

HYB Practice 5: Ghostly Matters: The Archival Edition

Angebot für

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

Nummer und Typ	MFA-MFA-Pr00.21F.005 / Moduldurchführung
Modul	Practice:
Veranstalter	Departement Fine Arts
Leitung	Uriel Orlow, Christoph Schenker, Rabea Ridlhammer
Anzahl Teilnehmende	maximal 9
ECTS	21 Credits
Voraussetzungen	Course language: English
Lehrform	Practice seminar and excursion Colloquium, research approach; group and individual tutoring !! Under reservation and subject to COVID19: Excursion to Berlin (week 16); discussion of key projects, art works and texts; exhibition visits; visiting artists; involvement and presentation of your own work; If traveling is not possible, this course week will be held in a digital format.
Zielgruppen	MA Fine Arts students only (open to participants of "Ghostly Matters" in the fall semester 2020 and to new students) 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. Understand the context of your work and what questions guide it. Acquaintance with artistic research. Develop the skills to critically engage with your own work and that of others. Gain an understanding of new concepts, forms of research, modes of analysis, and methods of making.
Inhalte	Borrowing its title from Avery Gordon's book "Ghostly Matters", this seminar departs from a series of 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 beneath 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 that are shaped by and in turn shape past, present and future. We will focus specifically on spectrality and the archive, and what role documents of any kind (in and outside conventional archives) play. We will explore media and materialities through your own work and that of others and consider visibilities/invisibilities, in relation to

notions of the witness, document or archive. The Practice seminar will also consider the work of a number of key artists.

The first week of this seminar will include an engagement with different forms of implicit versus explicit knowledge as well as different modes of research.

!! Under reservation and subject to COVID19:

The second week of this seminar (week 16) will take the form of an excursion to Berlin, including exhibition, symposium and artist studio visits.

If traveling is not possible, this course week will be held in a digital format.

Deutsch

Der Titel dieses Seminars, der Avery Gordons Buch „Ghostly Matters“ entlehnt ist, geht von einer Reihe von Fragen aus, die Gordon in ihrem Buch stellt: „Wie gehen wir mit dem um, was die moderne Geschichte geisterhaft gemacht hat?“, „Wie entwickeln wir eine kritische Sprache, um die affektiven, historischen und mnemonischen Strukturen solcher Gespenster zu beschreiben und zu analysieren?“ Und „Was sind die alternativen Geschichten, die wir über das Verhältnis von Macht, Wissen und Erfahrung schreiben sollten und können?“, um Kräfte zu beschwören, die uns helfen können, Wunden, Risse und Lücken im zeitgenössischen (sozialen) Leben durch unser Handeln, unsere Sprache und unsere künstlerische Arbeit zu erkennen und zu verwandeln.

About the lecturers:

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.

Christoph Schenker is Prof. at the DFA and head of the Institute for Contemporary Art Research. He is involved with contemporary public art, and in this respect he works with artists worldwide. See: <https://www.draftprojects.info>

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. Currently, she is an assistant teacher at DFA.

Bibliographie /
Literatur

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

Linda Alcoff, "The Problem of Speaking for Others," in Cultural Critique No. 20, University of Minnesota Press, 1991-1992

Ariella Aïsha Azulay, Potential History: Unlearning Imperialism, Verso, 2019

Karen Barad, "Quantum Entanglements and Hauntological Relations of Inheritance: Discontinuities, SpaceTime Enfoldings, and Justice-to-Come", in Derrida Today 3.2, Edinburgh University Press, 2010

Jane Bennet, Vibrant Matter, Duke University Press, 2010

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

Okwui Enwezor, ed., *Archive Fever: The Uses of the Document in Contemporary Art*, Steidl, 2008

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

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

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

Martina Griesser-Stermscheg, Nora Sternfeld & Luisa Ziaja, eds., *Sich mit Sammlungen anlegen – Gemeinsame Dinge und alternative Archive*, De Gruyter, 2020

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

Stuart Hall, *Constituting an Archive, Third Text (Spring 2001)*, 2001

Carolyn Hamilton, Verne Harris, Jane Taylor, Michele Pickover, Graeme Reid & Razia Saleh, eds., *Refiguring the Archive*, Kluwer Academic Publishers, 2002

Saidiya Hartman, "Venus in Two Acts", in *Small Axe Number 26 (Volume 12, Number 2)*, Duke University Press, 2008

Saidiya Hartman, "The Anarchy of Colored Girls Assembled in a Riotous Manner", in *The South Atlantic Quarterly*, 2018

Yuk Hui, *Archivist Manifesto*, metamute.org, 2013

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, "The Transformation of Silence into Language and Action", in *Your Silence Will Not Protect You*, Silver Press, 2017

Charles Merewether, ed., *The Archive – Documents of Contemporary Art*, Whitechapel | The MIT Press, 2006

Uriel Orlow, "Latent Archives, Roving Lens," in *Ghosting: The Role of the Archive within Contemporary Artists' Film and Video*, Picture This Moving Image, 2006

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

Nataša Petrešin-Bachelez, ed., *Decolonizing Archives*, L'Internationale Online, 2016

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

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

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

Allan Sekula, "Reading an Archive," in *The Photography Reader*, Routledge, 2003

Cheryl Simon, Introduction: Following the Archival Turn, Visual Resources:
An International Journal of Documentation, 2011

Sven Spieker, The Big Archive – Art From Bureaucracy, The MIT Press, 2008

Ann Laura Stoler, Along the Archival Grain – Thinking Through Colonial Ontologies,
Princeton University Press, 2009

Junichiro Tanzizaki, In Praise of Shadows, Vintage, 2001

Leistungsnachweis /
Testatanforderung Mandatory attendance (minimum 80%); active participation; semester report

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

CW 11: 15 / 16 / 17 / 18 / 19 March

CW 16: 19 / 20 / 21 / 22 / 23 April

Critiques:

CW 16: 22 / 23 April

Bewertungsform bestanden / nicht bestanden

Bemerkung Please note:
As per university rules for study trips ZHdK will pay for the accommodation in
Berlin but travel costs are the responsibility of the participants.