

Pool 10: Money – Body – Time – Space

The Material Conditioning of Contemporary Production of Art and Theory

Angebot für

Bisheriges Studienmodell > Fine Arts > Master Fine Arts > Master Fine Arts

Nummer und Typ	MAF-MAF-Po00.19F.010 / Moduldurchführung
Modul	Pool
Veranstalter	Departement Fine Arts
Leitung	Tyna Fritschy, Laura Nitsch
Anzahl Teilnehmende	maximal 15
ECTS	3 Credits
Lehrform	Group seminar
Zielgruppen	MFA students
Lernziele / Kompetenzen	Ability to reflect the material conditioning of the production of art
Inhalte	<p>“A woman must have money and a room of her own if she is to write fiction“ writes Virginia Woolf 1929 in her novel "A Room of One's Own". While Woolf's feminist treatise provides insights into the gendered relations of productions, she reduces the circle of those who bring along the material requirements for the production of literature or art to a small female elite. Rather than this, our queer inquiry starts with the unavailability of resources: What happens if material resources are missing or severely restricted?</p> <p>In actualizing Woolf in late capitalism characterized by precarity and neo-feudal relations, we might ask: What material conditions do we need today if we are to make art? While Woolf addresses both money and space, we further want to explore the body and time/temporality as structuring categories in the production of art and reflect the complex entanglement of all four terms. How, for example, do the contemporary logics of the project, the residency, and funding impinge on our work? But we also seek to imagine other horizons: How can we intervene in these limitations? What kind of collective political demands can we deduce from this?</p> <p>Tyna Fritschy works and lives as a knowledge laborer and cultural producer in Vienna, Zürich and Hamburg. She* obtained her Master's degree in Philosophy, Art and Critical Thought from the European Graduate School in Saas-Fee, Switzerland, with a thesis developing on ecstatic agency. She* investigates issues of ownership relations, body politics, dis/possession, and vulnerability in employing political philosophy, queer-feminist theory and postcolonial studies. In looking for alternatives to academic knowledge, she* also employs and explores informal, subjugated and bodily modes of knowing. Recent forays into the exploration of conditions of production and the distribution of money, space, body in theory and fine art.</p> <p>Laura Nitsch develops her artistic, cinematic and theoretical practices mostly from changing collaborations and queer networks. Her artistic project is designed to establish working and production relationships that create space for collectivity, intersectionality and vulnerability. In 2017, she and Barbara Juch received the Cathrin Pichler Prize for the filmic work "Elemente einer Landschaft". In 2018/19</p>

she is, together with Tyna Fritschy, lecturer at the Academy of Fine Arts Vienna. In 2019, in the context of the 58th Venice Biennale, Nitsch is working for the project "Images of / off Images" together with ?pek Hamzao?lu and Sophie Thun. She lives and works in Vienna.

Bibliographie /
Literatur

Chantal Akerman: „Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles“, 1975
Walter Benjamin: Der Autor als Produzent, 1934
Mark Fisher: Accelerate Management, 2016
Andrea Fraser: "Services. A working-group exhibition", 1994-2001
Stefano Harney / Fred Moten: Die Undercommons, 2016
Karin Michalski: „The Alphabet of Feeling Bad“, 2012
Adriana Monti: „Scuola Senza Fine“, 1983

Leistungsnachweis /
Testatanforderung

80 % attendance

Termine

09:00 - 17:00 o'clock

1 March
24 / 25 / 26 April

Bewertungsform

bestanden / nicht bestanden