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Winter 2011/2012

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Seminar

The Observer as an Actor in Art after 1950

The topic of the seminar is a history of activism of the observer in art of the 20th and 21st Centuries – art history with a focus on participatory ventures, sometimes with a critical, emancipating motif in which the observer is integrated as an operative factor in the artistic process and is challenged to inter-/action.

As a result, futurists, dadaists, constructivists and surrealists are accepted as “pre-participatory art”, and after Kaprows Happenings and the resulting conceptualization at the end of the 50s, what followed were participative feminist, conceptual, socio-political, institutional-critical, project- and process-oriented and media art practices.

Techniques of addressing, programmatic as well as type and degree of participation should enable us systematization. In addition, we want to deal with the implications for the art-historical analyses if we are to assume collective meaning productions.

Further Information:

<http://bkb.eyes2k.net/S2LMU11-12.html>