

## PREQUEL

**Wir fangen endlich an WS 2018 geht der MFA KTPP endlich in sein erstes Jahr.  
Es folgt ein gemeinsamer Text aus dem Jahr 2016, die Methode; eine Wegbeschreibung:**

*Launching the poetry of my body with the tootsies of my brain.  
(Thoughts about a new MFA concept)*

**One:...**<sup>1</sup>

**Two:...**<sup>2</sup>

**Three:...**

**Here you go:**

It's a grey winter's day and all you want is to stay in bed, being hung over anyway; instants of the party mix up with your thirst. Why can't you ever talk to everyone you wanted to chat with? "Start talking to yourself," you think while the presence of those things unsaid then lie next to your brimming and half-rested body. It has already been over two years since you finished your art studies; you cut pizzas in the pizzeria you work at, and your time is split by different distant or nearby art residencies.

"I serve you pizza – you pay the bill – the restaurant owner will pay me," you always think whenever you give back the change while fantasizing about heating in your studio to keep your gadgets warm; you are still cheating on your parents desire that you ride the system properly.

"Do you have any questions about our selection today?" A red fingernail is pointing at some words in the menu: "Yessss, are the artichokes canned or fresh?" Luckily it was N's turn to have H over for sleep! You make it to heave one leg out of bed, your right foot is now on the floor. You start making a cocktail with "I serve you" adding a dash of "you pay me" stirring it with "fragments of the paintings of your studio mate A" – you love them since they fuck with your brain. You would go through any amount of **embarrassment and reason** to sneak into her canvases. Well, you keep on with your cocktail-recipe. For that you must squeeze your doubts about **actualizing the intermediality** of your possible futures. A couple of drops of the **seduction and conviction** that keeps you going mixed with the partial memories of your last exhibition and performance. Finally the cocktail is ready. You shoot a swallow: will it help to kill your thirst? Will it help to break the supplier-consumer relation? You wait, no effect.

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<sup>1</sup> Intermedia Arts is a postgraduate program at the Stuttgart State Academy of Art and Design and an alternative (until 2019) to the usual required pedagogical course for students in art education. Under the direction of Discoteca Flaming Star (since may 2011), this area of study can be understood as a laboratory site for interactive and intermedial artmaking which explores fields and relationships between visual arts and performing arts in installations and performances. The name itself points to the difficulties of grasping a kind of work that deals with the live moment as an autonomous artistic praxis, not to mention positively defining the necessary tools and methods, gestures and actions, persons and roles, spaces and temporalities.

<sup>2</sup> Academy: It appears that the art academy could comprehend performance according, above all else, to the interpretation of performance's individual formal components: the documentation of a live performance is judged as a work of photography or film, the outfitting of the space is considered installation, and the props are seen as sculptures. Work with time and space, the handling of objects, and the spending of time together with the audience are seldom perceived as a work's core, as a productive state of uncertainty between other material forms of production. In favor of optimizing comparability by means of the sketch on which performance is based, performative approaches are marginalized not only within a blatantly object- and commodity-obsessed art market, but also in academic contexts. Show us: an art academy with a dance studio. Demonstrate to us: a course of study in the visual arts that includes instruction in public speaking.

Ah! After some seconds of superficial sleep... at last! Far inside you, you feel hot. The weight of your last lover – that sexy bookkeeper your studio mate introduced to you – settles over your skin. The rhythm of the riding somehow keeps you away from the studio, nevertheless your images and words start trembling and growing in unexpected ways. Finally, one hour later, you make it. You're on your way to the studio. You feel comforted the moment you notice that some of your studio mates are there; the group has so much in common: you all believe in **negotiation and confusion**. You make sometimes **collective works** to create a space... (**with whom and for whom and what** youngsters and oldies?). You even got some financial support to keep your goals fluid and the pizza at a safe distance. Every second week you you start a new manifesto together to publish it in www:

"We call our space: *Let's love Studio. The now of non-accumulative knowledge*. Our narcissism has brilliant parties every month. We dance until the end, to the heartbeat of the best music, every night and every day, thinking that this is the victory.<sup>3</sup> **We are not in competition with each other, but try to learn from each other, to produce, to dream, to accompany each other and watch for each other while asleep.**

Newborn Monster High intellectuals, activists bathing in hedonism, we are! With our own set of **Leitmotifs**. We believe what gives us the freedom to give up our fears of losing whatever we don't own yet, is the fact that there is nothing to gain. No worries, no fears.

**The requirements of the regulated authoritarian practice with knowledge should not be obeyed! One should be disrespectful towards those requirements and ignore them!** There are always those future-high-budget-people that believe in rules. Those fucking rising bureaucrats that say, "Fill out the form, cash your check and live on the crumbs that fall from the table!" One should be disrespectful towards these administrative animals!

We know very well – as well as we know very well how much we enjoy sex and champagne – that **art is the ability to handle the impossible**. Suck my little finger, we have more power than a rocket. We have decided to not spend too much time with bores, but are sticking to collect pleasures and thoughts, hunting colors and dreams.

**Everything is possible and no sky the limit to make significant sensory perceptions and experiences on the basis of the body.** Can you hear us coming? We are loud and proud. We enjoy building new crossings in gender, time, culture, geography and technology; from our day-to-day politics, daily practices and feelings, theory is born. **We know that nobody knows too little and no one knows enough."**

After having a coffee with R and passing along the table where some samples of diverse industrial materials have piled up, you engage with your series of drawings "Ethics and Aesthetics are the names of my steely ovaries" while your new animation renders in your computer. You are convinced that **anything can be a tool, no one can say how it should be operated**. (You write this down for your next manifesto meeting). The rendering is still going when you leave the studio to pick up H from daycare, R promises to have an eye on it. You say "Thank You" with your eyes and a smile.

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<sup>3</sup> Variation on Fehlfarben's "Das war vor Jahren", *Monarchie im Alltag*, 1980. "Wir tanzten bis zum Ende / zum Herzschlag der besten Musik / Jeden Abend Jeden Tag / wir dachten schon, das wär der Sieg"

**To up the ante:**

**The focus of this new MA<sup>4</sup> will be the substantive and practical work of its participants.<sup>5</sup> The will is to achieve together the construction of intimate sites for selves-as-others, places in which theory is lived, felt and raised from every-day experiences and artmaking. This is an ongoing process of destabilization of our visual and verbal worlds.**

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<sup>4</sup> The "MFA body, theory & poetics of the performative" (working title), planned for launch in fall 2017 at the Academy of Fine Arts in Stuttgart, Germany, follows the program "Intermediales Gestalten" which was started in 1981 by Prof. Satorious Michoux. Due to the educational reform in the state of Baden-Württemberg (Bologna model) the program has to be altered to continue its artistic spirit.

This new MA will be an update of "Intermediales Gestalten" and will build on the structures it has established over the years: Videolab, audiolab, dance studio, voice training, theory, a whole theater for half of the year, colloquiums, writing, trips and group projects, individual mentoring, stagecraft.

<sup>5</sup> Perform it again and again, even if only a single viewer is present. This MA does not want to be about the archaeology and the analysis of performance, but about the artistic process, the in-the-making, the thing itself. The actualization of concepts of intermediality and performativity is proposed beyond the 'live act'; instead, it begins with the experience of image making, a kind of "live presence" constructed and deconstructed through temporalities, rhythm, the contamination of the different media and its technologies through each other and the activation of different paths of publicness and distribution.