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'Feminist art' in the axis of '(post)socialism': From Periodization toward Subjectification?

Over the course of the seminars I want to elaborate on a project which is part and parcel of my ongoing PhD research, a critical cultural study of 'feminist art work'. The empirical data is the fieldwork and archival material I collected in 2018-2019 in Kyiv and Petersburg. Using the method of multimodal critical discourse analysis, I explore the ways things and people enact cultural political economy in the name of 'art' and 'feminism': how people give meaning to 'feminist art work', how they navigate cultural political economy as the field of praxis, how they constitute and maintain themselves as economic subjects.

The methodological framework of cultural political economy enables me to see the economic subject in time-motion, in relation to historical material conditions of production and power I call 'postsocilaist' capitalism. Concurrently, there is a specificity to my data, which reckons with the quality of discourse to interweave time and history. Thus because I draw on stories told by three generations of 'feminist art workers' in spoken and written and visualised discourse from 1995 until now, I cannot help but question: why particular tropes of historicity emerge when people tell stories in the name of 'art' and 'feminism', how the distribution of economic power mediates 'feminist art workers' historical imagination, how sustainable are the arts-informed gender/sexual justice tropes, if at all.

If the stories people tell are the happening of time and history in speech acts, and if discourse is a praxis in which narratives of collective historicity unfold, then, my concern is with the moments when these narratives are taken on the path of symbolic-material exchange to reify the becoming of the economic subjectivity in 'feminist art work'.