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Keynote Lecture

„Dialogic Principles in Cultural and Visual Studies“

After Cultural and Visual Studies long time analysed representation, hegemonial power relations and identity, the field of dialogic principles had turned into a main discussion area in the last years. But disciplinary focuses on dialogic principles differ significantly within the field of cultural and visual studies. While questions of participatory practices in research techniques have been raised in ethnology and anthropology since the 1960s and then from the 1980s on in museum studies, art history has widened its perspective to global arts and transcultural perspectives but recently. Here, participatory methodologies and dialogic principles of spoken sources are rarely reflected. One of the most central tools of contemporary art history – the artist interview – has never been questioned in its transcultural implications. The lecture aims to question methodological differences between the disciplines. Dialogic knowledge production in academic research, indeed, is a relatively new topic, that still has to be discussed – especially on an institutional level.

WORKSHOP/Master Class

Approaches to Dialogic Principles from Theory and Practice in Culture

10-14 h

The masterclass will take a closer look at research techniques that are based on dialogues and methodologies as interviews and oral history. Examples will draw on knowledge production in academia and likewise in artistic approaches. The seminar will open up discussions of disciplinary differences: participants are invited to contribute from their field of expertise. In anthropology and ethnology much effort was made to question the role of testimonial expressions and reinvent a scientific ideal of dialogical knowledge production. Contemporary artists have taken up this question of dialogical production in postcolonial contexts and community based art. Here, the art work is transferred into the communication of participants. Is this principle applicable to academic research? Here, not only methodologies but also main scientific parameters are effected. The masterclass aims to discuss the role of the spoken word and narrative exchange principles in the artistic and academic field.

PART I (10-12:00)

- 1. Project B. Küster Photography and Orality, 2017 (short introduction)

- 2a.) 2. Scientific research based on dialogues/ methodologies:
 - informative interview and narrative interview
 - oral history from different disciplinary perspectives
 - artist interview (Lichtin 2010)
 - dialogic knowledge production and participationFilm example: Trin T. Minh Ha: Reassemblage, 1983

2b.) Discussion of theoretical texts

Kester 1985, Bachtin 2008, Benjamin 2007, Steyerl 2008, Bhabha 1998

Discussion FIRST PART:

„Participation“ in humanities? What is „Knowledge Production“?

--> perspectives from different disciplines

PART II (12-14:00)

- 3. Artist-produced dialogues

Martin Krenn: The political sphere in Art Practices

Maria Melián: Memory Loops

artist's methodologies and participation

Discussion: Interview versus oral history vs. dialogue

--> multiplication of perspectives; „community-based art“ (Kester 1985, Lacy 1995; Green 2011)

- 4. Transcultural perspectives

Transcultural frictions and hegemonial questions, perspectives in arts and humanities

(Araeen 1999)

Literaturliste:

- Araeen, Rashedd: The artist as a post-colonial subject and his individual's journey towards ‚the centre‘, in: Views of Difference: Different Views of Art, hg. v. Catherine King, New Haven u. London 1999, S. 229-255
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- Benjamin, Walter: Der Erzähler, in: Erzählen. Schriften zur Theorie der Narration und zur literarischen Prosa. Ausgewählt und mit einem Nachwort von Alexander Honold, Frankfurt a. M. 2007, S. 103-129
- Bhabha, Homi: Conversational Art, in: Conversations at the Castle. Changing audiences and contemporary art, hg. v. Mary Jane Jacob, Cambridge MA 1998, S. 38-47
- Kester, Grant: Conversation Pieces. The Role of Dialogue in Socially-Engaged Art, in: Zoya Kocur und Simon Leung (Hg.): Theory in Contemporary Art Since 1985, Oxford 2005, S. 153-164
- Lacy, Suzanne: Debated Territory. Toward a Critical Language for Public Art, in: Dies.: Mapping the Terrain. New Genre Public Art, Suzanne Lacy (Hg.), Seattle u. Washington 1995, S. 171-185
- Green, Renée: Paradoxes experienced by artist thinkers, in: Intellectual Birdhouse. Artistic Research, hg. v. Florian Dombois, Ute Meta Bauer, Claudia Mareis und Michael Schwab, London 2011, S. 271-288
- Lichtin, Christoph: „Herr Duchamp, wie geht es Ihnen?“ Zur Geschichte und Analyse des Künstlerinterviews, in: Dora Imhof und Sibylle Omlin (Hg.) Interviews. Oral History in Kunstwissenschaft und Kunst, München, 2010, S. 43-58
- Steyerl, Hito: Können Zeugen sprechen? Zur Philosophie des Interviews, online auf: eipcp.net, Sonderausgabe „Zeugenschaften“, 04.2008 (<http://eipcp.net/transversal/0408/steyerl/de>)