

## **Courses held by Cathrine Bublatzky at University of Heidelberg 2010-2017**

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### **Winter Semester 2016/17 – Dr. Cathrine Bublatzky**

MA-Seminar

#### **Becoming Visible in Islamic Cultures**

In this seminar we are interested in contemporary Islamic cultures and the notion of 'becoming visible'. At the intersection of media, politics and society, social groups as well as individuals generate striking strategies in the field of visual cultures (e.g. music, dance videos, comic, poetry, art, photography, street art) to raise voice of activism, protest and political participation in public spaces and on social platforms. With a critical reflection on the concept of the 'public sphere', and related to this, the meaning of the 'nation state', selected anthropological case studies for example from Egypt, India, Iran, or Turkey, shall provide the basis for an inspiring discussion about new and innovative forms of 'becoming visible' when groups or individuals formulate and express their visions in terms of politics, religion, gender and aesthetics in specific cultural contexts. In anthropology and related disciplines visual cultures are considered as a crucial form of self-expression and self-determination in today's globalized world. This seminar will focus on these visual cultures regarding transnational circulation of ideologies, objects and people and the increasing influence of 'global media' along concepts such as 'critical transregionality' or 'transculturality'.

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### **Summer Semester 2016 - Cathrine Bublatzky, M.A.**

MA-Seminar

#### **Cultures of Photography**

In the past there has been a divide between the global North and the global South regarding photographic research. Nevertheless, recent developments indicate a growing acknowledgment of separate "histories of photography", which originated from this divide considering their particular social usage, artistic form of expression and aesthetics.

The engagement with "foreign archives" and the specific insights from such engagement present a challenge, both methodologically and practically, which the participants in the seminar "Cultures of Photography" will explore. The seminar uses a time frame stretching from colonial history to post-colonialism and with an emphasis on photographic culture(s) in 'mega cities' in South/East Asia (e.g. India/Delhi) on the one hand and Africa (e.g. Nigeria/Lagos) on the other hand. Along its regional focus the seminar offers a comparison which explicitly applies a South-South axis and considers for example common political histories of being former (British) colonies. Which developments have taken place in

photographic practice in both contexts since the end of the 19th century? Which influence did the colonial occupation have on media usage in the respective countries? How was photography established as an artistic form of expression? Which are the specific cultural particularities in the respective countries? Which photographic archives have been produced and how is such visual heritage handled? And what are the main topics and practices which can be extracted from the photographic material?

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**Winter Semester 2015/16 - Cathrine Bublatzky, M.A.**

MA-Seminar

**(Un)motivated attention: visual cultures and the practices of looking**

In this course we focus on the social functions of visual objects and media in different cultural contexts. Photographs or YouTube clips rapidly circulate in various online media and reach a countless number of people all over the world. Thus, different kinds of (un)filtered knowledge, information and events are transferred, translated, and acknowledged. Especially during times of crises, natural catastrophes or disasters, visual material published in social media play a crucial role to 'keep updated', 'feel with' or 'make up your mind'. Borrowed from the discipline of psychology the notion of 'motivated attention' addresses how such visualized information is perceived and employed for social engagement across geographic and cultural borders. Hereby "practices of looking" are inherent and interlinked with other strategies such as consuming of or producing visual material in different cultural settings. This does not only allow us to critically elaborate on historical careers of mass media such as photography, Facebook or YouTube but will draw our attention to visual practices such as street art, 'selfies' or mobile-filming as transcultural processes of critical engagement and solidarity with incidents such as the 'Arab spring' or 'Charlie Hebdo'. The aim of this course will be to discuss selected case studies in context of visual culture and media studies with particular focus on ethnographic methodologies.

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**Summer Semester 2015 - Prof. Dr. Christiane Brosius and Cathrine Bublatzky, M.A.**

MA-Seminar

**Representing Migration in Film and Art**

The phenomenon of migration is one of the most dramatic socio-cultural, economic and political experiences of movements in the world. Caused by very diverse reasons such as war, political repression, work and educational aspirations, natural disasters or famine, migration is a heterogeneous phenomenon. It shapes not only the mobility of humans but also of concepts such as 'self' and 'other' across socio-political, geographical and temporal borders.

This seminar focuses on the theme of migration from the perspective of artistic and media practitioners who conceptualize the experience of migration along different groups, localities, events or borders in contemporary art and film. Here, the notion of transculturality and critical transregionality allows us to focus on video art, photography, painting, multi-media as well as on cinematic commercial and alternative video production. Themes range from mobile videos taken by cheap labour migrants from Asia in the Middle East to questions of artistic space-making of illegal and informal migration to high-end professional 'flexible' and transnational art markets and events.

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### **Summer Semester 2015 - Cathrine Bublatzky, M.A. and Dr. Franziska Koch**

MA-Seminar

#### **Curating Culture? Curating Art? The Venice Biennale in anthropological and art-historical perspectives**

The seminar teaches an interdisciplinary approach to analysing contemporary curatorial and artistic practices in our globalized contemporary art world. Taking the Venice Biennale for Contemporary Art 2015 as a relevant case study, we discuss the roles and concepts of specific curators in relation with the artists/works that will participate in Venice from art-historical and anthropological perspectives. A main aim is to develop interdisciplinary methodological approaches that allow us to critically (re)consider long-standing as well as recent curatorial strategies that frame the works of artists from different geographical regions and cultural backgrounds in the traditionally "nationalist" exhibition taxonomy of the biennale. The seminar is research-based and includes an excursion to the Venice Biennale (mandatory) allowing the students to conduct their own research projects on either the overall theme of the exhibition, on a single national pavilion, or a specific curator and his framing of particular artists. These projects will be developed throughout the seminar and concluded by means of a written term paper.

The seminar will introduce students to relevant ethnographic and art-historical methods and provide room for existent skills and knowledge to be deepened by means of individual and team work based seminar phases. Participants will learn to reflect critically on the Venice Biennale and the kind of art notion that it projects with a special focus on the art historical context and the cultural dimension of this prominent exhibition format.

The seminar provides students with a special opportunity to sharpen their writing skills on art and exhibitions. Depending on the nature of the collected data in Venice the final term paper may take the shape of a visual essay that students will conceptualise and accomplish based on a wiki that allows integrating visual with textual material.

This course is research-based and includes a 3 day trip to the Venice Biennial; the excursion is settled for the 3rd week in May (between 19th and 23rd of May).

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**Winter Semester 2014/15 - Cathrine Bublatzky, M.A.**

MA-Seminar

**Methods in Visual and Media Ethnography**

In this seminar we will discuss methods for researching visual and media cultures. Basing on theories and methods of Visual and Media Anthropology the main questions for this seminar are 'How to conduct research on visual material and media? And how to analyse and approach visual data in academic writing?' In the first part we will discuss relevant concepts of visual and media cultures such as the social life and agency of visual objects, the circulation and distribution of popular media and material cultures as well as the discussion on socio-cultural practices of perception, 'seeing' and consuming in relation to concrete case studies. In the light of writing culture debate (James Clifford) and visual material studies we will explore academic practices of collecting, archiving, analysing as well as writing on visual material. As a relatively new discipline of what is called 'Digital Humanities' and to what the Heidelberg Research Architecture (HRA) at the Cluster of Excellence contributes to with a digital research environment for students and scholars (e.g. photo-wiki; HyperImage (image annotation platform), this second part of the seminar focuses also on different ways of ethnographic writing about visual cultures. This seminar prepares students with a particular interest in visual and media cultures for research-based seminars and projects (e.g. for their MA thesis) and allows them to engage with visual cultures that are part of research fields such as migration and urban studies, youth cultures or visual art studies.

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**Summer Semester 2014 - Prof. Dr. Christiane Brosius and Cathrine Bublatzky, M.A.**

MA-Seminar

**Art as Ethnography: Exploring events, markets and urbanity**

The boundaries between anthropological and artistic research and practices are sometimes remarkably blurred. In this seminar, based on case-studies, we want to look at such themes that are of interest both to anthropologists and artists: urbanisation and public art, art festivals and exhibition practices such as Biennales, environment and climate change, and a variety of strategies to construct and analyse 'Otherness'. Our focus here will be on South Asia, particularly on Indian contemporary art practice.

In this context, the notion of transculturality and critical transregionality allows to elaborate on video art, photography, painting or multi-media production. The seminar is research-intensive, and will be based on group work, plenary discussions, project-based research, and a tutorial (extra cps). It is structured into a first part focussing on concepts (readings and discussion work), followed by concrete case-studies and the development of an exposé for a project. Students will learn how to engage with and build databases, create visual essays, use ethnographic methods. For their research, students will be provided with various visual material (e.g. art works, artist interviews, documentary footage, etc.) in an image database and furthermore with the digital image annotation tool, HyperImage (HRA). With supervision by tutors (participation is mandatory) students get introduced to the technical elements in HyperImage to work on their projects and to combine writing and visual data in their argument.

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## **Summer Semester 2014 - Cathrine Bublitzky, M.A. and Dr. Roos Gerritsen**

BA-Seminar

### **Visualizing the everyday: City & Media I**

More than half of the world's population lives in cities and urbanization has reached unprecedented levels as the numbers of city dwellers are rapidly increasing. The rapid expansion of cities often causes worries in technocratic terms about cities as problematic spaces that require a solution. But cities are complicated webs of architecture, space, social relations, everyday experiences, cultural expressions to name just a few. Moreover, the present is increasingly defined as formed by communication and media technologies. But how are these entangled and how do they shape each other? What role does art or visual culture play in the social production of space? How does urban space act as a context for media-related practices? And how is urban space mediatized, i.e. represented by specific media or art contexts?

In this course we address these questions by looking at the relation between the urban experience and visual and material culture. We deal with topics such as popular culture, museums, politics, class, identity and memory and their constitutive relationship with the city. Students will gain theoretical insights in the key concepts of social structure in India, urban anthropology, the anthropology of art, museums and visual anthropology.

While this course has mainly a theoretical focus on the issues described above, this course is also leading up to a fieldwork period in Chennai for some students, and therefore special attention is paid to south Asian and particular south Indian anthropology.

Note: The course is mandatory for the students who will conduct four weeks fieldwork in Chennai in summer 2014 but also open for all students interested in these themes.

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**Winter Semester 2013/14 - Cathrine Bublatzky M.A.**

MA-Seminar

**Photographic Archive and Hyper Image**

Visual objects like photographs or images are part of our everyday life be it by producing, seeing or collecting them. They shape our memories, the way we perceive and acknowledge the world and how we communicate with others. The increasing circulation of visual objects via media and new technologies defines thereby a wide area for anthropological studies on visual cultures. Of major interest is thereby how cultural meaning of visual objects is produced and how the meaning changes according to different localities and social groups?

In this course we follow two major aims: First we want to focus on visualities in everyday live and elaborate on ways how Anthropologists investigate visual objects under a transcultural perspective. With a closer look on different case studies like family photography or photo studios, the circulation of images on Facebook and blogs or visual documentations of popular events or contemporary art practices, theoretical and methodological approaches in Anthropology will be discussed. This is the theoretical introduction to the second part of the course with focus on practice in Visual Anthropology and when students develop and conduct their small field projects.

In this course students gain knowledge about theory and method in Visual Anthropology and collect practical experience by conducting ethnographical fieldwork, analysing ethnographic data and working with a new established and innovative digital platform 'HyperImage'. With this tool students get the chance to relate their visual and text data and develop and present their own argument. While critically reflecting on ethnographic usage of visual material students will help to optimize the digital research environment provided with 'HyperImage'.

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**Summer Semester 2013 - Cathrine Bublatzky M.A.**

BA-Seminar (held in German)

**Ethnographische Fotografie in Asien und Europa - Ein transkultureller Ansatz Teil 2 Praxis**

Der 1. Teil des Seminars bietet eine Einführung in Grundlagen und Diskussionen der visuellen Ethnologie. Wir lesen "Klassiker" der Ethnologie, die sich mit Fotografie innerhalb der Ethnologie und der damit verbundenen historischen und auch technischen Entwicklungen auseinander gesetzt haben. Zugleich wenden wir uns gegenwärtigen Ansätzen zu, welche sich mit alternativen Methoden und der Verwendung der Fotografie innerhalb der visuellen Ethnologie beschäftigen. Dabei ist die Anwendung der Fotografie zur technischen

Datenerhebung (z.B. Howard Morphy und Marcus Banks oder Sarah Pink) ebenso wichtig wie das Erforschen von Fotografien von "Informanten" oder als historische Quelle (z.B. Elizabeth Edwards). Der Abschluss des 1. Teils stellt die Konzeptionierung eines eigenen Foto-Projekts unter Einbezug einer relevanten theoretischen Diskussion und der Planung einer eigenen Fallstudie dar.

Im 2. Teil des Seminars wenden wir uns der fotografischen Praxis zu. Dies bezieht die Handhabung von digitalen Fotokameras "im Feld" ebenso mit ein wie das Sammeln, Kommentieren und Analysieren der Fotografien in einer Datenbank sowie die Zusammenstellung von Bild und Text im Rahmen einer kleinen Ausstellung.

Die Seminarteilnehmer sollen in dieser Veranstaltung die Möglichkeit erhalten, Forschungsmethoden unter Einsatz von Fotokameras (z.B. Feldforschung, teilnehmende Beobachtung, Interviewstrategien, Erstellung von Fotografien, Analyse von Fotografien) durchzuführen und im Rahmen der Ausarbeitung und Durchführung eigener oder gemeinschaftlicher Projektarbeiten Erfahrungen innerhalb der visuellen Ethnologie zu sammeln (Sommer 2013). Die Betreuung von Materialien findet zum Teil online statt (Moodle, elearning). Im Rahmen dieser Veranstaltung wird auch die Archivierung, Beschreibung und Analyse von visuellem Material mit Hilfe einer visuellen Datenbank erarbeitet.

## **Leitfragen:**

- a) Ethnografische Feldforschung mit der Kamera (Sehen, erfahren, sammeln)
- b) Die Qual der Materialflut? was mache ich mit meinen Forschungsdaten (Feldforschungsdaten, Photographien, Interviews, Feldtagebucheinträge)
- c) Erstellung eines ethnographischen Photo-Essays (Atomic Wiki)

**Schlüsselbegriffe des Seminars:** Fotografie, Ethnografie, Kultur, das Visuelle in der Ethnologie, kolonialer Blick, ethnografischer Blick, fotografischer Blick, Authentizität, Faszination (des Anderen), Materielle Kulturen, Repräsentation, Museen, Feldforschungsmethode.

Durchführung einer ethnographischen Arbeit unter einer spezifischen Fragestellung (z.B. Interviews und Transkription, Dokumentation und Objekt Diskussion auf MOODLE, Teilnehmende Beobachtung, Feldtagebuch).

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## **Winter Semester 2012/13 - Cathrine Bublitzky M.A.**

BA-Seminar (held in German)

### **Ethnographische Fotografie in Asien und Europa - Ein transkultureller Ansatz Teil 1 Theorie**

Das Seminar richtet sich an Bachelor-Studierende, die sich mit Theorien und Methoden der Fotografie und mit der Visuellen sowie Medienethnologie und Transkulturellen Studien auseinandersetzen wollen. Der Fokus dieser Veranstaltung ist auf 2 Seminare aufgeteilt: im Wintersemester 2012/13 (Teil1) steht die theoretische Diskussion über das Verhältnis von Fotografie und Ethnologie im Vordergrund. Im Sommersemester 2013 (Teil 2) steht die Durchführung und Umsetzung eines eigenen fotografischen Projektes im Fokus, welches in Teil 1 erarbeitet wurde.

Der 1. Teil des Seminars bietet eine Einführung in Grundlagen und Diskussionen der visuellen Ethnologie. Wir lesen "Klassiker" der Ethnologie, die sich mit Fotografie innerhalb der Ethnologie und der damit verbundenen historischen und auch technischen Entwicklungen auseinander gesetzt haben. Zugleich wenden wir uns gegenwärtigen Ansätzen zu, welche sich mit alternativen Methoden und der Verwendung der Fotografie innerhalb der visuellen Ethnologie beschäftigen. Dabei ist die Anwendung der Fotografie zur technischen Datenerhebung (z.B. Howard Morphy und Marcus Banks oder Sarah Pink) ebenso wichtig wie das Erforschen von Fotografien von "Informanten" oder als historische Quelle (z.B. Elizabeth Edwards). Der Abschluss des 1. Teils stellt die Konzeptionierung eines eigenen Foto-Projekts unter Einbezug einer relevanten theoretischen Diskussion und der Planung einer eigenen Fallstudie dar.

Im 2. Teil des Seminars wenden wir uns der fotografischen Praxis zu. Dies bezieht die Handhabung von digitalen Fotokameras "im Feld" ebenso mit ein wie das Sammeln, Kommentieren und Analysieren der Fotografien in einer Datenbank sowie die Zusammenstellung von Bild und Text im Rahmen einer kleinen Ausstellung.

Die Seminarteilnehmer sollen in dieser Veranstaltung die Möglichkeit erhalten, Forschungsmethoden unter Einsatz von Fotokameras (z.B. Feldforschung, teilnehmende Beobachtung, Interviewstrategien, Erstellung von Fotografien, Analyse von Fotografien) durchzuführen und im Rahmen der Ausarbeitung und Durchführung eigener oder gemeinschaftlicher Projektarbeiten Erfahrungen innerhalb der visuellen Ethnologie zu sammeln (Sommer 2013). Die Betreuung mit Materialien findet zum Teil online statt (Moodle, elearning).

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### **Summer Semester 2012 - Prof. Dr. Christiane Brosius, Cathrine Bublatzky M.A.**

BA-Seminar (held in German)

#### **Konzepte und Methoden der Kunstethnologie am Beispiel der "Documenta 13"**

Das Seminar richtet sich an Bachelor-Studierende, die sich mit Theorien und Methoden der Kunst- und Museumsethnologie, der Visuellen und Medienethnologie sowie Globalisierung und Transkulturellen Studien auseinandersetzen wollen. Der Fokus dieser Veranstaltung liegt auf der [Documenta](#), einer internationalen Kunstaussstellung, die alle 5 Jahre und 2012 zum 13. Mal in Kassel stattfinden wird (09. Juni bis 16. September 2012).

Dieses forschungsbasierte Seminar bietet eine Einführung in Grundlagen und Diskussionen der Medien- und vor allem Kunstethnologie. Wir lesen 'Klassiker' der Ethnologie, die sich mit Kunst und Kunsthandwerk auseinander gesetzt haben, vor allem aber rezente Ansätze, die uns dem Phänomen der Globalisierung von Kunst näher bringen. Dabei sind Forschungsmethoden wie 'multi-sited ethnography' (George E. Marcus 1995) ebenso wichtig wie ein Einblick in Migrationsforschung oder auch Technologien des Films und der Fotografie oder des Machens von Ausstellungen.

Die Documenta dient hierbei als Beispiel, ein wichtiges Kunstereignis nicht nur in seiner Aktualität sondern auch als Ereignis im historischen sowie wirtschaftlichen Kontext zu verstehen. Wie etwa lässt sich erklären, dass in den letzten Jahren verstärkt Künstler aus so genannten 'Entwicklungsländern' in Lateinamerika, Afrika oder Südasien ausgestellt werden? Können wir überhaupt noch sagen, was 'typisch' afrikanisch oder 'indisch' aussieht? Wie gehen wir als Ethnologen mit künstlerischen Genres um, mit Dokumentarfilm, Installationen, Performances? Was müssen wir über einen Künstler wissen, damit wir seine oder ihre Kunst verstehen?

Die Seminarteilnehmer sollen in dieser Veranstaltung die Möglichkeit erhalten, Forschungsmethoden (z.B. Feldforschung, teilnehmende Beobachtung, Interviewstrategien, Analyse von Kunstwerken und kuratorischen Praktiken) im Rahmen der Ausarbeitung und Durchführung eigener oder gemeinschaftlicher Projektarbeiten zu sammeln. Hierfür ist eine mehrtägige Exkursion (ca. erste Hälfte Juni) zur Documenta nach Kassel geplant. Darüber hinaus findet 14-tägig eine Übung statt, in welcher Entwicklung, Ausarbeitung und Analyse der Projektarbeiten betreut und vertieft werden. Die Betreuung und Arbeit mit den Materialien findet zum Teil online statt (Moodle, elearning).

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### **Winter Semester 2011/12 - Cathrine Bublatzky**

BA Seminar

#### **Museumsethnologie - Ausstellen von Kulturen**

In diesem Seminar beschäftigen wir uns mit den vielfältigen Beziehungen zwischen der Anthropologie und der Welt der Museen, dabei untersuchen wir nicht nur die Rolle der Anthropologie in der Praxis der Ausstellung von Kulturen sondern auch Wechselwirkungen mit lokalen künstlerischen Praktiken und Konzepten. Beginnend mit den Ausstellungspraktiken ethnographischer Museen im 19. und 20. Jahrhundert und einflussreichen Arbeiten von Anthropologen wie Franz Boas gewinnen die Fragen Bedeutung, wie ausgewählte Objekte zu ethnographischen - oder in Kunstmuseen ausgestellten Objekten werden, warum und durch wen. Deshalb umfasst die Diskussion die historische Entwicklung des ethnographischen Museums von der Kolonialzeit bis heute sowie kontroverse Praktiken des "Sammelns und Ausstellens von Kulturen", welche maßgeblich zur Definition von "Kulturen der Anderen" beigetragen haben. Wir werden uns daher nicht nur mit der Entstehung des "Völkerkundemuseums", der "Weltausstellungen" und "Völkerschauen" des 19. und 20. Jahrhunderts befassen, sondern auch mit Kunstmuseen als wichtigen Orten des Sammelns und Ausstellens kultureller Objekte. Auf Grund der Kategorisierung ethnographischer Objekte in "primitive Kunst" bis hin zu "schönen Künsten" stellt heute die kunst- und museumsethnologische Forschung moderner und zeitgenössischer Kunstausstellungen in Zeiten kultureller Globalisierung eine weitere Herausforderung dar.

Als praktischer Beitrag zu diesem Seminar sind Exkursionen zum Völkerkundemuseum (J. & E. Portheim Stiftung/Heidelberg) oder zum Zentrum für Kunst und Medien (ZKM/Karlsruhe) geplant. Dieses Seminar wird teilweise als ein elearning Seminar mit einem Kurs auf Moodle durchgeführt.

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## Summer Semester 2011 - Prof. Dr. Christiane Brosius, Cathrine Bublatzky M.A.

MA-Seminar

### **The Global Contemporary: exhibitions and art from an Anthropological perspective**

This seminar focuses on the global contemporary art world with specific attention to exhibition and collection projects about contemporary Asian art, as the Indian Art Summit in Delhi, the Venice Biennale 2011, the Centre for Art and Media Technologies (ZKM) in Karlsruhe or the art collection of the Deutsche Bank and its 'Asian contemporary' in Frankfurt/Main 2011.

This [researched-based seminar](#) is offered to students with a special interest in Visual and Media Anthropology, Anthropology of Art, Museum Anthropology and Transcultural studies of art and exhibition practices as well as students of European or Global Art History. Art events as the Biennale in Venice or the Deutsche Bank exhibition on Asian contemporary art will function as an applied framework for the anthropological discussion of transcultural practices of selecting, displaying and exhibiting arts from various parts of the world in order to elaborate not only on the agency of artists, curators and museums, art collectors and dealers but also to critically approach the asymmetrical power relations that mark globalised art worlds.

Students will get the opportunity to gain research experiences (e. g. fieldwork, participatory observation, interview strategies, analysis of art works and curatorial practices) by designing and conducting individual or collaborative projects. They may focus on particular artists or works or the curatorial concepts within the institutions of the Biennale or the museum (ZKM), to mention a few options. The outcomes of the projects will be [presented online](#). This course will be conceptualized as an blended learning seminar and contribute to the Double Degree Programme "Media and Material Culture" with the Department of Cultural Anthropology and Development Sociology' at the University of Leiden.

The seminar will be made up of excursions to various exhibition sites. For this we still have no confirmation of time and can only apply for funding once we have concrete numbers of students. Thus, we would appreciate your enrolment as soon as possible. Excursions are planned to Frankfurt (opening of the Asia collection at Deutsche Bank) and ideally to Paris (an exhibition on Paris, Delhi and Mumbai at the Centre Pompidou with a stay of one night), Venice (Venice biennial, visit of India pavilion & China pavilion) or Art Basel. However, the latter visits depend on the availability of funding and allocation of a suitable set of days, most probably early June or early July 2011.

## **Summer Semester 2011 - Cathrine Bublatzky M.A.**

Exercise

### **The Global Contemporary: exhibitions and art from an Anthropological perspective**

**Please note:** This exercise is a supplement to the MA course "The Global Contemporary: exhibitions and art from an Anthropological perspective" held by Prof. Dr. Christiane Brosius and Cathrine Bublatzky.

The course will be a combination of a reading- and discussion group accompanying the seminar "The Global Contemporary – exhibitions and art from an Anthropological perspective". Beside the additional discussion of relevant anthropological articles this group will deal with upcoming questions and challenges the students face in their projects about exhibiting contemporary art. Therefore, anthropological approaches to art, the usage of image-data-bases as well as fieldwork shall be trained.

The related seminar "The Global Contemporary: exhibitions and art from an Anthropological perspective" will be made up of excursions to various exhibition sites. For this we still have no confirmation of time and can only apply for funding once we have concrete numbers of students. Thus, we would appreciate your enrolment as soon as possible. Excursions are planned to Frankfurt (opening of the Asia Collection at Deutsche Bank) and ideally to Paris (an exhibition on Paris, Delhi and Mumbai at the Centre Pompidou with a stay of one night) or Venice (Venice Biennial, visit of India pavilion, China pavilion). However, the latter visits depend on the availability of funding and allocation of a suitable set of days, **most probably early July 2011**.

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## **Winter Semester 2010/11 - Cathrine Bublatzky M.A.**

Seminar

### **Anthropology of Art in a global context**

This seminar deals with contemporary artistic production, the global circulation of artworks and the practices of display in museums or galleries but also in public spaces. Exploring key concepts and approaches within the discipline of anthropology, we will elaborate on questions such as the flows of art works on a global scale, the tensions and power relations between artists, art experts, and art markets or cultural management and how we can investigate these from an anthropological perspective. What do we make of emerging - and declining - 'trends' such as African, Latin American, Australian, Chinese or Indian contemporary art? In which way can we discuss and analyse the production and circulation of different kind of art genres (e.g. street art, fine art, ethnic art) and cultural origin within a social (global) field?

In order to apply major theories and methods within the Anthropology of Art, this course will give students the possibility to analyse and work with images more practically: students will work in single or collaborative projects on research material (provided by young scholars) in image-data bases not only to collect and archive images but also to add metadata and comment (cross-tagging) on artworks. The seminar will be conducted partly as an elearning course on Moodle as well as a joint teaching course and will furthermore include a small student workshop where the projects will jointly present and discuss.

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### **Summer Semester 2010: Cathrine Bublatzky M.A.**

Seminar

#### **Theory and Practice in Visual Anthropology – How do anthropologists work with images of art and popular culture?**

The discipline of Anthropology faces a new urgency in approaching an extensive transcultural and transnational migration of visual items in recent times. This urgency results from an increasing flow of visualities across the globe caused by diverse forms of usage and exhibition practices as well as different kinds of new media and technologies. This seminar shall show how anthropologists engage with visual items from Indian contemporary art and popular culture in order to investigate the question how these visualities are used in transcultural and transnational negotiation processes of culture and identity in a global context.

Not all images are as famous to the public as for example the Danish Mohammad cartoons but have still an important role within cultural exchange processes. What is exactly happening within these transformation processes? How and by whom are aesthetic images or popular products used or even exploited for identity creation and/or in engaging with other social groups?

**Aim:** Students will conceptualize ethnographic projects and conduct empirical research throughout the course. For analysing and presenting their project results, students will be provided with a modified moodle course, with which they will write a field diary, gather and analyse their data and present their results in a visual essay.

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