

Praxis: Verb, Voice, Volume (Embodiment and disembodiment in the performative artistic practice)

The course will primarily focus on the use of language as a material in the artistic practice, through the use of both choreography, sound, and speech as means of expression.

Situated between the recorded and the live act of a performance, we will be looking at what is documented, archived, printed, produced and 'solidified', as well as the more ephemeral experiences of language in both speech, performance and discussion, and how all of these aspects can either be defined as art, or used as artistic tools.

Angebot für

Bisheriges Studienmodell > Fine Arts > Bachelor Fine Arts > Hauptstudium > Praxis

Nummer und Typ BKM-BKM-Pr.18H.012 / Moduldurchführung

Modul Praxis

Veranstalter Departement Fine Arts

Leitung Hanne Lippard, Stefanie Knobel, Billy Davis

Anzahl Teilnehmende maximal 19

ECTS 16 Credits

Zielgruppen BA Art & Media

Lernziele /

Kompetenzen

Goals

- Working with language as a material for developing works of art
- Making a finished personal body of work based on the use of language in a medium of choice
- Rethinking modes of performance and other time-based art practices
- Experimenting with a variety of media beyond one's previous artistic and professional experience

By the end of the semester each student will present at least one finished work as a result of a language-based assignment, within a medium of choice.

Inhalte

- How can more conventional use of communication, esp. text and speech, be challenged or changed through the use of artistic tools?
- What is a synthetic sound or voice, and what do we consider as natural?
- What advantages and obstacles arise as an artist working mainly in time-based and digital media, throughout the artistic process, as well as the display, circulation, and conservation of the given artworks?
- What role does the use of the English language have in the artistic practice today, both practically and artistically?

The course also aims to approach a broader perspective on the division between materiality and immateriality, in artistic processes of research, production, documentation and value. In a post-digital age where we experience multiple digital abstractions of what was previously represented through physical objects such as official documents, communication or even currency, art as a defined viewable physical object, still remains the most common understanding of art as a value system.

Examples of artistic practices by Lily-Renaud Dewar, Hannah Black, Cecile B. Evans, Ed Atkins, Chris Marker, Laurie Anderson, Robert Ashley, Pippilotti Rist, Janet Cardiff, Dan Graham, Susan Philipsz, Martin Creed, Phil Collins, Candice

Breitz as well as similar examples from both music and literature.
This course includes a potential visit to Kunsthaus Bregenz as well as Kunstverein Düsseldorf.

Hanne Lippard is a visual artist and writer. Born in 1984 in Milton Keynes, GB, she now lives and works in Berlin. Lippard's practice explores the voice as a medium. Her education in graphic design informs how language can be visually powerful; her texts are visual, rhythmic, and performative rather than purely informative, and her work is conveyed through a variety of disciplines, which include short films, sound pieces, installations and performance. Her most recent performances and exhibitions include Voici Des Fleurs, La Loge, Brussels (2018) Blind Faith, Haus Der Kunst, Munich (2018) Norwegian Sculpture biennial, Oslo, NO (2017) Pocket, SALTS, Basel, CH (2017); Flesh, KW, Berlin, DE (2017) ars viva 2016; Index— The Swedish Contemporary Art Foundation, Stockholm, SE (2016); AUTOOFFICE, *KURATOR, Rapperswil, CH (2016); Fluidity, Kunstverein, Hamburg, DE (2016); Galerie für Zeitgenössische Kunst, Leipzig, DE (2016); 6th Moscow Biennale of Contemporary Art, Moscow (2015); The Future of Memory, Kunsthalle Wien, Vienna (2015); Transmediale, Berlin (2015)
hannelippard.com

Stefanie Knobel is an artist working between performance and writing. She is interested in a critical practice that uses choreography not as an instance of aesthetic ideology but as an instrument that slows down ideological judgment. Her work is mostly based on bodily and linguistic practices that, alongside geopolitical dynamics, scrutinize means of production, performativity and the public sphere. Her latest works, la molecule (in the screen), a heavy, heavy duty (2016) and Oh my silly, silly, silly mind! (2017) materialize zones of conflicts as possibilities of the hitherto unthinkable. She is based in Zurich and Kolkata.
<http://sk-ein.ch>

Billy Davis is a composer, recording artist, music producer and founder of workhorsesong studio in Berlin.
The focus of his work is on the relational qualities between sound and image, and how the resulting artefact(s) become the contextual bedrock that simulates a sense of the sublime.? He also invokes the history of the audio recording by employing various materials, techniques and processes to color the sonic outputs in his artistic productions. Recently, he has started working with the Richard Thomas Foundation (London/Berlin), developing artists' projects related to music, sound and performance. Currently, he is a guest teacher in Video and Sound at Umea Academy of Fine Arts, Umea, Sweden.

Leistungsnachweis /
Testatanforderung

Mandatory attendance (minimum 80%); active participation

Termine

19 / 20 / 26 September (09:00 - 17:00 o'clock)
27 September (09:00 - 13:00 o'clock)
17 October (09:00 - 17:00 o'clock)
18 October (09:00 - 13:00 o'clock)
24 / 25 October (09:00 - 17:00 o'clock)
07 / 08 / 14 November (09:00 - 17:00 o'clock)
15 November (09:00 - 13:00 o'clock)
21 November (09:00 - 17:00 o'clock)
05 December (09:00 - 17:00 o'clock)
06 December (09:00 - 13:00 o'clock)
12 / 13 December (08:00 - 18:00 o'clock)
19 December (09:00 - 17:00 o'clock)
20 December (09:00 - 13:00 o'clock)
09 / 10 January (09:00 - 17:00 o'clock)

Individual studio visits

27 September
18 October
15 November
06 / 20 December

	<p>Study trips</p> <p>03 / 04 October (Trip to Dusseldorf or Munich)</p> <p>22 November (Trip to Bregenz)</p>
Bewertungsform	bestanden / nicht bestanden
Bemerkung	<p>Course language: English</p> <p>Students will receive detailed information about the organisation and financing of study trips at the beginning of the semester.</p> <p>If a study trip includes overnight stays, the BA Art & Media normally arranges and pays the accommodation while students have to organise their own journey and cover their travel expenses.</p> <p>In case of one-day study trips, the BA Art & Media generally reimburses 50% of the train or bus ticket costs (2nd class) if the full ticket price per trip exceeds SFr 40.-. The original tickets are necessary for any reimbursement.</p>