

Kontext: The Museum As Battlefield ? (gLV)

Why are artists in conflict with museums, even though they need them ? Since every museum is an anti-museum nowadays, what does this ambivalent authority represent?

Angebot für

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

Nummer und Typ	BKM-BKM-Ko.18H.016 / Moduldurchführung
Modul	Kontext
Veranstalter	Departement Fine Arts
Leitung	Balthazar Lovay
Anzahl Teilnehmende	maximal 18
ECTS	3 Credits
Lehrform	Workshop, seminar, excursions, visits
Zielgruppen	BA Kunst & Medien
Lernziele / Kompetenzen	<ul style="list-style-type: none"> – A better understanding of the art world. – Developing a methodology of research (visual or theoretical) – Bring up with new views on the subject – Production of new material (interviews, texts, documents, or personal work)
Inhalte	<p>« Museum patronise, isolate and neutralise artists », Donald Judd « There are prisons for thieves and museums for artists », Jean Tinguely « Museum as Battlefield », Hito Steyerl</p>

This module is constituted by two parts, theoretical reflection and active practice. The module will give an historical overview of the paradoxical relationships between artists and the museum, from antiquity to the XXIst Century (counter-culture movements like Punk, Hippies, Graffiti, Anti Art, and political activism as well as figures like Hito Steyerl, Cady Noland, Donald Judd, Paul B. Preciado, Robert Morris, Henry Flint, Loraine O'Grady, Yona Friedman, Beatriz Colomina, Pistoletto) and will trace how the concept of the Anti Museum is now the new standard for official art institutions.

During the practice sessions, students will be active and research this subject with their own individual tools and skills in order to think about authority and neutralisation in our present times. They will produce interviews, texts, or any visual production of their choice, individually or collectively (The productions might be published or shown publicly).

Balthazar Lovay is the artistic director of Fri Art, Kunsthalle Fribourg in Switzerland since 2013. He was previously the co-founder of Hard Hat, an independent art space and edition in Geneva and acted as a music promoter in experimental music. For Fri Art, he has organized solo exhibitions by artists such as Hannah Weinberger, Cameron Rowland, Kathe Burkhart or Ramaya Tegegne to just name a few, as well as historical surveys on overlooked subjects like Swiss experimental cinema (Film Implosion, 2015, with François Bovier); Anti Art (A Retrospective of Closed Exhibitions, 2016, with Mathieu Copeland), or music (Screamscape, 2015, with Thibault Walter).

Leistungsnachweis / Testatanforderung	Mandatory attendance (minimum 80%); active participation
Termine	Friday 09:15 - 17:00 o'clock 19 / 26 October 09 / 16 / 23 November
Bewertungsform	bestanden / nicht bestanden