post conceptual art practices

PCAP

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Post Conceptual Art Practices [Class]
Prof. Dr. Marina Gržinić
Semperdepot, 1st floor, M1
Lehárgasse 8, 1060 Vienna

4. 5. + 5. 5. + 6. 5. + 18. 5. 2009 – Semperdepot, M1
– open to general public

Debating Middle East Conflicts in Post-Nazistic Spaces?

The seminar is conceived and organised by Eduard Freudmann in collaboration with Tal Adler on the initiative of students of PCAP as part of "Kritische Künstlerische Praxis als Dissens". Please note that the seminar will be continued in June 2009.

Monday, May 4, 19:00
SCREENING: Paper Bridge (Ruth Beckermann, Austria 1987, 16mm, 91 min., German with English subtitles)
Paper Bridge is a journey through Ruth Beckermann's own family's history and at the same time the story of Central Europe's Jews and of a region. It takes her from Vienna, where her grandmother survived the war and the nazis in hiding and to which her mother returned from Israel, to the landscapes of her father's childhood: the Bukowina, once part of the Austro-Hungarian Empire.
(http://www.ruthbeckermann.com/films/paperbridge/index.php)

Tuesday, May 5, 16:30–19:00: READING ROOM
Please bring books and/or texts that are related to the subject and that you consider as interesting to share among each other. Copier will be available.

Tuesday, May 5, 19:00
SCREENING: Pourquoi Israel (Claude Lanzmann, F/I 1973, 16mm, 192 min., Multi-lingual with English subtitles)
Pourquoi Israël (Israel, Why) is Shoah filmmaker Claude Lanzmann's first film. The documentary examines life in Israel twenty-five years after the birth of the state. Lanzmann spends time with, among others, German-Jewish émigrés, intellectuals, dock workers, police, prison inmates, and the newly arrived surveying life in the new homeland. The title of the film is often incorrectly given as a question "Why Israel?" however, Lanzmann intended it as an answer or an explanation from a collection of viewpoints.
(http://www.kino-zeit.de/dvd/warum-israel)

Wednesday, May 6, 13:30–20:00: READING ROOM

Wednesday, May 6, 20:00
SCREENING: Matzpen (Eran Torbiner, Israel, 2003, video, 54 min, Hebrew, English & Arabic with English subtitles)
Matzpen, the Israeli socialist organization, has never had more than a few dozen active members. Still, at the end of the sixties and beginning of the seventies, it was considered a real threat   to the Israeli political and social consensus. Most of Matzpen's members were Israeli born, coming from the deep core of Israeli society. Their fight against Zionism and against the occupation, as well as their contacts with Palestinian and European left-wing activists, were the cause of threats, slander, as well as political and social isolation. The film touches on the main issues of the Zionist-Palestinian struggle, through the eyes of some of the organization's prominent figures, their ideas, opinions and activities, then and today. (www.matzpen.org/eran/index.html - http://en.wikipedia.org/wiki/Matzpen)

Monday, May 18, 20:00
SCREENING: Mapping the Wall (Reinhard Uttenthaler, IL/PAL/A 2007, 32min, English)
In 2002 the Israeli Government begins to build the so-called Security Fence along the Westbank to separate Israelis from Palestinians. The fence which became a wall in most urban locations claimes to protect Israel against terror acts as happened during the Second Intifada since 2000. Statistically, terror acts have decreased since the erection. In 2007, equipped with small video camera and a Palestine Tourist Map we followed the traces the wall had left for people living on both sides around Jerusalem. Although one can hardly find the wall on public roadmaps, it is present in the daily life of many people using the different ways along the route. Mapping the Wall explores this conditions in a conceptual way. Story by story, the hidden protagonists describe a new path network by sketching and locating their changing ways on a presented tourist map. In its own narrative way and without the visibility of any talking heads throughout the picture the film emerges a virtual map in the head of the viewer about the run, dimension and the social-spatial consequences of the wall.

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