

# SYMPOSIUM

TRANSFORMATIONS OF THE MOMENT | THE PHOTOGRAPHIC VIEW IN CONTEMPORARY ART

## ON LOOKING III

26.-28.11.2015

University of Zurich, Rämistrasse 73, CH-8006 Zurich

etc | expanding the contemporary | UZH, Institute of Art History, Center for Studies in the Theory and History of Photography (TGF)

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[www.expandingthecontemporary.com](http://www.expandingthecontemporary.com) | [www.khist.uzh.ch/chairs/bildende.html](http://www.khist.uzh.ch/chairs/bildende.html)

Photo: ©Claudio Moser, out of the series „dedicated to the warmest flugelhorn tone“, 1996



University of  
Zurich<sup>UZH</sup>

„The photographic exists somewhere in-between; it as a state of ‚in-between-ness‘: in movement, it is that which interrupts, that paralyzes; in immobility, it perhaps bespeaks its relative impossibility.“ *Raymond Bellour, 2008*

The symposium ON LOOKING III – Transformations of the Moment | The Photographic View in Contemporary Art will focus on the photographic moment “between narrativity and stasis” (George Baker 2008). Applying Rosalind Krauss’s notion of the “expanded field” (originally developed in regard to sculpture) to the medium of photography opens up interesting new perspectives that are not limited to the singular, frozen moment. They emphasise the relationship between, on the one hand, the still image and, on the other hand, the series and film – the transformation of the singular moment into something before and after the individual frame: “Thus, everything that leads up to the photograph, that happens in the moment the picture is taken, that emerges during the development of the negative, and that is added in the act of viewing is an agent of an inseparable process that constitutes the photographic act” (Philippe Dubois 1998).

The photographic scene imprinted at the moment when the shutter is released or the still image from a film also contains, in a condensed form, the before and the after of an entire sequence which is received, interpreted, and developed further by the “emancipated spectator” (Jacques Rancière 2009). Thus, when Cindy Sherman adopts the “narrative and formal parameters of the film still”, she manages to evoke an “affective and narrative density” within a single image and “an imaginary cinema” begins to play “in the minds of the spectators” (Katharina Sykora 2011). In other words, a single photograph does not just contain a single moment in time, but an entire timespan, which expresses itself through various aesthetic forms: “The still must tease with the promise of a story the viewer of it itches to be told” (Cindy Sherman).

The interdisciplinary symposium will focus on this narrative moment within photography: on the “split-second” or the “temporality” of the single photograph. This temporality, which implies a movement within the single frame, is inherent to each and every photograph. Thus, the individual photograph holds something new, something

that is not (yet) shown and that can be brought out through various aesthetic forms and means. The symposium will address questions regarding the aesthetic transformation of the narrative moment within the single image and its consequences, as well as regarding the reception of that moment and the associated dynamics of the photographic act. What kind of creative processes, stagings, conceptual strategies, and artistic statements define this moment? And how does the digitally manipulated image figure in these processes?

International experts will discuss these questions with regards to the artistic positions and strategies of Bruce Nauman, Cindy Sherman, and Walid Raad. Artist panel discussions with Douglas Gordon, Claudio Moser, and Shirana Shabazi will offer a forum to present and discuss current views as well as aesthetic, theoretical and historically significant aspects of the narrative moment within photography – both from the viewpoint of the visual arts and with regards to the development, processuality, and materiality of artistic practices.

The research project etc | expanding the contemporary was launched in 2011. Its aim is to pursue a discussion of the complex thematic field of the artist's edition (In printmaking, photography, video art, artists’ books, performance art, etc.) from academic as well as from the artist's and practice-oriented points of view with a focus on contemporary art.

One of the forums of etc is the symposium series ON LOOKING, organised in collaboration with the Chair for the History of Fine Arts of the University of Zurich. It is an interdisciplinary platform to promote a dialogue and exchange among scholars, curators, artists, and professionals on an international scale. The symposium offers a space to discuss current issues such as artist research, curatorial criteria, questions of art theory and aesthetics, and visual media. Its aims are to formulate clear positions and to re-evaluate traditional definitions, meanings, and practices of canonisation in order to discover and define new avenues in the interactions between science and artistic practices.

# PROGRAMM | PROGRAMME

DONNERSTAG | THURSDAY 26.11.2015

University of Zurich, Building RAA, Rämistrasse 59, 8001 Zürich, Auditorium G-01, 2nd Floor

18.00 BEGRÜSSUNG | WELCOME ADDRESS  
Dr. Nanni Baltzer | Kathrin Beer  
Abendvortrag | Evening Lecture  
Prof. Dr. Katharina Sykora, Hochschule der Künste, Braunschweig  
EXPLOSIVE MOMENTS

FREITAG | FRIDAY 27.11.2015

University of Zurich, Building RAA, Rämistrasse 59, 8001 Zürich, Room G-15, 2nd Floor

10.00 BEGRÜSSUNG | EINFÜHRUNG  
WELCOME ADDRESS | INTRODUCTION  
Dr. Nanni Baltzer | Kathrin Beer

10.30 Prof. Dr. Ursula Frohne, Westfälische Wilhelms Universität Münster  
SHIFTING FRAMES. ÜBER DAS ERSCHEINEN UND VERSCHWINDEN  
IM BILD BEI BRUCE NAUMAN. | SHIFTING FRAMES. APPEARANCE  
AND DISAPPEARANCE WITHIN THE IMAGE IN THE WORKS OF  
BRUCE NAUMAN

11.15 Prof. Dr. Cassandra Nakas, Universität der Künste Berlin  
GESCHICHTE IM MOMENT. FOTOGRAFIE IN DEN ARBEITEN  
VON WALID RAAD | HISTORY IN A MOMENT. PHOTOGRAPHY IN  
THE WORKS OF WALID RAAD

12.00 ROUND TABLE  
Prof. Dr. Ursula Frohne | Prof. Dr. Cassandra Nakas  
Dr. Nanni Baltzer | Kathrin Beer

12.45 LUNCH BREAK  
University of Zurich, Main Building, Rämistrasse 71, 8006 Zürich, Atrium – Lichthof Süd

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14.00 Dr. Gabriele Schor, Sammlung Verbund, Wien  
WAS WAR VOR DEN FILM STILLS? ZUM FRÜHWERK VON CINDY  
SHERMAN | WHAT CAME BEFORE THE FILM STILLS? ON CINDY  
SHERMAN'S EARLY WORK

14.45 DISKUSSION | DISCUSSION

15.00 IN CONVERSATION I  
Douglas Gordon | Kathrin Beer

15.45 COFFEE BREAK

16.00 IN CONVERSATION II  
Shirana Shahbazi | Kathrin Beer

16.45 IN CONVERSATION III  
Claudio Moser | Dr. Nanni Baltzer

17.30 SCHLUSSBEMERKUNG | CLOSING NOTES

SAMSTAG | SATURDAY 28.11.2015  
Workshop Thomi Wolfensberger, Eglistrasse 8, 8004 Zurich

14.00-16.00 IN CONVERSATION IV  
Shirana Shahbazi | Douglas Gordon  
Kathrin Beer | Thomi Wolfensberger  
Anmeldung erforderlich | Registration required  
onlooking@khist.uzh.ch

Konferenzsprache ist Deutsch. IN CONVERSATION I mit Douglas Gordon ist in Englisch. Die Tagung ist öffentlich und frei | Conference language is German.  
IN CONVERSATION I with Douglas Gordon will be in English. The conference is open to the public and participation is free of charge.

The Symposium is funded by the University of Zurich, the Dr. Carlo Fleischmann-Stiftung and etc | expanding the contemporary ,