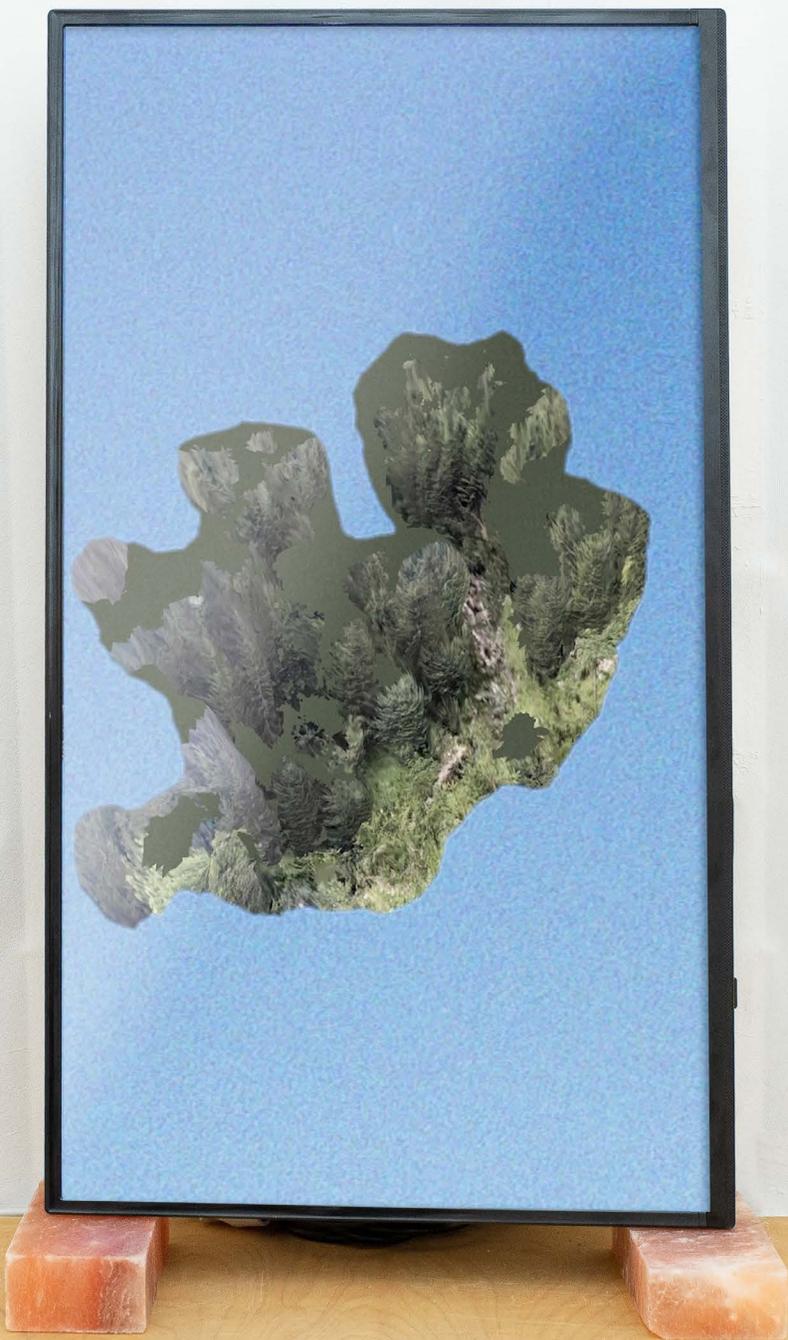
~~It seems like many (art) schools missed out on the chance to keep in touch with YouTube tutorial educated, post-bauhaus, post-internet (art) students. But what can we do about it?~~ Connect yourself and learn to be aware of the deep seas, high mountains and wild tropes of the World Wide Web. After their first steps in Kiel, memeclaworldwide will retreat into Austrian nature to ponder on memes, virality, internet myths and create new perspectives of the mind and eye. The results will be presented at Prima Kunst Container.

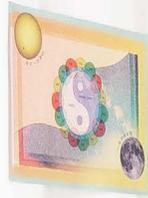
Juan Blanco  
Malin Dorn  
Mateusz Dworczyk  
Karin Ferrari  
Hannes Fleckstein  
Bernhard Garnicig  
Anja Germanova  
Florian Grebert  
Miriam Hartung  
Susannah E. Haslam  
Malte Petersen  
Ramona Kortyka  
Alisa Nieto Lühr  
Esteban Perez Concha

## EXHIBITION DESCRIPTION

(second edition after institutional interventions)

Do you feel like you missed the chance to keep in touch with YouTube tutorial educated, post-bauhaus, post-internet generation? Do you wonder what you can do about it? Connect yourself and learn to be aware of the deep seas, high mountains and wild tropes of the World Wide Web. After their first steps in Kiel, memeclaworldwide will retreat into Austrian nature to ponder on memes, virality, internet myths and create new perspectives of the mind and eye. The results will be presented at Prima Kunst Container.



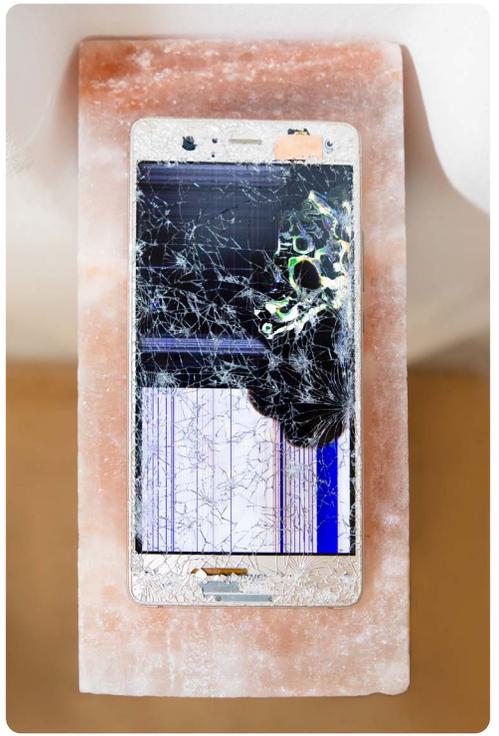














Bad Aussee is a town located in the geographic center of Austria. It is part of the economic, cultural and touristic spot of the Styrian Salzkammergut lake region. Maybe, you already know what this town must look like. Bad Aussee is the perfect place to ponder about today's digital culture.

Bad Aussee ist eine Stadt im geografischen Mittelpunkt Österreichs. Es ist Teil des wirtschaftlichen, kulturellen und touristischen Zentrums der steirischen Salzkammergut-Seenregion. Vielleicht weißt du ja schon, wie diese Stadt aussehen muss. Bad Aussee ist der perfekte Ort, um über die digitale Kultur von heute nachzudenken.

Today, there are no more subcultures. Today everything is weird.

Heute gibt es keine Subkulturen mehr. Heute ist alles merkwürdig.

This might be the reason why you maybe feel like you have missed the chance to keep in touch with the youtube tutorial educated, post-bauhaus, post-internet generation.

Dies könnte vielleicht der Grund dafür sein, warum du das Gefühl hast, die Chance verpasst zu haben, mit der von YouTube ausgebildeten, Post-Bauhaus, Post-Internet Generation in Verbindung zu bleiben.

But what can we do about it?

Aber was können wir tun?

Whether you believe in meme-magic or not, attention creates reality and the repetition of a past event makes the repetition the event itself.

Egal ob du an Meme-Magie glaubst oder nicht, Aufmerksamkeit erzeugt Realität und die Wiederholung eines vergangenen Ereignisses macht die Wiederholung zum eigentlichen Ereignis.

Synchronous events are rarely a coincidence.

Gleichzeitig geschehende Ereignisse sind selten zufällig.

But memes can be seen as a „boundary object“.

Memes können als eine Art „boundary object“ gesehen werden.

„Boundary objects“ carry all kinds of informations, like maps, notes, pictures. Due to differences in the communities in which they are used differently, their meaning differs.

„Boundary objects“ maintain integrity across communities, through a certain level of unchangeable content.

„Boundary objects“ beinhalten verschiedene Informationen, wie Karten, Notizen, Bilder. Dadurch, dass sie in verschiedenen Gesellschaften verschieden genutzt werden, kann ihre Bedeutung verschieden sein. „Boundary objects“ erhalten die Integrität in den Gemeinschaften durch ein gewisses Maß an unveränderlichen Inhalten.

Connect yourself.

Verbinde dich.



**MEMECLASS WORLDWIDE**  
**I DIDN'T KNOW IT'S THAT EASY**

Prima Kunst Container  
 13. September um 19 Uhr



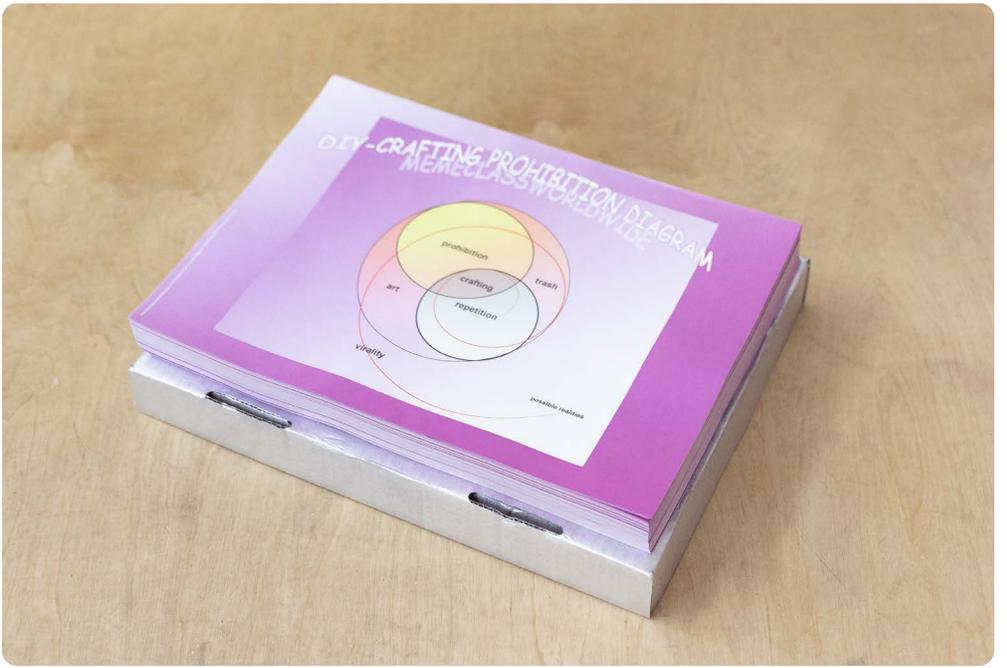
**Eröffnung**  
 Freitag, 13. Sep. 2019  
 um 19 Uhr

**Ausstellungsdauer**  
 13. Sep. – 24. Nov. 19

**Öffnungszeiten**  
 Di, Mi, Fr: 10 – 17 Uhr  
 Sa: 10 – 19 Uhr  
 So: 11 – 17 Uhr

St. H. H.  
 Prima Kunst

**PRIMA KUNST**



# memeclaworldwide: New media art seminar takeover

University of Art and Design Linz,  
Institute for Art and Education  
Winter Term 2019/20

Tue. 15.10  
Wed. 16.10  
Fri. 18.10  
Sat. 19.10

Room H80215/second floor/  
Hauptplatz 8

## DESCRIPTION

Talking about the web in art schools shouldn't be like explaining a joke. To which extent is the middle European, post-bauhaus art academy in embrace or resistance to the transformative power of the internet? How do art schools negotiate the changes to artistic and activist practices in relation to its very own concepts? Or has the concept of art schools been politically and pedagogically procrastinating ever since by seeing the internet as a place where one does disciplinary administration and organisational communication only?

Last year, with these questions in mind, artists and activists occupied a classroom in between two seminars and used a gap in the online course administration system to start memeclaworldwide: A decentralized curriculum in which practices by artists, activists and Beliebers<sup>1</sup> are developed and being discussed. There they have tried to find ways to talk about what artists should and should not, can and can not, want and do not want to do in the age of hyperconnected late stage capitalism. And about how the implementation of the concept of art education can be developed to be conducive of relevant forms and methods of protest, resistance and progress.

In memeclaworldwide workshops, subjects, such as the craft of myth making, metaphors of virality, memeable events, aesthetics of the alternative, the

1  
One who is an obsessive fan of Justin Bieber, ><https://www.urbandictionary.com/define.php?term=Belieber><.

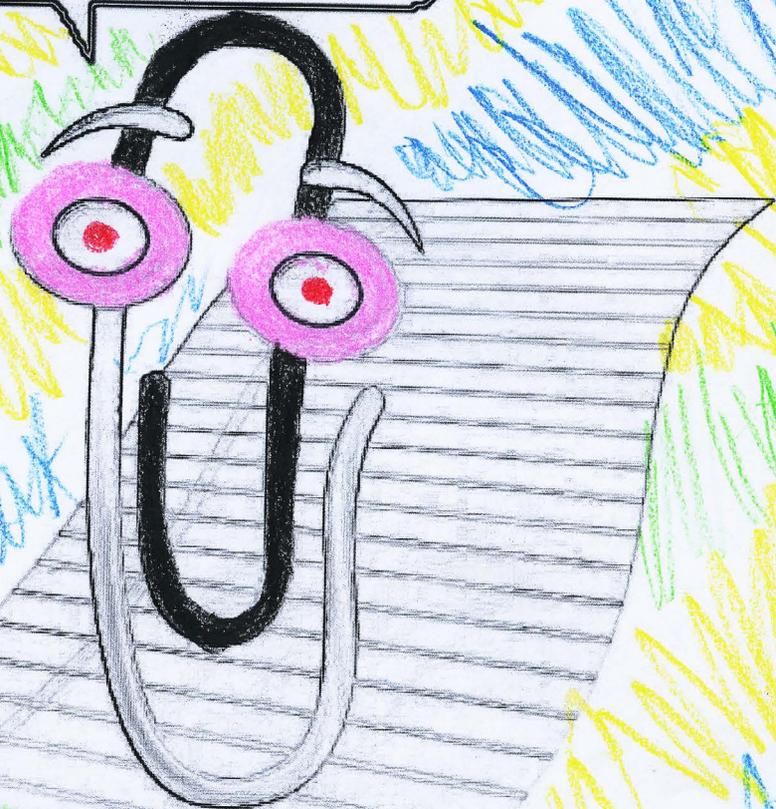
multiplicity of digital self, semiotics of activism and the mystical undercurrents of planetary networks are being discussed. They talk about the relation between artists and the internet without resorting to tropes of marketing and copyright seminars. memeclassworldwide is about the exchange of ideas and the understanding and transformation of perspectives based on self-organised practices.

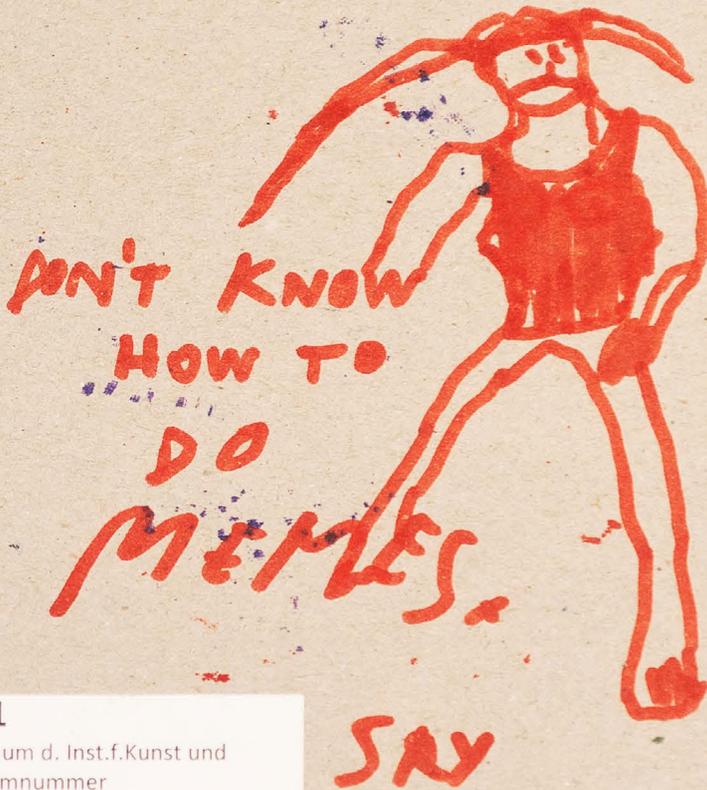




Colouring pictures, topic:  
know your meme, know yourself.

It looks like you're trying to  
build an Innovation Campus.  
Need some help?





H80231

Computerraum d. Inst.f.Kunst und  
Bildung Raumnummer



[p. 98]  
Drawing by Dorota Briestenska.

[p. 99]  
Tinkered items (mugs and jute bags),  
topic: merchandise.



Tinkered items, topic: fandom and merchandise, key rings, drawings, sticker.

Jennifer Scherler

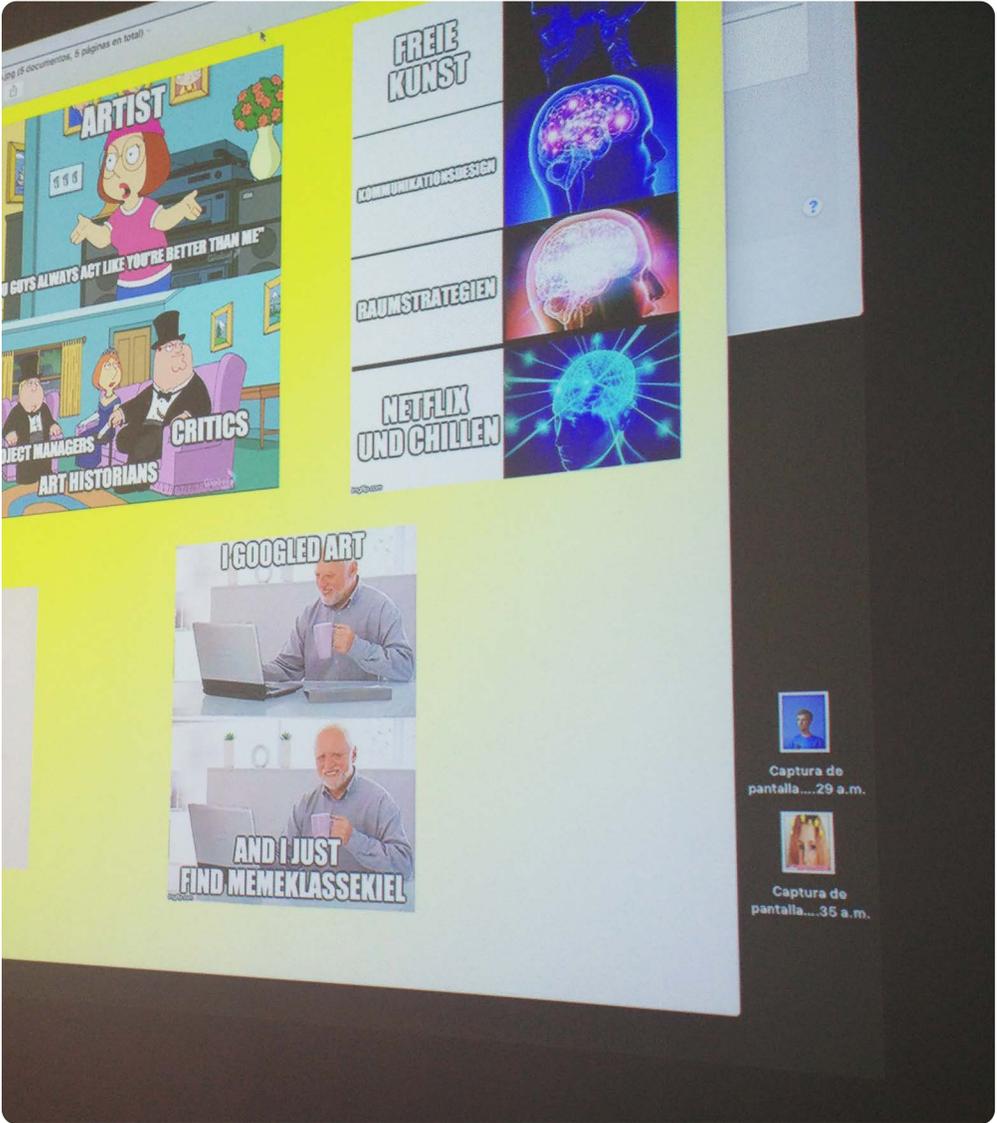
HAS ATTENDED  
MEMECLASS  
WORLDWIDE  
TAKEOVER LINZ



THANK U & C U

Hi, I'm Clippy! I'm the browser assistant and my job is to help you navigate this page. Do you need assistance?







# evaluation

## memeclass takeover

I feel like I've learned something



I felt comfortable and welcomed



I would attend a memeclass seminar again



Things that could have worked better

• Allgemeine Teilnahme

• Sprach Wechsel

glaube ich ausreichend

für alle.

• Mehr Abwechslung in der Moderation

1 thing that was not so cool :

1 amazing thing I've learned :

• Viele tolle Insta Accounts

• Neue Theorien

• What other people do to waste time on the Internet

# evaluation

## memeclass takeover

I feel like I've learned something



Things that could have worked better

-----

I felt comfortable and welcomed

-----



-----

I would attend a memeclass seminar again

-----



-----

-----

1 thing that was not so cool :

Almdudler Guarana was warm

1 amazing thing I've learned :

Almdudler Guarana tastes warm even better

# memeclaworldwide: Computing and programming lounge

Muthesius University  
of Fine Arts and Design, Kiel  
Winter Term 2019/20

Thu. 24.10  
Thu. 07.11  
Thu. 14.11  
Thu. 21.11  
Thu. 28.11  
Thu. 05.12  
Thu. 12.12  
Thu. 09.01  
Thu. 16.01  
Thu. 23.01  
Thu. 30.01  
Thu. 06.02  
Thu. 03.02

Each day at 16:00  
Studio 8/design department/L.03.20

><http://memeclaworldwi.de/><.

The programming environment used  
during the seminar and the workshop:  
cables.gl, ><https://cables.gl><.

## DESCRIPTION

What about experimental web-design and contemporary web art? How can we develop an awareness of trending aesthetics, programming languages and digital innovations? What kind of theory is helpful, if any, to push the envelope? The computing and programming lounge is a common space to improve skills, to discuss and practice the possibilities of various programming environments. The intent is to create new web narratives and aesthetics apart from given understanding of the web.

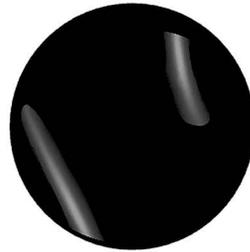
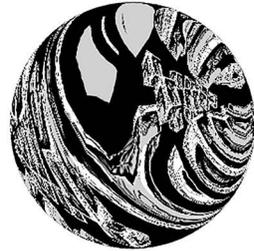
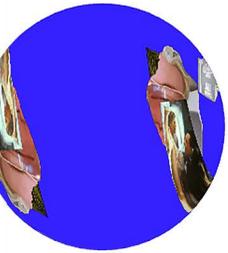
## REMARKS

Bemerkungen: B.A. and M.A. students of all programs, faculties and classes are welcome, no previous knowledge is needed. Participants can give keynote speeches based on personal interests, passion and motivation. At the end of the semester we like to launch a common web project.

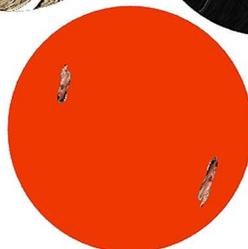
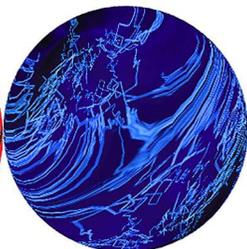
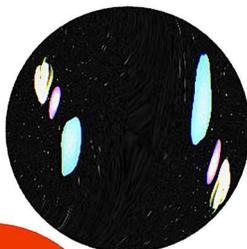
# BACK



# MEMECLASSWORLDV COMPUTING & PROGRAMMING LOUNGE



# VII ABOUT

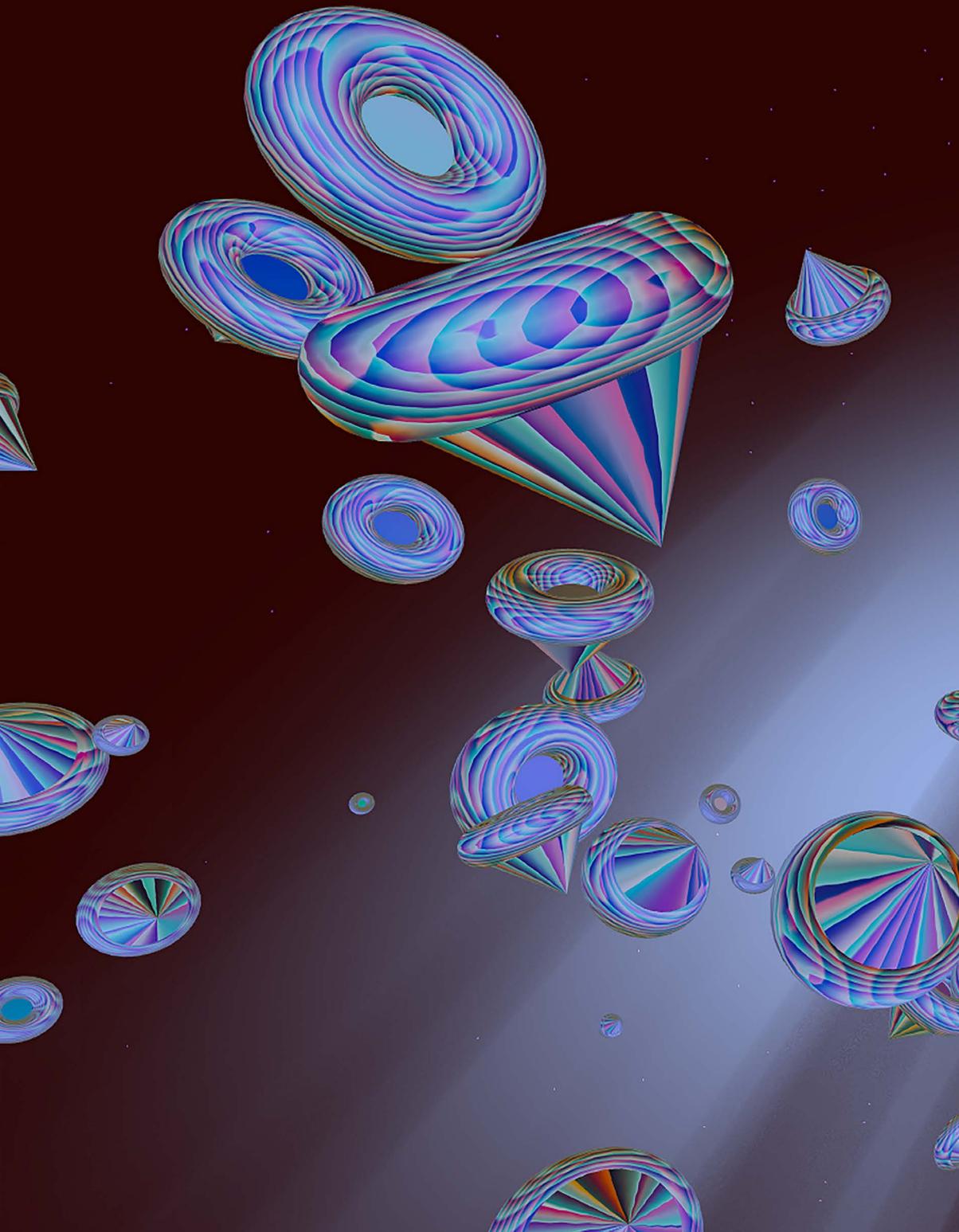


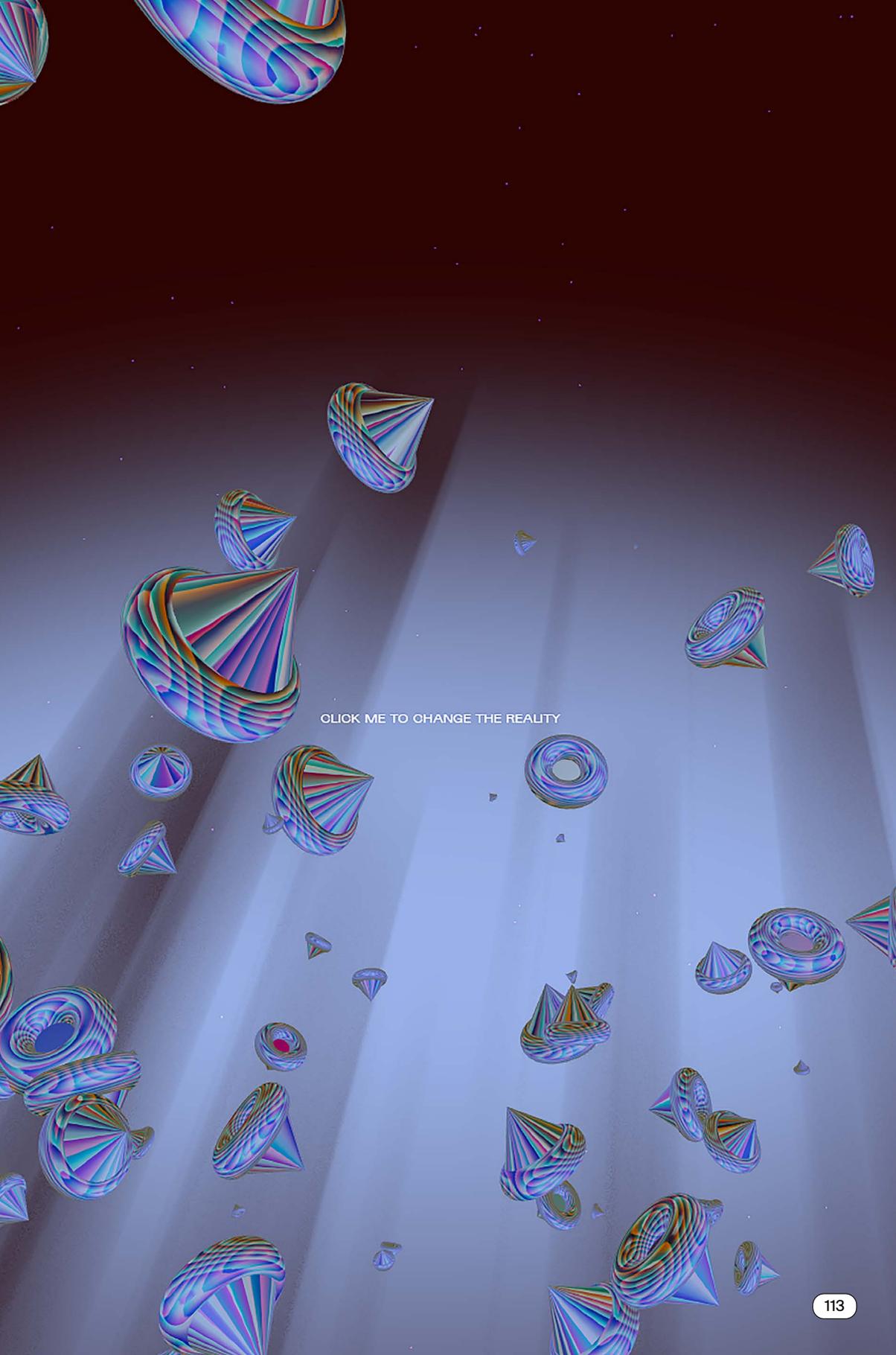
# BACK





# BACK



The background is a dark, gradient blue space filled with numerous colorful, distorted geometric shapes. These shapes, which resemble warped spheres and cones, are rendered in a spectrum of colors including purple, blue, green, and yellow. They are scattered across the frame, with some appearing larger and more prominent than others. Several bright, diagonal light rays cut through the scene, creating a sense of depth and movement. The overall aesthetic is futuristic and abstract.

CLICK ME TO CHANGE THE REALITY

# BACK



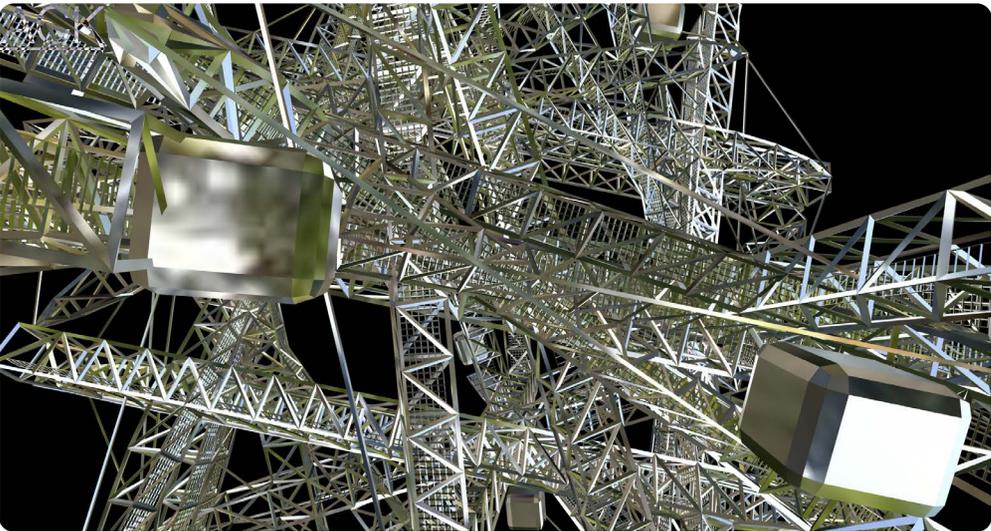
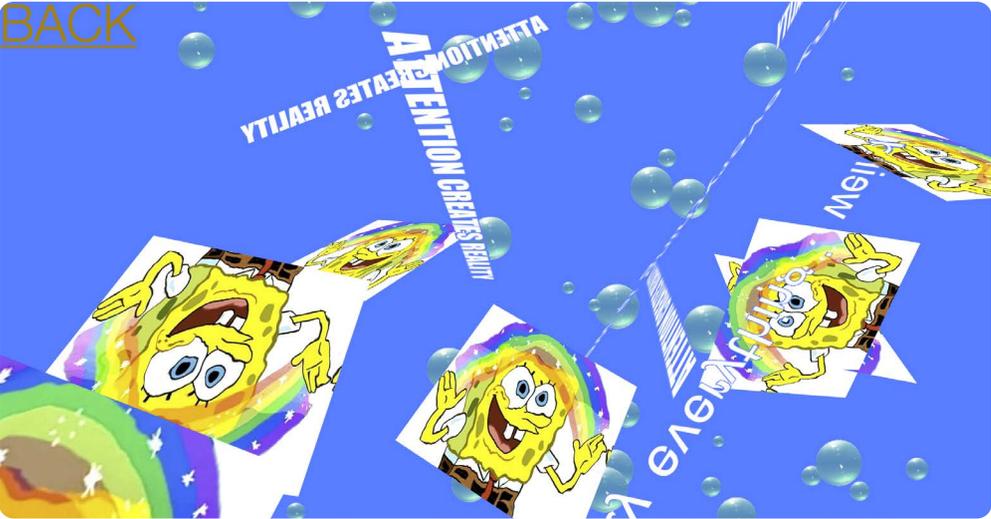


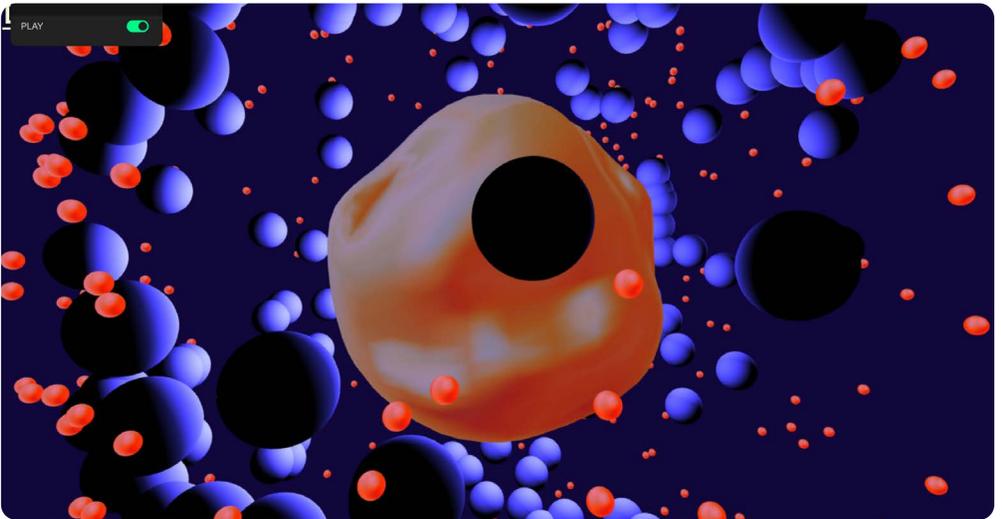
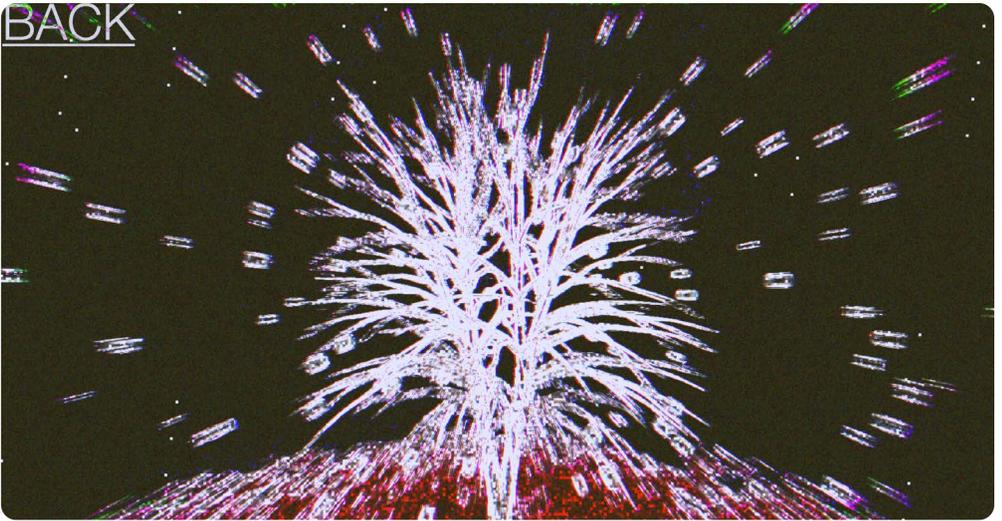
WANKE

BACK

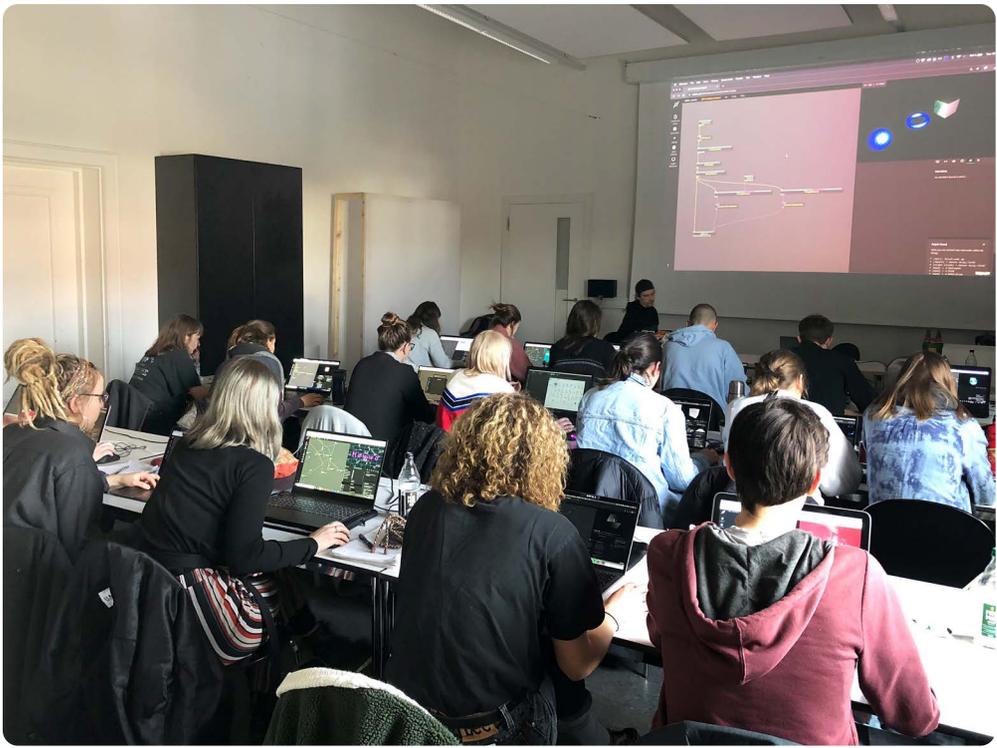


BACK





Experiments with the visual programming environment cables.gl, topic: alternative web storytelling and 3D tinkering.





Joscha Brüning

Was attended  
MEME CLASS WORLDWIDE  
Computing  
and  
Programming  
Lounge



thank u

# EVALUATION

memeclaworldwide computing & programming lounge

I feel like I have learned sth



what can be better?

MORE FOCUS  
IN ONE  
PROGRAMM

I felt comfortable & welcomed



I would attend memeclaw again



1 thing that was not so cool

SOMETIMES DIDN'T KNOW WHAT  
TO DO IN CLASS

1 amazing thing i've learned

CABLES WAS AMAZING +

Thank you, for your time and attention

# EVALUATION

memeclawworldwide computing & programming lounge

I feel like I have learned sth



what can be better?

vielleicht wenn immer ein kleines Thema gibt zu dem gearbeitet wird??

I felt comfortable & welcomed



I would attend memeclaw again



1 thing that was not so cool

Ich wünschte es hätte mehr coole kleine "Ergebnisse" gegeben welche auf die Homepage kommen.  
Ich habe aber auch keines gemacht, also auch Eigenkritik

1 amazing thing i've learned

cables, 3d scan, blender character animation

Thank you, for your time and attention

# EVALUATION

memeclaworldwide computing & programming lounge

I feel like I have learned sth



what can be better?

/

I felt comfortable & welcomed



I would attend memeclaw again



1 thing that was not so cool

Nothing

But a thing that was cool: That everyone could work on whatever he wanted (no restriction to cables)

1 amazing thing i've learned

coding in groups makes actually fun? :D

Thank you, for your time and attention

# memeclaworldwide: Put on your tinfoil hat

Muthesius University  
of Fine Arts and Design, Kiel  
Summer Term 2020

## DESCRIPTION

The memeclass is an autonomous class dedicated to digital practice. In this year's seminar we want to explore the aesthetic, social and political dimensions of image phenomena of the internet. Our discussion will be strongly linked to the current situation and the shift of many areas to the digital, such as online education. The theoretical fundament of our seminar will be the book series *Digitale Bildkulturen* published by Wagenbach Verlag. Taking the internet as a reference space, we approach the possibilities of translating digital material into the physical exhibition space.

“Put on your tinfoil hat: in this class we study how to navigate the weird part of internet, how to read ancient manuscripts from obscure online museums and discover practices of post-digital mysticism.” Karin Ferrari about memeclaworldwide.

## REMARKS

Students have the opportunity to give keynote speeches or present their own artistic work. It is planned to conclude the seminar with a common exhibition at the end of the semester. B.A. and M.A. students of all courses of study, departments and classes are welcome.

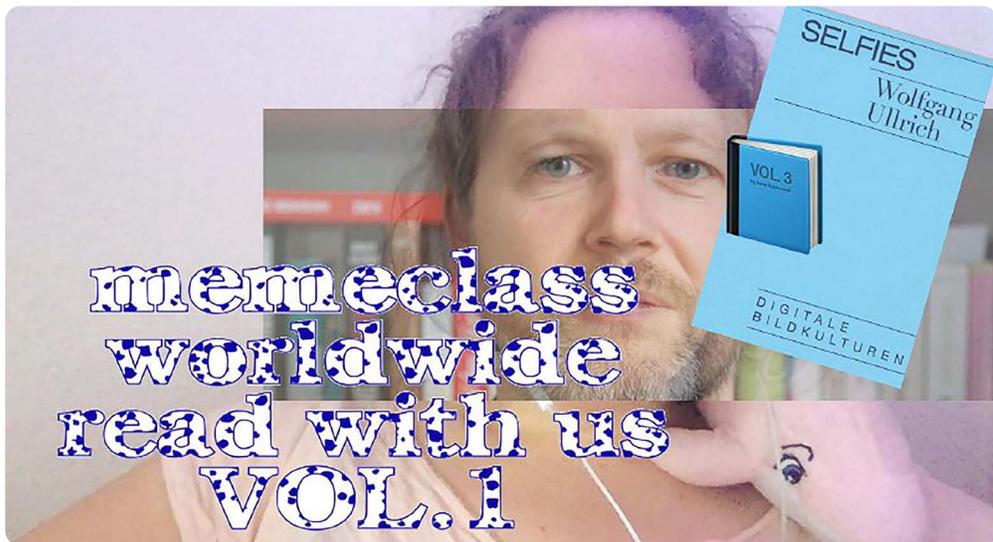
Tue. 21.04 Launch event  
Tue. 28.04 Seminar  
Tue. 05.05 World Café  
Tue. 12.05 Seminar  
Tue. 19.05 World Café  
Tue. 26.05 Seminar  
Tue. 02.06 World Café  
Tue. 09.06 Seminar  
Tue. 16.06 World Café  
Tue. 23.06 Seminar  
Tue. 30.06 World Café  
Tue. 07.07 Seminar  
Tue. 14.07 exhibition setup

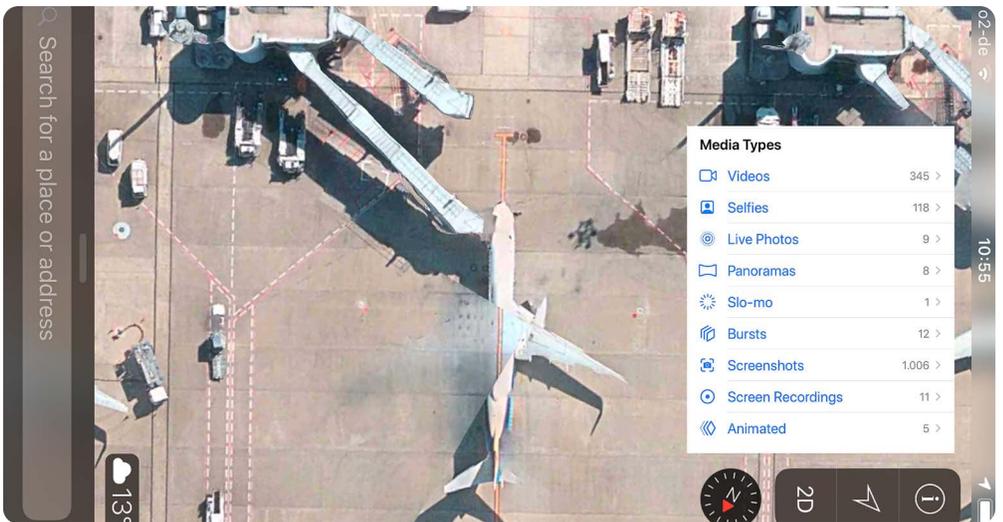
Each day at 14:00  
Seminar room/photography  
department/L.00.03

### Update:

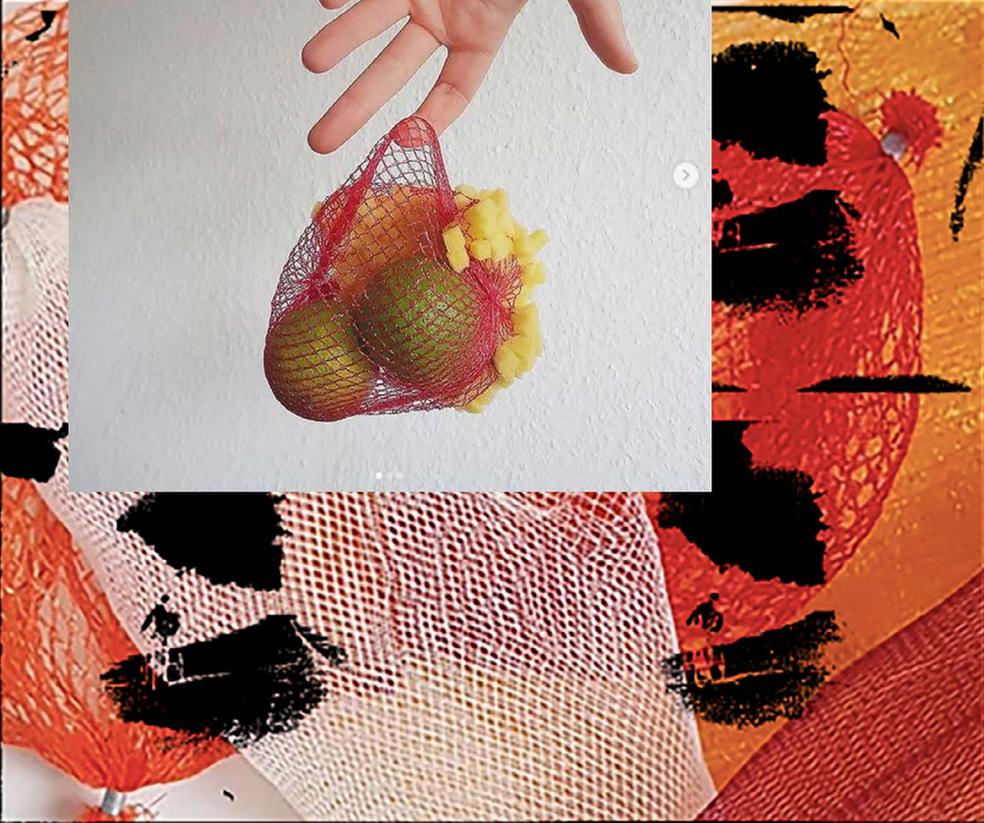
In case classroom teaching remains prohibited, all interested students can join our workspace on Incom. A meeting ID and further information about the seminar will be posted there.



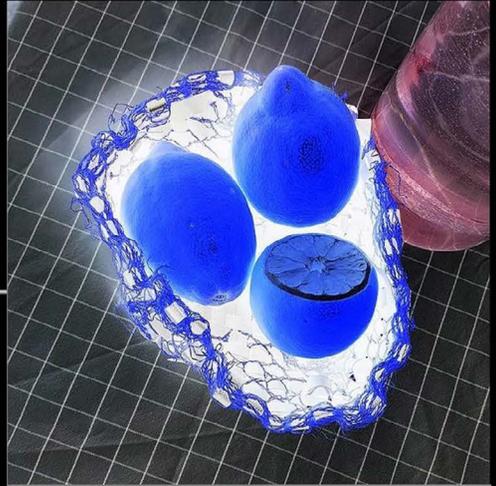




Visual mnemonic for digital seminar sessions,  
topics: digital cultural techniques,  
selfies, screenshots, human connection through  
craft (speculative design: basket weaving).



*Vor der Einfahrt des Zuges: die Einfahrt des Dreirads in die Chronofotografie (Marey/Demeny).*



## Was ist eine Kulturtechnik?

*Harm Maye*

### 1. Körpertechniken und Medientechniken

Der Begriff der Kulturtechnik hat im Verlauf des vergangenen Jahrhunderts eine Wandlung durchgemacht. Im 19. Jahrhundert wäre ein Konzept namens Kulturtechnik< ganz selbstverständlich innerhalb der Agrar- oder Geowissenschaften angesiedelt worden, und noch heute werden in ingenieurswissenschaftlichen Studiengängen an den Hochschulen in Rostock, Wien oder Zürich Kuhuringenieure ausgebildet. Flurbereinigung, Flussbegradigung und andere Projekte des Wege- und Wasserbaus waren und sind typische Gegenstände eines kulturtechnischen Studiengangs.' Im medienwissenschaftlichen Diskurs, in den der Begriff heute eingerückt ist, bezeichnen ‚Kulturtechniken< dagegen Praktiken und Verfahren der Erzeugung von Kultur, die an der Schnittstelle von Geistes- und Technikwissenschaften ansetzen und als Bedingung der Möglichkeit von Kultur überhaupt begriffen werden. Die in diesem Rahmen entwickelten Ansätze gehen weit über die geläufige Rede von den elementaren Kulturtechniken (Lesen, Schreiben, Rechnen) hinaus, da in erster Linie die historische Genealogie und ope-



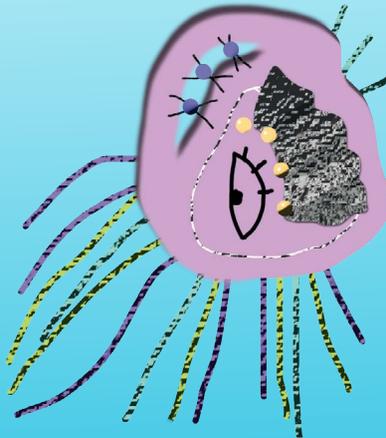
# AntiAmazonAmulette

Hallo, schön, dass du mit uns bei der kommenden Sitzung der memeclass - im World Café am 5. Mai 2020 - basteln möchtest. Im besten Fall basteln wir gemeinsam kommende Woche, du kannst aber auch schon vorher anfangen.

Das Anti-Amazon-Amulett schützt uns vor den verführerischen Kräften des Konsums. Der Talisman soll deine digitale Awareness stärken, ohne dass du dich den weltlichen Dingen ganz verschließt.

**Material :** Moosgummi, ein Alufolie Rest, Sicherheitsnadel, Bänder, Wolle, Schnüre, Perlen und/oder Pailletten

**Hilfsmittel :** Schere, Kleber, Filzstifte, vielleicht Nadel und Faden



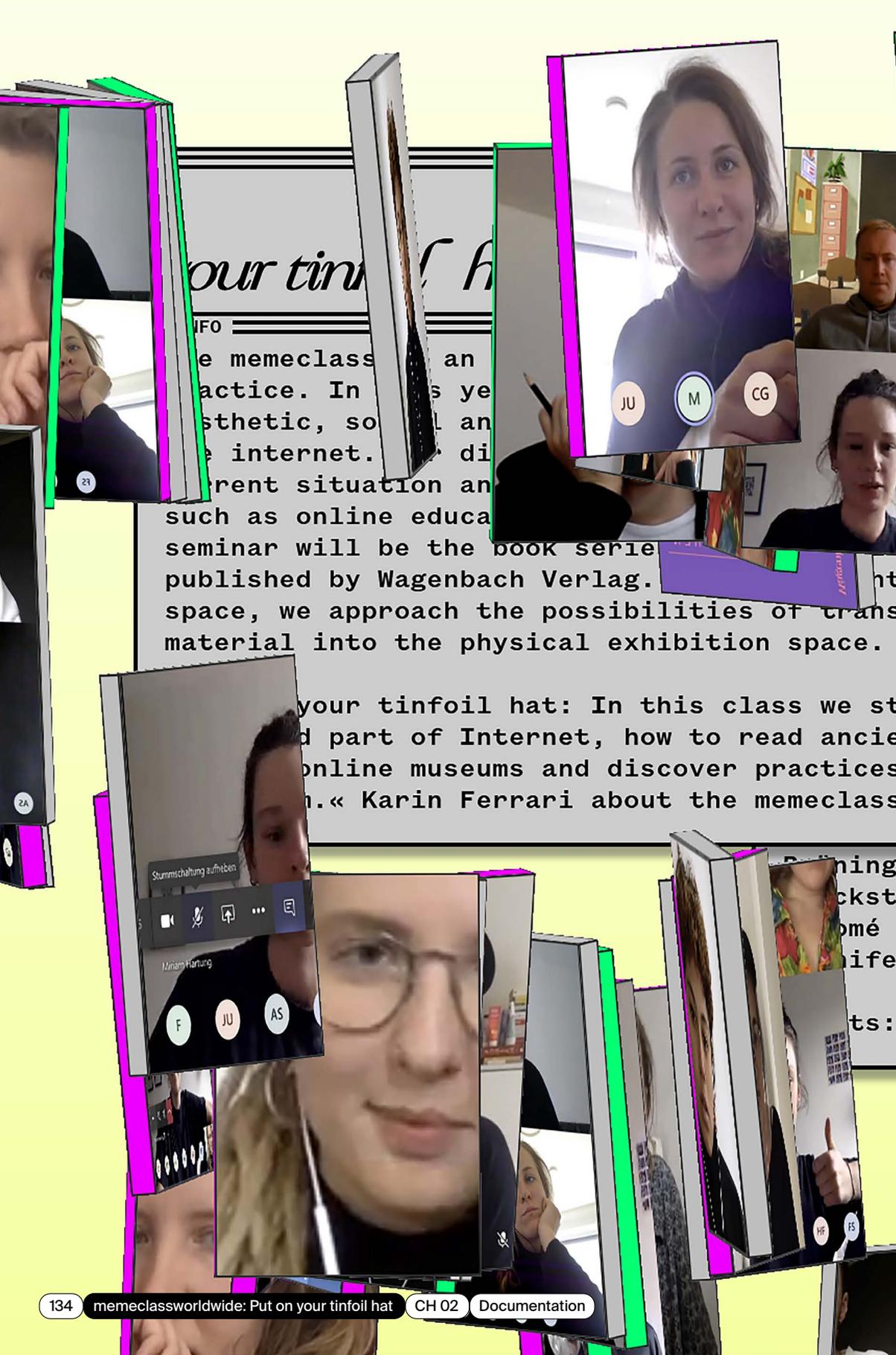
**Grundsätzlich darfst du alles machen, worauf du Lust hast. Wie dein Amulett am Ende aussieht, entscheidest du :)**



Tinkerred items, anti amazon amulets, topic: consumption and digital awareness, sponge foam paper, aluminium foil, wooden beads, ribbons and threads.







our tinfoil hat

WFO  
e memeclass an  
actice. In s ye  
sthetic, so l an  
e internet. di  
rent situation an  
such as online educa  
seminar will be the book serie  
published by Wagenbach Verlag.  
space, we approach the possibilities of trans  
material into the physical exhibition space.

your tinfoil hat: In this class we st  
d part of Internet, how to read ancie  
online museums and discover practices  
n.« Karin Ferrari about the memeclass

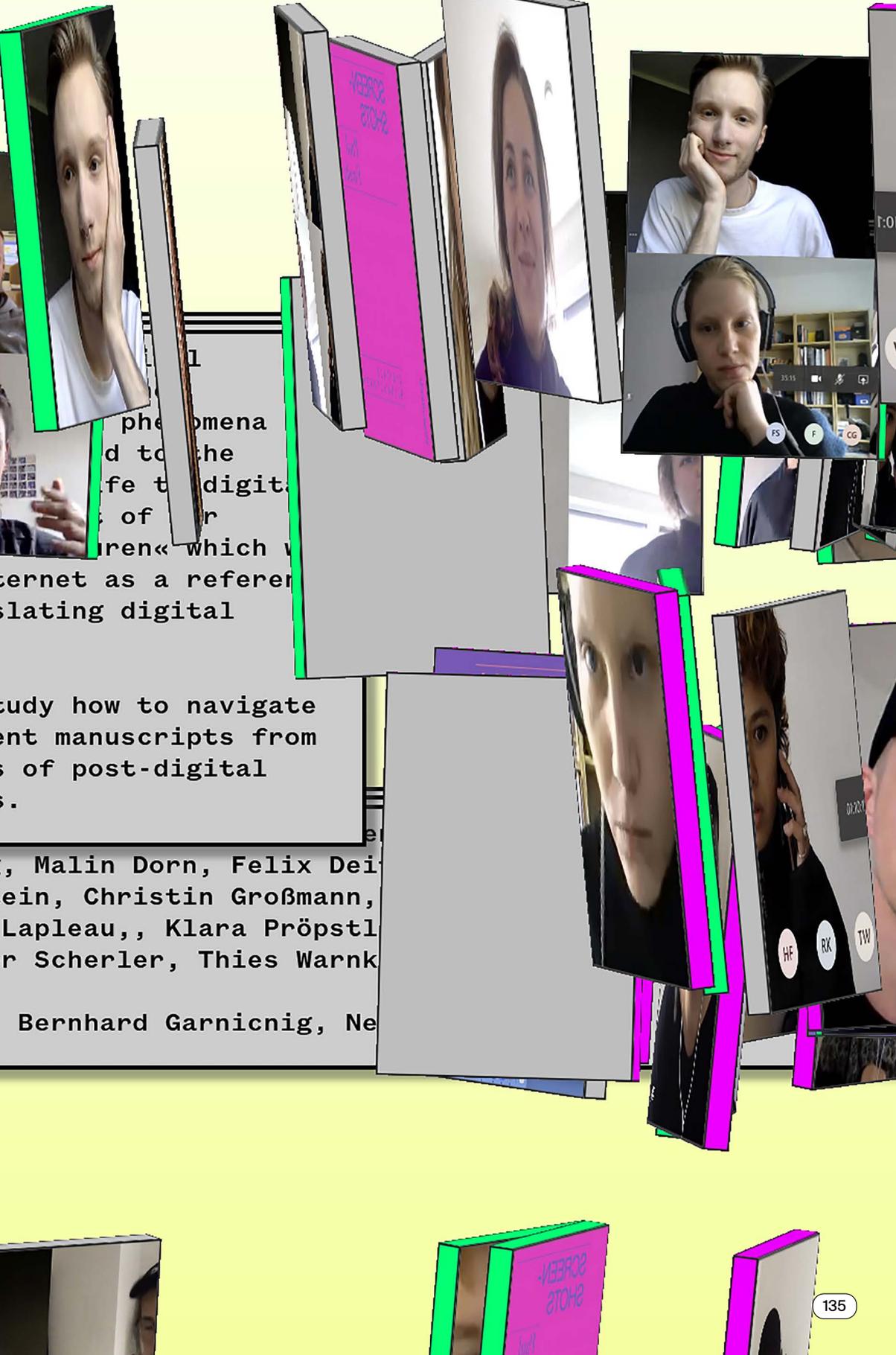
Planning  
ckst  
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ts:

Stummhaltung aufheben

Miniam Hartung

F JU AS

HFF FS



phenomena  
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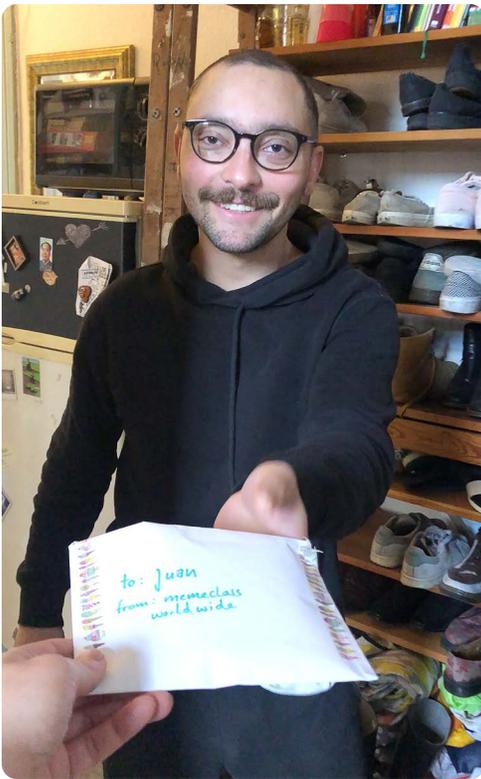
, Malin Dorn, Felix Dei  
ein, Christin Großmann,  
Lapleau,, Klara Pröpstl  
r Scherler, Thies Warnk

Bernhard Garnicnig, Ne

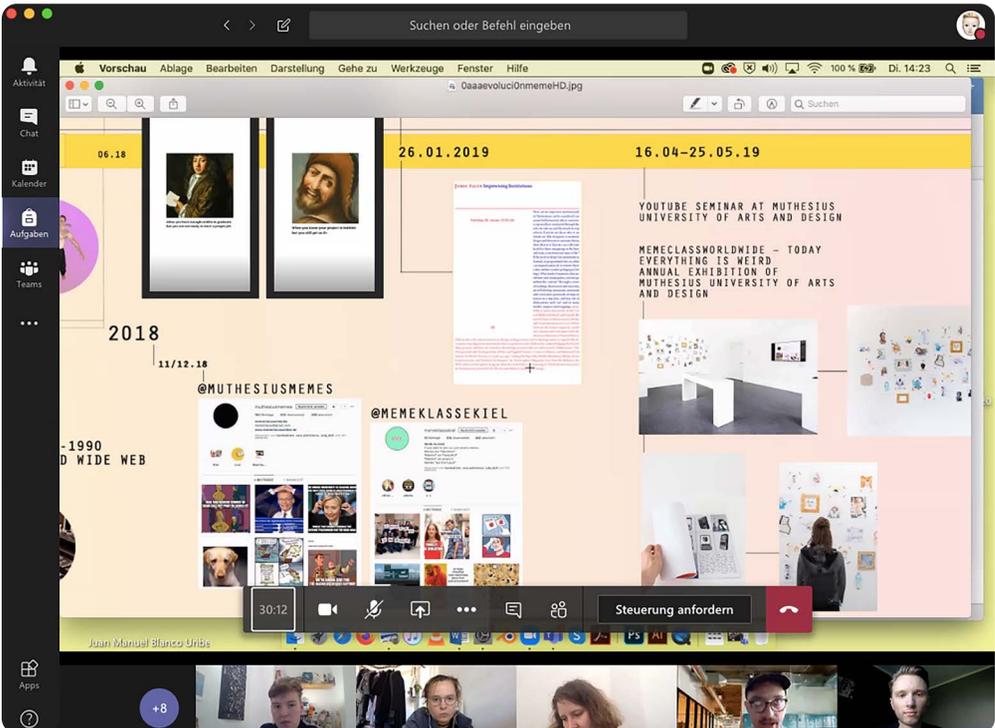


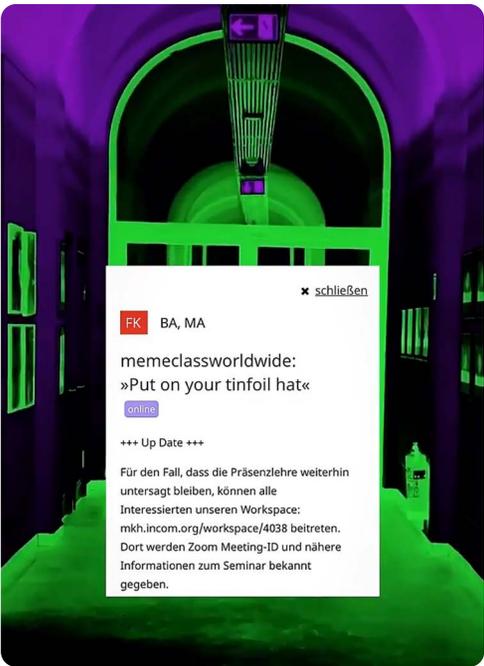
Drawing, topic: zoom-escape-strategies  
and digital teaching techniques.  
Drawing by Hannes Fleckstein.





First image: bicycle delivery service, DIY materials for the digital seminar.







summer term 2020  
memeclassworldwide  
»put on your tinfoil hat«

I feel like I've learned sth.



What could we have done better?

das meiste  
wird bereits super  
gemacht ü

I felt comfortable  
and welcome.



I would attend the  
memeclass seminar again.



1 amazing thing I've learned.

nicht alles braucht einen riesigen auspruch  
um was geiles zu werden

1♥ die impulsreferate a lot

1 thing that was not so cool

meiner meinung nach macht es keinen sinn über  
marginalisierte gruppen zu sprechen und diskutieren,

thank you, wenn sich genau aus dieser  
gruppe keiner bei mcww  
for your time and attention befindet teilnimmt

thank  
you 2





# These Butterbrot Wärnke

has attended  
memeclassworldwi  
de



» Put  
your  
Tin foil  
hat «

# THANK YOU

you are the butter on our bread

# memeclaworldwide: Collection

Kunsthalle zu Kiel  
(On the occasion of the annual exhibition  
of Muthesius University of Fine Arts  
and Design, Kiel)  
15.07.2019 – 21.07.2020

## EXHIBITION DESCRIPTION

On the occasion of *Einblick/Ausblick*, the annual exhibition of the Muthesius University of Fine Arts and Design Kiel, the autonomous class for (digital) practice presents the results from the seminar *memeclaworldwide: Put on your tinfoil hat*. Starting with the internet as a reference space, the participants approach the aesthetic, social and political dimensions of image phenomena of the digital life. The book series *Digitale Bildkulturen* published by Wagenbach Verlag was used as a theoretical basis. For the window exhibition in the Kunsthalle zu Kiel, the artists translate their personal observations into a poster.

Seminar participants/  
exhibiting artists:

Juan Blanco, *plakate oder müll?*;  
Fernanda Braun Santos/Christin  
Großmann, *zwischen raum und zeit*;  
Malin Dorn, *corpus apparatus*;  
Mateusz Dworczyk, *webcams and  
churches*; Karin Ferrari, *trash  
mysticism*; Hannes Fleckstein,  
*witness to the (digital) world*;  
Bernhard Gustav, *it burns my  
soul when you burn your sales and  
round^N^round (memeclaworldwide  
efficacy flow chart)*; Miriam  
Hartung, *safari und an alle*; Nele  
Kieseritzky, *wasteful weaving*;  
Thies Warnke, *facecam*; Ramona  
Kortyka/Malte Petersen, *4711*;  
Annika Reinhard, *found on google  
earth?*; Jennifer Merlyn Scherler,  
*baby, internet love: guys you  
have no idea und baby, internet  
love: me, realizing this lockdown  
held me back for once from falling  
in love with another fuckboi or  
straight girl*; Angelina Simon,  
*selfies*; Ramona Kortyka/Eva Haupt,  
*cu cucumber*



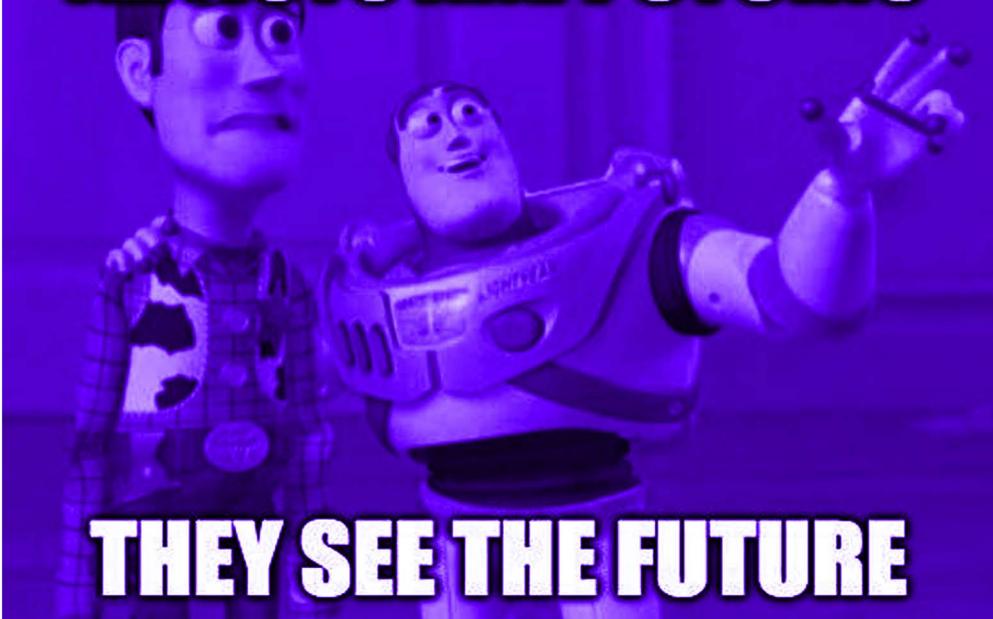




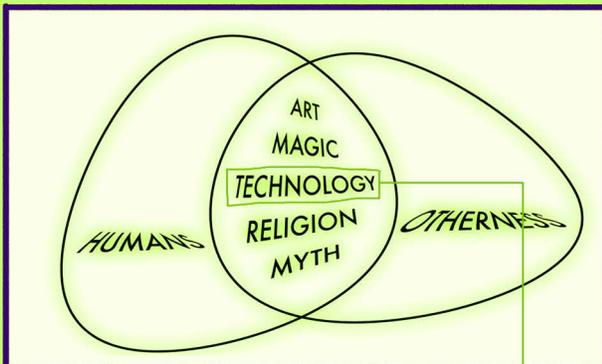
Photos by Louise Preuß and Sören Herber.



# ARTISTS ARE PSYCHIC

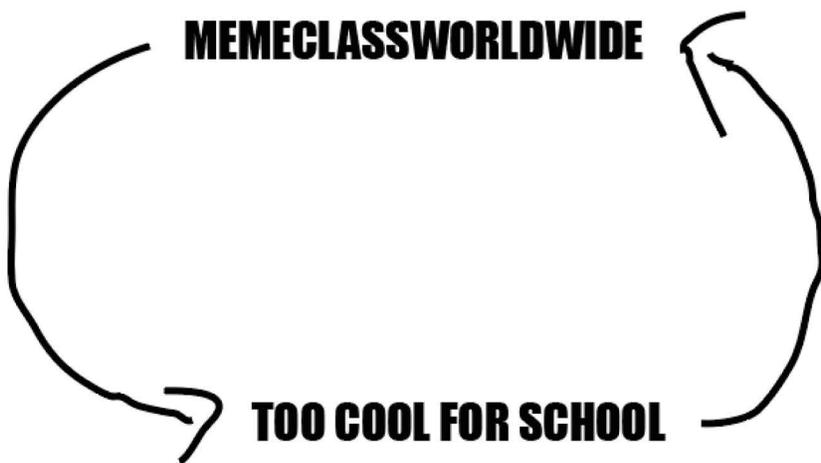


# THEY SEE THE FUTURE



<p>SUPER HUMAN</p>	<p>ARTIFICIAL L.I.F.E.</p>	<p>OCCULT MACHINES</p>
<p>MACHINES THAT PIERCE THROUGH THE VEIL</p>		
<p>GHOST IN MACHINES</p>		









18:18



← „Gefällt mir“



18:33



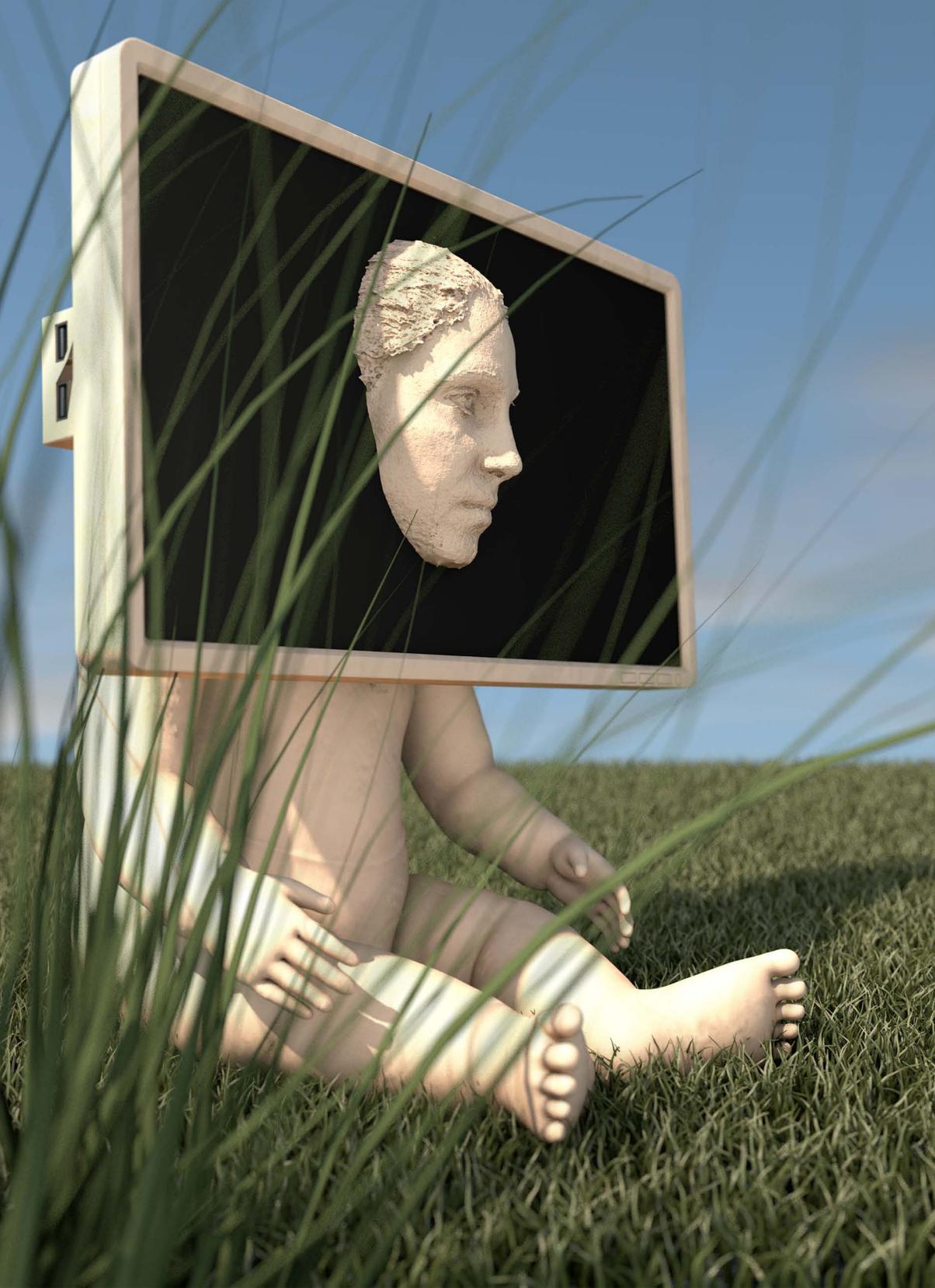
es gibt die dinge, von denen ich nicht weiß, dass ich sie nicht weiß

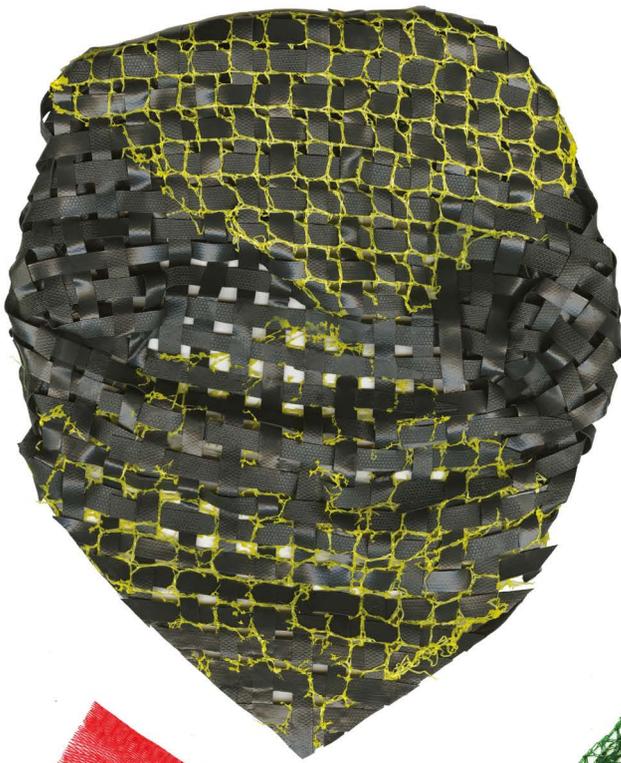


Von 21 gesehen

Teilen via ... Highlight Mehr







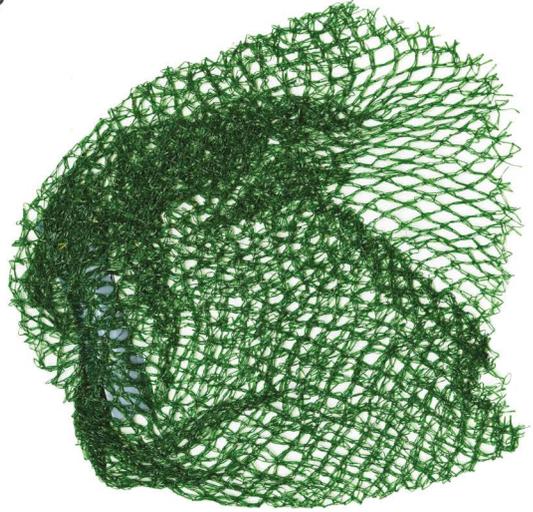
*What*



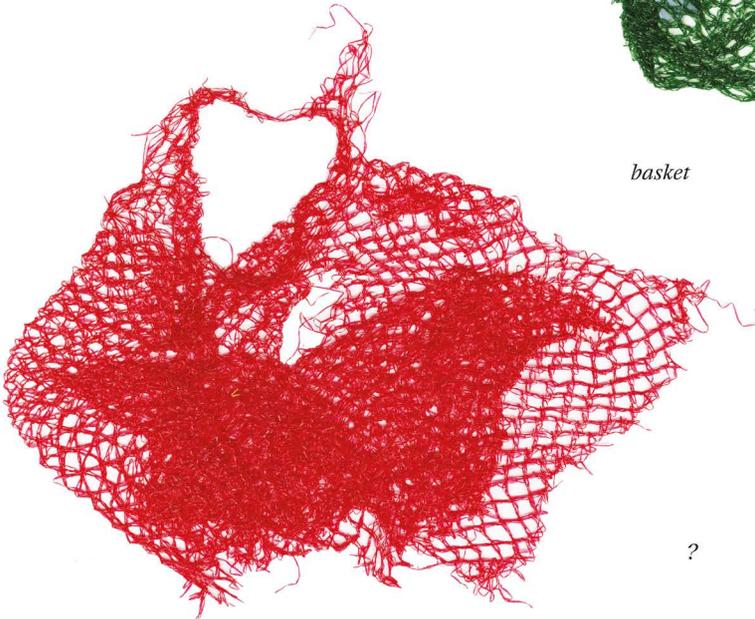
*is*



*a*



*basket*



*?*



# memeclaworldwide: Escaleras futuras

12.08.2020 – 18.10.2020  
(06.09.2020 Preview at Luna Club Kiel)  
on the occasion of the exhibition *Escaleras  
futuras* in Galería Santa Fe, Bogotá

## EXHIBITION DESCRIPTION

A significant part of the world is now socialized through the internet. We use it as a tool to learn, to share ideas, to escape from everyday life and to make art. But where do we learn to talk about our aesthetic, social, and political experiences on the internet? We looked around educational institutions like schools, universities and art academies and found them lacking spaces for these conversations. This is why we started memeclaworldwide at our art academy. We are a decentralised curriculum-in-progress where we co-develop the formats and vocabulary to have the conversations we want to have. In this course we want to share our history with you and continue to try and find a common approach to our inquiry: On which of the eternal paths of the World Wide Web did we get lost and what new ways are opening up as a result?

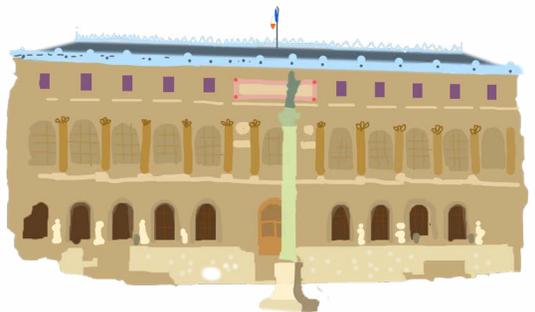
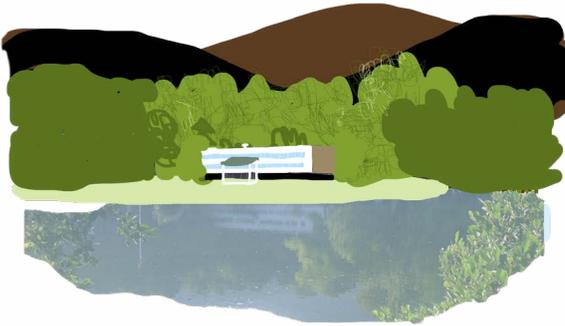
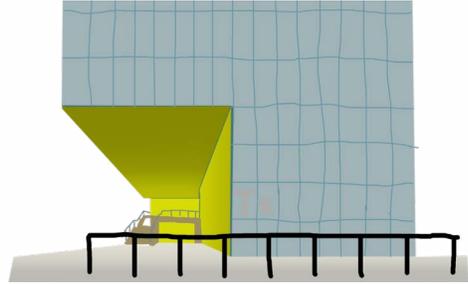
This video artwork is intended as a tutorial-documentation and was especially created as an accompanying program for the exhibition *Escaleras futuras*, curated by Sebastian Mira and Daniela Gutierrez, Galería Santa Fe, 2020.

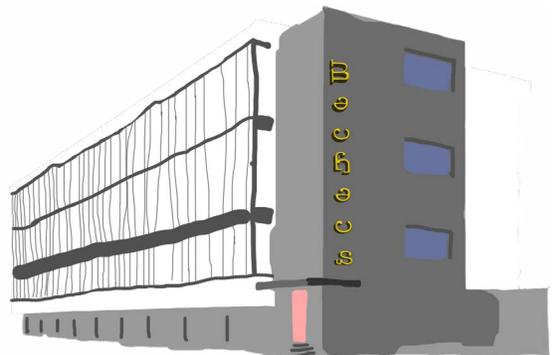
With contributions by Bernhard Garnicig, Jennifer Merlyn Scherler and Christian Werner Sierra.

><https://escalerasfuturas.xyz/agenda.php><  
><https://www.youtube.com/watch?v=-0Ns8N2Wdj8><.

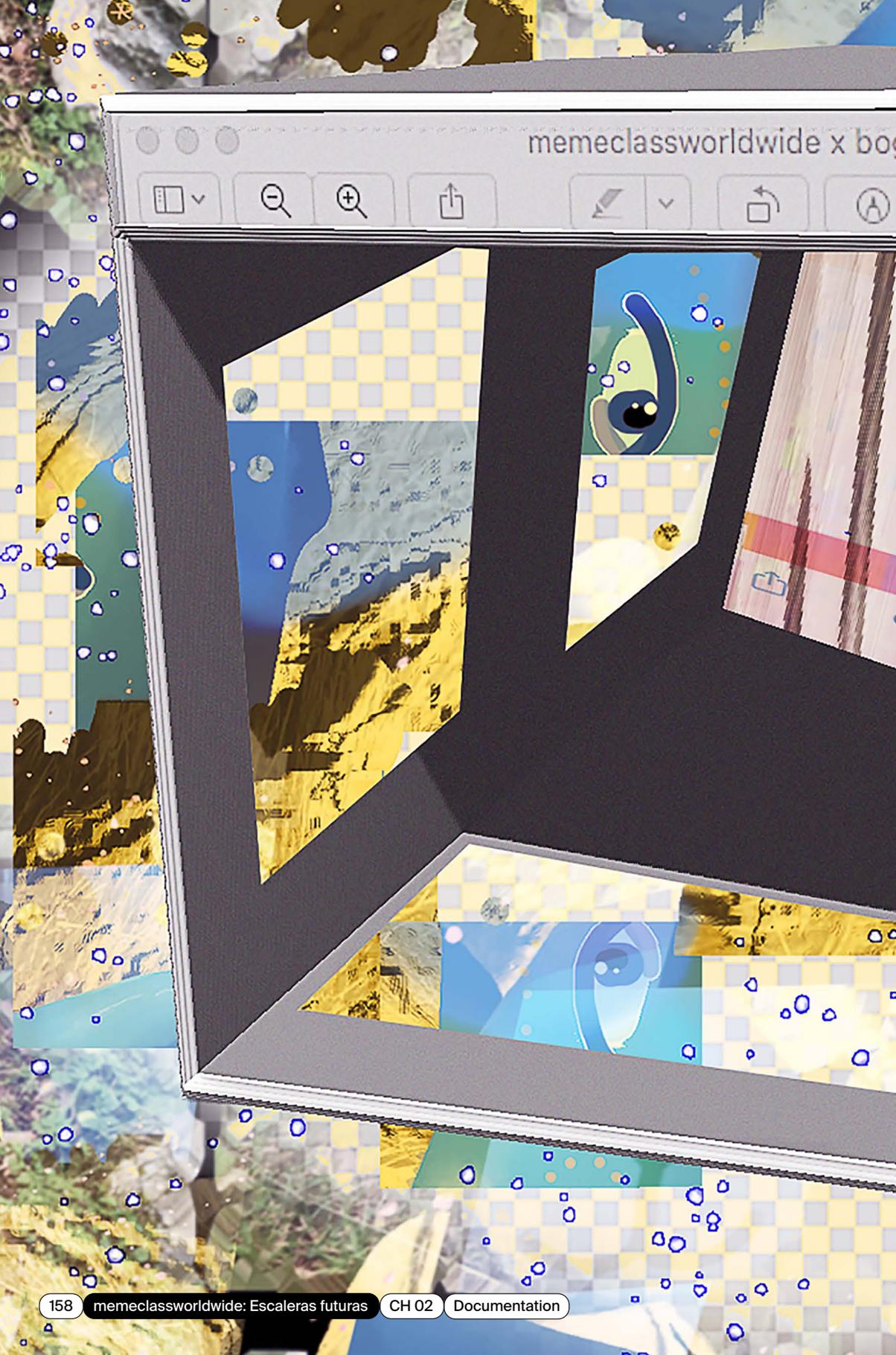


Digital drawings of "important" persons in the history of art.

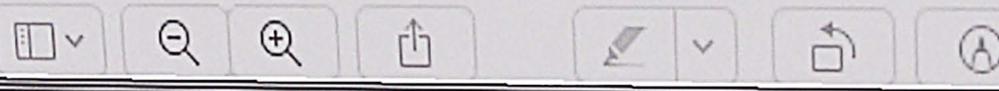




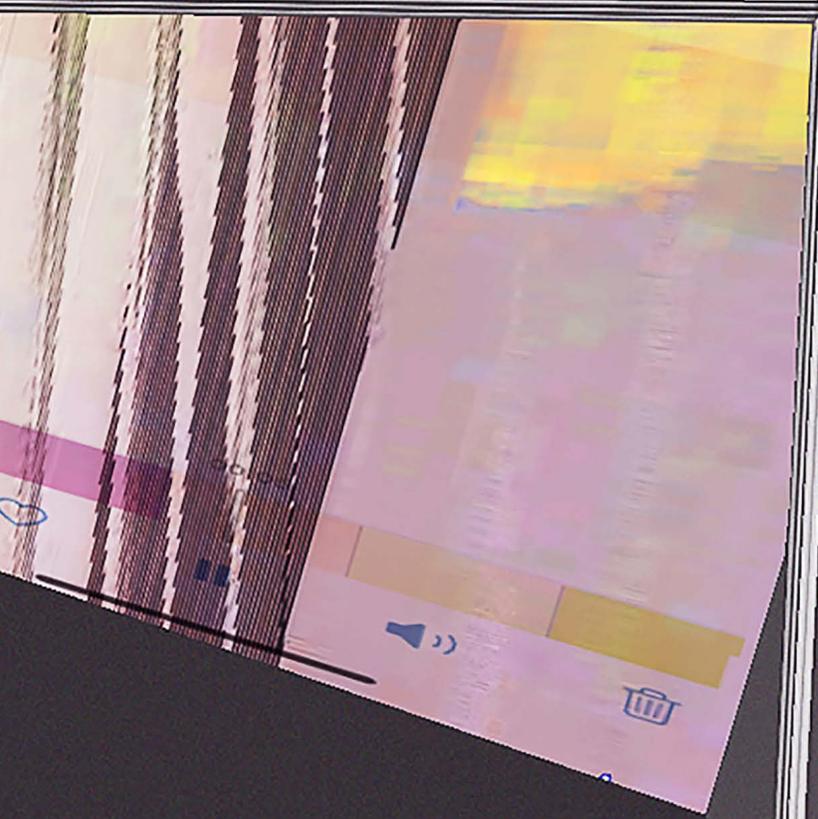
Digital drawings of "important" european art academies.

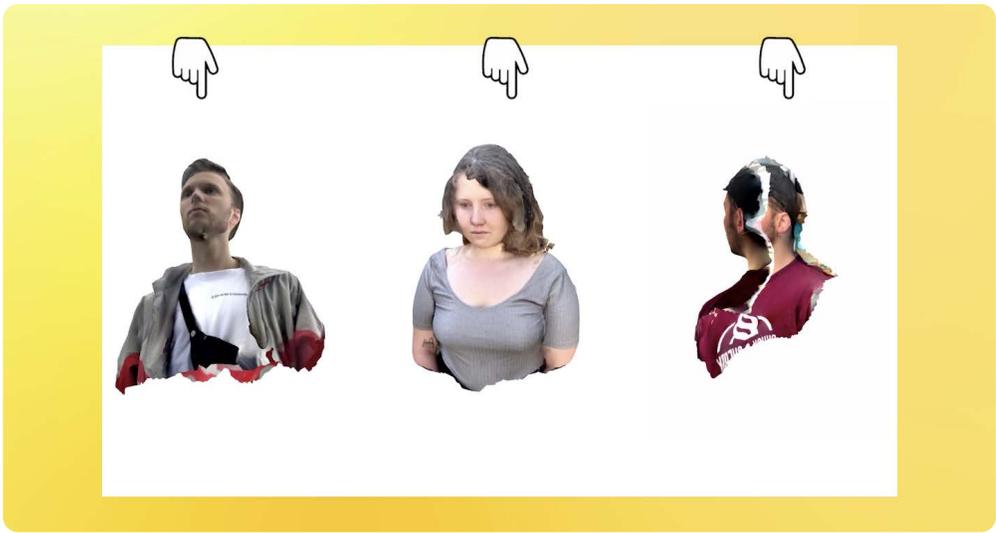


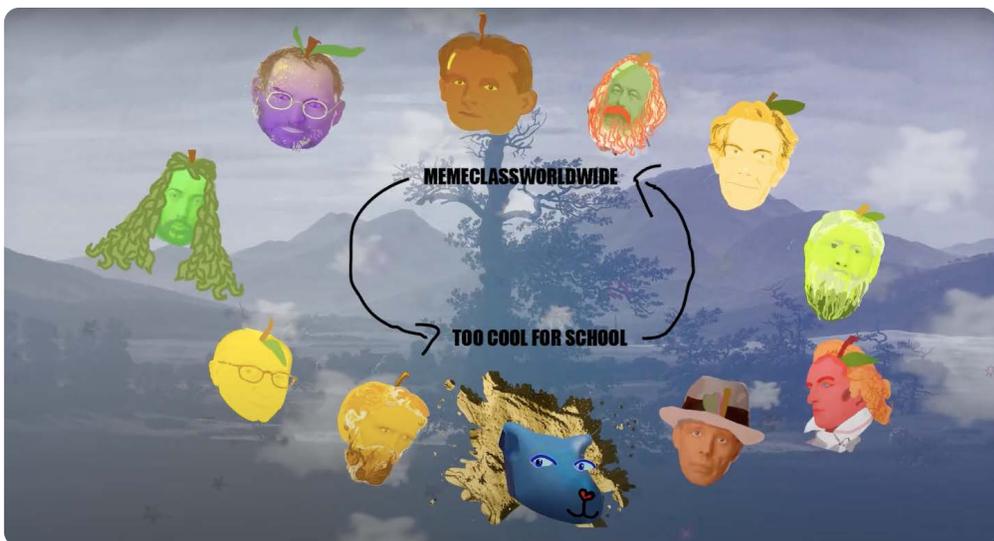
memeclawworldwide x bo



gotá







Stills, video-tutorial-documentation.









# memeclassworldwide: Riots and love

Muthesius University  
of Fine Arts and Design, Kiel  
Winter Term 2020/21

## DESCRIPTION

**Love Has More Hits Than Fear.**

Every day we encounter different cultural responses to the deep-seated need to be loved and valued. The magic of “love” seems to be omnipresent: It can be found in advertising images, movies, music, novels, art, guidebooks, horoscopes and last but not least in social networks and dating apps.

## LOVE CONQUERS ALL.

There is no question: Love is a complex feeling with multiple contexts, different connotations and all sorts of antonyms. Nevertheless, we usually chase a simplified, romanticized ideal - an utopian illusion - which has already been absorbed by the capitalized system and is being used against us.

## ALL YOU NEED IS LOVE.

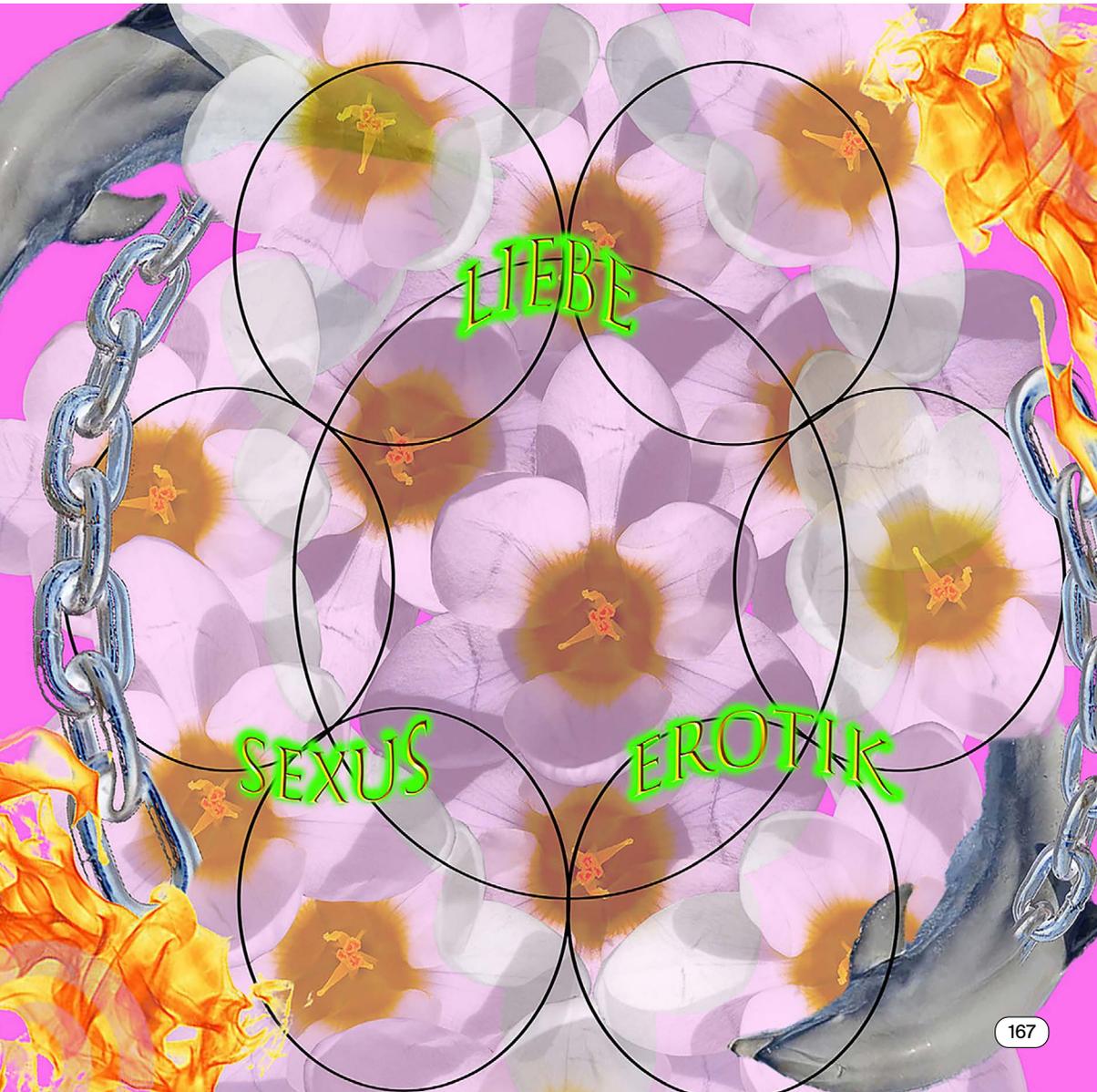
You won't find true love in this seminar but perhaps we can passionately search together for the answers to how the concept of “love” affects political, economic, artistic and creative aspects and in what relation love stands to eroticism, power or hate.

Tue. 27.10 Launch event  
Tue. 03.11 Seminar  
Tue. 10.11 World Café  
Tue. 17.11 Seminar  
Tue. 24.11 World Café  
Tue. 01.12 Seminar  
Tue. 08.12 World Café  
Tue. 15.12 Seminar/Seasonal  
Teaching: Christmas  
Tue. 22.12 World Café  
Tue. 12.01 Seminar  
Tue. 19.01 World Café  
Tue. 26.01 Seminar  
Tue. 02.02 World Café  
Tue. 09.02 Seminar/Seasonal  
Teaching: Valentine's Day  
Tue. 16.02 World Café

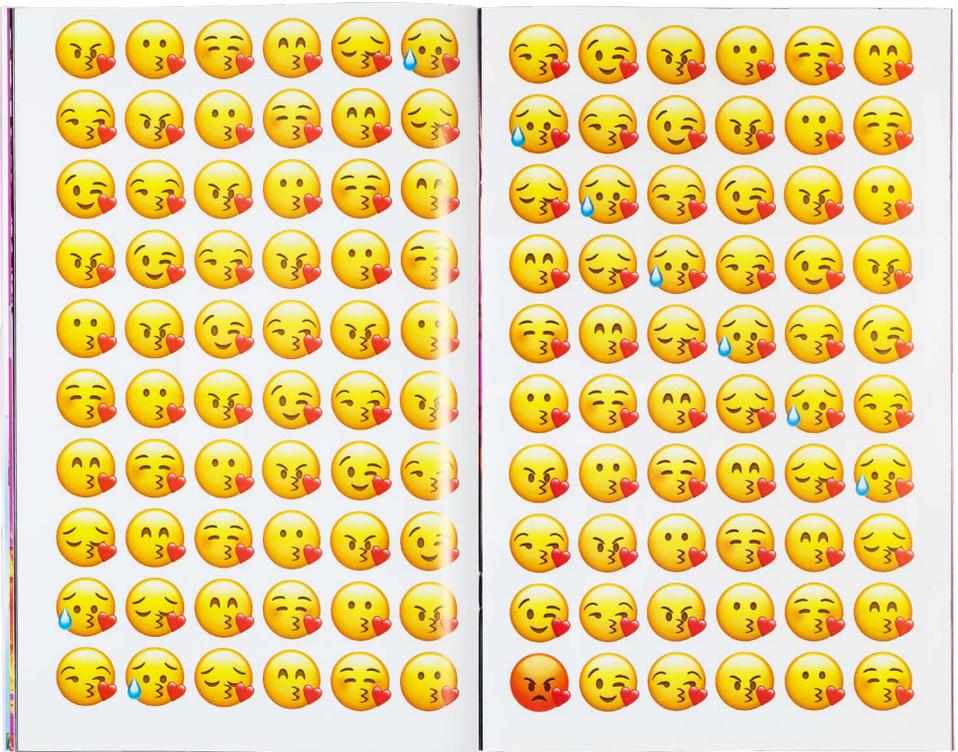
Each day at 14:00  
Online seminar

## REMARKS

Students have the opportunity to give keynote speeches or present their own artistic work. B.A. and M.A. students of all courses of study, departments and classes are welcome.







## Index

- ♥ 1 *Semenartelsticker\*innen*: Playlist
- ♥ 2-5 *Børge Johansen*: »stop making us look bad«
- ♥ 6-7 *Alvar Borkmann*: In Private windows
- ♥ 8-9 *Juana (Romany & Juan)*: Horoskop
- ♥ 10-11 *Semenartelsticker\*innen*: Zoom Silts
- ♥ 12-13 Testausschnitt aus: Doppelte Flamme Octavio Paz
- ♥ 14-15 *Melvin Swan*: Latex Love
- ♥ 16-17 *Joscha Branning*: Liebe & Krautalle
- ♥ 18-19 *Theresa Günther*: From Far Away With Love
- ♥ 20-21 Filmstilis aus: Love von Gaspar Noé
- ♥ 22-23 *Melissa Swarough*: Emotopedia of Love
- ♥ 24-25 *Alvar Borkmann*: oT.
- ♥ 26-27 *Pauline Heppeler*: Liebe ist wie Haai überall
- ♥ 28-29 *Finja Nelson*: Tinder
- ♥ 30-31 Filmstilis aus Tierische Liebe: Ulrich Seidl
- ♥ 32-33 *Miriam Hartung*: Aus der Playlist
- ♥ 34-35 Filmstilis aus: Lawrence Anyways von Xavier Dolan
- ♥ 36-37 *Stavish Reinhard*: Love & Protection
- ♥ 38 *Semenartelsticker\*innen*: Lebkuchen
- ♥ 39 *Lumina Kariya*: Kartoffelsalat
- ♥ 40-41 *Jennifer, Marlyn Scherle*: Dairy
- ♥ 42-43 Testausschnitt aus: Tiefer hängen von Wolfgang Ulrich
- ♥ 44 *Fotoklasse M.F.B.H. Kienberg*: MAM - Media Art and Misfortune
- ♥ 45-47 *Fernando Casas Santos*: Gesunde Selbstliebe 2021
- ♥ 48-49 *Theresean Flackenberg*: How To Write A Lovesong in 15 Minutes
- ♥ 50-51 *Paula Ottmann*: Guide to Write a Love Letter to Yourself
- ♥ 53 *Theresean Flackenberg*: Sie schien belebt, ...

### Extras:

- ♥ *Edla May Heusing*: Stickerset
- ♥ *Cecilie Johnson*: Sexus, Erotik, Liebe





Magazine: *World Wide Love*, including: works of 19 artists/designers, excerpts from the seminar as well as a folding poster and a sticker set. 56 pages, limited edition of 100. Design by Fernanda Braun Santos and Pauline Heppeler.



Mehr Bilder

## Leidenschaft



Leidenschaft ist eine das Gemüt völlig ergreifende Emotion. Sie umfasst Formen der Liebe und des Hasses, wird aber auch für religiösen, moralischen oder politischen Enthusiasmus benutzt und beschreibt die intensive Verfolgung von Zielen von beispielsweise Kunstliebhabern, Sammlern oder von Tierfreunden. [Wikipedia](#)



# 1 für Lebkuchen

Unter dem Deckmantel einer Tradition beschenken sich Menschen mit steinharten, zuckergussdekorierten Lebkuchenherzen. Das Gebäck ist oft Träger eines Liebespruchs, einer Freundschaftsbekanntnis oder einer neckischen Beleidigung. Das Lebkuchenherz wird inzwischen fest mit Jahr- und Weihnachtsmärkten assoziiert und steht als Sinnbild eines romantischen Dates oder eines gelungenen Tagesausflugs. Leider ist das industriell hergestellte Massenprodukt sinnentleert und nicht einmal lecker – ein Wegwerfprodukt. Dabei ist der Lebkuchen – ein mit wertvollen Gewürzen und Nüssen verziertes Gebäck – eigentlich das Symbol für Fruchtbarkeit, Genuss und Dankbarkeit.

Was wir brauchen: Lebkuchen, Puderzucker, Nüsse, andere essbare Dekorationen. Bringe das Stück Lebkuchen in eine Form deiner Wahl und verziere es anschließend. Rühre hierfür den Puderzucker mit ganz wenig Wasser oder Zitronensaft an. Der dickflüssige Zuckerguss kann mit Lebensmittelfarben eingefärbt werden. Alles ist erlaubt, was am Ende lecker aussieht :)

Bitte fotografiere das fertige Gebäck auf einem weißen Stück Papier und lasse uns das Foto via Mail ([memeclax@gmail.com](mailto:memeclax@gmail.com)) zukommen. Danke! Danach kannst du es gerne essen oder verschenken.





Tinkered items, decorated gingerbread, topic: traditions absorbed by capitalism, vegan homemade gingerbread, icing sugar, food colouring, sugar beads.

Workspace

Info

Neuen Beitrag schreiben

Workspace verwalten

Projekt dokumentieren

Teilnehmende einladen

Mitteilungen: Ein

16.02. Zoom-Zugang  
14:00 https://

Vergangene Termine anzeigen

Termin hinzufügen

Termine importieren

Kalender abonnieren

Beiträge 83



**Leidenschaft**

Leidenschaft ist eine das Gemüt völlig ergreifend umfasst Formen der Liebe und des Hasses, religiösen, moralischen oder politischen Enthusiasmus und beschreibt die intensive Verfolgung von Zielen, beispielsweise Kunstliebhabern, Sammlern oder Tierfreunden. [Wikipedia](#)





Tei

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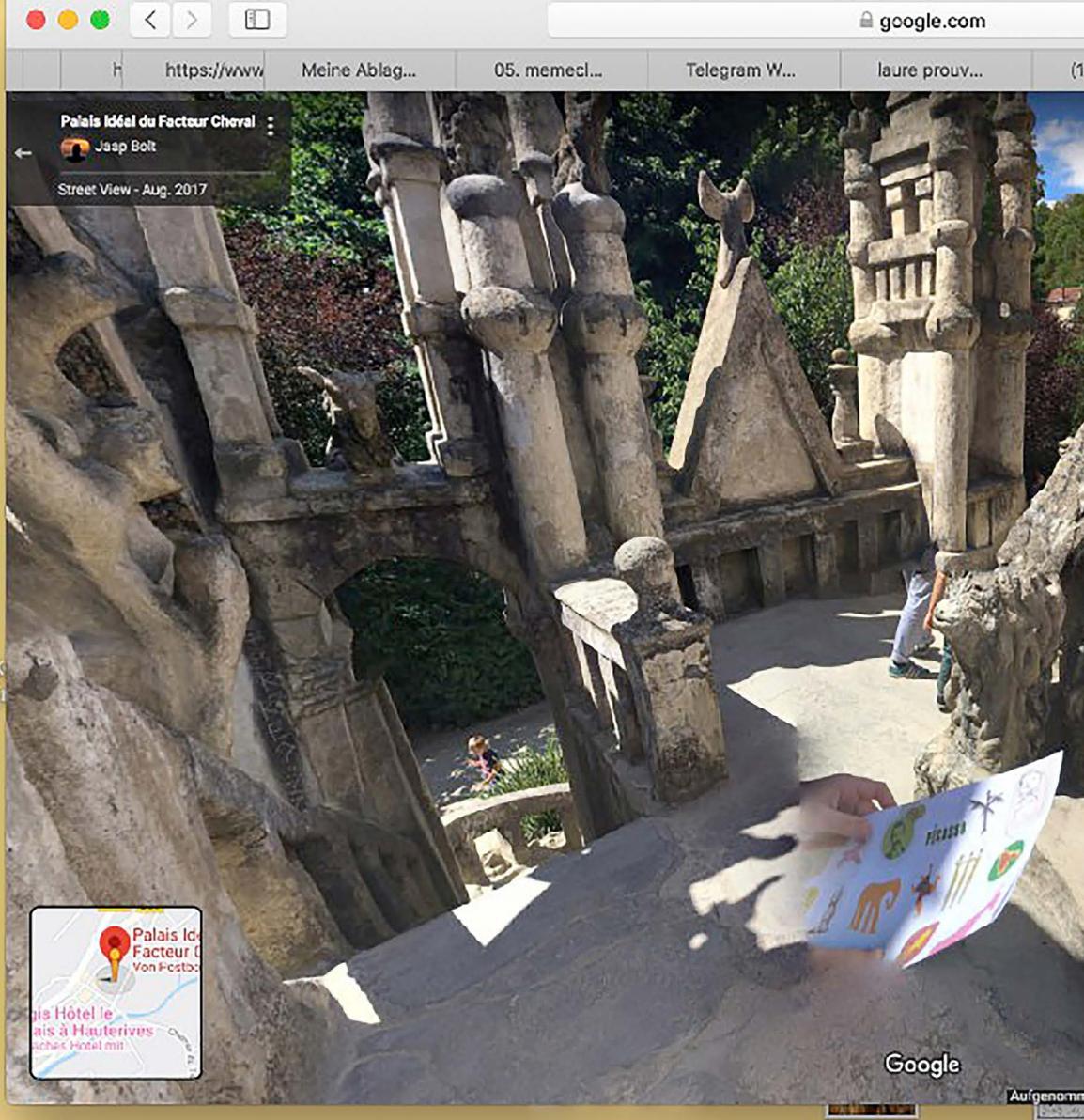
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2019-09...

Visual mnemonic for the digital seminar sessions,  
topic: animal love.



Tierliebe ist selektiv. Gemeinsames Abendessen. Zeichnung von Harrison Weir um 1880.

Aug. 2017 Images may be subject to copyright. Poaso Deutschland Bedingungen Problem melden

Bildschirmfoto 2019-04... 3.43.46

Jochen Haensel hat an dieser Stelle Erwin I begraben. Erwin I wurde 17 Jahre alt. Der/ die Hinterbliebene hatte vor Trauer keine letzten Worte. Saturday, August 09, 1997 um 20:49:26 (MET DST)



docs.google.com

memeclasse – Google Drive 09. Krawall und Liebe - Google Docs

09. Krawall und Liebe

Datei Bearbeiten Ansicht Einfügen Format Tools

2 Frelgeben

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1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

**12.01 Seminar**

**Doppelte Flamme**

**Kapitel 1 Die Reiche des Pan**

Beziehung zwischen Poesie und Sprache im Vergleich zum Sexus und Erotik – ab 13

**Sexus - Erotik - Liebe/ Gefühlsgeometrie (Vergleich zwischen Sexus und Erotik) ab – ab 17**

Vergleich zwischen Mensch und Tier – ab 20

**Gesellschaftliche Regulierung des Sexus/ Natur durch Erotik/ Kultur – ab 22**

Perioden der Keuschheit oder Enthaltensamkeit als Regularium – ab 23

Extreme der Erotik: absolute Keuschheit (Orden) bzw. Ausschweifung (Libertin) – ab 24

Sexus und Erotik als religiöser Bestandteil/ Praktiken – ab 25

Sexus und Schmerz: De Sade – ab 30

**Kapitel 2 Eros und Psyche**

Erzählung von Amor und Psyche – ab 38

**Definition von Liebe (Gefühl/ Idee)! – 43**

Höfische Liebe: Roman von Ts'ao Chan »Der Traum der roten Kammer« – ab 45

**Philosophie der Liebe: Das Gastmahl von Plato – ab 50**

Verlangen nach Schönheit und Glück (Liebe) – ab 53

Liebe als Stufenleiter (liebe zu Körper, liebe zu Schönheit selbst, liebe zu der Seele) – ab 55

**Kapitel 3 Vorgeschichte der Liebe**

Urbilder der Liebe aus Alexandria und Rom – ab 62

**Geschichte »Die Zauberin« (Simaithas und Delphi) – ab 62**

Wechselwirkung zwischen Liebe, Zorn, Hass – ab 63

Liebe und Leid – ab 65

Die Rolle der Frau seit der alexandrinischen Epoche (Objekt > Subjekt) – ab 66

**Die Poesie Catulls: Revolution der Liebeserzählung – ab 68**

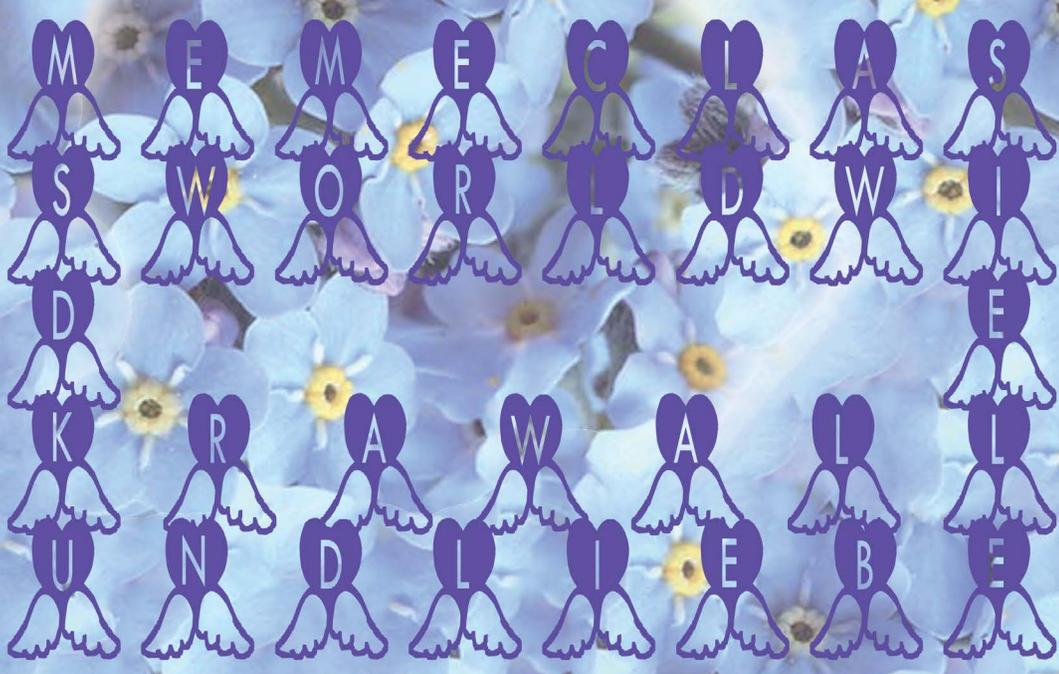
<https://www.youtube.com/watch?v=G2Cjd6H6RmY>



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# Pauline Heppeler

has attended



Never Forget  
Thank You!

# EVANLWARTION

## Wintersemester 2020/21 memeclaworldwide »Krawall & Liebe«

Ich habe in dem Seminar etwas gelernt



Ich habe mich wohl & willkommen gefühlt



Ich würde das Seminar nocheinmal besuchen und/oder weiterempfehlen



1 Sache die ein No-Go war

eig nix

1 coole Sache die ich geliebt habe

dass mega nice Gäste eingeladen worden sind, die oft super inspirierend waren. Außerdem das rechtzeitige Hochladen aller Dateien von euch (voll ungewohnt vorbildlich, lol)

Was könnte besser sein?

Nix.

Find, ihr habt alles super gemacht!  
Ihr habt euch für jede Woche so vielfältige und abwechslungsreiche Sachen überlegt und immer viel Raum für Diskussion geboten. Die Gäste waren immer gut ausgewählt. Besonders die Weihnachtszeit war echt schön mit euch und das mit dem Basteln hab ich mindestens 5 Leuten erzählt, die es cool fanden. Also---probs to you!

Danke, dass du mitgemacht hast!



# memeclaworldwide: How to teach a plant the alphabet

University of Art and Design Linz,  
Institute for Art and Education  
Winter Term 2020/21

Tue. 10.11.2020  
Wed. 11.11.2020  
Fri. 13.11.2020  
Sat. 14.11.2020

Each day from 10:00-15:30  
OnLine seminar

## DESCRIPTION

### MEMECLASSWORLDWIDE

### X NEW MEDIA ART WORKSHOP

memeclaworldwide (mcww) is a collective of artists which runs Instagram accounts<sup>1</sup> that post internet memes about #artschoollife and issues with the administration of their school. They developed a self-organised seminar at Muthesius Kunsthochschule Kiel, Germany<sup>2</sup>. mcww seeks to develop a shared language about digital creative practices and online experiences that exceed the silos of media art or net culture. They seek to include practices and aesthetics beyond the disciplinary divide that institutions of art education exclude from their curricula. Amongst these are the rearticulation of learning, teaching and sharing not only as means of education, but as an artistic practice.

For a recent exhibition in Bogotá, mcww developed *memeclaworldwide: video tutorial documentation*<sup>3</sup>, an artwork that took the form of a hybrid of video, tutorial video and online performance. This piece is the starting point of our workshop.

In the first part we will collectively research and discuss experimental forms of video and online learning and teaching. We will develop sketches and prototypes of our own hybrid formats in the second part based on our research. These will integrate aspects of video, podcast or instruction manual, while also planning the

1  
><https://www.instagram.com/memeklassekiel/>;<  
><https://www.instagram.com/memeclaworldwide/><.

2  
><http://memeclaworldwi.de/><.

3  
><https://www.youtube.com/watch?v=-ONs8N2Wdj8><.

moment of activation and performance by online and offline viewers.

You are invited to integrate your current learning and teaching projects in this workshop and take it as space to develop your current work. The artists of mcww will contribute through online guest lectures and are available for feedback and discussions.

m e m e



c t a s s

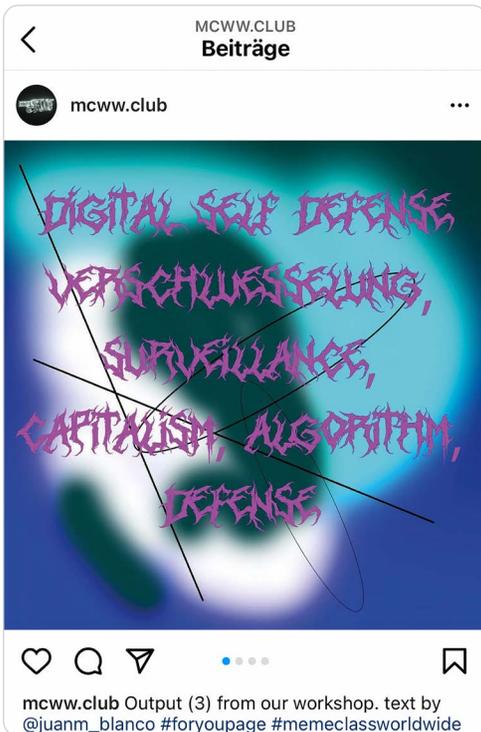
w o r l d

t o v i a t o





Instagram-education-slides, topic: web tutorial as education tool.



# M E M E C I A S S W O R I D W I D E



During the coronavirus pandemic the role of tutorials and remote instruction has radically changed as teaching activities are limited to the screen.

But for some this could be nothing new; many self-taught artists and designers have long relied on the availability of user-generated tutorials and manuals in order to learn the craft. This has led to two interesting conditions.



2 ➤ Tutorials and video instructions have become a multi-billion dollar industry, attempting to monetize user generated educational content. Content that used to be available for free is now accessible with subscriptions and one-time fees, creating a passive income opportunity for creators and a platform business for internet companies.

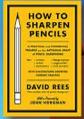
3 ➤ Teachers and instructors at universities have involuntarily become producers of time screen-based tutorials.



They have become accustomed to educational content with high production quality and employing advanced retention strategies through the industrialization of online tutorials.



4 ➤ But there is a third perspective onto all this — Tutorials and manuals are a format and material for artists ever since the emergence of conceptual art.



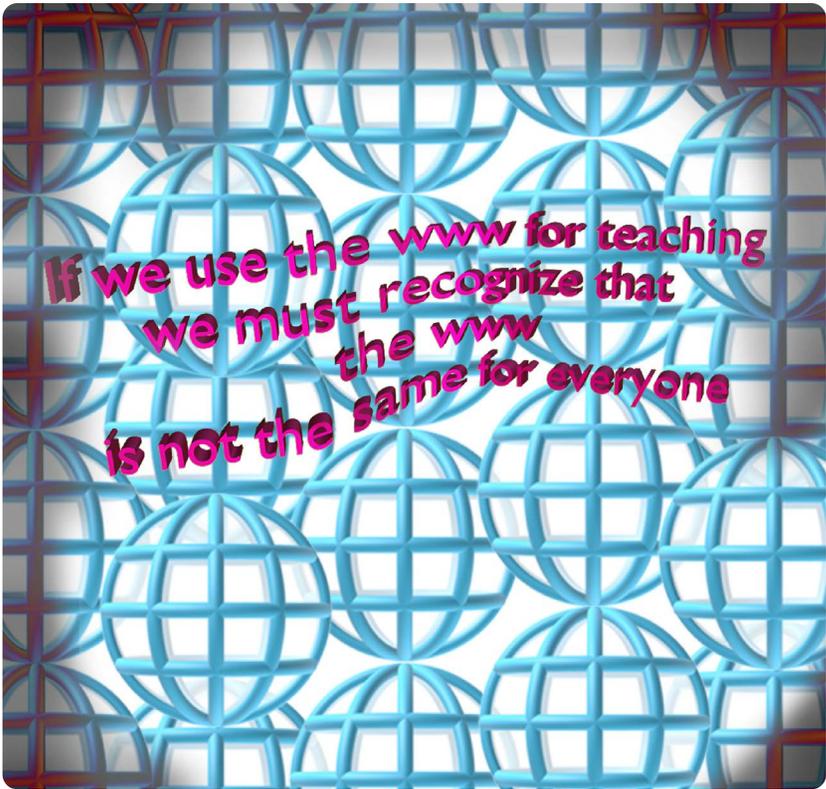
5 ➤ Screen based formats are relevant practices:

- for artists to find an audience that is hungry for screen based content while avoiding often inaccessible formats such as “process documentation”

- as contributions to educational reform by showing to the institutions of education how their models must adapt to a post-pandemic future, where art instruction must include the web as a context and material for art practice

6 ➤ Thus, as art instructors, we could leave behind the separation between art-teaching and art-making and use this opulence of screen time as a way to explore moving images, online meetings and remote instruction as an art form?

## H O W T O T E A C H A P L A N T T H E I N T E R N E T



If we use the **www** for teaching  
we must recognize that  
the **www**  
is not the same for everyone



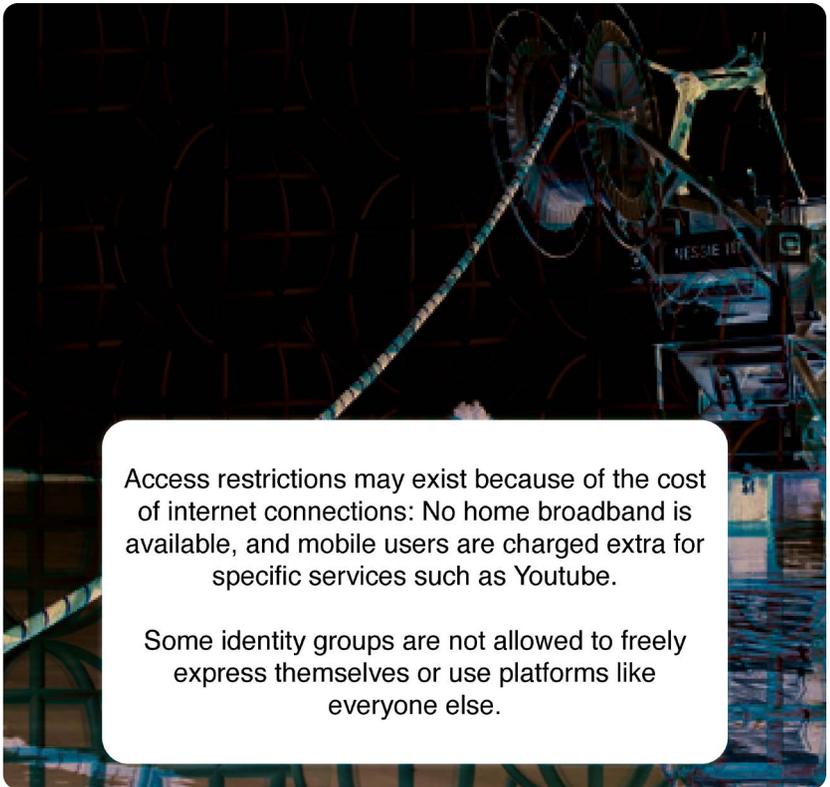
People are excluded from participating, contributing and consuming online for different reasons.

There are content restrictions in many countries all around the world due to their national policies (China, Turkey, South Korea, UK, etc).

**Why Australia has taken on Google and what this means for the future of the internet**

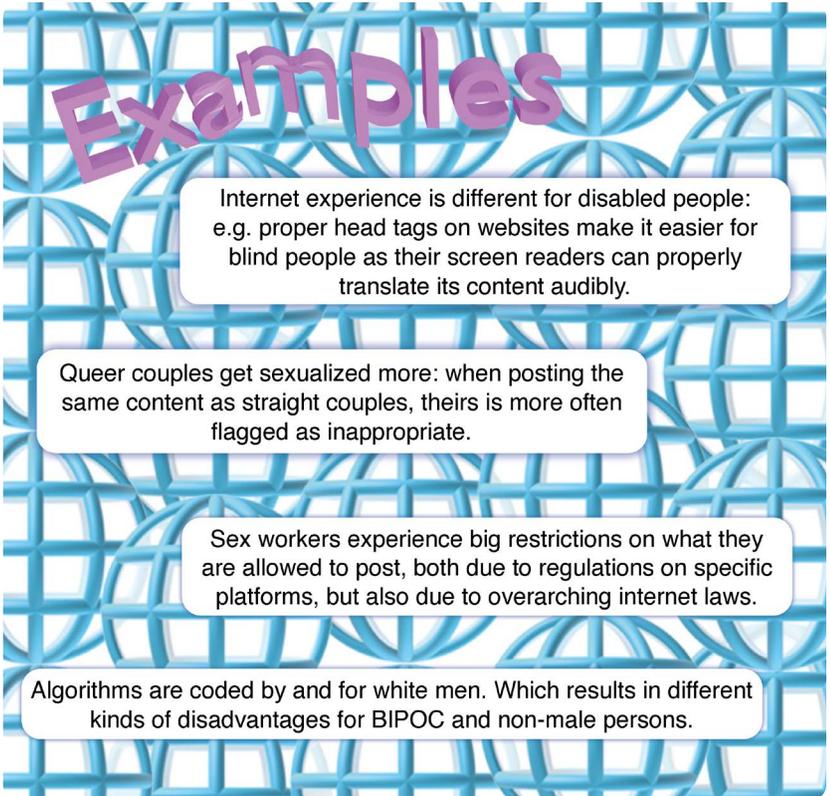
Australia's proposed news media bargaining code has seen Google threaten to shut its search engine there.





Access restrictions may exist because of the cost of internet connections: No home broadband is available, and mobile users are charged extra for specific services such as Youtube.

Some identity groups are not allowed to freely express themselves or use platforms like everyone else.



# Examples

Internet experience is different for disabled people: e.g. proper head tags on websites make it easier for blind people as their screen readers can properly translate its content audibly.

Queer couples get sexualized more: when posting the same content as straight couples, theirs is more often flagged as inappropriate.

Sex workers experience big restrictions on what they are allowed to post, both due to regulations on specific platforms, but also due to overarching internet laws.

Algorithms are coded by and for white men. Which results in different kinds of disadvantages for BIPOC and non-male persons.

Internet structures mirror  
hierarchies & marginalisations  
in offline societies



## Counter-Strategies

USE

Linktree

on platforms

to conceal links

you share

Use Tor  
browser  
or VPN  
to access  
the web

Create backup accounts and  
connect to people on multiple  
platforms



Think about your  
audiences and how  
you can make things  
more accessible



Be an advocate for people  
with bad connections.  
Make it OK to turn off  
video in online meetings  
if someone is struggling.



Understand how the internet is part of a colonialist enterprise

docs.google.com

(1) YouTube 08. memeclass ufg linz #2 - G...

link log & protokoll... ☆ 📁 ☁

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Dienstag 10:00-15:30

10:00 Setup

10:15-10:35 Einführung (Bernhard) ↑

PAUSE

10:50-11:30 Esoteric Adding – Online Tutorial Edi

PAUSE

12:00-12:45 Input I: »Tutorial Typologie« (Ramona

PAUSE

13:00-14:30 memeclassworldwide tutorial-docum

(memeclassworldwide)

PAUSE

14:45-15:30 Input II: »How to raid the internet?« (M

---

Mittwoch 10:00-15:30

10:10 Pop Chakra Exercise (Bernhard) ↑

10:30-11:15 Input III: »Subversive Internet Survival

PAUSE

12:00-14:00 Studio Time:

PAUSE

14-14:45 Uhr Input IV: »Digital Self Defense« (Juan

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Freitag 10:00-15:30

10:10 Group Reading/Youtube Morning School/Sto

PAUSE

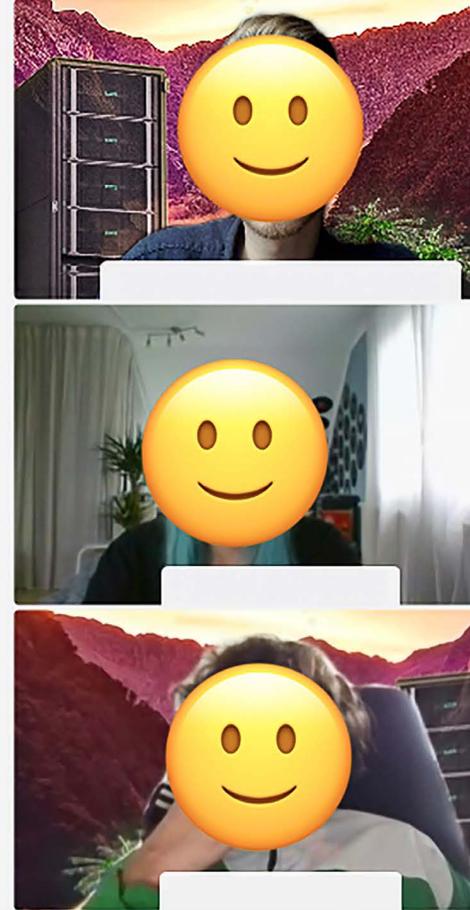
10:30 Input V: Instituieren an der Schnittstelle Künstlerischer und Pädagogischer Praxen (Optional)

11:00-13:00 Studio Time ↑

13:00-15:00 Zwischenstand besprechen



Es spricht:



Stumm



Schaltung aufheben ▾

Video stoppen ▾



Hasan Ulukisa

has attended

memeclawworldwide

»How to Teach a  
Plant the Alphabet«

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THANK YOU & CU

THANK YOU & CU



NewMediaArt Workshop »How to Teach a Plant the Alphabet«  
WS 2020

Ich habe das Gefühl, dass ich etwas gelernt habe



Ich habe mich wohl und willkommen gefühlt



Ich würde diese oder ein ähnliches Seminar  
noch einmal besuchen



Das hätte besser sein können  
> Manchmal war mir nicht  
so klar, wann der Zeitpunkt  
gekommen wäre an dem  
ich mich einschalten hätte  
sollen. Also die Aufträge  
vielleicht manchmal  
deutlicher kommunizieren  
mit „jetzt könnt ihr  
starten...“

> die Vorträge nur ein bisschen  
kürzer ;), weil online halt  
doch anstrengender und  
weniger entertaining als in  
real ;)

1 Sache, die ich gelernt habe



Die Tipps für „how to make a tutorial“ - die waren super hilfreich :) (wann wo kann  
ich was downloaden ;)

eure themen-vorträge waren super :)

1 Sache die nicht so C O O L war



...Pausen vergessen, das war schon anstrengend.. 45min passt immer gut +  
dann wieder Pause.



zoom.us Meeting Anzeigen Bearbeiten Fenster Hilfe

docs.google.com

13. cdfi x memeclass

2 Freigegeben

100% Normaler T... Roboto



## 20 Beliebte Themen 2021

Wir haben 20 Themen zusammengestellt, die auch 2021 wieder relevant sein werden.

memeclaworldwi.de

»memeclaworldwide: attention creates reality«  
 Auf Einladung von Studierenden und Prof. Rozbeh Asmani halten die Künstler\*innen der memeclaworldwide einen Vortrag im Rahmen des Seminars »Magie und TV«. Dieser ist offen für alles Studierende des Caspar-David-Friedrich-Instituts. Die Initiator\*innen der memeclaworldwide sprechen über Selbstorganisation, Präfiguration und Memes. Der einstündige Impulsvortrag geht anschließend in ein offenes Gespräch über.

08.06.2021, 10 Uhr via Zoom

*memeclaworldwide* ist eine autonome und weisungsfreie Klasse, die von drei Künstler\*innen\* innerhalb ihrer Kunstakademie initiiert wurde. Die Künstler\*innen organisieren Forschungsaufenthalte, Ausstellungen, Seminare und Workshops. Ausgehend vom Internet als Referenzraum untersucht die Klasse postdigitale Phänomene in ihren ästhetischen, sozialen und politischen Dimensionen und integriert diese Untersuchungen in die Lehr- und Ausstellungspraxis. Darüber hinaus arbeitet die memeclaworldwide mit dem Researcher und Künstler Bernhard Garnicng zusammen.

memeclawx@gmail.com  
 www.memeclaworldwi.de  
 IG @memeclaworldwiede @mcww.club

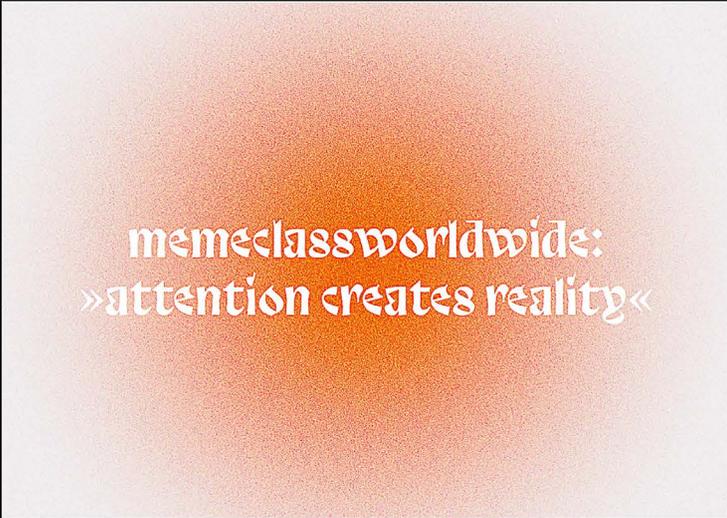
\*  
 Ramona Korytky (geb. 1991 Aachen, Deutschland),  
 Mateusz Dworczyk (geb. 1994 in Zabrze, Poland) und  
 Juan Blanco (geb. 1988 in Bogota, Kolumbien).

**ausgewählte ausstellungen**  
 2020 »escaleras futuras« in Galeria Santa Fe, Bogotá (Ausstellung/ Begleitprogramm)  
 2020 »collection« Posterausstellung in der Kunsthalle zu Kiel  
 2019 »I didn't know it's that easy« Ausstellung im Prima Kunst Container/ Stadtgalerie, Kiel

Es wird Ihnen der Bildschirm von Mateusz Dworczyk angezeigt.

Optionen anzeigen ▾

Ansicht





05.11.2020 – »how did we get here?«

Bernhard Garnicig im Gespräch mit der memeclawworldwide.

Beitrag zum Seminar »KUNST + KARRIERE« von Nina Venus an der MKH, Kiel

As we know them today weren't always like that. They used to be weird, informal places, more like a meeting of friends and fiends. As the number of academies, colleges, universities, and art schools grew, governments began to regulate and standardize education. This led to the introduction of categories such as »societal value« and »creative innovation« as universities scrambled to represent their value towards increasingly neoliberal governments. In this climate of regulation and exploitation, artists began to look closer at their own practices and the artist as a subject are shaped by institutions and formal education. As pressures of standardization increased, artists began to feel more untouched by, or autonomous from, bureaucracy.

By the 90s, the internet began to emerge with a generation of similar utopian hopes. Education and creativity would be decentralized, more democratic. Yet this soon turned into a hyper capitalistic nightmare. Art education became even further bureaucratic by digital technologies employed for disciplinary and assessment measures. A genre of »digital media« or »media art« classes emerged in schools that were still largely modeled on schools such as in 18th century Paris or 20th century Bauhaus. Very quickly, these genres too became increasingly historical, their integration with either the legacy art market dominated by fairs and galleries or the new production market dominated by telev



leistet haben, avancierte Pepe zum rechtsradikalen Identifikationssymbol, wobei politische Gegengruppen mit ähnlichem Ehrgeiz versuchten, Pepe unter ihre »Kontrolle« zu bringen. Letztlich landete Pepe auf einer Art Hassliste »neben anderen Symbolen wie dem Hakenkreuz«<sup>39</sup> – wobei erneut offen bleibt, ob die entsprechenden Memes überhaupt einen je eigenen Hassgehalt besitzen und semantisch ähnlich klar festzulegen sind wie ein verfassungsfeindliches Kennzeichen.



#37 Trump-Pepe in Grenzmission unterwegs

Memes gewinnen Bedeutung also erst im Zusammenhang mit ihrer Verwendung. Insofern erfüllen sie exakt jene Anforderung, die von wirksamen Konter-Bildern zu erwarten ist. Die angeführten Karikaturen der deutsch-jüdischen Satirezeitschriften waren als analoge Medien noch vergleichsweise fest an bestimmte Zeiten und Orte gebunden. Ihnen fehlte das Moment situativer Einsetzbarkeit. Mit dem Aufkommen digitaler Bildkulturen haben sich demnach nicht nur die Hasstaktiken, sondern auch die Techniken der Hassabwehr diversifiziert.

Vertical stack of four video thumbnails, each featuring a white panda avatar on a black background.





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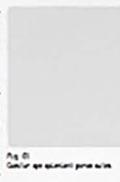
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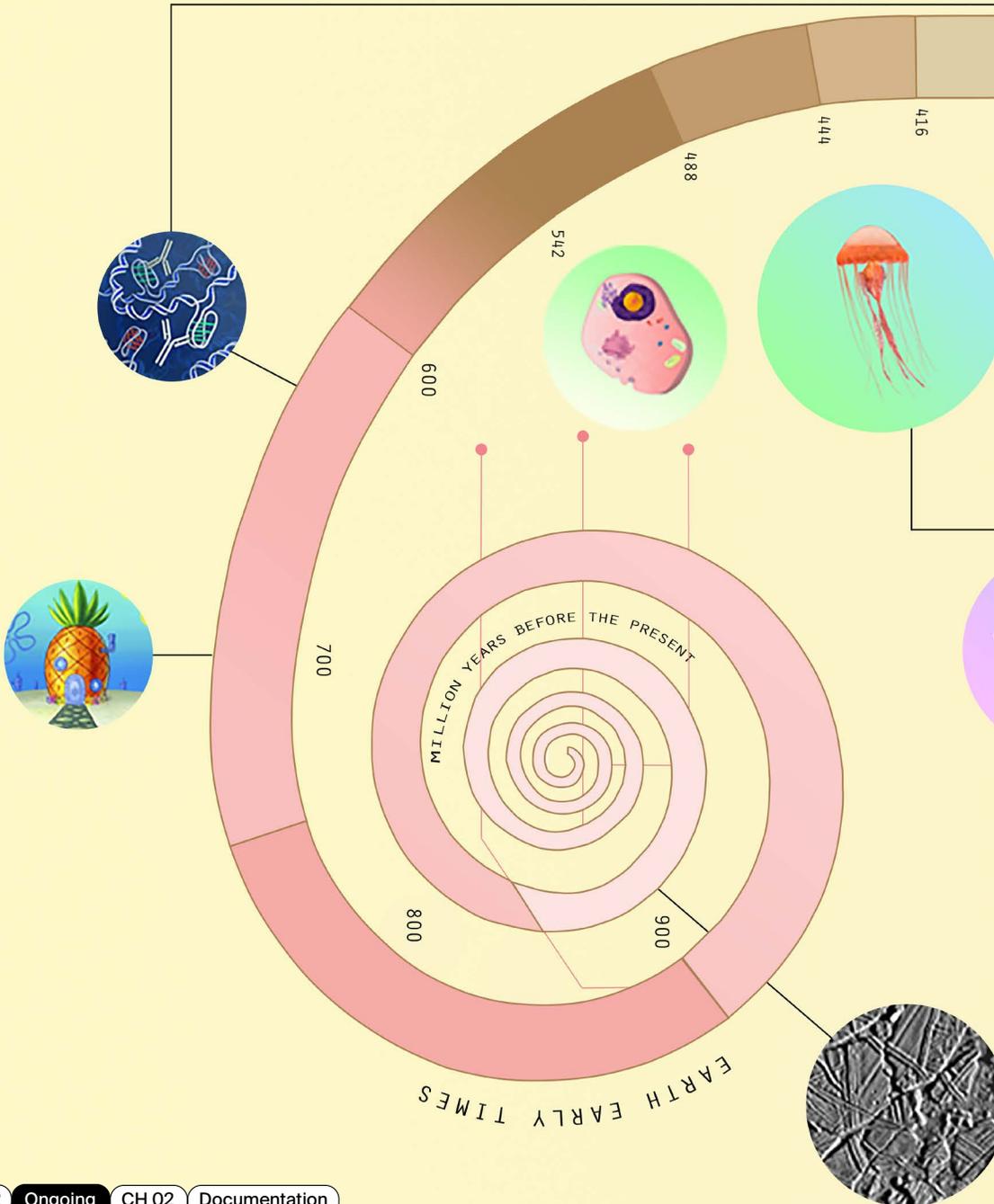
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EARTH ANCIENT





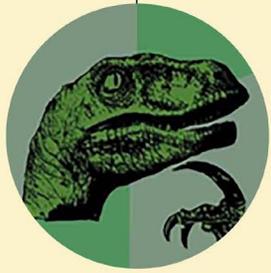
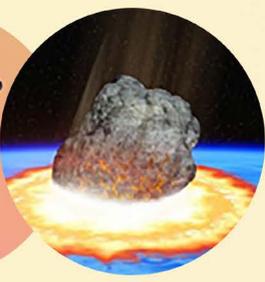
359

299

250

200

145



180 MILLION YEARS

65 MILLION YEARS

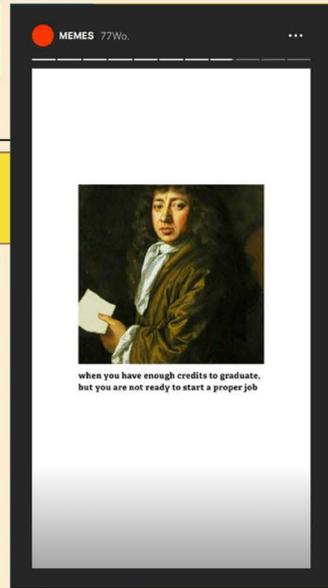
EARTH NEW TIME

06.2018

65



@MUTHESIUS\_KUNSTHOCHSCHULE



2018

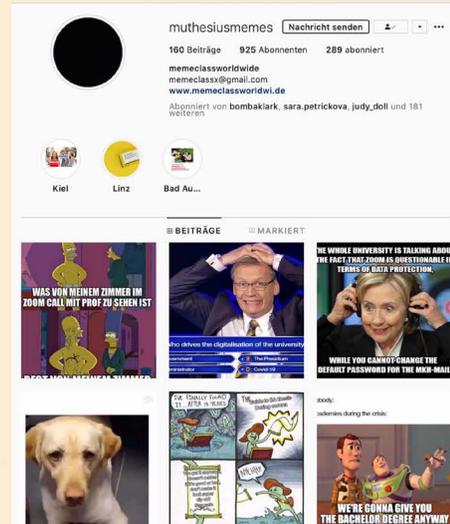
11/12 20218

1962 GALACTIC NETWORK

1989 - 1990 WORLD WIDE WEB



@MUTHESIUSMEMES



# HOW IT WAS DISCOVERED

UPON THE INVITATION OF PROF. DR. ANNIKA FRYE:  
IMPROVISING INSTITUTIONS, WORKSHOP WITH JAMIE  
ALLEN AND BERNARD GARNICNIG AT MUTHESIUS  
UNIVERSITY OF FINE ARTS AND DESIGN, KIEL

01.2019

04.2019



YOUTUBE SEMINAR AT  
MUTHESIUS UNIVERSITY  
OF ARTS AND DESIGN



@MEMEKLASSEKIEL



"TODAY EVERYTHING IS WEIRD"  
ANNUAL EXHIBITION,  
MUTHESIUS UNIVERSITY OF  
ARTS AND DESIGN

# WORLDWIDE

08.2019



17-23.08.2019  
RESEARCH RETREAT  
SUSSANAH E. HASLA



## DISCUSSION ON VIRALITY



IN BAD AUSSEE WITH KARIN FERRARI,  
M AND BERNHARD GARNICNIG



## MEMECLASSWORD

New Media Art #workshop #takeover, Kunstuniversität Linz  
Institut für Kunst und Bildung, Abteilung für Mediengestaltung

15.10, 16.10, 18.10 & 19.10.2019 / 11:00 – 17:00 / Raum H  
Kunstuniversität Linz, Hauptplatz 8, 4020 Linz



Als #takeover der Lehrveranstaltung New Media Art gestalten die Künstler\*innen in dem alle Teilnehmer\*innen am Mythos und Inhalt der memeclassworld eingeladen. We welcome English speakers and exchange students. #esotericadding #merchcraft #bastelverbot #institutionalescaperoom #postinternet #mythnologic #vaporware #berlin

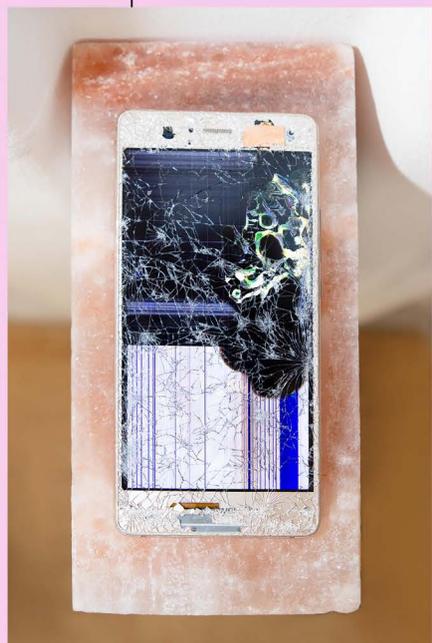
09./10.2019

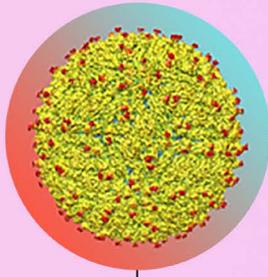


"I DIDN'T KNOW IT'S THAT EASY"  
EXHIBITION AT PRIMA KUNST CONTAINER  
AT STADTGALERIE, KIEL

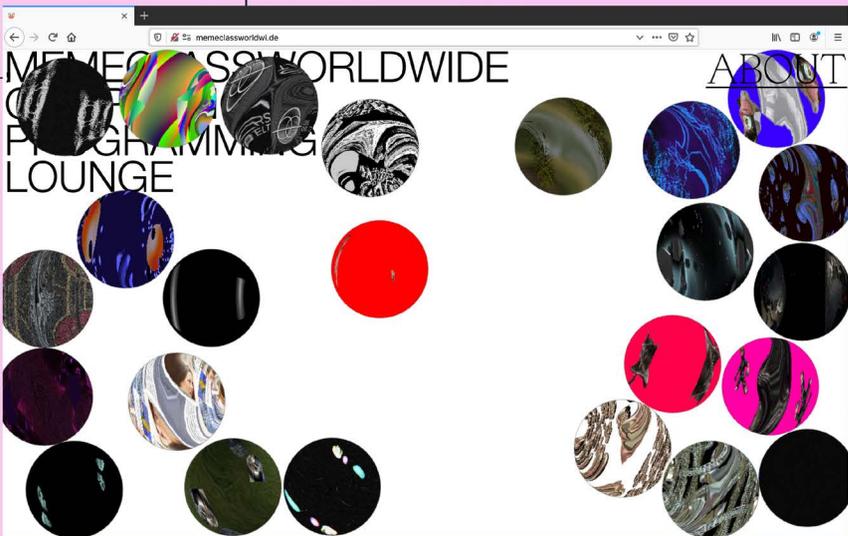


15.10 - 19.10.2019  
NEW MEDIA ART (SEMINAR-TAKEOVER),  
WORKSHOP AT UNIVERSITY OF ART  
AND DESIGN, LINZ

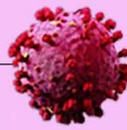




2020



21.08.2019-17.02.2020  
COMPUTING AND PROGRAMMING LOUNGE,  
SEMINAR AT MUTHESIUS UNIVERSITY OF FINE ARTS  
AND DESIGN, KIEL



04.2020

07./08.2020



Mittwoch, 15. Juli 2020 Kultur

### Die „Memeclasse“ oder: An



Vor einem Strandstreifen liegen Flugzeu  
nes Spielzeug. Ein fehlerhafter Google  
Reinhard sinnreich umgewidmet hat. A  
und markanten Sätzen, die auf rätselha  
men. Und Hannes Fleckstein stellt den  
Spielmasse dar. Die Studierenden der  
ka, Juan Blanco und Mateusz Dworczy  
Campus der Muthesius Kunsthochschu  
halle Kiel präsentieren sie zu Einbick  
Boden.

21.04.2020 – 14.07.2020  
PUT ON YOUR TINFOIL HAT, SEMINAR AT MUTHESIUS  
UNIVERSITY OF FINE ARTS AND DESIGN, KIEL



15.07.2019 – 21.07.2020  
 "COLLECTION"  
 POSTEREXHIBITION AT KUNSTHALLE ZU KIEL

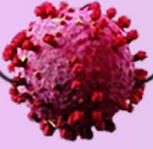
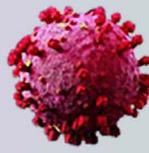
**Dialog im Digitalen**

Galerie öffnen

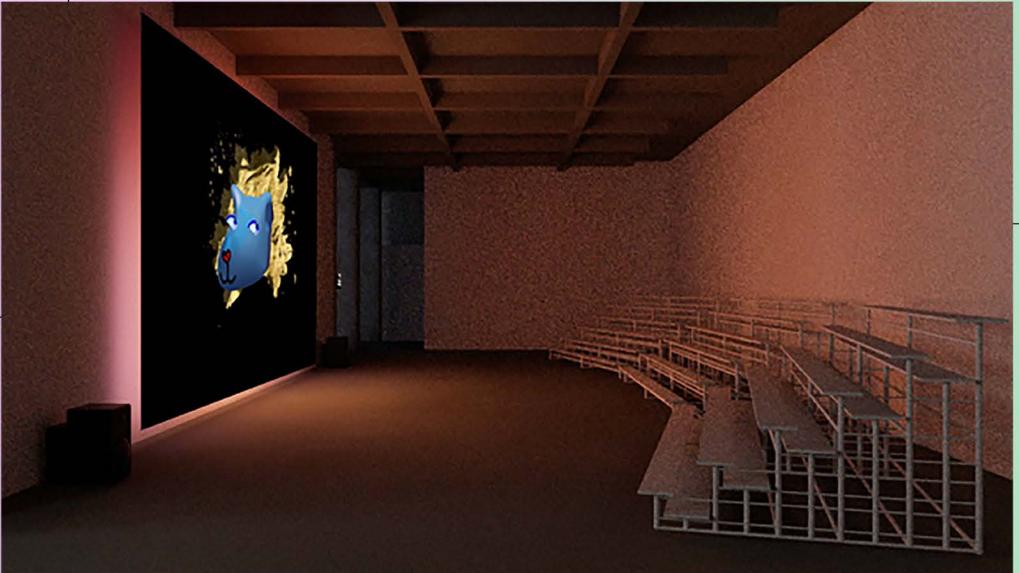
...euge im Wasser wie vergesse-  
 ...Earth Screenshot, den Annika  
 ...ndere spielen mit Typografie  
 ...ften Hintergründen schwim-  
 ...menschlichen Körper als  
 ...Memeclasse um Ramona Korty-  
 ...k sind die Anarchos auf dem  
 ...le. Im Glasvorbau der Kunst-  
 ...Ausblick Plakate mit doppeltem

06.08.2020  
 "VIDEO-TUTORIAL-DOKUMENTATION"  
 PREVIEW IN LUNA CLUB KIEL





10.2020



MEMECLASSWORLDWIDE AS PART OF THE EXHIBITION "ESCALERAS FUTURAS" AT GALERIA SANTA FE, BOGOTÁ



27.10.2020 – 16.02.2021  
RIOTS AND LOVE, SEMINAR AT MUTHESIUS  
UNIVERSITY OF FINE ARTS AND DESIGN, KIEL



11.2020



05.10. – 09.10.2020

RESEARCH RETREAT ON REMOTE WITH JENNIFER MERLYN SCHERLER AND BERNHARD GARNICNIG



05.11.2020

HOW DID WE GET HERE? A GLANCE  
THE ACADEMIES AND ART SCHOOL  
IN CONVERSATION WITH MEMECLA  
CONTRIBUTION TO THE SEMINAR  
BY NINA VENUS AT MUTHESIUS U  
FINE ARTS AND DESIGN, KIEL

m e m e

c l a s s

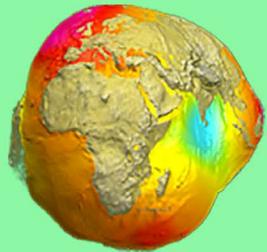
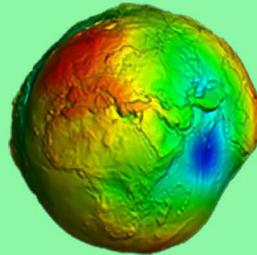
w o r l d

w i d e



10. – 14. November 2020, jeweils 10:00 bis 15:30  
»HOW TO TEACH A PLANT THE ALPHABET« memeclassworldwide x new media art workshop  
Kunstuni Linz, Institut für Kunst und Bildung, Abteilung für Mediengestaltung Lehramt

10.11.2019 – 14.11.2020  
HOW TO TEACH A PLANT THE ALPHABET, WORKSHOP (NEW MEDIA ART)  
AT UNIVERSITY OF ART AND DESIGN LINZ

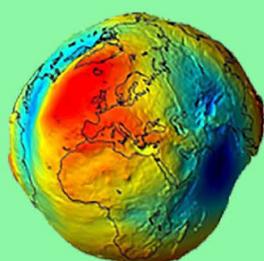
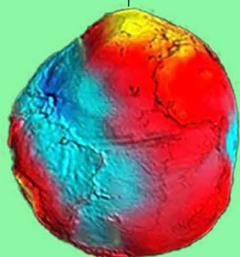


THE DEVELOPMENT OF  
"HOW TO TEACH A PLANT THE ALPHABET"  
BY BERNHARD GARNICIG  
FOR MEMECLASSWORLDWIDE.  
SERIES "KUNST+KARRIERE"  
AT THE UNIVERSITY OF



19.11.2020

BREAK IT UNTIL YOU MAKE IT. THEN SPARK A LITTLE JOY!,  
GUEST LECTURE AT CARTE BLANCHE, FHNW ACADEMY OF ART AND  
DESIGN, INSTITUTE OF ART, FORUM 2, BASEL



03

Index

# Course of events

2018-2021

2018 25.11. First post on Instagram @memeklassekiel

(since 2020 @mcww.club)

2018 09.12. First post on Instagram @muthesiustemes

(since 2020 @memeclassworldwide)

2019 26.01. Improvising Institutions

At the invitation of Prof. Dr. Annika Frye, workshop with Jamie Allen and Bernhard Garnicnig at Muthesius University of Fine Arts and Design, Kiel

2019 16.04 – 25.06. YouTube seminar pp. 50-63

Seminar at Muthesius University of Fine Arts and Design, Kiel

Participants:  
Malin Dorn  
Hannes Fleckstein  
Anja Germanova  
Florian Grebert  
Miriam Hartung  
Alisa Nieto Lühr  
Esteban Perez Concha

Guests:  
Bernhard Garnicnig  
Prof. Dr. Christiane Kruse  
Théo Thoumine

2019

10.07. – 13.07.

Today everything is weird

pp. 64-73

Annual exhibition of Muthesius  
University of Fine Arts and Design,  
Kiel

Participants:  
Juan Blanco  
Malin Dorn  
Mateusz Dworczyk  
Hannes Fleckstein  
Anja Germanova  
Florian Grebert  
Miriam Hartung  
Ramona Kortyka  
Alisa Nieto Lühr  
Esteban Perez Concha

2019

17.08. – 23.08.

Research retreat in Bad Aussee

pp. 74-81

With Karin Ferrari, Susannah E.  
Haslam and Bernhard Garnicnig

2019

13.09. – 24.11.

I didn't know it's that easy

pp. 82-93

Exhibition at Prima Kunst Container/  
Stadtgalerie, Kiel

Participants:  
Juan Blanco  
Malin Dorn  
Mateusz Dworczyk  
Hannes Fleckstein  
Bernhard Garnicnig  
Miriam Hartung  
Malte Petersen  
Ramona Kortyka

2019

15.10. – 19.10.

New media art seminar takeover

pp. 94-105

Seminar at University of Art and  
Design, Linz

Participants:  
Lena Pöschko  
Lena Huber  
Kinga Hügel  
Shari Keplinger  
Bertram Verdezoto Galeas  
Hugo Arias Morant  
Max Juráni  
Stella Markidi  
Dorota Briestenska  
Lisa Nimmervoll  
Pia Hochstrasser  
Hannes Fleckstein

2019/20

24.10. – 03.02.

Computing and programming lounge

pp. 106-123

Seminar at Muthesius University  
of Fine Arts and Design, Kiel

Participants:  
Julia C. Ahrend  
Joscha Brüning  
Christin Großmann  
Miriam Hartung  
Anja Lindner  
Paul Kersig  
Hanna Mohr  
Paula Restrepo  
Katharina Schluck  
Lisa Semrau  
Ozan Türkyilmaz  
Benjamin Unterluggauer

Guests:  
Prof. Dr. Annika Frye  
Christian Engler

2020

21.04. – 14.07.

Put on your tinfoil hat

pp. 124-141

Seminar at Muthesius University  
of Fine Arts and Design, Kiel

Participants:  
Fernanda Braun Santos  
Joscha Brüning  
Malin Dorn  
Felix Deiters  
Hannes Fleckstein  
Christin Großmann  
Miriam Hartung  
Salomé Lapleau  
Klara Pröpstl  
Annika Reinhard  
Angelina Simon  
Jennifer Merlyn Scherler  
Thies Warnke

Guests:  
Bernhard Garnicnig  
Nele Kieseritzky

2020

15.07. – 21.07.

Collection

pp. 142-153

Poster exhibition at Kunsthalle zu  
Kiel, annual exhibition of Muthesius  
University of Fine Arts and Design,  
Kiel

Participants:  
Juan Blanco  
Fernanda Braun Santos  
Christin Großmann  
Malin Dorn  
Mateusz Dworczyk  
Karin Ferrari  
Hannes Fleckstein  
Bernhard Gustav  
Miriam Hartung  
Nele Kieseritzky  
Thies Warnke  
Ramona Kortyka  
Malte Petersen  
Annika Reinhard  
Jennifer Merlyn Scherler  
Angelina Simon  
Eva Haupt  
Cecile Jelkmann

2020

06.08.

Video tutorial documentation

Preview at Luna Club, Kiel

2020 12.08 – 18.10. Escaleras futuras pp. 154-165

Exhibition at Galería Santa Fe, Bogotá

2020 05.10. – 09.10. Research retreat on remote

With Bernhard Garnicnig  
and Jennifer Merlyn Scherler

2020/21 27.10. – 16.02. Riots and love pp. 166-181

Seminar at Muthesius University  
of Fine Arts and Design, Kiel

Participants:  
Fernanda Braun Santos  
Alvar Bohrmann  
Joscha Brüning  
Malin Dorn  
Max Flachsenberg  
Theresa Günther  
Miriam Hartung  
Pauline Heppeler  
Edda Hosang  
Cecile Jelkmann  
Finja Nielsen  
Annika Reinhard  
Jennifer Merlyn Scherler  
Thies Warnke

Guests:  
Börje Johnsen  
Annaliisa Krage (Duo Malin Hendrik)

2020 05.11. How did we get here? A glance at the development of the academies and art schools

Bernhard Garnicnig in conversation with  
memeclaworldwide. Contribution to  
the seminar series *KUNST + KARRIERE* by  
Nina Venus at Muthesius University of  
Fine Arts and Design, Kiel

2020 10.11. – 14.11. How to teach a plant the alphabet pp. 182-193

Guest lecture within the seminar  
*New Media Art Workshop* University  
of Art and Design, Institute of Art  
and Education, Linz

Participants:  
Yara Bartel  
Lena Klausriegler  
Michael Kramer  
Lena Pöschko  
Hasan Ulukisa

Guests:  
Nina Venus

2020 19.11. Break it until you make it then spark a little joy!

Guest lecture at *carte blanche*, FHNW  
Academy of Art and Design, Institute  
of Art, Forum 2, Basel

2021 04.03. Good ideas always appeal to people when they resonate with their hidden needs

Guest lecture within the seminar *Memes*,  
FHNW Academy of Art and Design, Learning  
Lab Arts and Design, Basel

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Karin Ferrari pp. 28-31

Susannah E. Haslam pp. 28-31

“Consent not to  
be a single being.”

(Fred Moten)

## ACKNOWLEDGEMENTS

We have to start by thanking Annika Frye: We are grateful for your constant support and encouragement, and for helping us introduce the project to others.

A very special thanks to Bernhard Garnicig, who, by being a part of this project, has had a great influence on the growth and development of memeclassworldwide. We really appreciate that you have taken so much time for us.

We would also like to thank the research team (Jamie Allen and Lucie Kolb) of the project *Institutions as a Way of Life* at the Institute for Experimental Design and Media Cultures, Academy of Art and Design, Basel, for their remote support at critical stages of our project. We would further like to thank the staff and students at the Institute for Art and Education at the University for Art and Design, Linz for their open minds and their participation in our experimental classes.

Finally, to all those who have been a part of our journey: Joscha Brüning, Karin Ferrari, Miriam Hartung, Susannah E. Haslam, Kristin Rosch, Andreas Scharfenstein, Jennifer Merlyn Scherler, Tim Stülten, Christian Werner Sierra.

## IMPRINT

*MEMECLASSWORLDWIDE: Research, Documentation, Index*

Ramona Kortyka, Mateusz Dworczyk,  
Juan Blanco, Bernhard Garnicig

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Copy editing by Nadežda Kinsky Müngersdorff.



memeclassworldwide is an autonomous class within the art academy in Kiel, Germany. Based on the internet as a reference space, the class investigates post-digital phenomena, considering the range of their aesthetic, social and political dimensions. The gathered insights are integrated into practices of teaching and exhibiting. This publication gathers the documentation of memeclassworldwide's work from the period between 2018 and 2020. Moreover, it contains partial results such as the curriculum as well as a listing of all past seminars, workshops, lectures and exhibitions. memeclassworldwide was initiated by Ramona Kortyka, Mateusz Dworczyk and Juan Blanco and collaborates with Bernhard Garnicnig and Jennifer Merlyn Scherler.

