

“Exploring the Expanded Field of Sculpture”

Seminar Leader: Raphaela Vogel
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Office Hours: Thursday via appointment: 9:00-9:30

Course Description

In this studio art course, taught by internationally acclaimed artist Raphaela Vogel, students will explore and experiment with an expanded notion of sculpture that considers a variety of media and materials, including collage, painting, video, and sound, as part of a sculptural practice. The first part of the seminar will be dedicated to model building, sketch-making as well as to learning about materials and exploring their different relations to form, time and space. Alongside practical assignments, our discussions will address various theoretical and art historical dimensions of sculpture. Based on readings such as Rosalind Krauss's influential essay *Sculpture in the Expanded Field* we will situate our practice within a broader art historical context and, in particular, reflect on the temporality of sculpture in comparison to other art forms, such as moving images or music. Reading excerpts of Arnold Hauser's *The Social History of Art* our discussions will also extend to the wider social and economic frameworks of art, to the nature of artistic labor and its relation to other forms of labor and production in society. Throughout the semester, students will engage in the creation of individual sculptural elements that we, towards the end of the semester, will combine into a collaborative final project, presented at Open Studios.

Requirements

Academic Integrity

Bard College Berlin maintains the highest standards of academic integrity and expects students to adhere to these standards at all times. Instances in which students fail to meet the expected standards of academic integrity will be dealt with under the Code of Student Conduct, Section 14.3 (Academic Misconduct) in the Student Handbook.

Accommodations

Bard College Berlin is committed to inclusion and providing equal access to all students; we uphold and maintain all aspects of Section 504 of the Rehabilitation Act of 1973, the Americans with Disabilities Act of 1990, and the ADA Amendments Act of 2008, and Section 3 of the German Disability Equality Act of April 27, 2002 (Federal Law Gazette I p. 1468). If you have a disability, or think you may have a disability, please contact the Disability Accommodation Coordinator, Atticus Kleen, (accommodations@berlin.bard.edu) to request an official accommodation.

Requests for accommodations should be made as early as possible to ensure adequate time for coordination and planning. Please note that accommodations are not retroactive and may require advance notice to implement.

If you have already been approved for accommodations with the Disability Accommodation Coordinator, please arrange to meet with me outside of class so that we can develop an implementation plan.

Students may face extenuating circumstances related to various personal or external factors, which impact their academic performance. While these circumstances often do not fall within the legal framework of Disability Accommodations, Bard College Berlin is committed to supporting students experiencing such circumstances. A student needing a short extension or a replacement assignment because of an extenuating circumstance is encouraged to make arrangements directly with instructors if possible. If further support is needed, please visit the [Bard College Berlin Accessibility page](#). Questions about this process can be directed to James Harker (j.harker@berlin.bard.edu) or Maria Anderson-Long (m.andersonlong@berlin.bard.edu).

Attendance

Attendance at all classes is a crucial part of the education offered by Bard College Berlin. To account for minor circumstances, two absences from twice-per-week courses or the equivalent (e.g. one absence from a once-per-week course) should not affect the participation grade or require documentation.

Bard College Berlin may not offer credit for any course in which a student has missed more than 30% of classes, regardless of the reasons for the absences. The full Bard College Berlin attendance policy can be found in the Student Handbook, Section 2.8.

Assessment and Assignments

Each student must give one classroom presentation or present within one exhibition, or review or essay about an exhibition. Each student must take part in our collaborative work/sculpture/display

Policy on Late Submission of Papers

Essays that are up to 24 hours late can be downgraded up to one full grade (from B+ to C+, for example). Instructors are not obliged to accept essays that are more than 24 hours late. Where a professor agrees to accept a late assignment, it should be submitted by the new deadline agreed upon by both parties. Thereafter, the student will receive a failing grade for the assignment. Grades and comments will be returned to students in a timely fashion. Students are also entitled to make an appointment to discuss essay assignments and feedback during instructors' office hours.

Students will receive feedback for their course work during and at the end of the semester. Students are entitled to make an appointment with an instructor to discuss seminar participation, or may be asked to meet with the instructor at any stage in the semester regarding class progress.

Grade Breakdown

Exhibition review or presentation 25%

Collaborative final project 35%

Participation (attendance, engagement in seminar discussions) 45 %

Schedule

January 29 – Introduction at Monopol

- Welcome and introduction
- Presentation of Raphaela Vogels Practice
- Student introductions
- Introduction to the semester project (working title) :**Me, Myself, and Lothar Lambert & Jürgen Wittdorf – A Display Story**
- Opening of a WhatsApp, Signal or Telegram Group for the organization of upcoming projects
- Optional meeting with Elisa R. Linns course

Homework: Read excerpts from Rosalind Krauss, ‘Sculpture in the Expanded Field’, and Nancy Fraser, ‘Counter-Public Sphere’

February 5 – Screening & Theory (with Elisa) at Monopol

- Screening: Lothar Lambert – ***Ex and Hopp, 1972, 16 mm (1:1,33), s/w, 56 Min.***
- Discussion: Nancy Fraser – Counter-Public Sphere
- Discussion:
 - Integrating film into sculpture (Rosalind Krauss)
 - Responding to or distancing from cinematic references
- Screening excerpts of: Lothar Lambert – ***Fucking City, 1982, 89 min***
- Presentation of the Works of **Jürgen Wittdorf**
- Organization:

- Discussing sculpture materials (family archives, found materials)

Homework: Ordering newspapers from different countries as material source for sculpture

February 12 – Archive Visit at Schwules Museum

Meeting Point at Schwules Museum: Lützowstraße 73, 10785 Berlin

- Archive session about **Petra Gall**

Homework: Read Eve Kosofsky Sedgwick: Epistemology of the closet

February 19 – Exhibition visit at Gropius Bau

Meeting Point at Gropius Bau: Niederkirchnerstraße 7, 10963 Berlin

- Peter Hujar / Liz Deschenes – ***Persistence of Vision***

Homework: Douglas Crimp, “Mourning and Militancy,” October 51 (Winter 1989): 3–18.

February 26 – meeting in the evening 6:00pm- if possible for the students ?

Crit Session and performative work at Raphaela Vogels Studios starting at the Studio next to Monopol Kühnemannstraße 51 and later we go together to Tempelhofer Damm 2 at 6:00 pm

- Class starts at 6:00 pm (due to film screening and performative image production for our sculpture) open end

Recreating images from films as source material – ideas for your own paintings or sculptures:

Making-of remakes, photographs of video stills with ourselves in front of them, playful appropriation of Lothar Lambert and Jürgen Wittdorfs work

March 5 – City, Space, Institutions

Meeting point: Cafe Gottlob, Akazienstraße 17, 10823 Berlin

- Meeting with **Lothar Lambert** (Cafe Gottlob Schöneberg, his apartment next door)
- Visit to **Museum Friedrichshain Kreuzberg** (meeting with the director Natalie Bayer and tour through the show: Resistance and Dignity - Joint Struggles of Roma and Sinti after 1945)

March 12 – Form Development for collective sculpture at Monopol

- Developing display concepts and sculptural forms- decision which material we will use
- Casting from: Readymades
 - Architecture
 - Monuments
 - or self-designed forms
- Urban walk:
 - Pankow: Bürgerpark, Koloniestraße
 - Wedding industrial area

- **Presentation of an idea for individual sculpture for the Open Studio**

March 19 – Production at Monopol

⚠️ Newspapers must be available

- Working on the sculpture/display
- Material purchase (Bauhaus) or BSR bulk waste sourcing and old paper
- Transport logistics (Miles rental)

March 26 – Meeting with Boris Kollek at his apartment (to be confirmed)

- **Boris Kollek (collector of Wittdorfs work)**
- **Jürgen Wittdorf**

April 9 – Production at Monopol

- Continued work on the sculpture
- Mold-making and form construction

April 16 – Production at Monopol

Continued sculptural work

- Mold-making and casting
- Preparation of the Integration of:
 - Drawing
 - Collage
 - Images / photographs
 - Film (mini projection or screens: phone, TV, computer)

Homework: Read excerpt of Arnold Hauser *The Social History of Art*

April 23 – Museum Visit or optional Production at Monopol

- **Neue Nationalgalerie**
- Focus: **Brancusi**

April 30 – Production at Monopol / Display & Spatial Arrangement

- Continued sculptural work
- Casting and molding with newspapers
- Spatial installation:
 - Standing
 - Hanging
 - Supporting / leaning structures
- Discussion:
 - Queer display

- Visibility and invisibility

May 7 – Display & Spatial Arrangement at Monopol

Finishing Sculptural Work (Including Film and Video Integration)

Students will complete their sculptural projects, incorporating films, videos, or moving-image elements as part of the final installation. Focus will be on:

- Integrating media with physical forms
- Spatial arrangement and presentation
- Refining material and structural aspects

Optional Public Event

*If the collaboration with the students develops successfully, an additional public event may take place in cooperation with **Kino Babylon at Rosa-Luxemburg-Platz**.*

May 29 – *Kino Babylon*

- ***Video Art at Midnight screening of Lothar Lamberts work***
- ***Maybe: presentation of the exhibition - project at Sezession Tempelhof (Playa de Lü)***

Students are expected to be familiar with the following texts before and during the course. The PDFs are provided as reading homework. See syllabus.

Rosalind Krauss, *Sculpture in the Expanded Field*

(Foundational text on the expansion of sculptural practice beyond traditional categories, crucial for understanding spatial, architectural, and conceptual approaches in contemporary sculpture.)

Arnold Hauser, *The Social History of Art*

(Provides a socio-historical framework for understanding art as embedded in social, political, and economic conditions, relevant for discussions of public space, counter-publics, and visibility.)

Eve Kosofsky Sedgwick: Epistemology of the closet

Douglas Crimp, *Melancholia and Moralism—Essays on AIDS and Queer Politics*. Cambridge, Massachusetts: MIT Press, 2002 [ISBN 9780262032957](https://www.mitpress.mit.edu/books/melancholia-and-moralism-essays-aids-and-queer-politics)