

## COURSE DETAIL

### AT WORK IN THE ARCHIVE: ART AND DECOLONIZATION

**Country**

Germany

**Host Institution**

Free University of Berlin

**Program(s)**

Free University Berlin

**UCEAP Course Level**

Upper Division

**UCEAP Subject Area(s)**

Art History

**UCEAP Course Number**

110

**UCEAP Course Suffix****UCEAP Official Title**

AT WORK IN THE ARCHIVE: ART AND DECOLONIZATION

**UCEAP Transcript Title**

ARCHIVE ART DECOLON

**UCEAP Quarter Units**

4.50

**UCEAP Semester Units**

3.00

## Course Description

In the last two decades, an increasing number of artists have engaged the specters of colonialism that continue to haunt us in our postcolonial present. In their work, the archive often figures as source or resource, matter or metaphor, and presence or absence of the colonial past. Considering the intensity of this archival return, it is no exaggeration to state that the archive has emerged as a paradigm through which artists pursue engagements with colonial histories. In their work the archive enables them to confront the legacies of their colonial pasts and provides them with possibilities to conceptualize the hidden histories and counter-memories that have been suppressed by screen memories whose traumatic contents need to be addressed to open up alternative futures. Conventionally imagined as a technology for the storage of traces of the past, in this context the archive may be thought of as a site to rethink the past, present, and future. This seminar examines how work in the archive explores alternative relations between past, present and future. This is done by examining a range of practices adopted by scholars, archivists, social activists, and contemporary artists in their engagement with the archive. This includes themes like; how colonial archives have been neglected, destroyed, and replaced by decolonial archives; how photographers have embraced archival images as material to recycle and repurpose; how contemporary artists have developed alternative archival epistemologies; how restitution might be conceived as a form of archival memory work; and why, in the post-apartheid context in South Africa, the decolonization of the university has been conceived as a question of the archive. In sum, the seminar examines how the archival turn addresses the question of African futures.

### Language(s) of Instruction

English

### Host Institution Course Number

13651

### Host Institution Course Title

## AT WORK IN THE ARCHIVE: ART AND DECOLONIZATION

**Host Institution Campus**

**Host Institution Faculty**

**Host Institution Degree**

**Host Institution Department**

Kunsthistorisches Institut

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