

DIG Pool 8: Art & Surveillance

Angebot für

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

Nummer und Typ	MFA-MFA-Po00.21H.008 / Moduldurchführung
Modul	Pool:
Veranstalter	Departement Fine Arts
Leitung	Julia Scher
Anzahl Teilnehmende	maximal 13
ECTS	3 Credits
Voraussetzungen	Course language: English
Lehrform	Seminar
Zielgruppen	MA Fine Arts students Open for exchange students
Lernziele / Kompetenzen	<ul style="list-style-type: none">• Examine the growing fields in multi media arts that consider the pleasures and hazards within our cultures of surveillance.• Consideration of how we continue to fuel electronic control today. Artworks covered include the topics of selfportraiture and AI portraiture, attitudes and displays of warning, voyeurism, data-veillance, secrecy, interrogation, and architecture.• Look at the textual kinship between the artwork, buildings, visitors, interior fabrics, and sound
Inhalte	<p>Artworks – along with other cultural manifestation – stand as repository and observatory for our place in the contemporary world. How to engage this notion while using or referencing new “real” “artificial” and “imaginary” systems of control? A look at networked spaces, appropriation art, interventions, installation, film, video and performance will include also portraiture, surveillance as a world language, surveillance as a bridge and emerging practices as issues around care and watchfulness today. Materials and applications considered for discussion are privacies infrastructures including the languages of cameras, gates and walls, guards, electronic devices for tracking and recording, institutional infrastructures including the languages of safety, caution and warning.</p> <p>Artists, filmmakers and writers we have a look at include: Sava Saheli Singh, Pip Thornton and Ray Interactive, Suzanne Treister, Nam June Paik, Michael Klier, Frances Ford Coppola, Peter Weibel Surveillance Camera Players, Jill Magid, Trevor Paglin</p> <p>Book references include Foucault Discipline and Punish, Peter Weibel eds. Ctrl:Space, Beatrice Colomina Sexuality in Space, Roszak, T. 1986 The Cult of Information, Zuboff, S. Surveillance Capitalism</p> <p>About the lecturer:</p> <p>For more than 30 years, Julia Scher has interrogated surveillance, addressing it as a concrete phenomenon of control, as well as its impact on private and public spheres. Through discussing her practice, which encompasses performance, sound and large-installations, she gives insight into a pioneering and anticipatory career that remains as sharply relevant today as it was in the mid-1980s.</p>

Julia Scher was born in 1954 in Hollywood, CA. She studied at the University of Minnesota, in Minneapolis and at the University of California, Los Angeles. She has had solo exhibitions at Neuer Aachener Kunstverein, Aachen, San Francisco Museum of Modern Art, Walker Art Center, Minneapolis and MoMA PS1 in New York. Recent group shows include those at Kunsthalle Wien, Vienna, Hessel Museum of Art, Bard College, NY, MAMCO, Geneva, Institute of Contemporary Art, Boston, KW Institute for Contemporary Art, Berlin and Kunstmuseum Bonn. She is the recipient of numerous grants and fellowships, including, most recently, the Andrew W. Mellon Foundation Preservation Grant for Media Arts in 2005. Scher's work is held in numerous collections, such as those of Ballroom Marfa, Texas, Centre Pompidou Paris, MoMA PS1, New York and SFMoMA, San Francisco, among many others. She has taught and lectured extensively, and has been Professor for Multimedia Performance Surveillant Architectures at the Academy of Media Arts in Cologne.

Bibliographie / Literatur	Will be handed out during the course.
Leistungsnachweis / Testatanforderung	Mandatory attendance (minimum 80%); active participation
Termine	Time: 10:00 - 18:00 o'clock CW 40: 04 / 05 / 06 / 07 / 08 October
Bewertungsform	bestanden / nicht bestanden
Bemerkung	The seminar will be conducted digitally.