

*Graphic*Novel*Berlin*



*Berlin Perspectives WiSe 2017/2018, Humboldt-Universität zu Berlin
Tuesday, 2 pm – 4 pm, weekly, Hausvogteiplatz 5-7, Room 0323-26*

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In the seminar we will analyse representation and construction of the city of Berlin in text and image: especially in comic strips and graphic novels, and also in other text-image representations as fanzines and perzines. We will take a cross section of diverse visual-textual formats and have a look on their political implications. We will also use them as inspiration for our own practice: a personal graphic novel of living in Berlin, a drawn-written diary of individual impressions of a new city and language. Therefore we will experiment with paper, pencil and DIY printing techniques. The focus lies on a subjective perspective of perceiving the city as well as a playful and emancipatory handling of the language German, which will be supported by images. Field trips to the exhibition *Gier nach neuen Bildern: Flugblatt, Bilderbogen, Comicstrip* in German Historical Museum (DHM), the *Archiv der Jugendkulturen e.V.*, as well as drawing in public space. Planned is an exhibition of all the works.

Language requirements: English B1, German B1

We will try to speak as much German in class as we can, to improve the German language skills. English will be our Lingua franca.

No drawing skills required. This class is open to students from all disciplines at HU Berlin.

Introductory literature

Abel, J./Klein, C. (Hg.) (2016): *Comics und Graphic Novels – Eine Einführung*. Stuttgart: J. B. Metzler Verlag.

Avanessian, A./Töpfer, A. (2011-2014): *Speculative Drawing*, Sternberg Press

Baetens, J. (2014): *The Graphic Novel: An Introduction*, Cambridge University Press

Benjamin, W. (1934/35): „Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit.“, in Pias, C./Vogl, J. et al (Hg) (2008): *Kursbuch Medienkultur*, München: DVA

Biel, J. (2008): *Make a Zine: When Words and Graphics Collide*, Portland: Microcosm Publishing

Butler, J. (2009): “Fotografie, Krieg, Wut”, in ders.: *Krieg und Affekt*, Zürich-Berlin: diaphanes, pp. 53-68.

Deutsches Historisches Museum (Hg.) (2017): *Gier nach neuen Bildern: Flugblatt, Bilderbogen, Comicstrip*, Katalog zur Ausstellung, Berlin

Duncombe, S. (2008): *Notes from Underground: Zines and the Politics of Alternative Culture*, Portland: Microcosm Publishing

Engel, A. (2010): “Akzeptanzschwierigkeiten? Dimensionen und Strategien queerer Kritik.”, in: Mennel, B./Nowotny, S./Raunig, G.: *Kunst der Kritik*, Wien: Verlag Turia+Kant, p. 75-77.

Frahm, O. (2011): “Weird Signs”, in Eder, B./ Klar, E./ Reichert, R. (Hg.) (2011): *Theorien des Comics: Ein Reader*, Bielefeld: Transcript, pp. 143-160.

Grünewald, D. (2013): *Der dokumentarische Comic – Reportage und Biografie*, Berlin: Christian A. Bachmann Verlag

Holert, Tom (2008): “Beweisen und Bezeugen”, in ders.: *Regieren im Bildraum*, Berlin: b_books, Polypen, pp. 87-89.

Huber, J. (2009): “Inszenierungen und Verrückungen – Zu Verfahrensfragen einer Forschung des Ästhetischen”, in: Bippus, E. (Hg.): *Kunst des Forschens – Praxis eines ästhetischen Denkens*, Zürich-Berlin: diaphanes, pp. 207-215.

Koch, Mona et. Al (Hg.) (2013): *Comics aus Berlin. Bilder einer Stadt*, Berlin: Vorwerk 8

Krämer, S. (2008): „Zeugenschaft: Zeugnisgeben durch Glaubwürdigkeit“, in ders.: *Medium, Bote, Übertragung – Kleine Metaphysik der Medialität*, Frankfurt a.M.: Suhrkamp

McCloud, S. (2006): *Storytelling Secrets of Comics, Manga and Graphic Novels*, New York: William Morrow Paperbacks

McCloud, S. (2001): *Comics richtig lesen. – Die unsichtbare Kunst*. Hamburg: Carlsen

Mitchell, W.J.T. (1994): *Picture Theory*, University of Chicago Press

Mitchell, W.J.T. (2008): *Bildtheorie*, Frankfurt a.M.: Suhrkamp

Packard, S. (Hg.) (2012): *Comics & Politics*, Berlin: Chr. A. Bachmann Verlag

Reitsamer, R./Zobl, E. (2011): “Queer-feministische Comics – Produktive Interventionen im Kontext der Do-It-Yourself-Kultur”, in: Eder, B./ Klar, E./ Reichert, R. (Hg.): *Theorien des Comics: Ein Reader*, Bielefeld: Transcript, pp. 365-381.

Schaffer, J. (2008): *Ambivalenzen der Sichtbarkeit – Über die visuellen Strukturen der Anerkennung*, Bielefeld: Transcript, pp. 51-71.

Sousanis, N. (2015): *Unflattening*, Harvard University Press

All texts for the assignments will be made available via Moodle

There will be a small library of visual_textual formats in the classroom

Please note

- #You may not miss more than 2 sessions (please contact me in advance)
- #Plagiarism: Using the words of another person's thoughts, ideas or data as though they were your own will result in failure of the course

Grading

#Active participation in class (20%)

Active participation means regular attendance, working through the assigned readings and engaging in discussion during each session. It also means participating with own ideas as well as actively taking part in the practical sections of the sessions.

#Drawing/writing a Graphic Novel/Visual Diary/Perzine (60%)

throughout the semester, presentation of work in progress, small edition of at least 10 copies

#Input presentation (20%)

Short presentation of assigned text(s) in groups of two. You'll have to link the topics and assumptions with Graphic Novels/ Comics/ Fanzines of your choice

5 ECTS

Syllabus

Class 1: Intro

Introduction to course, getting to know each other, lecture on visual_textual formats focus Berlin

Class 2: Closing the Gap – Image and Text

Input presentations and discussion

- # Frahm, O. (2011): "Weird Signs", in Eder, B./ Klar, E./ Reichert, R. (Hg.) (2011): *Theorien des Comics: Ein Reader*, Bielefeld: Transcript, pp. 143-160.
- # McCloud, S. (2001): *Comics richtig lesen – Die unsichtbare Kunst*. Hamburg: Carlsen, pp. XX-X.
- # Huber, J. (2009): "Inszenierungen und Verrückungen – Zu Verfahrensfragen einer Forschung des Ästhetischen", in: Bippus, E. (Hg.): *Kunst des Forschens – Praxis eines ästhetischen Denkens*, Zürich-Berlin: diaphanes, pp. 207-215.
- # Sousanis, N. (2015): *Unflattening*, Harvard University Press, pp. XX-XX.

Class 3: Witness and Rage

Input presentations and discussion

- # Butler, J. (2009): "Fotografie, Krieg, Wut", in ders.: *Krieg und Affekt*, Zürich-Berlin: diaphanes, pp. 53-68.
- # Duncombe, S. (2008): *Notes from Underground: Zines and the Politics of Alternative Culture*, Portland: Microcosm Publishing, pp. 23-48.

- # Holert, Tom (2008): "Beweisen und Bezeugen", in ders.: *Regieren im Bildraum*, Berlin: b_books, Polypen pp. 87-89.
- # Krämer, S. (2008): *Medium, Bote, Übertragung – Kleine Metaphysik der Medialität*, Frankfurt a.M.: Suhrkamp, pp. 223-260.

Class 4: Becoming Un/Visible – Focus Queerness

Input presentations and discussion

- # Engel, A. (2010): "Akzeptanzschwierigkeiten? Dimensionen und Strategien queerer Kritik.", in: Mennel, B./Nowotny, S./Raunig, G.: *Kunst der Kritik*, Wien: Verlag Turia+Kant, p. 75-77.
- # Reitsamer, R./Zobl, E. (2011): "Queer-feministische Comics – Produktive Interventionen im Kontext der Do-It-Yourself-Kultur", in: Eder, B./ Klar, E./ Reichert, R. (Hg.): *Theorien des Comics: Ein Reader*, Bielefeld: Transcript, pp. 365-381.
- # Schaffer, J. (2008): *Ambivalenzen der Sichtbarkeit – Über die visuellen Strukturen der Anerkennung*, Bielefeld: Transcript, pp. 51-71.

Class 5 Field Trip

Field Trip: Archiv der Jugendkulturen e. V., Fidicinstraße 3 | Haus D
10965 Berlin
Archive Fanzines/Perzines, lecture, inside in diverse publications,
inspiration for own concepts

Class 6 DIY: Printing

- # Benjamin, W. (1934/35): „Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit.“, in Pias, C./Vogl, J. et al (Hg) (2008): *Kursbuch Medienkultur*, München: DVA, pp. 18-33.

Introduction in printing techniques

Practical part: # Linocut – please prepare a motif in advance

Class 7 DIY: Printing

Practical part: # Transfer print – please prepare a motif in advance

Class 8 Field Trip

Field Trip: German Historical Museum (DHM)
Unter den Linden 2
10117 Berlin
Exhibition *Gier nach neuen Bildern: Flugblatt, Bilderbogen, Comicstrip* (with guide)

Class 9 Drawing

Field trip "drawing in public space" – free drawing (short cuts/long takes)
site will be decided together

Class 10 DIY: Printing

Practical part: # Monotype – please prepare a motif in advance,
bring some found objects for printing

Class 11 Writing

Practical part:

Free Writing

Cut and Paste – please bring newspapers/magazines

Class 12

Presentation + discussion of your works in progress

Class 13

Presentation + discussion of your works in progress

Class 14

Presentation + discussion of your works in progress

Class 15

Final preparation for the exhibition – concept, selection of works (originals, reproductions)

Class 16

Exhibition of our works! Please prepare a small edition of at least 10 copies (one for me)