

Praxis 4: Beyond Knowing (II)

Angebot für

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

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| Nummer und Typ | MFA-MFA-Pr00.20F.004 / Moduldurchführung |
| Modul | Practice: |
| Veranstalter | Departement Fine Arts |
| Leitung | Uriel Orlow, Rabea Ridlhammer, Christoph Schenker |
| Anzahl Teilnehmende | maximal 10 |
| ECTS | 21 Credits |
| Voraussetzungen | Course language: English (unless only German-speaking participants attend the course) |
| Lehrform | Praxis-Seminar Colloquium; discussion of key projects, art works and texts; exhibition visits; guest speakers; involvement and presentation of your own work. |
| Zielgruppen | MFA students |
| Lernziele / Kompetenzen | Awareness of the possibilities and risks of artistic research. You know where you stand, and what you want. You know how to make the unforeseen happen. *** Förderung des Bewusstseins für Möglichkeiten und Risiken künstlerischer Forschung. Studierende wissen, wo sie stehen und was sie wollen. Sie wissen, wie sie das Unvorhergesehene ermöglichen. |
| Inhalte | <p>If we consider artworks not just as purely sensory or formal objects but also as invested with an epistemic potential – that is, a potential to produce knowledge – a number of questions appear: How does art think and produce knowledge? And what kinds of knowledge does it produce? Where does artistic research take place? And perhaps most importantly, what is at stake in this form of knowledge and research through art?</p> <p>This practical seminar allows you to engage with questions surrounding research and knowledge production within your own work. We will consider theoretical and practical aspects of artistic research as well as the processes and formation of knowledge that are shaped by content, form and affect. We will discuss ideas, methods, instruments, topics, media and materiality through your own work and that of others.</p> <p>About the teachers:</p> <p>Uriel Orlow's practice is research-based, process-oriented and multi-disciplinary including film, photography, drawing and sound. He is known for single screen film works, lecture performances and modular, multi-media installations that focus on specific locations and micro-histories and bring different image-regimes and narrative modes into correspondence. His work is concerned with residues of colonialism, spatial manifestations of memory, blind spots of representation and forms of haunting. Orlow's work has been presented at major survey exhibitions including the Venice Biennale, Manifesta, Sharjah Biennial, Moscow Biennial and</p> |

others. Recent solo exhibitions include Kunsthalle Mainz, Tabakalera San Sebastian, Kunst Halle Sankt Gallen, The Showroom, London, Castello di Rivoli, Turin, CCS Paris, Al-Ma'mal Foundation, Jerusalem, Les Complices*, Zurich, Kunstmuseum Bern @ Progr, Centre PasquArt Biel and Kunstforening, Oslo and has shown in museums, galleries and film festivals internationally. Alongside teaching at the ZHdK MFA, he is also visiting professor at the Royal College of Art in London.

Rabea Ridlhammer (Germany, 1990, based in Rotterdam and Duisburg) has a background in Fine Arts and Graphic Design. In 2015 she graduated from the Gerrit Rietveld Academie in Amsterdam, where she co-founded and organized various exhibitions and events at the illusive artist-run-space bunker0621. Her research-based work often results in wearable items, videos or printed matter, thus extending beyond writing. She got an MA of Art Praxis at the Dutch Art Institute.

Christoph Schenker is Professor ZFH of Philosophy of Art and Contemporary Art at the ZHdK. Since 2005, he has been head of the Institute for Contemporary Art Research (IFCAR), part of the university's department Art & Media. In the MFA, Schenker holds seminars and colloquia on practice based artistic research, and he mentors students especially with a research focus in their art practice. Schenker's main research fields are artistic research as well as contemporary public art (art & public sphere). In both fields, he cultivates very close collaborations with artists. Since 2015, together with Gitanjali Dang (Mumbai, India) he conducts Draft, an interdisciplinary project exploring contemporary art that produces, contributes to or provokes public debate, including Teatro Ojo (Mexico City), CAMP (Mumbai), Chto Delat (St. Petersburg), Knowbotiq (Zürich), Jasmina Metwaly & Philip Rizk (Cairo), Samson Young (Hong Kong), Ju Anqi (Beijing), and others. While still a student (of literature, philosophy and art history), Schenker has learnt from his artists' fellows that doing art has a lot to do with creating problems and producing a specific form of knowledge. As a consequence, he joined those adventures as accomplice, as writer and curator. Later, as a lecturer and head of the Studiengang Bildende Kunst at the ZHdK, he founded the Kunsthof Zürich (1993–2013), an outdoor art space, which he ran in very close collaboration with art students and international artists. www.ifcar.ch

Bibliographie / Literatur

Jens Badura, Selma Dubach et al.: Künstlerische Forschung. Ein Handbuch. Diaphanes, Zurich 2015.

<https://intern.zhdk.ch/?artisticresearch>

Leistungsnachweis / Testatanforderung

- Min. 80 % attendance
- Active participation
- Semester report

Termine

Time: 09:00 - 17:00 o'clock

18 February
3 March
16 March
17 March
6 April
7 April
9 April - Werkdiskurstag
15 April - Werkdiskurstag
5 May
6 May

Bewertungsform

bestanden / nicht bestanden