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Kunstsammlungen

EN



Hungry for Time

Hungry for Time

An invitation to epistemic disobedience
with Raqs Media Collective,
in the Art Collections of the Academy
of Fine Arts Vienna

9 October 2021–30 January 2022

Introduction

The Academy of Fine Arts Vienna has undergone a fundamental renovation and modernization and returned this summer to its historical building on Schillerplatz. For the reopening, the large exhibition *Hungry for Time* is being presented. The rectorate has invited the internationally active artist and curator trio from New Delhi, Raqs Media Collective (Jeebesh Bagchi, Monica Narula, Shuddhabrata Sengupta), to survey the historical art collections from an external perspective. The curators were asked to mediate the thematic reorientation of the Paintings Gallery, the Graphic Collection and the Plaster Cast Collection in dialogue with contemporary art. Based on the expertise of the house, the exhibition opens up the possibility of reconsidering the art collections by incorporating the current discourse in decolonialism in art and cultural studies.

Raqs Media Collective sees an upheaval of the ways in which the world has made sense and cohered itself over the last few centuries. Art and artists now have the chance to show new ways in which the world can be perceived by many different kinds of protagonists. According to the curators, the art collections of the Academy are an intensive site where the sediments of history, and the stubborn narratives that accompany them, congeal. The task of prising them open to critical re-apprehension is both urgent and possible.

In the historical ambience of the Aula and the Paintings Gallery, Raqs Media Collective presents a show that apprehends the issue of time from the perspective of hunger and desire. The scenes assemble historical artworks from all three of the historical collections, contemporary art, works commissioned especially for the exhibition, a newly configured cartography of the Viennese Prater, and poetical-commentary texts by the curators.

Each scene is designed as an event, as an invitation, as a pathway. The kernel of each scene are artworks from the historical collections, for example, the *Last Judgement Triptych* by Hieronymus Bosch or graphic art by Thomas Ender. For some

of the scenes, Raqs Media Collective has invited interlocutors like the Discursive Justice Ensemble (Kabelo Malatsie, Michelle Wong, Lantian Xie) or the artist duo SPLICE (Rohini Devasher and Pallavi Paul). The scenes tell stories – about broken limbs and deformed justice, about efflorescent designs on space and time, about the hubris of trying to evade mortality – and lend perspectives on how faces, landscapes, and gazes can haunt a collection.

Instead of following a chronology of epochs, styles and masterpieces, or a conventional hierarchy of original and copy, image and text, representation and explanation, the scenic configurations destabilize the seemingly internal logic of the collections. The staged works enter into dialogue as stories and geographies to inspire disobedience, to use the eponymous *hunger for time* as a means for gaining insight, and to open up multitudes of new perceptions.

Hungry for Time

One of the conceits of empire has been a division of space on the basis of time. This assumption has it that those located in ex-/post-imperial centres such as Vienna have a head-first advantage, as well as a finger on the trigger of the starter gun, in time's marathon run.

The world, however, has never been entirely attentive to this narrative of the starter gun. Generations may have worked to move into the story, but they have equally struggled to abort or pause the race, or to take this story apart.

Hungry for Time works with images and objects in the historical art collections of the Academy of Fine Arts Vienna, interpolating responses to them, as an opportunity to call in and praise acts of epistemic disobedience by which many protagonists of the world dis-order and dis-assemble ways of seeing and acting.

This is a process of derangement, an imagining of new configurations of interruptions, annotations, superimpositions, aberrant stances and moves, and shifts of scale. Through a cascade of scenes of recombinant energies that convene and dishevel the collection's inner hierarchies – the master and the copy, the eternal and the discardable, the processual and the absolute – with contemporary works, and with a reading of documents in the latent archives, a new milieu is anticipated: for thinking, for feeling, for orienting bodies to worlds, and to time.

Visitors are invited to this discontinuous, temporal relay of breaks and detours in the Academy's art collections. Welcome, then, to a procedure for time, and to the sensation of what it means to be to be hungry for time, differently.

Raqs Media Collective

Prologue



A fly alights on permanence – on something old, sedimented – to interrupt, distract, detour. A rhinoceros threatens to run amuck in what is linear, a well-horned beast crossing a sharply drawn line and triggering a little chaos into the vanity of order. Centuries – like eager kittens – are at play, intent on mischief. A collection begs derangement, and trespasses from the overbearing wrapping of its own ancestry.

A story is being told by a comic in an inn to anyone who cares to listen. Come, call it history. It may not have a punchline yet, but the narrator is tussling with the plot.

Scene works by

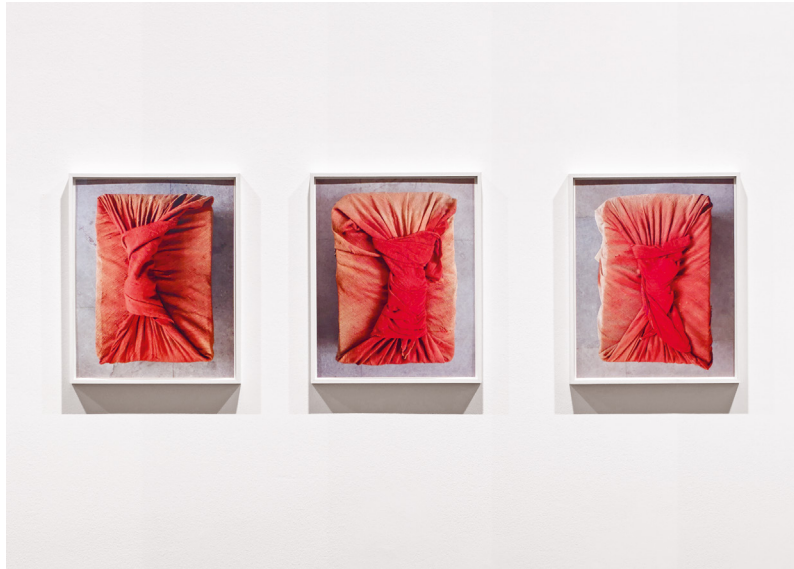
Aula: Denise Ferreira da Silva and Jota Mombaça, Raqs Media Collective

Paintings Gallery: Jean-Baptiste Decavèle and Nico Dockx and Joseph Grigely, Jan Fyt, Adriaen van Ostade, Raqs Media Collective, Theodor Stundl, Jaret Vadera, Alice Wanke

Jan Fyt: *Wild Cats*, c. 1630, oil on canvas, 86.5 × 113.5 cm, Paintings Gallery of the Academy of Fine Arts Vienna, inv. no. GG-831

Raqs Media Collective: *Beware*, 2014, photo print on metallic paper, 100 × 66.7 cm, Courtesy of Raqs Media Collective

Scene I



A still life painting with a globe and a pocket watch points to an instant, to ripening, to a hunger for time. A haunted past – not sated with the conquests of its time – continues demanding the attention of the present. It knows itself by turning life into memento mori, very still lifes. Empires stage a pretence of a mastery of time; the unfortunate, pushed to breathlessness, seem to be forever catching up.

And yet: wild rampant beasts appear, monsters abound, uncontrollable life bursts out. In crevices and corners, meagre, cramped spaces foster heresies, indeterminacies, and entanglements in the life of millions. It is in the decoys that human beings have held knowledges. It is through them that they move towards another hunger – born of a desire to become protagonists and disobey insignificance. Any counterweight to obliterating hunger breaks away from time's measure.

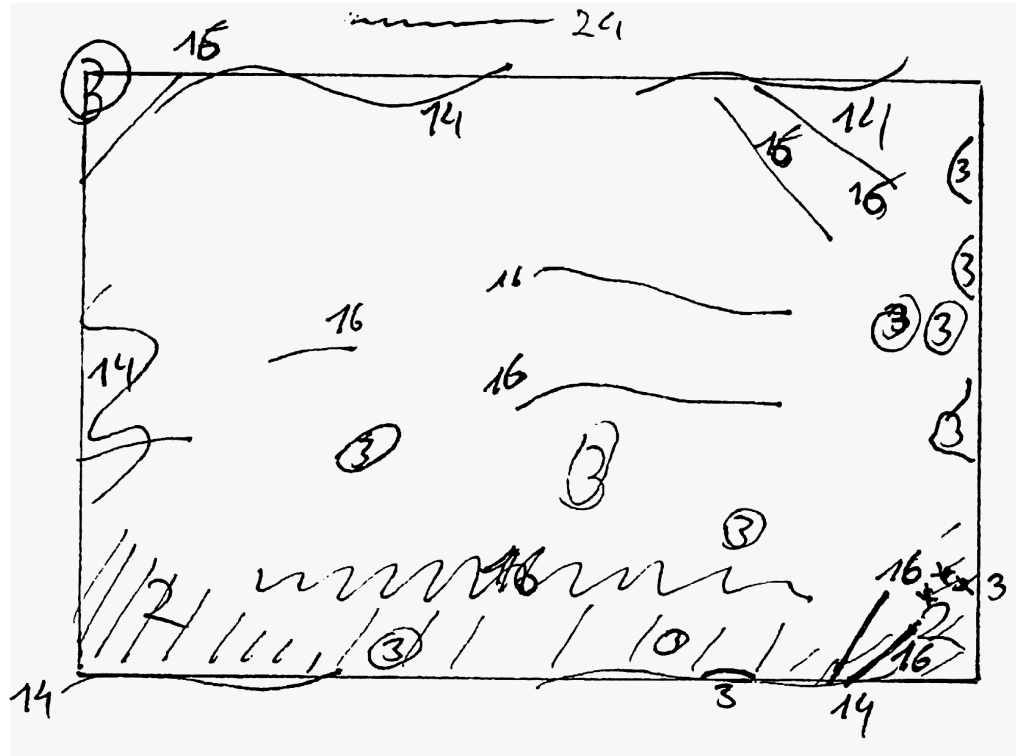
Scene works by

Willem van Aelst, Pieter Boel, Jan van der Heyden, Josef Mikl, Huma Mulji, Dayanita Singh, Pierre Subleyras, David Teniers the Younger and plaster casts after unknown artists

Dayanita Singh: *Time Measures, Sequence IV* (detail), 2016, 9 archival pigment prints, Ed. 3 of 5 (#3/5), each 50 × 40 cm (print size), 54 × 44 × 4 cm (framed), Courtesy of the artist and Frith Street Gallery, London

David Teniers the Younger: *Witches' Initiation*, c. 1650, oil on oak, 48 × 69.5 cm, Paintings Gallery of the Academy of Fine Arts Vienna, inv. no. GG-865

Scene II



The immovable hides in plain sight, and masks a movement that is not a movement. The inner volatility of a local event can imprint an indeterminate, extended perimeter, and open a breach into that which was confident that it would remain unscathed.

Eruptions transform tonalities, and make the immovable move. In the moment of eruption what is solid is disassembled and rearranged, and even the most stably constituted categories undergo tectonic shifts.

A thud from deep within the earth awakens all, startling with a sound that comes to everyone, everywhere. A tremor passed across the planet – so immense that it even registered on barometric instruments as a discernible variation in air pressure – within hours, from Vienna to Calcutta. The eruption of the Krakatoa volcano in what was then the Dutch East Indies (now Indonesia) on the 26th of August, 1883, is probably the first global event registered in real time. Several years later, unusually dramatic sunsets and a thickening of the air produced a new optic, changing the rendition of light and colour in painting.

The division of arriving early, or late, onto an earthly process is of little consequence.

Scene works by
Discursive Justice Ensemble (Kabelo Malatsie, Michelle Wong,
Lantian Xie)

Discursive Justice Ensemble with Hekate Film Collective (İpek Hamzaoğlu and Laura Nitsch) ft. Gabriel de la Cruz: *Volcano*, 2021, scene, comprising 4K video, portable stage monitor speakers, projector, flatscreen, *Last Judgment Triptych* (c. 1490–c. 1505) by Hieronymus Bosch, Courtesy of Discursive Justice Ensemble

Scene III



A headless man offers a conundrum. Is he a cessation of finality, or is he far from finished? Is it unable to be finished, or it cannot be finished, or is he not in a position to finish it? Or is it that the head has met its own finality and thus cannot draw itself?

Sometimes sovereign power grows heads that it refuses to claim as its own. Afraid, it removes from the scene all traces of blood, conjuring bleached scenes. Who remembers that Europa came from outside Europe? Empires desire to forage in a shadowless world, but the disobedient have a way of always finding their Amazon.

The eighteenth-century Viennese from Africa, Angelo Soliman, who was morphed from the “royal Moor” and the “noble Moor” to merely the “physiognomic Moor” and then to the “mummified Moor” whispers of other ways of remembering. The extent of his shadow leaches further into time.

Scene works by

Joannis Avramidis, Simnikiwe Buhlungu, Bonaventura Genelli, Johann Gottfried Haid (after Johann Nepomuk Steiner), Lavanya Mani, Egon Schiele

Egon Schiele: *Study for a Portrait of the Painter Albert Paris Gütersloh (without Head)*, 1918, chalk on paper, 46.9–47 × 29.9–30 cm, Graphic Collection of the Academy of Fine Arts Vienna, inv. no. HZ-26.759

Lavanya Mani: *The Emperor's New Machine*, 2009, natural dye and machine embroidery on cotton fabric, 182.88 × 289.56 cm, Courtesy of the artist and Chemould Prescott Road

Scene IV



Europe's imperial claims have been drawn up to the frozen ends of the earth. From large, remote, and invisible Greenland on one end to intimate and commonplace hair on the skin scanned at a border-post on the other.

The optic of power is a paradox. It enlarges its claim on life by encroaching via abstractions of "territories" and "bodies", but it is equally threatened by what it meets as "foreign", as apart from its own image of the world.

Contact with "foreign bodies" provokes an anxiety about contagion, an inevitable consequence of claims and expansion. Bloodless images of slaughter, reigned-in animals, defeated monsters, exotic menageries are attempts to "seize" the contagion and contain disorderly neural spill. The twin poles of prophylaxis and quarantine are responses to the perils of an out-of-joint time.

Scene works by

Willem van Aelst, Domenico Campagnola, Julie Edel Hardenberg, Giovanni di Paolo di Grazia, Artur Grottger, Melchior d' Hondecoeter, Kiluanji Kia Henda, Hein Koh, Christine Leins, Monogrammist L. F., Franz Thaler, Jan Weenix, unknown artists and plaster casts after Bertel Thorvaldsen

Julie Edel Hardenberg: *Untitled*, 2019, black wooden frame, black human hair, glass pearls, c. 30 × 50 × 1.5 cm, Courtesy of the artist

Giovanni di Paolo di Grazia: *A Miracle of St. Nicholas of Tolentino* (detail), 1456, tempera on poplar, 50 × 42.5 cm, Paintings Gallery of the Academy of Fine Arts Vienna, inv. no. GG-1177

Scene V



The conqueror's backyard becomes a fairground panopticon of murder, madness, mayhem, and mortality.

The apparatus engulfs space and time, eating and digesting landscapes, histories and memory. It marches, "chewing" centuries with every step. Hierarchies adopt fancy dress, turn out as a "merry company" – a never-ending dinner party of privilege and power, sometimes appearing as chivalrous knights out on a raid, at other times camouflaging their violent arbitrariness of birth-governed-destinies validated through an insistence on "natural law". But even the oldest mnemonic of rules of hierarchy can be pulped under the pressure of careful scrutiny.

Once it is up and running, order always seems to be able to withstand pressure, wanting more: more space, more attention, more legitimacy and, always, more time. A capital looks across its river and turns a forest into a park. The tamed land becomes a World Fair that can be the setting of a game of lost and found realities. The World Fair becomes a panopticon, producing its own taxidermy of life forms. A garden becomes a catalogue. And the catalogue is in turn a list of rides in a playground. There is no coming full circle.

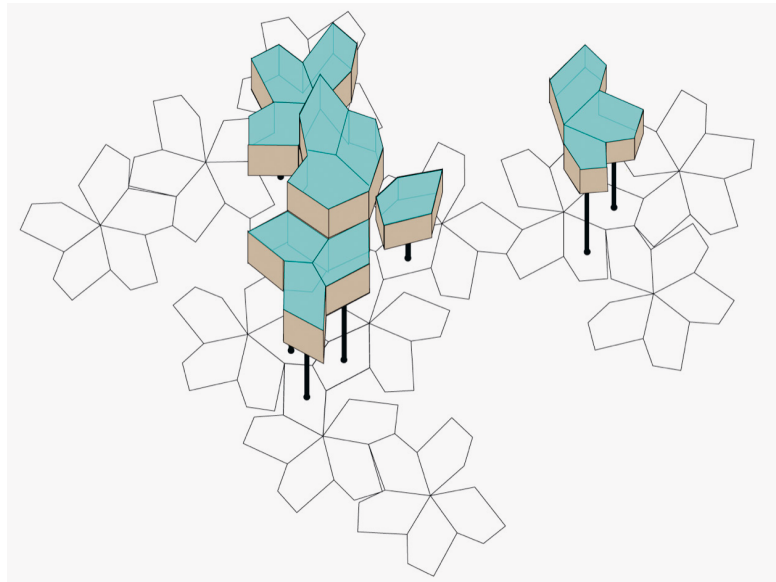
Scene works by

Pieter Codde, Jan Fyt, Rajyashree Goody, Josef Heidehoff, Jan Miel, Raqs Media Collective, Pieter Snayers, Fiona Tan

Pieter Codde: *A Merry Company*, 1633, oil on oak, 49 × 76.5 cm, Paintings Gallery of the Academy of Fine Arts Vienna, inv. no. GG-1096

Rajyashree Goody: *Manu Today*, 2021, pulped copies of the Manusmriti, stone powder, methi powder, 5 pieces, 35 × 138 × 28 cm (total dimension), Courtesy of Galleryske

Scene VI



In 1815, the Congress of Europe met in Vienna and created a continent of imperial powers unified in opposition to revolutions. A new-old order required its wild-tame aesthetic, and flowers came, handily, to hand. New flora had begun to enter Europe from distant lands and flower drawing classes were started at the Vienna Art Academy and its affiliated institutes, becoming influential in “Applied Arts” curricula, and leaving an imprint on everything, from ceramics to textile design.

The male artists of the applied arts spent their time drawing bouquets of flowers. The legacy of flower-knowledge – their properties, powers and poisons, preserved and expanded by those called witches and wise women across many generations – went subterranean.

Exotic flowers bring with them the scent of life in faraway colonies and hitherto unimagined forms of vegetal excess. They are aphrodisiacs, poisons, abortifacients, medicine. They are also castrations, as flowers are the excised procreative organs of vegetal life. Every bouquet is somewhat of a crime scene.

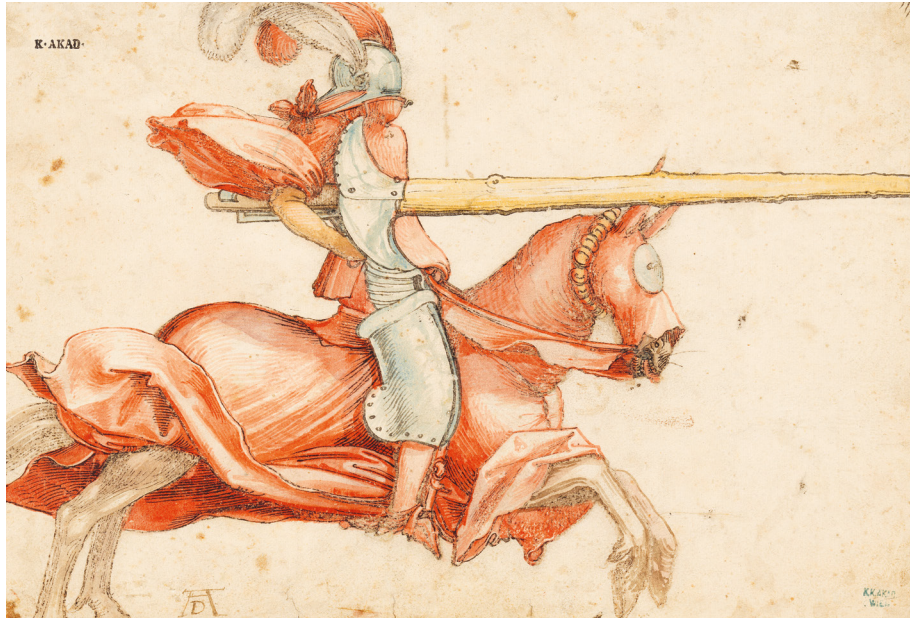
Scene works by

Christoph Wilhelm Bock, Albrecht Dürer, Franz Xaver Gruber, Jan van Huysum, Franz Jäger the Younger, Melchior Lorch, Nicola Malinconico, Maria Sibylla Merian, Rachel Ruysch, Artist duo SPLICE (Rohini Devasher and Pallavi Paul), unknown artists and an unknown photographer

Unknown photographer: *Insight into the spring exhibition 1896 of the Viennese Künstlerhaus with a view of the sculpture Witch at the Toilet for Walpurgis Night of Teresa Feodorowna Ries*, 1896, silver gelatin print, 20.1 × 16.5 cm, Graphic Collection of the Academy of Fine Arts Vienna, inv. no. PH-18.374

Artist duo SPLICE: *Derangement*, 2021, installation, wooden floor structure and vitrines, selection of artworks from the Paintings Gallery and the Graphic Collection, facsimiles from Maria Sibylla Merian, Dürer curl and cover letter from the Library of the Academy of Fine Arts Vienna, video, colour and sound, Courtesy of Artist duo SPLICE

Scene VII



Plunder and triumph need flags to play their music as they visit death on others. Necromaniacal, in love with the dance of death but mortified at the idea of its own mortality, power seeks to hold sand in the hourglass in its search for permanence.

Storms undo sand walls, fostering untamed worlds; the vitality of life thrives, evading the surveyor's eye. Aeronautical ambitions of the boomerang become unbound. The living turn around to look across the distance that separates life from death.

In the enormous province of death, custodians of mortality look impermanence in the eye, knowing that power will try to masquerade death into a spectacle. Yet, it cannot terrorize away the oneiric spells by which the human species renews its potentialities and thickens its mysteries.

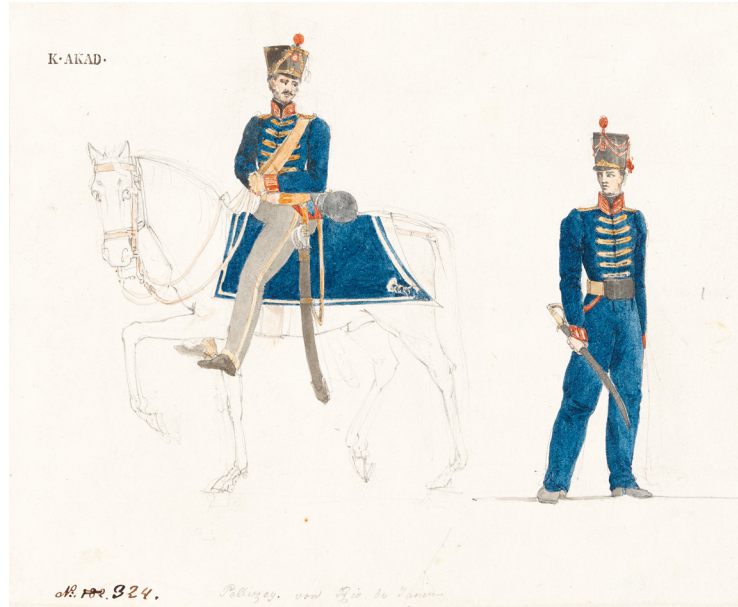
Scene works by

Stefano della Bella, Jacques Courtois, Albrecht Dürer, Pieter van Laer, Ryan Presley, Raqs Media, Philips Wouwerman, Congcong Zhang and a plaster cast after Phidias

Unknown artist: *Competition Rider*, c. 1500, ink and watercolour on paper, 20.8–21.4 × 31.6–31.8 cm, Graphic Collection of the Academy of Fine Arts Vienna, inv. no. HZ-15.895

Ryan Presley: *Aeronautics (What Goes Up Must Come Down)*, 2020, oil, synthetic polymer paint and gold leaf on polyester-cotton canvas, 182 × 152 × 4 cm, Courtesy of Artbank Collection, Sydney

Scene VIII



The worldwide “export” of a form of policing – *the* policing – and everything associated with it, is one of the most enduring and lethal legacies of colonial power. Policing spends its time subduing and devouring life that questions the spread of the police state. Policing, and its refraction on landscape, demands a submission of space to an order of time.

An expedition, hungry for the time of the new land of Rio de Janeiro, took along an embedded artist. He spent his time drawing landscapes, but also institutional interiors and façades – imperial exotic exports to distant lands – and the presence of the “uniform” in foreign territory.

In the midst of so much output, so much transformation, there are incomplete landscapes. Enigmatic, empty, unmade spaces, as yet un-policed, waiting to be marked by claims on land. These “waiting-to-be-filled-in” or “forgotten-to-be-completed” images are reminders of the fact that imperial power left behind blueprints.

It is one of the absurdities of newly minted maps, though, that police uniforms do not quite fit the bodies they are placed on.

Scene works by

Ali Cherri, Daniel Chodowiecki, Thomas Ender, Hein Koh, Lakshmana Rao Kotturu, Monogrammist A. C., Jacques van Schuppen, Ayesha Singh, Jaret Vadera and an unknown artist

Thomas Ender: *Policemen in Rio de Janeiro*, 1817/18, pencil and watercolour on paper, 16.9–17.1 × 20.7–20.8 cm, Graphic Collection of the Academy of Fine Arts Vienna, inv. no. HZ-13.415

Lakshmana Rao Kotturu: *Untitled*, 2017, stainless steel mesh, galvanized iron wire and fiberglass, 177.8 × 182.88 × 91.44 cm, Courtesy of Sakshi Gallery, Mumbai

Scene IX



A chronic unseeing of what remains hidden from sight can be considered a disease of the inner eye. Unseen, strange creatures find their way out of the depths.

The youthful Freud's unsuccessful quest to sex the eel can be taken as an allegory for what happens when a controlling gaze meets worldly inscrutability: a refusal to offer secrets of gendering, genesis, life cycles, or desires.

Repression, judgement, discernment, secrets, and architectonics of space and time are all part of this story. But consider the order of the story scrambled, and, with new inscriptions, the story can brew a new ferment.

An eyewitness to history is also an agent of time's deflowering.

Scene works by

Nazgol Ansarinia, Hieronymus Bosch, Nilbar Güreş, Sanja Iveković, Farideh Lashai, Jean le Saive (Jean de Namur), Pieter Claesz. Soutman (after Peter Paul Rubens), Titian (Tiziano Vecellio) and a plaster cast after Pietro Tenerani

Titian (Tiziano Vecellio): *Tarquinus and Lucretia*, c. 1572–1576, oil on canvas, 114 × 100 cm, Paintings Gallery of the Academy of Fine Arts Vienna, inv. no. GG-1304
 Nilbar Güreş: *Self-Defloratıon 2* (detail), 2006, mixed media on fabric, 37 × 48 cm, Courtesy of the artist and Galerie Martin Janda, Vienna

Scene X



Living bodies are seldom ideal bodies. They cannot stay frozen in attitudes of perfection. The training of the artist is to learn to gauge the distances between the actual, the broken, and the ideal, an ongoing ethical enquiry as delicate as a horse balancing a gallop on the edge of a sword.

Bodies break because they are mortal. And who cares for them when they do? Caste hierarchy segregates those living bodies who will have to make a living with the remains of death. These bodies are never permitted into the realms of the ideal.

The reality of living leads to all manner of collisions, confusions. Once upon a time, when a body of soldiers fighting a catastrophic war turned to poetry to express themselves, they were diagnosed by their masters as having an 'excess' that pointed to madness. Attempts to upturn the world by the enslaved so that new conditions can be created have a loss of authorship, usually already fore-written.

Justice lives deformed in the real world. A plaster-cast allegory of justice holds firmly onto scales, but it happens to be decapitated, with its tumbled head now missing. The mortuary technician is the first to comprehend the milieux of deformed justice, its operations of cruelty, a desaturation of vibrancy, and the taming of disobedience.

A scrutiny of how justice is rendered deformed – and reconstituted – is at the kernel of the future of our world today.

Scene works by

Johann Bitterlich, Abhishek Hazra, Lakshmana Rao Kotturu, Arun Vijai Mathavan, Raqs Media Collective and plaster casts after Michelangelo Buonarroti, Praxiteles and unknown artists

Arun Vijai Mathavan: *Millennia of Oppression*, 2016, digital camera and Digital Epson Luster paper, unframed, series of 66 photographs, each 21 × 29.7 cm, Courtesy of the artist

Johann Bitterlich: *Justizia*, plaster, 25 × 12 × 7 cm, base 4.5 × 8 × 7.5 cm, Plaster Cast Collection of the Academy of Fine Arts Vienna, inv. no. GM-HI-36

Epilogue



Here, at the eleventh hour, the penultimate moment of pause, there is a sensing of tremors. In the traffic between centuries and latitudes, the scanning of land and people intensifies. Life feels like a stolen image waiting for the curious reader to seek again. A withering away of the original gives the copy a new vitality. Forget the master copy. Forget mastery. Turn to doubt.

The speeding world comes to a standstill when a gigantic container ship, a hundred times the size of the Paintings Gallery, turns at an odd angle in a man-made canal between continents. It is a parable for what happens when too much time is crammed into too little space.

Like iron-gall ink making its mark, time spreads. First it darkens on the face of the present, then it seeps through the surface – fading and eating away at the weave that holds it – as it crosses the threshold from yesterday to tomorrow. That too is a kind of trespass, and also a clue to an awareness of trespass.

A moment can stake a claim on everyone. A fleeting, ink-stained impression, an unlikely intimacy of the touch of a colonized hand, brings the whorls and ridges of a fingerprint into haunting contact with the future. A grip erupts and counts to the infinity of time breaking the obedience of its banks.

Scene works by

Discursive Justice Ensemble (Kabelo Malatsie, Michelle Wong, Lantian Xie), Maria Lassnig, Adriaen van Ostade, Ryan Presley, Raqs Media Collective, Rembrandt Harmensz. van Rijn, Nicole Six and Paul Petritsch, Paul Troger

Paul Troger: *Studies of a Donkey*, probably c. 1724, iron gall ink, traces of a preparatory drawing with graphite, on paper, 12.3 × 17.7 cm, Graphic Collection of the Academy of Fine Arts Vienna, inv. no. HZ-4343

Raqs Media Collective: *Untold Intimacy of Digits* (film still), 2011, single-channel video, 42 inch monitor and HD player, Courtesy of Raqs Media Collective and Frith Street Gallery, London

Public Programme

Sat, 9 and Sun, 10 Oct 2021	Entrance is free on opening weekend!
Sat, 9 Oct 2021, 10.30 am, Sun, 10 Oct 2021, 10.30 am and 3.30 pm	<i>Tandem Overview Tour</i> (German) in the exhibitions <i>Hungry for Time</i> and <i>Thicket of Ideas – Thicket of Times</i> with art educators of the Paintings Gallery and the art information desk of the Exhibit Gallery · Duration: approx. 60 min
Fri, 19 Nov 2021, 4.30 pm (as part of the Vienna Art Week)	Registration required at: akademiegalerie@akbild.ac.at
and every Sunday, 10.30 am	
Sat, 9 Oct 2021, 3.30 pm	<i>Exhibition Talk</i> Rector Johan F. Hartle in conversation with Raqs Media Collective in the Aula of the Academy of Fine Arts Vienna
Tue, 19 Oct and Tue, 16 Nov 2021, 4.30 pm	<i>Cross-Talk</i> (German) Gallery tour (of both exhibitions) with Stephanie Damianitsch, curator of <i>Thicket of Ideas – Thicket of Times</i> , and Barbara Mahlke, research coordinator of <i>Hungry for Time</i> · Duration: approx. 75 min
Sat, 29 Jan 2022, 3 pm	<i>Closing</i> Lecture performance and launch of the exhibition catalogue with Rector Johan F. Hartle, Vice-Rector Ingeborg Erhart, Spector Books, and Raqs Media Collective in the Aula of the Academy of Fine Arts Vienna

Thicket of Ideas – Thicket of Times

The group exhibition *Thicket of Ideas – Thicket of Times*. *Students of the Academy in Dialogue with Raqs Media Collective* coincides with the reopening of the Academy in the contemporary exhibition space Exhibit Gallery at Schillerplatz and is envisaged as a parallel exhibition to the collection presentation *Hungry for Time*, curated by Raqs Media Collective in the Paintings Gallery.

The works build on the Academy's expertise and debates in the field of postcolonial theory development and follow the invitation by Raqs Media Collective for "epistemic disobedience" (Walter D. Mignolo). In a variety of ways, the individual works thus trace the construction of history, cultural narratives, and hegemonic social structures. In their group show, they form the "thicket" of ideas alluded to in the exhibition title *Thicket of Ideas – Thicket of Times*.

Curator: Stephanie Damianitsch

Artists: İklim Doğan, Nikolas Ettel, Jannik Franzen, Giulia Gabrielli, Natalia Gurova, Kyungrim Lim Jang, Robert Jolly, Julia Kronberger, Catherine Lehnerer, Guilherme Pires Mata, Sebastian Meyer, Vitória Monteiro, Michelle Seidl, Sophie Anna Stadler, Ujjwal Kanishka Utkarsh

9 Oct 2021–30 Jan 2022

Daily except Monday, 10 am to 6 pm

Exhibit Gallery, Schillerplatz 3, 1010 Vienna

All dates and events available at: www.akbild.ac.at

Unless otherwise stated, all events take place on the premises of the Paintings Gallery.

The number of participants is limited and subject to change. Access to the events is subject to the current Covid19 protective measures.

This booklet is published on the occasion of the exhibition *Hungry for Time. An invitation to epistemic disobedience with Raqs Media Collective, in the Art Collections of the Academy of Fine Arts Vienna*

Cover
Detail from Egon Schiele: *Study for a Portrait of the Painter Albert Paris Gütersloh (without Head)*, 1918, chalk on paper, Graphic Collection; graphic design: Beton
© Academy of Fine Arts Vienna

Exhibition period: 9 October 2021–30 January 2022
The exhibition will be accompanied by a catalogue (English, German), with the book launch as part of the closing on 29 January 2022.

Exhibition
Curators: Raqs Media Collective (Jeebesh Bagchi, Monica Narula, Shuddhabrata Sengupta) in collaboration with the curators of the Art Collections of the Academy of Fine Arts Vienna: Andrea Domanig (Plaster Cast Collection), Claudia Koch (Paintings Gallery), René Schober (Graphic Collection)
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Project management: Karin Julia Haas
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p. 20: Silversalt Photography
p. 22: Sakshi Gallery, Mumbai
p. 24: Chroma
p. 26: Arun Vijai Mathavan

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All images of the Graphic Collection of the Academy of Fine Arts Vienna, photo: Birgit and Peter Kainz, Vienna

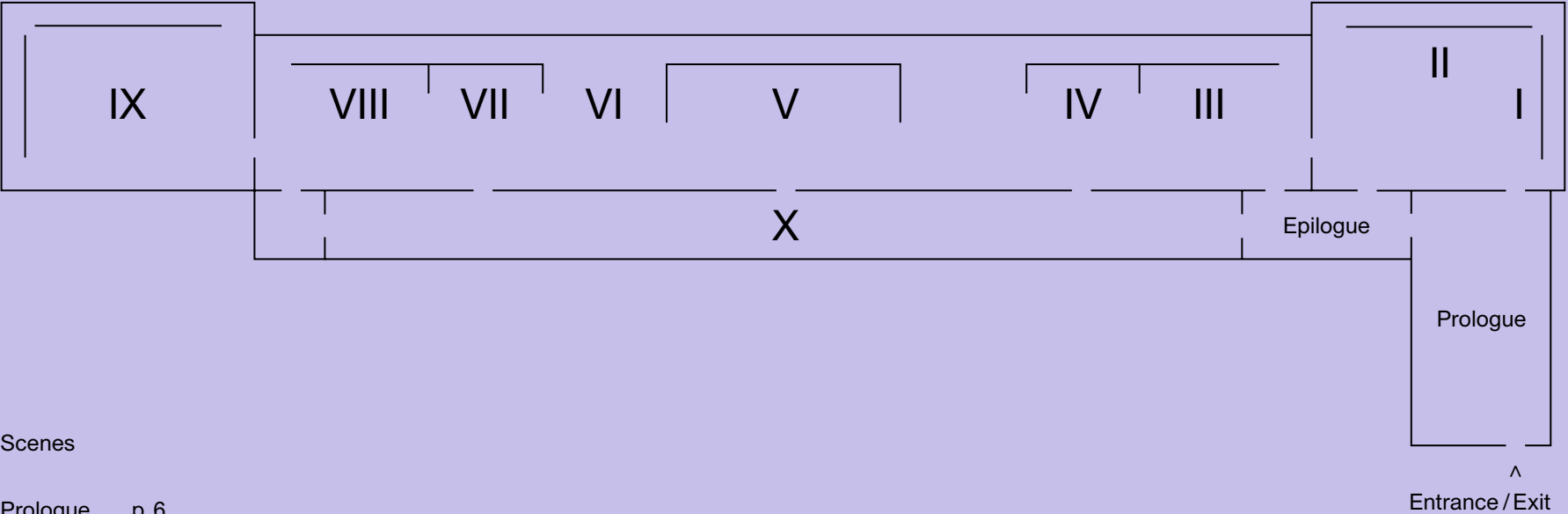
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