HYB / Curtain as art

Praxisfeld DR: Theater- und Kulturkritik, Seminar
Praxisfeld RE: Ästhetische Theorie
Praxisfeld BN: Wahl

Angebot für

Bisheriges Studienmodell > Theater > Master Theater > Bühnenbild > Wahl
Bisheriges Studienmodell > Theater > Master Theater > Dramaturgie > Praxisfeld
Bisheriges Studienmodell > Theater > Master Theater > Regie > Praxisfeld

Nummer und Typ	MTH-MTH-PM-03.21F.002 / Moduldurchführung
Modul	Praxisfeld 03 ECTS
Veranstalter	Departement Darstellende Künste und Film
Leitung	Sreten Ugricic
Anzahl Teilnehmende	3 - 14
ECTS	3 Credits
Voraussetzungen	MA Theater
Zielgruppen	MA DR, RE, BN
Lernziele / Kompetenzen	Improved philosophical insight how arts work as subjective experience in a social relation. Exercising comparative case studies of selected works of fine arts, music, dance and literature.
Inhalte	A curtain is both obstacle and passage at the same time, at the same time border and encounter, simultaneity and delay, at the same time a match and a separation, closest immediacy and horizon. It isn't a curtain that covers or obscures, but a curtain that is covered and obscured. The workshop will consider art as curtain - the curtain of art - not the curtain as a traditional prop in art or theatre. And the workshop will discuss some important philosophical and aesthetical implications related to this: Because there is a curtain between perception and attention too. Thanks to the curtain, the appearance finally becomes apparition. The curtain emerges with each work of art because work of art is the restitution of that passage-stoppage, of that match-separation, of that immediacy-deferral. We will consider this kind of curtains in works of art by Pharrasios, Antonello da Messina, Pieter Bruegel the Elder, Vivaldi, Titian, Caravaggio, Vermeer, Kleist, Tolstoy, Kafka, Hans Kristian Andersen, Duchamp, Virginia Woolf, John Cage, Agnes Martin, Christo, Andy Warhol, Richard Serra, Tarkovsky, Marlen Haushofer, and Frankfurt Ballet with choreographer William Forsythe, Maria Eichhorn. Descriptions and interpretations of selected artworks by these artists will relate to theoretical references for example such as: Plato's allegory of cave, Aristoteles, Nietzsche, Auerbach and Stuart Hall on representation, Pseudo Longinus and Kant on sublime, Kant on phenomenon vs noumenon, Heinrich von Kleist's Kant crisis, Brentano and G. E. M. Ascombe on intentionality, Benjamin on aura and allegory, Benvenist on deixis, Wittgenstein on silence vs language, Heidegger on work of art as truth of being, Sohn-Rathel on money as concrete abstraction, institutional theory of art (Arthur Danto, George Dickie), Lyotard on le Différend, Delleuze and Guattari on percept - concept - affect, John Rawls on veil of ignorance, Alan Badiou on miracle of the event, Hubert Damisch on theoretical object, Žižek on parallax, Hyto Steyerl on duty free art, etc. Five morning sessions (at five days) will be initiated by introduction to a pair of

artworks as theoretical complementary objects. The coupling will be described and interrelated into constellation of references with other artworks and theoretical references.

1 Zeuxis and Pharrasious
2 Vivaldi and Cage
3 Tarkovsky and Antonello da Mesina
4 Tolstoy and Kafka
5 Christo and Frankfurt Ballet

Second part of each day students will write, or present or debate among themselves
on a topic or aspect most interesting for them from the morning sessions.

Bibliographie / Literatur

Slavoj Žižek, The Sublime Object of Ideology, Hyto Steyerl, Duty Free Art

Selected references from:
- Plato, Republic (book 7),
- Aristotle Poetics,
- Friedrich Nietzsche, The Birth of Tragedy from the Spirit of Music
- John Cage 4’ 33’’ (several renderings on YouTube)
- Ludwig Wittgenstein, Tractatus Logico-Philosophicus
- Two movies by Andrei Tarkovsky (Stalker, Andrei Rublev)
- Vergine Annunziata, painting by Antonello da Messina
- The Miracle in the Snow, painting by Pieter Bruegel the Elder
- Martin Heidegger, The Origin of Work of Art
- Heinrich von Kleist, The Marquise of O.
- Leo Tolstoy, The Death of Ivan Ilych
- Franc Kafka, The Great Wall of China, A Hunger Artist
- Immanuel Kant, The Critique of the Power of Judgment (sections 23-28)

Bewertungsform

bestanden / nicht bestanden

Sprache

Englisch

Bemerkung

Die Lehrveranstaltung fokussiert neu den Öffentlichen Raum und den Stadtraum als dramaturgisches Feld und findet zu grossen Teilen, den dann geltenden Covid-Richtlinien entsprechend, im öffentlichen Raum statt.

Sreten Ugri?i? was born 1961 in Yugoslavia. Author of nine books: novels, stories, essays, theory. He worked as Assistant Professor at Philosophy Faculty, University of Prishtina and as Program manager at Open Society Foundation in Belgrade and in Budapest. From 2001 to 2012 he was Director of the National Library of Serbia. In January 2012 Serbian Interior Minister accused him of supporting terrorism and threatened to arrest him. The government dismisses Ugri?i? immediately. All state controlled media were for months engaged in relentless campaign of smear and intimidation (“character assassination”) against him. Since then he has been living abroad (in Switzerland, and before that in Austria and the USA). During 2013-2015 Ugri?i? was a visiting fellow and lecturer at Stanford University, USA and at the Library of Congress in Washington DC. Currently he is research fellow on cultural studies at the University of Lucerne.