DIG Pool 5: Art & Production: The Object As Is (gLV)

Looking at the past century of the readymade as a new and broad artistic medium, we
will investigate how artists have used, and we can use, unaltered objects as symbols, codings and societal witnesses.

Angebot für

Bisheriges Studienmodell > Hochschulweites Lehrangebot > Geöffnete Lehrveranstaltungen
Bisheriges Studienmodell > Fine Arts > Master Fine Arts > Master Fine Arts

Nummer und Typ	MFA-MFA-Po00.20H.005 / Moduldurchführung
Modul	Pool:
Veranstalter	Departement Fine Arts
Leitung	Mitchell Anderson
Anzahl Teilnehmende	maximal 16
ECTS	3 Credits
Voraussetzungen	Course language: English
Lehrform	Workshop, excursion, individual and group tutorials
Zielgruppen	MA Fine Arts students Open for exchange students Interested students of other study programmes can contact studium.dfa@zhdk.ch and will be informed at the end of calendar week 36 about a possible participation. ATTENTION: The module is fully booked!
Lernziele / Kompetenzen	Strategies of object creation based on recent art history Critical thinking of concept and content versus physical form and labor Ability to initiate and defend artistic concept in group critique
Inhalte	When Marcel Duchamp coined the term readymade in 1917 he opened up a new medium in art that proved to be broader and deeper than just a urinal exhibited on its side. From his initial explorations thr ough Fluxus and early conceptual art; to the minimal conceptualism of the 80s and 90s, artists have experime nted with the display of unaltered objects as works in their own right. We will explore these artworks and th eir ideas, as well as contemporary practitioners who have turned to this strategy of art making over the past de cade. We will question the ability of items already existing in the world to convey stories, examine how pres entation and description can define a work and discuss where visual judgement lies within these practice s. A majority of artists who have gained attention for executing work in this way represent minority positions in the art world and we will assess how an object may be formed conceptually to hold a kind of witness to a w e range of real world social issues. We will experiment together with objects in a workshop presentation, in vestigating the limits of how one can allow or force objects to give narrative or form to a viewing audience wi

	out any physical labor of alteration. About the teacher: Mitchell Anderson is an artist interested in the narrative possibilities of existing objects and i mages. Recent solo exhibitions include Fondazione Converso, Milan (2019); Galerie Maria Bernheim, Zur ich (2018) and FriArt/ Kunsthalle Fribourg (2017). Since 2014 he has run the artist space Plymouth Rock in Zurich. He is a frequent contributor of criticismand essays to a variety of international arts publications such as Artforum and frieze.
Leistungsnachweis / Testatanforderung	Interest in engaging in group discussions and questioning past and current artistic practice s. Mandatory attendance (80%); active participation
Termine	Time: 10:00 - 18:00 o'clock CW 46: 09 / 10 / 11 / 12 / 13 November
Bewertungsform	bestanden / nicht bestanden