\*Title:

Reproducing Autonomy

\*Subtitle:

Work, Money, Crisis and Contemporary Art

Full title

Reproducing Autonomy: Work, Money, Crisis and Contemporary Art

\*Author(s):

Kerstin Stakemeier & Marina Vishmidt

Author biography(s) :

Kerstin Stakemeier

Kerstin Stakemeier is a Berlin-based educator and writer whose work is centred on the shifting discords between the Political (Science) and the Arts (Art History). She was the initiator of the Space for Actualization (with Nina Köller, Hamburg 07/08), collaborates regularly with Johannes Paul Raether and published anthologies such as *Painting-The Implicit Horizon* (2012), with Avigail Moss and *Power of Materials/Politics of Materiality*, *Fragile Identities* and T*he Present of the Future* (2014-16) with Susanne Witzgall. Stakemeier works as a professor of Art Theory and Mediation at the Academy of Arts Nuremberg and contributes to *Artforum*, *Springerin* and *Texte zur Kunst* a.o. Her book *Formalismus und Konsequenz* will be published with b\_books Polypen in 2017.

Marina Vishmidt

Marina Vishmidt lives in London as a writer and educator, working on art, capital and gender. Author of *Speculation as a Mode of Production* (Brill, forthcoming). Works regularly with Anthony Iles and with Melanie Gilligan. She contributes to journals such as *Mute*, *Afterall*, *Texte zur Kunst*, and the *South Atlantic Quarterly*, as well as edited collections and catalogues, most recently *Anguish Language* (Archive Books, 2015). She is part of the Theory faculty at the Dutch Art Institute, lectures in the history and criticism of artists' moving image at the University of Brighton, and has taught at the University of the Arts in Berlin and in London, Sandberg Institute and Goldsmiths College.

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In this book, Marina Vishmidt and Kerstin Stakemeier analyse ‘autonomy’ and then ‘reproduction’, in the understanding that this method of categorical isolation must be overcome if we are to reach towards the relationship of the two terms. These three essays establish a new framework to locate notions of artistic autonomy and autonomies of art.

Abstract (140 characters including spaces):

In this book, three essays by the authors establish a new framework to locate notions of artistic autonomy and autonomies of art.

\*Abstract (1100 characters including spaces):

Progress in autonomy cannot be – nor historically has it ever been – measured in quantitative units. Rather, the need for autonomy is repositioned in relation to society’s political, economic, and cultural developments on an ongoing basis. What do we mean when we speak of ‘autonomy’ and ‘reproduction’ in the field of contemporary art? What kind of objects do these terms encompass, what are their histories, and what internal logical relations can we identify between these concepts? How do they operate in a philosophical discourse about art and in political theory and practice?

In this book, Marina Vishmidt and Kerstin Stakemeier analyse ‘autonomy’ and then ‘reproduction’, in the understanding that this method of categorical isolation must be overcome if we are to reach towards the relationship of the two terms. These three essays establish a new framework to locate notions of artistic autonomy and autonomies of art. The texts not only offer an entrance into thinking about the role that autonomy has occupied in modern European intellectual history; they also put forward an original thesis.

\*Keywords (12 at least):

Autonomy, Reproduction, Art, Aesthetics, Feminism, Theory, Materialism, Capitalism, Labour, Gender, Politics, Economy, Political Economy, Conceptual Art

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