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Art History
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Seminar
From self-mortifications, rebellious bodies and fluid characters

We conceptualize subject as a scene for power, discourses, interests and strategies, which has also undergone, next to clinical investigations, philosophical and artistic investigations since the early 20th Century. And we assume that it is especially the constitution of the subject which provides disclosure to social conditions, if it is psychologised, pathologized, hystericized, serialized, disciplined, monitored, controlled, standardized, negated, anonymized, economized, fragmented, operated, liquefied and/or dissolved.

After its model ascent in the centuries before, the deconstruction of the (unrealizable) position of the subject as an author of power, knowledge or history, was first conceived at the beginning of the 20th Century, at the latest with Freud, who announced the momentous mortification of man. Over the course of the 20th Century, the concept of a procedural subject constitution would be condensed, which is societal, socially and culturally placed, contains disaccords and flaws and depending on the perspective, is judged as being diverse and liberated or as fragile and instable. The provisional end was portrayed by Alain Ehrenberg's diagnosis of the increase of depressive symptoms in Western countries as a result of a culture of autonomy, which is a typical pathology of the democratic people.

Based on artistic examples as well as on significant texts from psychoanalyses, philosophy and sociology, we will approach various subject designs, staging and performed actions, embark on a search for aesthetic practices of the 20th and 21st Centuries in dealing with the modern concept of the coherent, stabile and autonomous subject and his enthronement as a white, heterosexual, male European and will narrow down topics such as identity, body, gender, self, power, pain, etc.

Further Information:
<http://www.bkb.eyes2k.net/S1BurgHalle12-13.html>