

Theory: Post-Human Photography (gLV)

Angebot für

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

Nummer und Typ	BFA-BFA-Th.22F.010 / Moduldurchführung
Modul	Theorie
Veranstalter	Departement Fine Arts
Leitung	Felix Stalder
Anzahl Teilnehmende	maximal 14
ECTS	3 Credits
Voraussetzungen	Course language: English
Zielgruppen	BA Fine Arts students, except 2nd semester students Open for exchange students

Interested BA students of other study programmes can register from 01 to 20 February 2022 by ClickEnroll; <https://intern.zhdk.ch/?ClickEnroll>

Interested MA students write an email between 01 to 20 February 2022 to: studium.dfa@zhdk.ch

We will inform you by e-mail in CW 8 whether participation is possible.
Applications before 01 February 2022 will not be accepted.

Lernziele / Kompetenzen	<ul style="list-style-type: none"> - To learn about artistic approaches to develop a new type realism. - To understand theories of post-human photography / sensing - To reflect one's own practices in relations to questions covered in the module
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Inhalte	<p>For over one hundred years, photography was one of the most important ways to document and account for our external reality, extending a visual regime that started with the development of the central perspective in the 15th century. Its claim to veracity lied in the technical replication of the visual experience of a single human being.</p>
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Today, digital image-making has unsettled the relationship between images and human experience is more than ever. Ubiquitous pre- and post-processing means that images are more generated than recorded, often never to be seen by humans but used for automated processes. But not only machines are "sensing", increasingly a whole range of "more-than-human" actors are understood as "sensing" the world in different ways, revealing layers and dynamics not directly accessible via the human senses. Moreover, contemporary realities have become so complex, abstract, and stretched out over time and space, that the individual visual experience is less and less able to make sense of it. After all, how much can documentary photography reveal about data-centers or climate change? In response to all these challenges, artists and researchers are developing a new visual language that is able to account for the new contours of the real in the 21st century. We are, among others, focusing on works by Trevor Paglen, Suzanne Treister, Marc Lombardi, and Forensic Architecture and exploring the notion of "investigative aesthetics."

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). Publications a.o. "Aesthetics of the Commons" (co-editor, Diaphanes, 2021), and "Digital Unconscious" (co-editor, Autonomedia, 2021), <https://fs.zhdk.ch>, <https://felix.openflows.com>

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 19: 09 / 10 / 11 / 12 / 13 May
Bewertungsform	bestanden / nicht bestanden