

Praxis 1: Display

Angebot für

Bisheriges Studienmodell > Fine Arts > Master Fine Arts > Master Fine Arts

Nummer und Typ	MAF-MAF-Pr00.19H.001 / Moduldurchführung
Modul	Ästhetische Praxis
Veranstalter	Departement Fine Arts
Leitung	Donatella Laura Ada Bernardi, Marie-France Rafael, Pascal Sidler
Anzahl Teilnehmende	maximal 13
ECTS	21 Credits
Voraussetzungen	Course language: English (unless only German speaking participants are attending the course)
Lehrform	Praxis-Seminar Discussions of texts, presentations of students' artworks and projects, collective experiences
Zielgruppen	MFA students
Inhalte	KünstlerInnen schaffen Displays im Ausstellungskontext. Das Display dient aber nicht einfach der Anordnung oder Installation von Objekten im Raum, sondern der Konstruktion von sozialen Situationen, die die Kunst auf nicht rein künstlerische Kontexte hin öffnet. Dabei bestimmt die Frage der (Re-)Präsentierbarkeit bereits den Entstehungsprozess der Arbeit. Der Begriff Display bezeichnet künstlerische Strategien im Umgang mit Präsentationsformen einer Ausstellung. Die Arbeiten der Studierenden werden vor dem Hintergrund eines Verständnisses von Display als einer künstlerischen Präsentationsweise betrachtet, in der eine Präsentationssituation geschaffen wird, in der sowohl das, was das Display zeigt, als auch die Art und Weise, wie es gezeigt wird (also die Effekte des Displays), ausgestellt werden. Im Praxis-Seminar werden zudem historische und theoretische Perspektivierungen künstlerischer Verfahren im Umgang mit Medien und ihrer Präsentation diskutiert. Weiter werden Fragen der Präsentation und des Prozessualen adressiert. Wie steht die Zeitlichkeit einer künstlerischen Arbeit im Verhältnis zur Zeit der Ausstellung? Und was passiert, wenn sich Präsentation und Erfahrung gegenseitig bedingen und durchdringen? Artists create displays in the context of exhibiting (or the context of an exhibition). Yet the idea of "display" serves not only the arrangement or installation of an object within a space, but the construction of social situations that open art to non-artistic contexts. The question of (re-)presentability even dominates the process of producing a work, and the notion of display indicates artistic strategies to deal with modes of presentation in a show. Students' works will be examined against the backdrop of understanding display as an artistic mode of presentation, in which a certain context of presentation is created, both in what a display reveals or illustrates and how (through its specific effects) it will be exhibited. In the seminar historical and theoretical perspectives on artistic processes, including the use of media and their presentation, will be discussed, and questions surrounding presentation and process addressed. What is the temporal relationship of an artwork to the moment of its exhibition? And what happens when presentation and experience mutually condition and permeate each other? The practical seminar will offer offsite activities (such as exhibition visits and

meetings with displayers), including some activities in cooperation with the Migros Museum für Gegenwartskunst.

Informationen zu den Lehrpersonen | About the teachers:

Donatella Bernardi, born in Geneva in 1976, holds a Ph.D. in Business and Management from the Queen Mary University in London (2018). Based on an analysis of a series of her artistic and curatorial experiences, her dissertation discusses the philosophical concept of "event" while using auto- and self-ethnographical methods. Trained in Geneva and Hamburg as an artist and art historian, she was a professor in Fine Arts at the Royal Institute of Art in Stockholm (2010-2016), before beginning her position at the ZHdK MFA. One of her most exemplary projects to date is retraced in the publication *Into Your Solar Plexus* (Milan: Humboldt Books, 2016).

Marie-France Rafael, born in Munich in 1984, holds a Ph.D. in Art History. She studied Art History and Film Studies in Berlin and Paris. From 2011 to 2015 she was a research associate at the Free University of Berlin and until 2019 at the Muthesius University Kiel, Department of Spatial Strategies/Curatorial Spaces. Her monograph, *Reisen ins Imaginativ. Künstlerische Displays und Situationen* (Cologne: Walther König, 2017), was recently published. Other publications include Ari Benjamin Meyers. *Music on Display* (Cologne: Walther König, 2016), and Pierre Huyghe. *On Site* (Cologne: Walther König, 2013).

Pascal Sidler lives and works in Zurich, where he was born in 1989. He studied Art at the Academy of Art and Design in Basel (MA, 2015) and at the ZHdK (BA, 2013). In his practice, Pascal Sidler focuses on painting, often based on photographs he has taken of everyday life. His work has been shown in various exhibitions, including "Swiss Art Awards 2019" in Basel, "HandySchlüsselPortemonnaie", KOBÖ Art Space in Zurich (2019), "Werkschau 2018", Museum Haus Konstruktiv in Zurich, "Horizons" with Kevin Aeschbacher, Reto Project Space in Zurich (2016), "Mx. World. On the Million Genders of the Real", Kunsthalle Basel (2015), and "Werk- und Atelierstipendien der Stadt Zürich 2015", Helmhaus Zürich. In 2013 he was the recipient of the Grant of the Canton of Zurich.

Bibliographie / Literatur

Altshuler, Bruce et al. (eds.): *Salon to Biennial: Exhibitions That Made Art History*, Volume 1: 1863–1959, London and New York: Phaidon, 2008.

Altshuler, Bruce et al. (eds.): *Biennials and Beyond: Exhibitions That Made Art History*, Volume 2: 1962–2002, London and New York: Phaidon, 2013.

Bismarck, Beatrice von: *Display / Displacement – Zur Politik des Präsentierens*. In: John, Jennifer; Richter, Dorothee; Schade, Sigrid (Hrsg.): *Re-Visionen des Displays. Ausstellungs-Szenarien, ihre Lektüren und ihr Publikum*, Zürich: JPR Ringier, 2008, S. 69-82.

Fried, Michael, *Art and Objecthood*. In: Battcock, Gregory (Hg.), *Minimal Art – A Critical Anthology*, New York 1968, S. 116-147 (Reprint: Artforum 1967).

Hantelmann, Dorothea von: *What is the New Ritual Space for the 21st Century?* New York: Shed Arts Center, 2018. <https://theshed.org/program/series/2-a-prelude-to-the-shed/new-ritual-space-21st-century>

Krauss, Rosalind, *The Cultural Logic of the Late Capitalist Museum*. In: *October* 54 (Autumn, 1990), S. 3-17.

O'Doherty, Brian: *Inside the White Cube: The Ideology of the Gallery Space*, Santa Monica, [Calif.]: Lapis Press, 1986, S. 13-15; sowie 76-81.

<https://www.textezurkunst.de/95/david-joselit-gegen-representation/>

The exhibitions "When Attitudes become Form", 1969 at Kunsthalle Bern, and "When Attitudes become Form Bern 1969/Venice 2013", at Fondazione Prada,

	Venice.
Leistungsnachweis / Testatanforderung	– Min. 80 % attendance time – Active participation – Semester report
Termine	Time: 09:00 - 17:00 o'clock 27 September 23 October 4 December 17 December 8 January
Bewertungsform	bestanden / nicht bestanden
Bemerkung	A PDF with a selection of essays/articles will be sent out to the enrolled students on 27 August 2019, one month before the beginning of the course.