

Practice 6: Ghostly Matters

Angebot für

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

Nummer und Typ	MFA-MFA-Pr00.20H.006 / Moduldurchführung
Modul	Practice:
Veranstalter	Departement Fine Arts
Leitung	Uriel Orlow, Rabea Ridlhammer
Anzahl Teilnehmende	maximal 10
ECTS	21 Credits
Voraussetzungen	Course language: English
Lehrform	Colloquium; discussion of key projects, art works and texts; exhibition visits; involvement and presentation of your own work and group projects. Visiting artists. Individual studio talks.
Zielgruppen	Open for exchange students
Lernziele / Kompetenzen	Engage with visible and invisible aspects of artistic practices. Develop an awareness of the ethical questions around the subjects you are working on or with. Develop the skills to critically engage with your own work and that of others. Gain an understanding of new concepts, modes of analysis, and methods of making.
Inhalte	Ghosts, spirits, and specters have played vital roles throughout history and across cultures, appearing as anything from figments of the imagination, divine messengers, benign or exacting ancestors, and otherworldly creatures populating particular places, to disturbing figures returned from the dead bent on exacting revenge, revealing hidden histories, searching for a way to pass on and often demanding justice.

Borrowing its title from Avery Gordon's book „Ghostly Matter“, this Praxis Seminar departs from questions posed by Gordon: „How do we reckon with what modern history has rendered ghostly?“ „How do we develop a critical language to describe and analyze the affective, historical, and mnemonic structures of such hauntings?“ and „What are the alternative stories we ought to and can write about the relationship among power, knowledge, and experience?“, in order to conjure up forces that may aid us in identifying and transforming wounds, fissures and gaps in contemporary (social) life through our actions, language and artistic work.

Ghosts ask us to consider what lurks under the visible, what has a power on our present but is not itself apparent. So ghosts engage fundamentally with questions of representation and art.

In this seminar we will consider theoretical and practical aspects of the ghostly and processes that are shaped by past, present and future. We will discuss ideas of spectrality and haunting, ghostly methods, instruments, media and materialities through your own work and that of others and consider visibilities/invisibilities, the notion of the witness, document or archive. The Praxis Seminar will be accompanied by a number of guest artists, e.g. Lawrence Abu Hamdan, Otobong Nkanga and Otolith Group.

About the teachers:

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 others.

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.

Bibliographie / Literatur

Theodor W. Adorno & Max Horkheimer, "On the Theory of Ghosts," in *The Dialectic of Enlightenment*, Stanford University Press, 2002

Maria del Píalar Blanco & Esther Peeren, eds., *The Spectralities Reader*, Bloomsbury, 2013

Jane Bennet, *Vibrant Matter*, Duke University Press, 2010

Svetlana Boym, *The Future of Nostalgia*, Basic Books, 2002

Jacques Derrida, *Specters of Marx*, Routledge, 1994

Kodwo Eshun & Anjalika Sager, eds., *The ghost of Songs: The Film Art of the Black Audio Film Collective, 1982 - 1998*, Liverpool University Press, 2007

Russel Ferguson, "Introduction: Invisible Center" in *Out There: Marginalization and Contemporary Cultures*, The MIT Press, 1992

Mark Fisher, *The Ghosts of my Life: Writings on Depression*, Zero Books, 2014

Mark Fisher, *The Weird and the Eerie*, Watkins Media Ltd, 2017

Avery Gordon, *Ghostly Matters*, University of Minnesota Press, 1997

Avery Gordon, *The Hawthorn Archive*, Fordham Press, 2017

Hervé Guibert, *Ghost Image*, University of Chicago Press, 2014

Martin Jay, *Downcast Eyes*, University of California Press, 1994

Ethan Kleinberg, *Haunting History*, Stanford University Press, 2017

Natasha Lennard, "Ghost Stories," in *Being Numerous: Essays on Non-Fascist Life*, Verso, 2019

Audre Lorde, *Your Silence Will Not Protect You*, Silver Press, 2017

Fred Moten & Stefano Harney, *The Undercommons*, Autonomedia, 2013

Gilberto Perez, "The Documentary Image," in *The Material Ghost: Films and their Medium*, John Hopkins University Press, 1998

Viviane Saleh-Hanna, *Black Feminist Hauntology: Rememory the Ghosts of Abolition, Penal Field/Champ Penal*, 2015

Johanna Schaffer, *Ambivalenzen der Sichtbarkeit*, Transcript, 2015

Susan Schuppli, *Material Witness*, The MIT Press, 2020

Gabriele Schwab, *Haunting Legacies*, Columbia University Press, 2010

Junichiro Tanizaki, *In Praise of Shadows*, Vintage, 2001

Marina Vishmidt, "A Sad Mimicry of Production: Feminist Artworks on the Social Reproduction Line," in *All Men Become Sisters*, Sternberg Press, 2016

Leistungsnachweis /
Testatanforderung

Mandatory attendance (minimum 80%); active participation

Termine

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

CW 39: 21 / 22 / 23 / 24 / 25 September

CW 41: 05 / 06 / 07 / 08 / 09 October

Critiques:

CW 41: 08 / 09 October

Bewertungsform

bestanden / nicht bestanden