

Praxis 1: Score/Scenario

The term score—originally used in the field of music—is often employed by artists synonymously with the term “scenario” and “script” that originate from the fields of cinema and theater. In the context of art, those terms began to be used more and more from the beginning of the 1990’s, signifying forms of potential and processes of becoming.

The students’ work will be addressed against the backdrop of multiple metaphorical and/or concrete variants that generate different processes – a text, or a corpus of words, actions or events – that could take place. The construction of various scenarios hence aims to produce alternative narratives or fictionalized frameworks, from which other realities may emerge.

The practical seminar will hold discussions on historical and theoretical perspectives on artistic examples, which use different models and methods (from politics, economics, etc.) according to their respective situations.

Der ursprünglich aus der Musik stammende Begriff «Score», den KünstlerInnen häufig synonym zu den aus dem Kino bzw. Theater stammenden Begriffen «Szenario» und «Script» verwenden, hat vor allem ab den 1990er-Jahren Eingang in die Kunst gefunden und bezeichnet dort Formen offener Potentialitäten bzw. Entstehensprozesse.

Die Arbeiten der Studierenden sollen vor dem Hintergrund multipler, metaphorischer und/oder konkreter Varianten betrachtet werden, welche diverse Prozesse, einen Text oder ein Textkorpus, Handlungen oder Ereignisse, die eventuell ablaufen könnten, hervorrufen. Denn die Konstruktion von Szenarien zielt auf die Produktion alternativer Erzählungen bzw. fiktionalisierter Handlungsräume, aus denen andere Realitäten hervorgehen können.

Im Praxis-Seminar werden historische und theoretische Perspektivierungen künstlerischer Beispiele diskutiert, die verschiedene Modelle und Methoden (aus Politik, Wirtschaft etc.) für ihre situationsstiftenden Szenarien heranziehen.

Informationen zu den Lehrpersonen | About the teachers:

Donatella Bernardi, born in Geneva in 1976, holds a Ph.D. in Business and Management from 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).

Angebot für

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

Nummer und Typ MFA-MFA-Pr00.20F.001 / Moduldurchführung

Modul Practice:

Veranstalter	Departement Fine Arts
Leitung	Donatella Laura Ada Bernardi, Marie-France Rafael
Anzahl Teilnehmende	maximal 10
ECTS	21 Credits
Voraussetzungen	Course language: English (unless only German-speaking participants attend the course)
Lehrform	Praxis-Seminar
Zielgruppen	MFA students
Lernziele / Kompetenzen	To read, analyse and discuss scores and scenarios. To play with and act upon scores and scenarios. To consider the importance or relevance of having some "score" or "scenario" before getting things done. To imagine what could be the best or the worst score/scenario, and how it might influence reality, the present moment, behaviour, and attitude.
Inhalte	<p>During the 8 days of the practical seminar that are not reserved for critique (namely 18 February; 3, 4 March; 7, 8, 9 April; 5, 6 May), we will present and discuss the works of:</p> <ol style="list-style-type: none"> 1. John Cage 2. Liam Gillick, "What If? Scenarios (1996-1998)" 3. Susan Hiller 4. Yvonne Rainer 5. "Letters by...", published by Pauline Boudry and Renate Lorenz 6. Wu Tsang 7. Lee Lozano's "Dropout Piece" (begun c. 1970) 8. Ari Benjamin Meyers <p>Furthermore, various encounters and visits in Zürich are scheduled, including a discussion with Gesa Schneider, director of the Literaturhaus, Zürich; an afternoon with Nicola Genovese, artist; and an encounter with Jean-Max Colard (one day long), Centre Georges Pompidou, Paris.</p>
Bibliographie / Literatur	<p>Historical and reference article:</p> <p>https://www.documenta14.de/en/south/464_keeping_score_notation_embodiment_and_liveness</p> <p>***</p> <p>Pauline Boudry/Renate Lorenz, with Charlotte Laubard, <i>Moving Backwards</i>, Milan: Skira, 2019.</p> <p>Nicolas Bourriaud, "Und wozu soll ein Titel gut sein? Die diskursive Topologie Liam Gillicks." In: Liam Gillick, "Ein langer Spaziergang... Zwei kurze Stege...", Schumacher, Rainald (ed.), Bonn; Köln: Snoek, 2010, pp. 8–13.</p> <p>Dieter Daniels, Inke Arns (eds.), John Cage, <i>Sounds Like Silence, 4' 33"</i>, Leipzig: Spector Books, 2012.</p> <p>Sarah Lehrer-Graiwer, Lee Lozano, <i>Dropout Piece</i>, London: Afterall Books / One Work, 2014.</p> <p>Wu Tsang et al., Wu Tsang: <i>not in my language</i>, Köln: Verlag der Buchhandlung Walther König, 2015.</p> <p>A PDF Reader will be sent out to enrolled students one month before the beginning of the practical seminar.</p>
Leistungsnachweis / Testatanforderung	<ul style="list-style-type: none"> – Min. 80 % attendance – Active participation

	– Semester report
Termine	Time: 10:00 - 18:00 o'clock
	18 February
	3 March
	4 March
	17 March - Werkdiskurstag
	7 April
	8 April
	9 April
	4 May - Werkdiskurstag
	5 May
	6 May
Bewertungsform	bestanden / nicht bestanden