

## Practice 2: Looking for Drama: Future Forms of Theatricality in Art

### Angebot für

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

Nummer und Typ	MFA-MFA-Pr00.22F.002 / Moduldurchführung
Modul	Practice:
Veranstalter	Departement Fine Arts
Leitung	Marie-France Rafael, Paulina Matylda Olowska, Rabea Ridlhammer
ECTS	21 Credits
Voraussetzungen	Course language: English
Zielgruppen	* MA Fine Arts students only * Open for exchange students
Lernziele / Kompetenzen	- This course features close readings of discursive texts as well as practical group assignments that will help students to reflect in a critical and creative manner their own artistic practice. - In group discussions as well as in one-on-one tutorials the students will focus on different concepts, skills and a contextualization regarding their artistic practice.
Inhalte	<p>For the excursion: realisation subject to reservation due to COVID19</p> <p>More and more art exhibitions nowadays present visual art performances - by visual artists as well as from/in close collaboration with practitioners from the performing arts as theater, dance or music. This is not a new trend – as visual art performances from the historical avant-garde onwards have existed – but it is an increasing one, radically shifting our understanding of contemporary art.</p> <p>Examining and engaging with different modes of theatricality, performativity and the notions of the stage and the spectacle, we will analyze younger modes of visual art performances and their specific characteristics alongside previous forms such as happenings by Allan Kaprow or the films of Ulrike Ottinger. The notion of theatricality will be considered not only in relation to performing subjects, but also as a quality of (art) objects.</p> <p>Expanding on new performance practices in the field of contemporary visual art, the seminar will touch on a myriad of themes, from questions of authorship and authenticity; radical subject formation, gender politics and racism; socio-economic topics; and collaborative practices, asking how to create socially and politically engaged performance practices.</p> <p>In the first week Marie-France Rafael will organize a workshop with Thea Reifler und Philipp Bergmann who have been working together as artists, directors and curators in the fields of opera, visual arts, film, music theatre and performance since 2013 and are the artistic directors of Shedhalle 2020-2025, establishing the space as an institution for process-based art with their curatorial concept PROTOZONES. Participants will explore aspects and questions regarding the curating/staging of new performance practices.</p> <p>The second week will be led by the artist Paulina Olowska at her artist-residency house in Kadenowka, Poland. Together with guests from other disciplines such as fashion and puppetry, we will consider central aspects of (theatrical) performance such as costumes, the stage and the audience, explore techniques and go hiking</p>

together.

About the lecturers:?

Painter, performer, director, curator and collaborator, Paulina Olowska (b. 1976, Gdansk, Poland) is an author of many projects. She received her BFA from the School of the Art Institute of Chicago, IL, an MFA from The Academy of Fine Arts, Gdansk, and won The Aachen Art Prize in 2014. Olowska now lives and works in Rabka-Zdroj, Poland. Her most recent solo shows include 30 Minutes Before Midnight at Simon Lee Gallery, Hong Kong, and Mainly For Women at SCAD Museum of Art, Savannah, GA, with forthcoming exhibitions and performances at Walker Art Centre Minneapolis, MN; Metro Pictures, New York, NY; and the Art Institute of Chicago, IL.

Marie-France Rafael, holds a PhD in Art History. She studied Art History and Film Studies in Berlin and Paris. From 2011 to 2015 she was a research associate at the Free University of Berlin and until 2019 at the Muthesius University Kiel, Department of Spatial Strategies/Curatorial Spaces. Her monograph, *Reisen ins Imaginativ. Künstlerische Displays und Situationen* (Cologne: Walther König, 2017), was recently published. Other publications include Brice Dellsperger. *On Gender Performance* (Berlin: Floating Operry Press), Ari Benjamin Meyers. *Music on Display* (Cologne: Walther König, 2016), and Pierre Huyghe. *On Site* (Cologne: Walther König, 2013).

Ridlhammer, Rabea

Rabea Ridlhammer (DE, 1990) is an artist and graphic designer based in Zürich. Her work is often research based and collaborative, making use of and dealing with trivialized practices and minor aesthetic categories such as cuteness, comedy, craft or gossip. The bar is a recurrent element or site of her works, being both a space of social encounter and a place with a specific function outside of the art context.

Bibliographie /  
Literatur

A reader will be handed out before the seminar.

Leistungsnachweis /  
Testatanforderung

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

Termine

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

CW 18: 02 / 03 / 04 May  
CW 20: 16 / 17 / 19 / 20 May

Excursion:  
CW 20: 18 May

Critiques:  
CW 18: 05 / 06 May

Bewertungsform

bestanden / nicht bestanden