



ZMO-Kolloquium 2012/2013

The Impossible Aesthetic: Situating Research in Arts and Social Sciences/Humanities

Thursday, September 27th, 2012, 6 pm

Photograph Looking: The Work of Art between Documentary and Performative Registers

Lecture by Dr Saadi Nikro

This lecture considers how aesthetic practices involve the production of fields of social sensibility, sites of emotional attachment, as well as critical review. It engages a phenomenological reading of the work of art as exhibition, in respect to the confluence of what we can loosely call documentary and performative registers. To some extent the tension between these registers locates the question of the convergence of art and research, and gives us an insight into how an *exhibition* - a *curatorial* practice that always involves a *remedial* effect - works as a form of *inhibition* - the *cure* becoming a *poison*, a *pharmakon* - , and structures sites of *habitation*, fields of social sensibility. Towards this a number of examples will be shown and discussed, such as a prize winning photograph of Lebanon, the wrapping of the Reichstag in 1995, a recent exhibition on animism, as well as others.

Venue:

Zentrum Moderner Orient
Kirchweg 33

14129 Berlin

GEFÖRDERT VOM



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und Forschung

Saadi Nikro is currently a research fellow at the Zentrum Moderner Orient, with the DFG funded project "Transforming Memories: Cultural Production and Personal/Public Memory in Lebanon and Morocco". He has a PhD in Cultural Studies from the University of New South Wales in Sydney, Australia. Addressing the fields of literary and postcolonial studies, he has worked on literature and culture in Australia. Current research is concerned with the ethical implications of trauma, violence and memory in respect to Lebanon. His most recent publication is *The Fragmenting Force of Memory: Self, Literary Style, and Civil War in Lebanon* (Cambridge Scholars Publishing, Newcastle upon Tyne, September 2012)