# HYB  Practice 6: Virtual Tendencies and Postdigital Relationalities

**Angebot für**

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

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| Nummer und Typ | MFA-MFA-Pr00.21F.006 / Moduldurchführung |
| Modul | Practice: |
| Veranstalter | Departement Fine Arts |
| Leitung | Marie-France Rafael, Doireann O'Malley, Rabea Ridlhammer |
| Anzahl Teilnehmende | maximal 9 |
| ECTS | 21 Credits |
| Voraussetzungen | Course language: English<br><br>Active participation<br>Reading in preparation<br>Written exercises<br>Preparing short presentation |
| Lehrform | This course will feature lectures, visiting artists, group and individual tutorials and demonstrations in order to expose students to a variety of themes, methods and applications within the field of contemporary art. |
| Zielgruppen | MA Fine Arts students<br><br>Open for exchange students |
| Lernziele / Kompetenzen | This course will feature close readings of discursive texts as well as practical group assignments that will help students to reflect in a critical and creative manner their own artistic practice. In group discussions as well as in one on one tutorials the students will focus on different concepts, skills and a contextualization regarding their artistic practice. |
| Inhalte | Everyone and everything is displayed in pictures and functions only in a picture logic - a completely technological spectacle. The pictorial space has become the everyday action space of our "digitalized existence". Low-resolution viral "poor images", fill and dominate our virtual everyday life. In the destabilization of life forms in post-Fordism that dominates us, as the Italian philosopher Paulo Virno states, the "poor images" will sooner or later infect every one of us.<br>So what role does art play in a present in which the production, circulation and not least consumption of an almost endless flood of images dominates?<br>Can virtuality become a form of countering the hypervisibility and consumption of images? Positing that the creation of virtual spaces where the viewer is within a hyper space, could transcend the ubiquitous nature of images by becoming the image. Could this have the potential to enact the destabilization of the subject object model of viewing art and consuming images? Expanding on the concept of the virtual as a relational experience that mediates our daily lives, and as a technological metaphor for consciousness, the seminar will touch on myriad themes, from our accelerating cyber symbiosis with technology; radical subject formation, gender politics and racism; ecology and resource extraction; affective computing, sex and the online casino environment, trauma and mental health, asking how to create socially engaged practice using virtual space to activate socio-political change within the virtual and social worlds?<br><br>Participants will thus explore some aspect of the virtual and its intersection with |

their practices. This is at a moment when we are faced with multiple crises, from a pandemic that has ushered in an unprecedented social experiment with a significant shift to working, consuming and socializing online, to impending environmental and ecological collapse.

Doireann O'Malley will organize a workshop exploring conceptions of virtuality and the relation to visual representation and identity. Exploring the topics of pornography, gaming, violence, the military, escapism, sexuality, trans* embodiment and the psycho-analytic relations to live action role playing games.

The workshop will include a virtual reality presentation of a selection of contemporary artists' work in VR (Calum Bowden, Adam Fearon, Steph Holl-Trieu, Rindon Johnson, Penny Rafferty and Simon Speiser) including the artist's current work, New Maps of Hyperspace_Test01, 2020.

About the lecturers:

Doireann O'Malley, born Limerick, Ireland 1981. Holds an MFA from University of Ulster in Belfast, UK. Is currently participating on The Berlin Program for Artists and is a research fellow at Berliner Förderprogramm Künstlerische Forschung, 2020-2021. Recent exhibitions, talks and screenings include Urban Video Project at The Emerson Museum in Syracuse, NY. Neuer Berliner Kunstverein (n.b.k.) BPA Talks, KW Berlin, DE. National Sculpture Factory/ Cork Film Festival, Cork, IE. Göteborg International Biennial for Contemporary Art, SE. Stadium Gallery, Berlin. Nordenhake Mexico City. Fondazione Adolfo Pini, Milan, IT. Rencontraires International, Forum des Archives, Paris & HKW Berlin, DESpaces in Between, Bozar, Brussels, BE. Mumok Kino Vienna.

Marie-France Rafael, holds a PhD in Art History. She studied Art History and Film Studies in Berlin and Paris. From 2011 to 2015 she was a research associate at the Free University of Berlin and until 2019 at the Muthesius University Kiel, Department of Spatial Strategies/Curatorial Spaces. Her monograph, Reisen ins Imaginativ. Künstlerische Displays und Situationen (Cologne: Walther König, 2017), was recently published. Other publications include Ari Benjamin Meyers. Music on Display (Cologne: Walther König, 2016), and Pierre Huyghe. On Site (Cologne: Walther König, 2013).

Rabea Ridlhammer (DE, 1990) is an artist, graphic designer and an assistant teacher at DFA based in Zurich. Her work is often research based, making use of and dealing with trivialized practices, media and environments such as gossip, comedy, dilettantism, amateurism, play, fashion and entertainment culture. Her work results in wearable items, pseudo-useful objects, films, publications, performative moments, lectures or events. She was a co-founder of the artist-run space bunker0621 in Amsterdam, where performances, exhibitions, workshops and concerts took place, often in combination.

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| Bibliographie / Literatur | - Trauma and Virtuality, Aria Dean, 2018<br>- Pharmako-AI, K Allado-McDowell, 2020<br>- Terrence McKenna. New and Old Maps of Hyperspace, 1982<br>- Ursula K Le Guin, The Lathe of Heaven, Chapter 6 & 7, 1971<br><br>- Thomas Metzinger, The Science of the Mind and the Myth of the Self, Chapter five: Virtual Out of Body Experiences, 2009<br>- Jeppe Ugelvig "The Digiarchitextual Body – or: Brandon's Corporeal Virtualities" in parallax, 25:2, 2019<br>- Steve Dixon, Virtual Reality: The Search for Immersion, in Digital performance: a history of new media in theater, dance, performance art and installation, MIT Press, 2007<br>- Romancing the Anti-Body: Lust and Longing in (Cyber)space, Lynn Heshman Leeson, 1994<br>- Nora N. Khan, Seeing, Naming, Knowing, https://brooklynrail.org/2019/03/art/Seeing-Naming-Knowing |
| Leistungsnachweis / | Mandatory attendance (minimum 80%); active participation; semester report |

Testatanforderung

Termine                   Time: 09:00 - 17:00 o'clock

                          CW 15: 12 / 13 / 14 / 15 / 16 April
                          CW 17: 26 / 27 / 28 / 29 / 30 April

                          Critiques:
                          CW 15: 15 April
                          CW 17: 29 April

Bewertungsform            bestanden / nicht bestanden