

DAS FOTO GRAFISCHE DISPOSITIV

BRAUNSCHWEIG UNIVERSITY OF ART | JOHANNES-SELENKA-PLATZ 1 | D-38118 BRAUNSCHWEIG

The Photographic Dispositif | Summary

The PhD Program approaches photography not only from the perspective of the resulting image, but as a complex act grounded in historical, medial, technological, social, cultural, and aesthetic specificities, which has at the same time the inherent potential for the disruption and modification of these very specificities. The formation, handling, perception, and exhibition of photography, alongside its discourses, unveil a complex yet specific power of the image and the gaze that can be effective as a means of discipline and as creative potential. This “photographic dispositif” is the focus of the PhD program. It will be scrutinized theoretically, used in approaches to photographic practices of the past and present, and developed into an innovative method for photographic research. The program's interdisciplinary exchange between Art and Media Studies, Philosophy and Visual Culture, Fine Arts and Design offers the perfect context for the proposed broadening of perspectives which cover the analysis of specific photographic objects, research on the photographic act and its conditions, and multifaceted practices of creating, displaying and reflecting upon photography.

The program of study consists of four major subject areas. Each one focuses on a different aspect of the “photographic dispositif” and includes theoretical and practical exploration.

The first major subject area is entitled “Writing the Photographic Dispositif”. Its goal is to define and specify the term “dispositif” as it is used in relationship to photography.

The second subject area focuses on “The Photographic Dispositif as a System of Knowledge”. Visits to photography museums and photographic archives in Germany, Europe, and internationally will help to analyze specific archival systems complemented by studying archive theories and the applications of archival approaches in photographic art.

The third subject area explores “The Photographic Dispositif as a Mode of Presentation”. It examines how displays construe photography as a medium and lend it different meanings.

The fourth subject area, “Crossing the Boundaries of the Photographic Dispositif”, monitors the migration of specific characteristics of photography to other media.

For further information see www.dasfotografischesdispositiv.de

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