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 participation
  Film example: Trin T. Minh Ha: Reassemblage, 1983

2b.) Discussion of theoretical texts

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:
- Bachtin, Michael: Autor und Held in der ästhetischen Tätigkeit, Frankfurt/M. Suhrkamp 2008
  (http://eipcp.net/transversal/0408/steyerl/de)