

Theorie: From Freestyle to Fore- Post-Black Art and beyond (gLV)

Angebot für

Bisheriges Studienmodell > Hochschulweites Lehrangebot > Geöffnete Lehrveranstaltungen
Bisheriges Studienmodell > Fine Arts > Bachelor Fine Arts > Grundstudium > Theorie
Bisheriges Studienmodell > Fine Arts > Bachelor Fine Arts > Hauptstudium > Theorie

Nummer und Typ	BKM-BKM-Th.18F.019 / Moduldurchführung
Modul	Theorie
Veranstalter	Departement Fine Arts
Leitung	Nana Adusei-Poku
Anzahl Teilnehmende	maximal 18
ECTS	3 Credits
Voraussetzungen	Seminar language: English Prior extensive reading and independent engagement with the materials is mandatory for this seminar.
Lehrform	Seminar
Zielgruppen	Students BA Art & Media Open for students from all departments
	Participants from other departements please send an email to bal.dkm@zhdk.ch and will be contacted in week 6.
Lernziele / Kompetenzen	Introduction to concepts such as Black Art, Afropolitanism, Post-Black, Afropessimism and African-American Art since the early 2000s
Inhalte	<p>How to make sense of the term "post-black" that has stirred so much controversy in the early 2000s in the U.S. context sixteen years past its invention? The term was used for a generation of black artists that seemed to distance themselves from previous generations who utilized the term "black" to define their practices as a definition of self and as a form of political resistance. Through recent activist work (i.e. Black Lives Matter) and media attention to persistent systemic racism as well as the rise of rightwing populism, "post-black" appears more than obsolete and is seldom used in the arts or in wider social discourse. This course will introduce key terms and debates such as Black Art, Afropolitanism, Post-Black, Afropessimism and African-American Art since the early 2000s. Moreover, it will discuss if "post-black" can be determined as a style through examples such as Hank Willis Thomas, Leslie Hewitt, Mark Bradford, Mickalene Thomas and others.</p> <p>Nana Adusei-Poku (PhD) is an independent scholar, writer and educator as well as guest lecturer at the Zurich University of the Arts. She received her PhD from Humboldt University Berlin for her thesis on post-black art within the graduate program "Gender as a category of Knowledge".</p>
Bibliographie / Literatur	<p>Core Reading:</p> <p>Adusei-Poku, Nana. "Post-Post-Black?" <i>Nka Journal of Contemporary African Art</i> 2016, no. 38–39 (November 1, 2016): 80–89.</p> <p>Cahan, Susan. <i>Mounting Frustration: The Art Museum in the Age of Black Power</i>. Art History Publication Initiative. Durham: Duke University Press, 2016.</p> <p>Golden, Thelma, and Christine Y Kim, eds. <i>Frequency</i>. New York: Studio Museum in Harlem, 2005.</p> <p>Haynes, Lauren, curator, Naima J. curator Keith, and Thomas J. curator Lax, eds.</p>

Fore. New York, NY: The Studio Museum in Harlem, 2012.
 Kim, Christine Y., and Samir S. Patel. Flow?: The Studio Museum in Harlem. New York, N.Y.: Studio Museum in Harlem, 2008.
 Kim, Christine Y., and Franklin Sirmans, eds. Freestyle: The Studio Museum in Harlem. New York, NY: The Museum, 2001.
 Martin, Courtney J. Four Generations: The Joyner/Giuffrida Collection of Abstract Art. New York: Gregory RMiller & Co, 2016.
 Patton, Sharon F. African-American Art. Oxford History of Art. Oxford?;New York: Oxford University Press, 1998.

Leistungsnachweis / Testatanforderung	Regelmässige, aktive Teilnahme. 80% Anwesenheitspflicht
Termine	Blockwoche 3 (14.- 18.5.2018) 09:15-17:00
Bewertungsform	bestanden / nicht bestanden