

Hidden

Tate Modern

Saturdays 5 March – 9 April 2011

Led by Richard Martin and Lucy Scholes

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Doris Salcedo, *Untitled* (1998)
Tate © Doris Salcedo

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TATE

Week 1 (5 March): Hidden Histories: Michael Haneke's *Caché*

10.30-15.00: Starr Auditorium

This extended first session will introduce the course's main themes, before a screening and discussion of Michael Haneke's *Caché* (2005). We'll consider the boundaries between public and private behaviour, the home as a site of conflict, and the relationship between the modern media and family secrets. Our discussion will raise the political implications of hidden histories, the stories a nation or individual refuses to tell itself. What happens when these tales come to light?



Valie Export, *Facing a Family* (1971)
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Class Screening:

Michael Haneke (dir.), *Caché* (2005)

Further Reading:

Albert Camus, *The Outsider* (1942)

J. M. Coetzee, *Disgrace* (1999)

Jim House and Neil McMaster, *Paris 1961: Algerians, State Terror and Memory* (2006)

Brian Rice and John David Rhodes (eds.), *On Michael Haneke* (2010)

Further Viewing:

Florian Henckel von Donnersmarck (dir.), *The Lives of Others* (2006)

Michael Haneke (dir.), *Code Unknown* (2000) and *The White Ribbon* (2009)

Mathieu Kassovitz, *La Haine* (1995)

David Lynch (dir.), *Lost Highway* (1997)

Dominik Moll (dir.), *Lemming* (2005)

Gillo Pontecorvo (dir.), *The Battle of Algiers* (1966)

Week 2 (12 March): Architecture: Spaces of Concealment

10.30-13.00: Seminar Room (Level 2)

What spaces have been imagined as containers for hidden desires? What architectural metaphors represent repressed memories and past misdemeanors? This session explores dark corridors and sinister staircases, delves into furtive closets and locked rooms, maps Gothic castles and suburban estates. We'll look at the psychology of such spaces in art, architecture and film, and how they might relate to wider concepts of transparency and democracy.



Lisa Milroy, *Kyoto House* (1996)
© Lisa Milroy

Further Reading:

Gaston Bachelard, *The Poetics of Space* (1958)

Beatriz Colomina (ed.), *Sexuality and Space* (1992) and *Privacy and Publicity: Modern Architecture as Mass Media* (1994)

Sigmund Freud, *The Uncanny* (1919)

Sylvia Lavin, *Form Follows Libido: Architecture and Richard Neutra in a Psychoanalytic Culture* (2005)

Anthony Vidler, *The Architectural Uncanny: Essays in the Modern Unhomely* (1992)

Further Viewing:

Francis Ford Coppola (dir.), *The Conversation* (1974)

Roman Polanski (dir.), *Repulsion* (1965)

Nicholas Ray (dir.), *Bigger Than Life* (1956)

Tate Modern:

Level 4: Gabriel Orozco exhibition, *Elevator* (1994)

Level 5, States of Flux, Room 10: 'Architectures of Power'

Week 3 (19 March): Story-Telling: Freud and *The Wolf Man*

10.30-13.00: Seminar Room (Level 2)

This session introduces psychoanalytic theory as a more nuanced approach to containment and secrecy. Focusing on Freud's famous case study *The Wolf Man*, we will examine the links between narrative, self-identity and the stories we tell about ourselves. In considering the layers of interpretation and meaning investigated by Freud, we will look at how psychoanalysis seeks to uncover and recover identity through memory and self-perception.

Core Text:

Sigmund Freud, *The Wolf Man*
(1914; new Penguin edition 2010)



Max Ernst, *Forest and Dove* (1927)
© ADAGP, Paris and
DACS, London (2002)

Further Reading:

Peter Brooks, *Reading for the Plot: Design and Intention in Narrative* (1984) and *Psychoanalysis and Storytelling* (1994)

Muriel Gardiner, *The Wolf-Man and Sigmund Freud* (1972)

Tom McCarthy, *C* (2010)

Karin Obholzer, *The Wolf Man: Sixty Years Later, Conversations with Freud's Controversial Patient* (1982)

Further Viewing:

John Huston (dir.), *Freud: The Secret Passion* (1962)

Otto Preminger (dir.), *Whirlpool* (1949)

Tate:

Tate Britain: Susan Hiller exhibition, *From the Freud Museum* (1991-97)

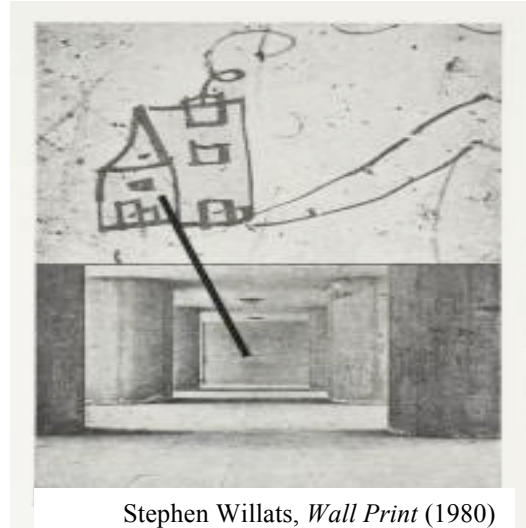
Tate Modern: Level 3, Poetry and Dream, Room 2: 'Surrealism and Beyond'

Tate Modern: Level 3, Material Gestures, Room 9: Joan Jonas, *The Juniper Tree* (1976/1994)

Week 4 (26 March): Keeping It in the Family: The Darker Side of Desire

10.30-13.00: Seminar Room (Level 2)

The family is intimately connected with feelings of containment, as artists such as Louise Bourgeois and Rachel Whiteread have recognised. The ‘family romance’ – Freud’s name for the fantasies we construct with regard to our parents – is the site for both fiction and friction. Through film, art, literature and mythology, this session will explore issues of incest and abuse, the darker desires hidden behind closed doors. What happens when the family romance explodes into reality and domestic relations are laid out in the open?



Stephen Willats, *Wall Print* (1980)
© Stephen Willats

Further Reading:

Emma Donoghue, *Room* (2010)

Sigmund Freud, ‘Family Romances’ (1909)

Ian McEwan, *The Cement Garden* (1978)

Carolyn Steedman, *Landscape for a Good Woman* (1986)

Further Viewing:

Bernardo Bertolucci (dir.), *The Dreamers* (2003)

Catherine Breillat (dir.), *Bluebeard* (2009)

Ursula Meier (dir.), *Home* (2008)

Jean-Pierre Melville (dir.), *Les Enfants Terribles* (1950)

Hiroshi Teshigahara (dir.), *The Woman of the Dunes* (1964)

Tate Modern:

Level 3, Poetry and Dream, Room 8: ‘Dark Humour’

Level 3, Poetry and Dream, Room 10: Mona Hatoum

Week 5 (2 April): Media Myths: Uncovering the Truth?

10.30-13.00: Seminar Room (Level 2)

Investigative journalism is founded upon ideas of concealment, the sense that covert activities must be uncovered by intrepid reporters. This session examines what issues of interiority are at stake in a world of tabloid scoops, leaked papers and conspiracy theories. The work of Janet Malcolm, who has explored psychoanalysis, the ethics of journalism, and the manipulations of story-telling, will be one avenue into the paranoia, cynicism and hypocrisy of the modern media. Recent events – from the emergence of WikiLeaks to the role of social media in the Arab uprisings – will also be pertinent to our discussion.



Olafur Eliasson, *Your Double-Lighthouse Projection* (2002)
© Olafur Eliasson

Further Reading:

Gordon Burn, *Fullalove* (1995) and *Born Yesterday: The News as a Novel* (2008)

Janet Malcolm, *Psychoanalysis: The Impossible Profession* (1981), *In the Freud Archives* (1984), *The Journalist and the Murderer* (1990), *The Silent Woman: Sylvia Plath and Ted Hughes* (1993) and *The Crime of Shelia McGough* (2000)

Slavoj Zizek, 'Good Manners in the Age of WikiLeaks', *London Review of Books* (January 2011). Available online at: <http://www.lrb.co.uk/v33/n02/slavoj-zizek/good-manners-in-the-age-of-wikileaks>

Further Viewing:

Michael Haneke (dir.), *Benny's Video* (1992) and *Funny Games* (1997/2008)

Alan J. Pakula (dir.), *The Parallax View* (1974)

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Level 4: Gabriel Orozco exhibition, *Obit Series* (2008)

Level 5, States of Flux, Room 8: Jenny Holzer

Week 6 (9 April): Inside the Labyrinth: Mike Nelson's *The Coral Reef*

10.30-13.00: Manton Studio, Tate Britain

Our final session takes us to Tate Britain and to the strange corridors and eerie corners of Mike Nelson's *The Coral Reef* (2000). This installation, consisting of fifteen rooms filled with the detritus usually hidden from society's eyes, raises important questions concerning power and identity. Nelson's work is part of a growing predilection for immersive environments – from Punchdrunk's theatrical events to Roger Hiorns's crystal-coated home. What desires are driving these works and what do they tell us about the contemporary hunger to traverse 'hidden' spaces? Susan Hiller's investigations into voices, paranoia and childhood may offer further clues.



Mike Nelson, *The Coral Reef* (2000)
© Mike Nelson
Courtesy Matt's Gallery, London

Further Reading:

Claire Bishop, *Installation Art* (2005)

Helen Delaney et al, *Mike Nelson: The Coral Reef* (2010)

Nicolas De Oliveira et al, *Installation Art in the New Millennium: The Empire of the Senses* (2003)

Jane Rendell, *Site-Writing: The Architecture of Art Criticism* (2010)

Tate Britain:

Susan Hiller exhibition, *An Entertainment* (1990) and *Witness* (2000)

Mike Nelson, *The Coral Reef* (2000)