

DIG Theory: Art Theories: Art & Appropriation

Angebot für

Bisheriges Studienmodell > Fine Arts > Bachelor Fine Arts > Theorie

Nummer und Typ	BFA-BFA-Th.21F.014 / Moduldurchführung
Modul	Theorie
Veranstalter	Departement Fine Arts
Leitung	Felix Stalder
Anzahl Teilnehmende	maximal 13
ECTS	3 Credits
Voraussetzungen	Course language: English
Zielgruppen	BA Fine Arts students Open for exchange-students
Lernziele / Kompetenzen	<ul style="list-style-type: none"> - To learn about appropriation as artistic strategy throughout in the 20th century and major controversies around cultural appropriation - To understand the dynamics of appropriation in the contemporary digital landscape and key theoretical positions on appropriation - To reflect one's own practices in relations to questions covered in the module
Inhalte	<p>In 1928, Oswald de Andrade published the "Cannibal Manifesto" (Manifesto Antropófago) that identified the principle of cultural appropriation as key to Brazilian culture. He wasn't the only one. Throughout the 20th century, numerous artistic movements – cubism and dada, music concrete and found-footage film, situationism, pop art and appropriation art to name but a few - have worked with pre-existing cultural materials as an avant-garde practice. With the spread of digital media, we have surrounded ourselves with a near infinite amount of cultural materials, easy to access, easy to manipulate, easy to distribute. Now, appropriation is the new normal in artistic practice, and new cultural genres are emerging from it, from popular meme culture to sampling in music, collaborative films, performative reenactments, and works of art for the white cube. In recent years, debates about the limits of 'cultural appropriation' have come to the forefront, questioning the power relationships inherent in acts of appropriation and sharply criticizing certain practices as racist or colonial. In this module, we will look at the history of appropriation as an artistic technique, focus on the practice of appropriation in the networked culture of the present and address the controversies around contemporary practices.</p> <p>Felix Stalder (*1968) is a professor in the BA Fine Arts. His work focuses on the intersections of cultural, political and technological dynamics, in particular on new modes of common-based production, control society, copyright and transformation of subjectivity. He not only works as an academic, but also as a cultural producer, being a moderator of the mailing list <nettime> and a member of the World Information Institute as well as the Technopolitics Working Group (both in Vienna). Among his recent publications are "Digital Solidarity" (PML & Mute 2014) and "The Digital Condition" (Polity Press, 2018). https://fs.zhdk.ch/felix.openflows.com</p>
Leistungsnachweis / Testatanforderung	Mandatory attendance (minimum 80%); active participation
Termine	Time: 09:15 - 17:00 o'clock

CW 17: 26 / 27 / 28 / 29 / 30 April

Bewertungsform

bestanden / nicht bestanden