

# (De-)Positions of Deconstruction

## Genealogies and Actuality, Practices and Procedures

### Call for Participation

#### Reading Course Key Concepts in the Humanities | ICS

**Moderation:** Dr. Toni Hildebrandt, Art History, University of Bern  
**Date/Time:** 08.03. and 22.03.2021, 2.15–6:00 pm  
**Venue:** Online via Zoom  
**ECTS:** 2 (Pflichtbereich ICS / Wahlpflichtbereich GS, SLS, SINTA)  
**Registration:** Until February 20, 2021 to [toggweiler@wbkolleg.unibe.ch](mailto:toggweiler@wbkolleg.unibe.ch) as well as KSL: <https://www.ksl.unibe.ch/> (Login with UniBe-Account, search with title)

The course first traces the status of deconstruction in the 20th century (after phenomenology and structuralism) and highlights its relevance for the present. The starting point for this is the three main philosophical works, which Jacques Derrida presented in 1967 and which can be read as the earliest practice of deconstructive readings of the most diverse traditions (*De la grammatologie; La voix et le phénomène; L'écriture et la différence*). We will closely follow the text to see what Derrida understands by *differance* and how the deconstructive program distinguishes itself from semiology, phenomenology and the tradition of critique since Kant. In the field of contemporary theory, our main concern will be to understand how deconstruction differs from critical theory and discourse analysis and how it stands up to more recent objections of "speculative realism".

The second session will focus on "methods, practices and procedures" in the arts. We will ask more specific questions about how deconstruction has been taken up and developed further and how deconstructive practice can be identified in the arts. We will use various comparisons as examples: from deconstruction and poetry (Hélène Cixous/Friederike Mayröcker), deconstruction and architecture (Peter Eisenman, Bernard Tschumi), deconstruction and drawing/painting (Derrida's exhibition at the Louvre in 1991: *Memoires d'aveugle. l'autoportait et autres ruines*), deconstruction and free jazz (Ornette Coleman) to Derrida's attempt to describe the aesthetics of film as "hauntology". At the end of the course we will watch Ken McMullen's film *Ghost Dance* (1983).

#### Readings:

Bennington, Geoffrey: «Derridabase», in: Jacques Derrida/Geoffrey Bennington, *Jacques Derrida* (Chicago/London: The University of Chicago Press, 1999).  
 Derrida, Jacques/Kristeva, Julia: «Semiology and Grammatology» [1968], in: Jacques Derrida, *Positions* (Chicago/London: The University of Chicago Press, 1981), 15–36.  
 Derrida, Jacques: «Differance» [1968], in: Jacques Derrida, *Margins of Philosophy* (Chicago/London: The University of Chicago Press, 1982), 1–27.



**Toni Hildebrandt** studied art history, musicology, philosophy and French literature in Jena, Weimar, Rome and Naples. 2010-2013 research associate at the NFC Bildkritik "eikones". 2013-2017 Resident Fellow and Early Postdoc.Mobility-Fellow (SNF) at the Istituto Svizzero in Rome. 2014 PhD at the University of Basel. 2014-2020 Research Assistant at the Department of Modern and Contemporary Art History at the Institute of Art History, University of Bern. Since January 2021 Advanced Postdoc and coordinator of the SNF Sinergia "Mediating the Ecological Imperative". The dissertation "Entwurf und Entgrenzung. Kontradispositive der Zeichnung 1955-1975" was published by Fink in 2017 and was awarded the Wolfgang Ratjen Prize by the Zentralinstitut

für Kunstgeschichte in Munich in 2018. As a Junior Fellow at the Walter Benjamin Kolleg in 2020 he began his research on a new project on "(Post-)apocalyptic Imaginations. Representations of Nuclear Catastrophes in Art and Film since 1945".