

Feminist Methodologies

Symposium, PhD focus week
Organized by Prof. Dr. Elke Krasny

Program

April 19, 2023

- 10–13h **Wendy Harcourt**
Feminist Methodologies: Troubling the Master's Tools
public lecture, Q+A
- 13–15h Lunch Break
- 15–17.30h **Wendy Harcourt**
workshop
- 18–20h **Zukunft verbaut?**
panel discussion (in German)
at Architecture Center Vienna, AzW Vienna

April 20, 2023

- 10–13h **Maddalena Fragnito**
Questioning within. Care Ecologies and Conflict
lecture + workshop
- 13–15h Lunch Break
- 15–17h **Olga Shparaga**
On Caring Solidarization and Sisterhood
lecture

April 21, 2023

- 10–13h **Ofri Cnaani**
Active Residues: Feminism, Technology and Decoloniality
lecture + conversation
- 13–15h Lunch Break
- 15–17h **Carmen Leal Hines**
#PlantCulture: Plants and the Social Reproductive
Sphere of Platform Urbanism
lecture + conversation
- 18–20h **Mirella Maria**
*Quilombola Museology as a Land/Memory Care:
the Iaia Procopia Museum experience*
public lecture

April 22, 2023

- 10–13h **Anne Karpf**
*Writing differently: on developing a doctoral style
that is both transformative and authoritative*
lecture + conversation
- 13–15h Lunch Break
- 15–18h Queer Feminist Conversations on Art Education
and Art Mediation with **Marie Štindlová, Pham
Thu Huong, Tea Záchová**, and **Romana Hagyo**,
moderated by **Lenka Stepankova**
- 20.30–22.30h **Elke Krasny, Sophie Lingg, Claudia Lomoschitz**
Feminist Night Scapes,
Nightwalk starting at MAK Vienna

April 23, 2023

- 10–14h **Group discussions**, *feminist methodologies
in relation to ongoing PhD projects*
- 14–15h Lunch (self-organized, each of us brings their own food)
- 15–17h **Yasmeen Lari Architecture for the Future**
Curator's tour with Elke Krasny, at AzW Vienna

April 19, 2023 / 10–13h
*Feminist methodologies:
troubling the master's tools*
Wendy Harcourt

My talk shares insights from the EU funded Innovative training network Wellbeing, Ecology Gender and cOmmunity (WEGO) that brought together around 40 people – mentors and 15 PhDs – on a four-year project that explored feminist political ecology. The project produced many collaborative writings, blogs, films, on-line exhibitions, seminars and two collaborative books, one on feminist methodologies (Harcourt et al., 2022) and the other on feminist political ecology (Harcourt et al., 2023). We are currently completing a special journal issue for the Journal of Peasant Studies and shedding our EU funding constraints we have now evolved into a small network FEST* (Feminist Ecological Solidarities for Transformation).

I reflect on this set of PhD journeys and conversations in two parts. I first introduce some of the key concepts that are troubling our on-going dialogues on ecofeminism, feminist political ecology and queer ecology. We have considered ways to decentre the human conscious of the othering of: the more-than-human, the non-European, the racialised subject, the non-conforming body in western discourses. We have looked at how to take into account relationality and the ethics of care in doing research that is not extractive or oppressive. We have tried to work in solidarity and allyship in ways that are inclusive and part of a politics of radical hope and a process of caring with. We have explored how to deal with grief, refusal, erasure and loss (of environments, landscapes, histories, loved ones).

Secondly, I share examples from WEGO's research undertaken by PhDs and mentors around liquid worlds, ill and ageing bodies in rural landscapes, populationism and extractivism. In these examples, I share the methodologies we developed to tell other-than-master stories. These include: acknowledging emotions, vulnerability and pain when dealing with patriarchal hierarchies on different scales, individual, collaborative and communal processes of reflection, and creating narratives where the borders of academe can become porous and open to pluriversal worlds.



Wendy Harcourt © Robert Harcourt

Wendy Harcourt was appointed full Professor of Gender, Diversity and Sustainable Development at the International Institute of Social Studies of the Erasmus University Rotterdam in October 2017. She joined ISS November 2011 after 23 years as editor and director of programmes at the Society for International Development in Rome, Italy. She has published over 100 articles in critical development theory, gender and diversity and feminist political ecology. Her book *Body Politics in Development* won the 2010 FWSA book prize. She is series editor of the Palgrave Gender, Development and Social Change and the ISS-Routledge Series on Gender, Development and Sexuality. Her latest edited books *Feminist Methodologies: Experiments, Collaborations and Contours of Feminist Political Ecology* are available OPEN ACCESS: <https://link.springer.com/book/10.1007/978-3-031-20928-4> and <https://link.springer.com/book/10.1007/978-3-030-82654-3>.

April 20, 2023 / 10–13h

Questioning within.

Care Ecologies and Conflict

Maddalena Fragnito

As Pascale Molinier writes, care is the neuralgic conflict zone (2013). What is saved and whatnot, on whom the burden of care work falls and on whom it does not, who lives and who only affords to survive, are decisions at the heart of every society, historically formalised by different models of care labour's organisation. Looking at the internal inequalities of care labour enables us to shun any attempt at romanticising and naturalising its activities. Yet, understanding all its ambivalences also allows us to acknowledge its transformative potential for cohabiting. Questioning within the ecologies of care means holding together what is intertwined with it, such as work, migration, sex, environment and technologies, by recognising its multidimensionality which involves human, non-human, living and non-living bodies. It means surrendering to the planetary dimension of care and its planetary crisis, as conflictual care practices do by imagining and organising life otherwise in every crisis context. I will dig into these conflictual methods and their recurrent and discordant elements to help the dialogue among those willing to rethink our relations within this planet.

Maddalena Fragnito is an artist and feminist researcher working at the intersection of technology, ethics of care and social movements. She cofounded MA-CAO (2012), an autonomous cultural centre in Milan, and SopraSotto (2013), a self-managed kindergarten by parents. She is part of the research groups Pirate Care (2019) and Institute of Radical Imagination (2021). Her last co-edited publications are *Rebelling with Care* (WeMake, 2019) and *Ecologie della cura: Prospettive transfemministe* (Orthotes, 2021). She is now a Doctoral Student at Coventry University's Centre for Postdigital Cultures.

April 20, 2023 / 15–17h

On Caring Solidarization and Sisterhood

Olga Shparaga

My reflection on caring solidarity and sisterhood was motivated by the 2020 protests in Belarus. Women, feminists, and the LGBTQ community were a crucial part of these protests. Various practices of solidarity related to various practices of caring for one another, which became the basis for a new (self)understanding of Belarusian society as such. Belarusian scholars talked about sisterhood in prison, protest as care and about creating an infrastructure of care. In my lecture, I would like to present what these practices looked like and how they clarify and enrich the concepts of sisterhood and caring.

Olga Shparaga is a philosopher, holds a PhD and taught philosophy at the European College of Liberal Arts in Minsk (ECLAB) till 2021, which she co-founded in 2014. Her book "Community-after-Holocaust. Toward an inclusive society" (Minsk, ECLAB-books, 2018, in Russian) was awarded by The International Congress of Belarusian Studies as the best philosophical book 2019. Olga Shparaga is a co-founder of the Feminist group in the coordination council of Belarusian opposition started by politician Svetlana Tikhonovskaya in August 2020. Because of the activity in this group she was imprisoned for 15 days in October 2020. To escape a looming criminal trial, she fled to Vilnius. Olga now lives in exile and is currently a fellow at the IWM (Vienna, <https://www.iwm.at/fellow/olga-shparaga>). Her book *Die Revolution hat ein weibliches Gesicht. Der Fall Belarus* was published by Suhrkamp in 2021.



Womens March, 29th of August 2020; in bellarussian: Fuck You, Patriarchy! © Olga Shparaga

April 21, 2023 / 10–13h
*Active Residues: Feminism,
Technology and Decoloniality*
Ofri Cnaani

In September 2018, a fatal fire brought to an end two centuries' worth of treasures in Brazil's national museum. It seems almost unimaginable that so many valuable objects were simply wiped off the face of the earth without leaving any digital trace. During the session, we will study the aftermath of the museum collection to show how the removal of the object leaves behind the multiplicity of its conditions. Although the museum's objects no longer operate within their inherited institutional orders or colonial indexes, some of their constitutions, temperaments, and affordances are "dragged" with them from their original matter to the digital and information realm. Can the museum's residues of body, data and matter be approached not in an object form but as an active form? As an entry point, we'll look at the museum's residues that inhabit the museum in its state of 'afterness', the incomplete state between the "no longer" and the "not yet." Afterness is the state that comes after an event or an institutional structure has ended but the orders and relations that conditioned its existence are still active. During the workshop, we will focus on theoretical frameworks, taken from feminism and critical technology, as well as performance-based methods to speculate on several "modes of afterness," a set of modalities and practices stirred up in the wake of the museum that can become active sites for unlearning it.

Ofri Cnaani is an artist and researcher. She works in time-based media, performances, and installations. Her work appeared at Tate Britain, UK; Venice Architecture Biennale; Metropolitan Museum of Art, NYC; Inhotim Institute, Brazil; PS1/MoMA, NYC; BMW Guggenheim Lab, NYC; Kunsthalle Wien, Vienna. Cnaani is a guest professor at TU Wien and a research fellow at the Amsterdam School for Cultural Analysis (ASCA) at the University of Amsterdam.

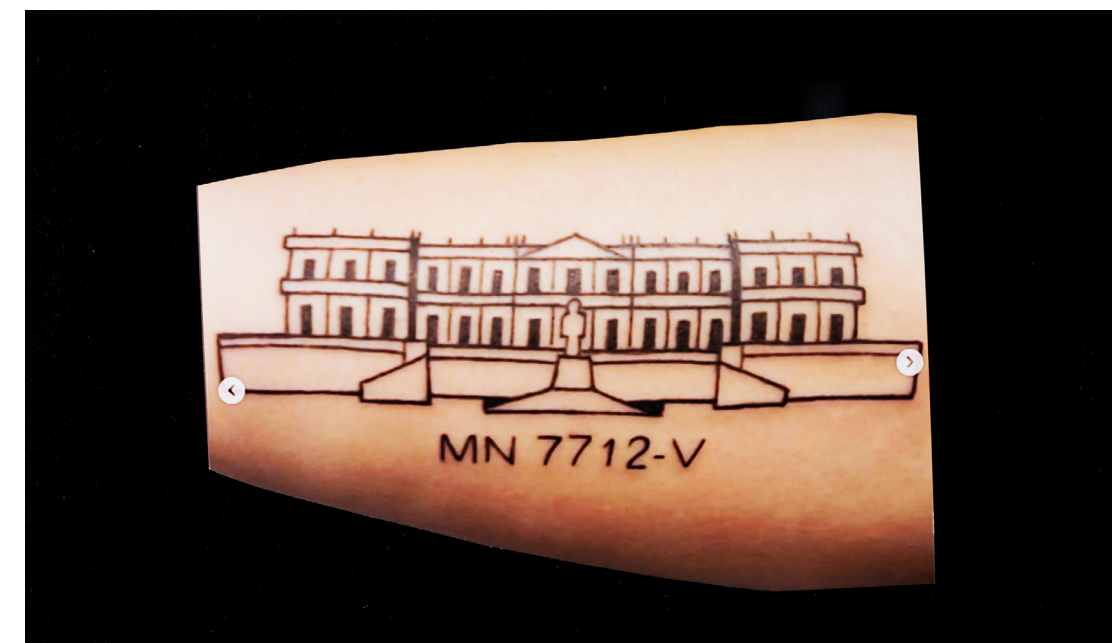


Image 1: Leaking Lands; Images 2,3: Testimonies © Ofri Cnaani

April 21, 2023 / 15–17h

*#PlantCulture: Plants and the Social
Reproductive Sphere of Platform Urbanism*

Carmen Leal Hines

The term ‘Unpaid labour’ is a concept I first encountered in the context of social reproductive feminism(s). When I began researching data, platform capitalism, algorithmic governmentality and technology urbanism – I began to notice the recurrence of this phrase within the context of data production, and consumer labour. In this context, the usage was divergent, gesturing towards a citational change with different orientations, intentions and spatialities. But the fact of its very ‘recycling’ speaks to critical ‘inter-webs,’ points of re-producing intersection that themselves become crucial nodes of analysis. In this session, I will discuss a research methodology built through floating and transdisciplinary vocabulary. What happens when certain phrases or typologies are used in juxtaposing contexts? How can this deepen our understanding of the inter- and intra- relations between said disciplines? How can this shape a methodology for a transdisciplinary research practice? To explore this, I will focus on two specific ‘vocabularies’ which I have used to orient my research over the past few years, the phrase ‘unpaid labour,’ and the typology of ‘plant.’ I will explain how this methodology indeed intertwined within itself to form a thread of research I call *#plantculture: Plants and the Social Reproductive Sphere of Platform Urbanism*. The research considers the recent and digitally-mediated surge in the popularity of house plants as a feature of architecture and interior design. Requiring and inspiring practices of care, maintenance, and multi-species conviviality – *#plantculture* is ripe territory for exploring what can be described as the ‘social reproductive’ sphere of platform urbanism – in all of its tensions and potentialities.

The session will consider the ways that plants and *#plantculture* become indicators of larger discourse on forms of regulated recognition and commoditization of social reproduction in a growing platform-med world. How could plants show a collective movement towards practice of care in the wake of environmental collapse, without re-producing performative ‘greenwashing?’ How can we develop decolonial vocabularies for fostering plants in domestic space – in critical opposition to the extractive, incubatory, and spectacularized methods of colonial, modernist botany? And importantly, how can these questions not only point towards answers, but new methodologies for forming research questions?

Carmen Leal Hines is a writer, researcher, and curator based at the Department of Visual Cultures (TU Wien). Her work engages Platform Urbanism, Gender Studies and Social Reproduction Theory. She will curate the exhibition *Bordering Plants* at the Exhibit Galerie (Academy of Fine Arts, Vienna), and has a B.A. in English from the University of Oxford, and an M.A. in Contemporary Art Theory from Goldsmiths College, University of London.

April 21, 2023 / 18–20h

*Quilombola Museology as a Land/Memory
Care: the Iaia Procopia Museum experience*
Mirella Maria

The lecture focuses on concepts of Quilombola Museology and Community Museums to discuss curatorial practices at Iaia Procopia Museum, a political and cultural place that crosses gender, race, geographical and museological discussions to exhibit the material and immaterial culture produced in the Kalunga territory of Goiás, Brazil. Ms. Iaia is 89 years old and collaborates with the community to maintain the museum in her house as a place to preserve the Kalunga people's memory. Also, the physical house symbolically represents the structural struggle of a rooted resistance place formed by maroon people along the plantation centuries, expanding today through the Goian Land and the Kalunga descendants.

Mirella Maria (1990) is a Brazilian visual artist, art historian, and researcher. She has a degree in Visual Arts, and a master's in Art Education from Universidade Júlio de Mesquita Filho - UNESP. Mirella has developed projects as an art educator and consultant in spaces such as Afro Brazil Museum, Moreira Salles Institute, Modern Art Museum-MAM SP, Assis Chateaubriand Museum- MASP SP, and the Sparks School (South Africa). As a visual artist, she participated in the XII Bienal do Mercosul. Currently, she is a Ph.D. Student in Art History at the University of Wisconsin-Madison(US). Her research focuses on the Visualities of the Global South, crossing geography, museology, material culture studies, and racial and gender issues.



Quilombo Kalunga Museology: Dona Iaia in front of the Iaia Procopia Museum
© Glorinha Fulustreka

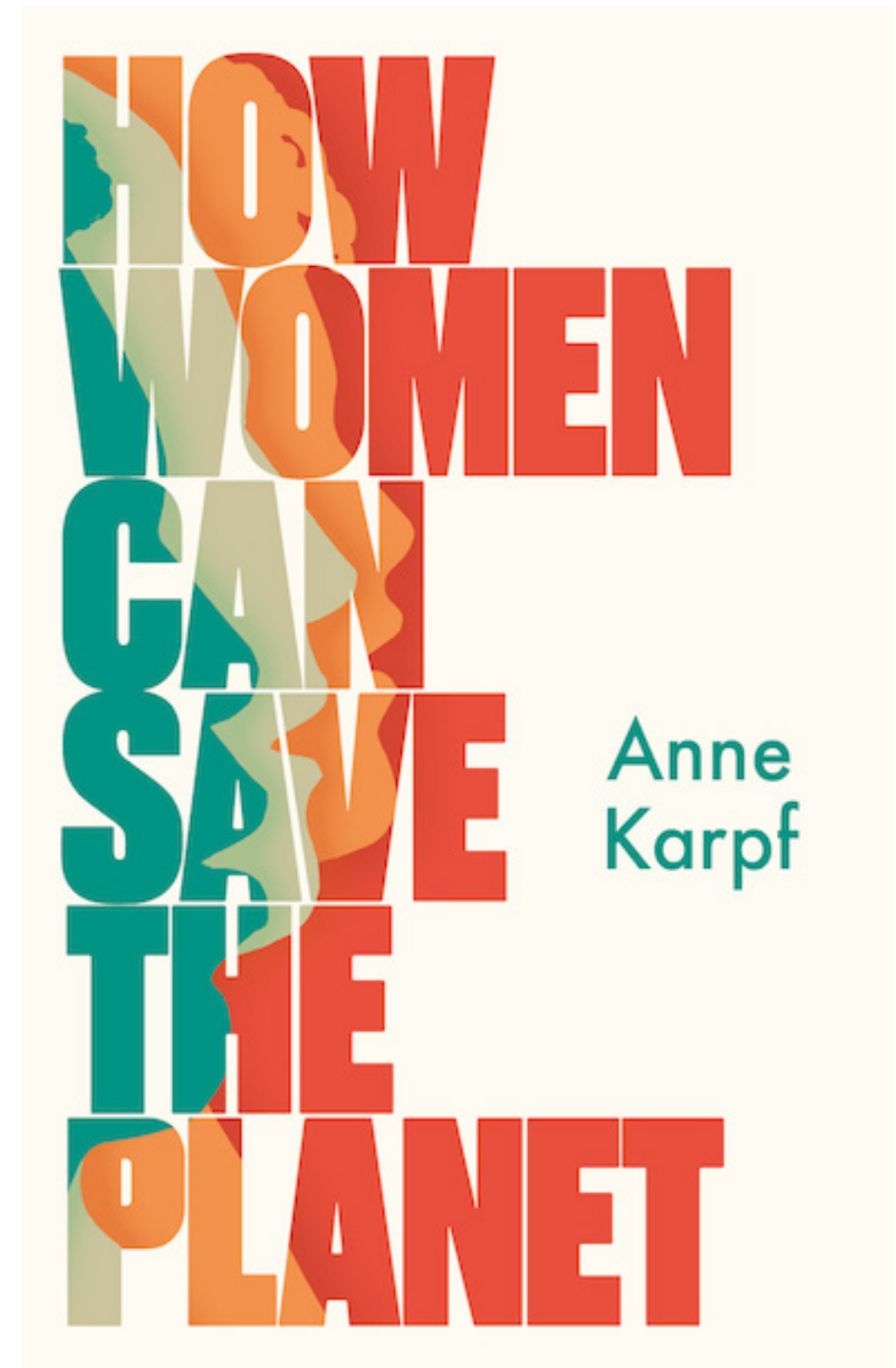
April 22, 2023 / 10–13h

Writing differently: on developing a doctoral style that is both transformative and authoritative

Anne Karpf

Writing a PhD (sometimes, tellingly, referred to as ‘writing up’) is often treated as the last stage of the doctoral journey and also the least important. In reality, the decisions that a student makes about writing take place, perhaps without them realising it, at every stage of the process and help shape and reflect their practice, thinking and research relationships. In this lecture and workshop, we will consider some of the challenges of trying to reconcile the desire to develop emancipatory and feminist writing practices with the need, intrinsic to a doctorate, to make authoritative claims and produce confident conclusions. To what extent can challenges to traditional epistemologies and methodologies be reflected in the writing? Given the institutional setting for doctoral research, how far can power be shared with research subjects and conflicts be negotiated? Can reflexivity and positionality be freeing rather than constraining? And are clarity and complexity necessarily incompatible? Students will be encouraged to reflect, in a supportive environment, on the challenges that they have faced in writing their doctorate and the ways in which they have tried to overcome them.

Anne Karpf is Professor of Life Writing and Culture at London Metropolitan University, where she is co-organiser of the Centre for Life Writing and Culture (CLiOH). An award-winning journalist, she is the author of five books of non-fiction, most recently *How Women Can Save the Planet*, which have been translated into 13 languages.



Anne Karpf, *HOW WOMEN CAN SAVE the PLANET*
(London: C. Hurst & Co, 2021)

April 21, 2023 / 20.30–22.30h

Feminist Night Scapes

**Elke Krasny, Sophie Lingg,
Claudia Lomoschitz**

In a feminist town, FLINTA* groups roam through the night. They explore places, sing, perform scores, stroll, hang around on corners, support each other. The feminist town guarantees freedom of movement for all bodies and genders. How can this be tested in a real town? Where in your town do you rarely go? Where did you always want to hang out? Where wouldn't you go on your own? Where do you feel comfortable, and where would you like to hang around on corners with others? Where can you sing out loud? "Feminist Nightscapes" takes place in appreciative memory of, and in solidarity with, all those who since 1975 have been campaigning to "Take Back the Night." The walk takes place within the framework of the exhibition THE FEST.

Elke Krasny, PhD, Professor for Art and Education at the Academy of Fine Arts Vienna. Krasny focuses on concerns of care, reproductive labor, social and environmental justice, commemorative practices and transnational feminisms in art, architecture, infrastructures and urbanism. Her 2023 book *Living with an Infected Planet. Covid-19 Feminism and the Global Frontline of Care* (transcript publishers) focuses on militarized care essentialism and feminist recovery plans in pandemic times.

Sophie Lingg experiments and researches on digitality, digital mass media and their use for artistic work and art education. Since 2019 she teaches at the Academy of Fine Arts Vienna's Art and Education department. She is co-editor of the book *Radicalizing Care: Feminist and Queer Activism in Curating* (ed. Elke Krasny, Lena Fritsch, Birgit Bosold, Vera Hofmann and Sophie Lingg), published by Sternberg Press in 2022.

Claudia Lomoschitz works as visual artist and choreographer on installations interfering with politics of representation and physical perception. Lomoschitz graduated the MA in Performance Studies at the University of Hamburg and studied at the Royal Danish Academy of Copenhagen and the Academy of fine Arts Vienna where she currently works as lecturer.



Feminist Night Scapes © Sophie Lingg, Claudia Lomoschitz

April 21, 2023 / 15–18h

*Queer Feminist Conversations on
Art Education and Art Mediation*

**with Marie Štindlová, Pham Thu Huong,
Tea Záchová and Romana Hagyo; moder-
ated by Lenka Stepankova**

The aim of the Queer Feminist Conversations on Art Education and Art Mediation Round table is to name, thematize and connect different approaches of art mediation and education in the context of feminist methodologies, through various means of artistic and non-artistic pedagogical approaches and curatorial practices on an international level. Such as interventions in public space, working in artistic groups (Romana, Marie), teaching practice at art universities (Romana, Marie), field research in public space connected with migration (Romana, Thu Huong) and independent curatorial practice and mediation of art through printed publications (Tea, Romana).

The main focuses of the Queer Feminist Conversations on Art Education and Art Mediation Round table will be based on the specific artistic practices and the pedagogical work of individual guests followed by their applied queer-feminist methodologies. The main topics are: working with a wider audience in public spaces and institutions, working with students - ethical issues, trust, reciprocity, knowledge sharing, queer studies transgender studies and interdisciplinarity. Furthermore, the accessibility and inaccessibility of contemporary art in curatorial practice. The Round table hopes to enable through new interdisciplinary and queer feminist intersectional perspectives international networking opportunities. Sets out to open the possibilities of self-reflection of one's own pedagogical approaches, to share common challenges and provide support in a safe and caring environment. However, it also wants to bring to the fore the importance of collective efforts to reevaluate and bring positive change into art education and art mediation at the institutional and governmental level.

Moderator:

Lenka Stepankova is a visual artist and PhD student from the Academy of Arts, Architecture and Design in Prague. Currently on a research internship in Vienna at the Academy of Fine Arts with supervisor Elke Krasny through the program "Aktion" Austria-Czech Republic and Ceepus freemover exchange programs.

Guests:

Romana Hagyo forms together with Silke Maier-Gamauf an artistic duo since 2014 and is currently a visiting professor at the seminar Gender and Space at the Academy of Fine Arts in Vienna.

Tea Záchová is an independent curator, critic, and art educator, based in Prague and Brno. Curator at the 35M2 gallery in Prague. Editor of the Czech edition of Flash Art Magazine.

Marie Štindlová is a visual artist and a member of the art collective Comunité Fresca including Dana Balážová and Markéta Filipová. PhD student at Faculty of fine Arts Brno, assistant lecturer at Painting studio 1.

Thu Huong Phamová is an architect and PhD student from the Academy of Arts, Architecture and Design in Prague. She did an internship at the AllesWird-Gut studio in Vienna and cooperates with the studio Projektil architekti.