Theory: Art Histories: Art & Abstraction (gLV)

Angebot für

Bisheriges Studienmodell > Hochschulweites Lehrangebot > Geöffnete Lehrveranstaltungen
Bisheriges Studienmodell > Fine Arts > Bachelor Fine Arts > Theorie

Nummer und Typ	BFA-BFA-Th.21H.010 / Moduldurchführung
Modul	Theorie
Veranstalter	Departement Fine Arts
Leitung	Anke Kempkes
Anzahl Teilnehmende	maximal 17
ECTS	3 Credits
Voraussetzungen	Course language: English
Zielgruppen	BA Fine Arts students Open for exchange-students Interested BA students of other study programmes can register from 30th August to 12th September 2021 by ClickEnroll; https://intern.zhdk.ch/?ClickEnroll Interested MA students write an email between 01 to 19 September 2021 to: studium.dfa@zhdk.ch We will inform you by e-mail in week 38 whether participation is possible. Applications before 01 September 2021 will not be accepted.
Lernziele / Kompetenzen	• Getting to know an art history of abstraction in the 20th and 21st century • Reading of relevant texts on “art & abstraction”, painting and formalism • Development and presentation of thematic aspects in the group
Inhalte	This seminar will focus on the rich and varied history of the various movements of modern Abstract Art in the 20th century, from Cubism, Futurism, Constructivism, Abstraction Creation, Concrete Art before and after WW II, Abstract Expressionism, Informel, Gutai, and Minimal Art. In the 21st century, we will look into the reappearance of abstract form under the conditions of Postmodernism, a type of the “postmodern modern” trend, with artists like Tomma Abts, Wade Guyton, and others, and at contemporary painters whose work was polemically termed “Zombie Formalism” a few years ago. We will examine the art-historical framework of these periods and look at programmatic formulations of these artists, such as manifestos, art theories, as well as at some of the central, landmark texts by influential critics of the formalist schools. At the same time, we will question the traditional hegemonic patriarchal Western perspectives that for the longest time dominated the historiography of Abstract Art. We will give new focus to the contribution of women and (pre-)queer artists to the Modernist abstract avant-gardes,. We will also look at non-Western geographies in which alternative and indigenous schools of Abstraction grew, e.g. in the Middle East, Africa, Central and Latin America and Japan. The latest political perspective on Abstraction is currently formulated by scholars coming from queer and transgender studies, such as David J. Getsy, seeing new potentials in “Queer Abstraction” in a time marked by a crisis of representational art. Anke Kempkes (*1968) is an international Curator, Scholar and Art Critic based in Switzerland and specialized on Feminist and Performance Art History, Avant-Garde and Queer Theory. Since her studies at the Courtauld Institute of Art in London in 1991/2 she has

	contributed to numerous international art publications and conferences. In 2004 she held the position of Chief Curator at Kunsthalle Basel, CH. From 2005-17 she ran an independent curatorial space, research centre and gallery in New York dedicated to Female Avant-Garde. Since 2021 she is Director of Instituto Susch at the Art Stations Foundation CH.
Bibliographie / Literatur	Will be handed out during the course
Leistungsnachweis / Testatanforderung	Mandatory attendance (minimum 80%); active participation
Termine	Time: 09:15 - 17:00 o'clock CW 46: 15 / 16 / 17 / 18 / 19 November
Bewertungsform	bestanden / nicht bestanden