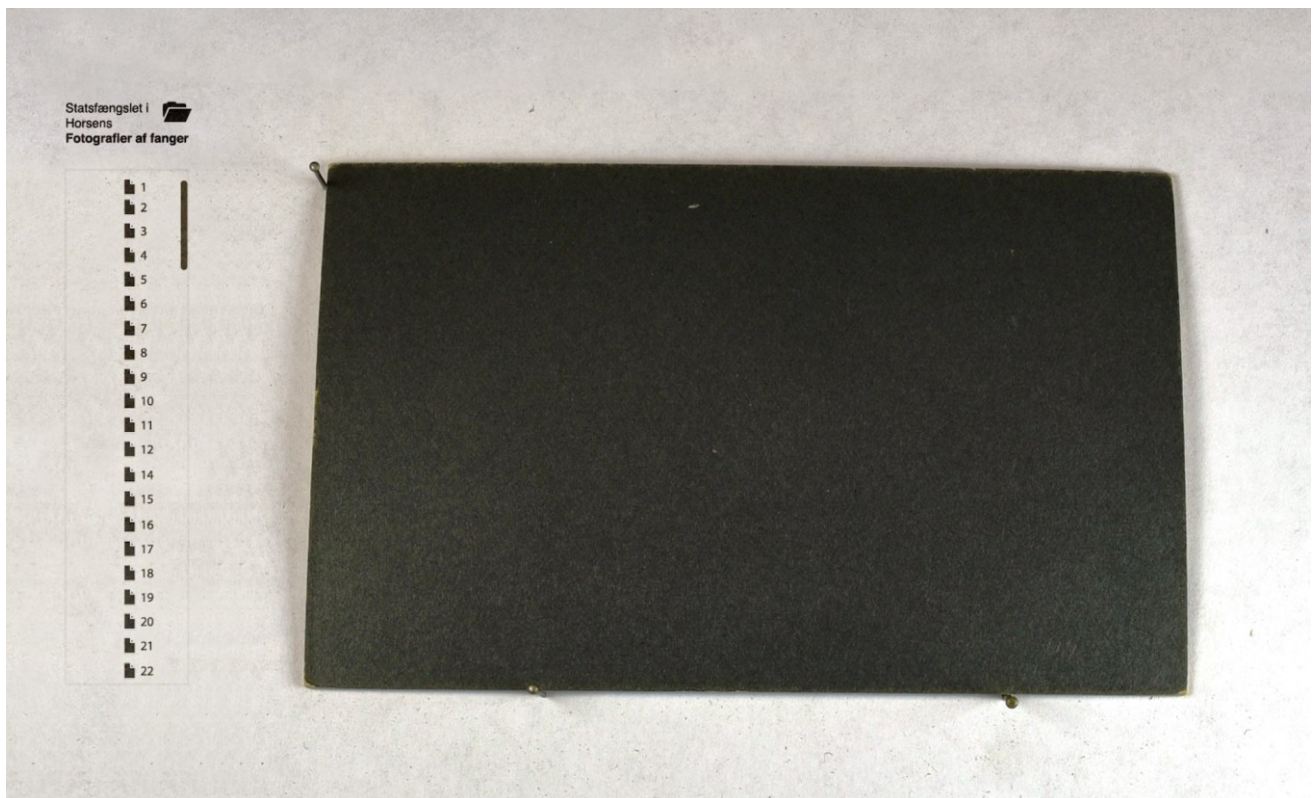


INSTITUT FOR KUNST, SKRIFT OG FORSKNING

STUDIEPLAN FORÅR 2018



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Om Institut for Kunst, Skrift og Forskning

Peder Skramsgade 2, opgang G, 3 og 4. sal

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Hanne Abildgaard, Forskningsmedarbejder

Mads Kullberg, Forskningsmedarbejder

FORÅR 2018

Dette forår står i arkivets tegn på Institut for Kunst, Skrift og Forskning med to kurser, der tager udgangspunkt i arkiviske metoder og strategier i kunstnerisk og kuratorisk praksis. De to kurser er Open Practice kurset Archives that Matter og Exhibition Studies kurset Archives. Struggles. Exhibitions. Udover de faste elementer som kunsthistorie og kunstteori udbyder vi også et kursus i det at lave kunstnerbøger i samarbejde med Finn og Lars fra grafisk laboratorium.

Instituttets kurser svarer til det, der hedder vidensbaseret undervisning i studieordningen. Tager man et Open Practice kursus har man opfyldt de 5 ECTS, man på de fleste år gange skal tage i vidensbaseret undervisning. Vi er ved at lægge sidste hånd på studieordningen for specialiseringen i Kunst, Skrift og Forskning, der indebærer at fuldføre tre Open Practice forløb og at skrive et MFA essay, og der kan i finde svar på alle de praktiske detaljer omkring forløbet. I kan også altid spørge i studieadministrationen angående specialiseringen, dog er det vigtigt at notere sig, at for at kunne skrive MFA essay på tredje og sidste år af ens MFA, skal man ifølge den nye studieordning have fuldført de tre kvalificerende Open Practice kurser ved slutningen af MFA2. Dette gælder altså nuværende studerende på BFA3 og MFA1.

Alle instituttets kurser er forskningsbaserede bortset fra CAKI kurset. Forskningsbaseret undervisning betyder, at undervisningen er baseret på forskning af instituttets ansatte eller gæsteundervisere. Enkelte kurser har et loft på tilmeldingen og vi optager studerende efter først til mølle-princippet. Det meste af undervisningen ligger om mandagen og lidt om fredagen, så det ikke overlapper med undervisning på professorskolerne og BFA'en.

Vi glæder os til at undervise jer og ser frem til semestret!

SPRING 2018

This spring at the Institute of Art, Writing and Research shows a focus on the notion of the archive with two courses that take the archive as the point of departure for archival methods and strategies in artistic and curatorial practice. The two courses are the Open practice course Archives that Matter and the Exhibition Studies courses Archives. Struggles. Exhibitions. Apart from the recurrent courses in art history at BFA1 and art theory at BFA2, we also have a courses on artists' books made in collaboration with Finn and Lars from the graphic laboratorium.

At the institute we provide the kind of courses that in the study regulation corresponds to "knowledge based teaching". If you complete a Open Practice course, you fulfill the requirement of the 5ECTS in knowledge based teaching that most students have to fulfill. We are about to finish the study regulation for the Specialization in Art, Writing and Research where you'll find answers to all the practical questions you might have. You can also always ask the study administration for guidance, however, it is worth while noticing for the BFA3 and MFA1 students that according to the studyregulation of 2017, you have to have completed three Open Practice courses at the end of your MFA2 year in order to qualify to write the MFA essay.

All the courses of the institute are research based courses apart from the CAKI course in business administration . Research based teaching means that the teaching is based on research of the staff at the institute or our guest teachers. Some courses have a limited amount of participants and we accept subscriptions following the first come, first served principle. Most of our courses take place on Mondays so as not to interfere with the workshops of the BFA, professor schools and the laboratories.

We're looking forward to teaching you and to the semester!

KUNSTHISTORIE II VED SANNE KOFOD o.a.

Titel	Kunsthistorie II
Underviser	Sanne Kofod
Målgruppe	BFA1 (<i>Obligatorisk</i>)
Skema	Mandag den 5. februar kl. 10.00-12.00 Mandag den 26. februar kl. 10.00-12.00 Tirsdag den 6. marts kl. kl. 14.00-16.00 (Museumsbesøg: Thorvaldsen) Mandag den 9. april kl. 10.00-12.00 Mandag den 16. april kl. 10.00-12.00 (Auditoriet ved Mediekunst) Mandag den 23. april kl. 10.00-12.00 Mandag den 30. april kl. 10.00-12.00 (Auditoriet ved Mediekunst) Mandag den 7. maj kl. 10.00-12.00 Mandag den 14. maj kl. 10.00-12.00
Lokale	Auditoriet Hirschsprung (Peder Skramsgade 2, Opg. A, 3. sal) Undtagelser i parentes ovenfor.
Deltagerantal	Alle BFA1 studerende
Tilmelding	Tilmeldes af studiesekretær

Kunsthistorie II, forår 2018

Kunsthistorie II er anden del af kunsthistorieundervisningen for 1. års studerende. Anden del har to hovedtemaer. Det ene fokuserer på Kunstakademiets egen kunsthistorie, som også er synonym med dansk kunsthistorie i udvalg. Det andet tema er genrespecifikt og understøtter nogle af de specialiseringer kunstakademiet pt. har. Den sociale kunst, film/video, skulptur og maleri i et udvidet felt.

Kunstakademiets Kunsthistorie

5. februar: Kunstakademiets kunsthistoriske kulturarv v. Mads Kullberg

Undervisningsgangen introducerer til Kunstakademiets historie og kunstakademiets forskellige samlinger. Diskussion: Hvorfor har Kunstakademiet samlinger, hvad har de været brugt til og hvordan ser vi på dem i dag?

Undervisningen indbefatter en rundtur på Kunstakademiet til et nærmere syn på samlingerne.

26. februar: Kvindelige modernister på Kunstakademiet før og under første verdenskrig v. Hanne Abildgaard

Med udgangspunkt i kunstnerkammeraterne Astrid Holm, Ebba Carstensen og Júlíana Sveinsdóttir, alle uddannet på Kunstakademiet i starten af 20. århundrede, præsenteres vilkårene for kvindelige

kunstnere i en periode med store ændringer i både uddannelse og kunstliv, samt de strategier, kvinderne forfulgte i deres kunstneriske praksis.

6. marts (tirsdag): Institutionsbesøg – Thorvaldsen

Thorvaldsen var måske den første danske, internationale kunstner og tilbragte det meste af sit liv i Rom. Da han kom hjem til Danmark, blev han professor på Kunstakademiet og fik siden bygget et helt museum til sine værker, som før havde til huse på Kunstakademiet. Vi besøger Thorvaldsens Museum på Slotsholmen og møder forskningsinspektør Jonas Bencard, som fortæller om Thorvaldsen og arkivprojektet med Thorvaldsens breve.

9. april: 1970'erne på kunstakademiet v. Sanne Kofod

1970'erne på kunstakademiet var en opbrydningstid. Arkitektskolen og Billedkunstskolerne blev adskilt med to rektorer, nye afdelinger opstod og synet på billedkunsten og uddannelsen ændrede sig radikalt.

Kunstakademiet bevæger sig til fra klassisk kunstakademi til et efter '68 akademi, hvor man tager nye kunstformer til sig og der er store kunstneriske brydningsflader, nye styringsformer og politisk engagement.

16. april: 90'erne- relationel æstetik og kontekstkunst og internationalisering på Kunstakademiet)

90'erne var det årti, hvor Kunstakademiet blev internationalt. En ny generation af kunstnere havde meget mod på at komme ud i verden og nogle kunstnere fra denne generation etablerede allerede i 90'erne betydningsfulde internationale karrierer. Det var også et årti med stærke nye tendenser i samtidskunsten. Relationel æstetik og kontekstkunst var nogle af de begreber, der opstod. Danske kunstnere og kuratorer var med.

Temaer: genrer

23. april: Film og video v. Sidsel Nelund

Med reference til billedteknologiens analoge og digitale ophav fra 1800-tallet og frem vil denne forelæsning fokusere på kunsthøj og videokunstens udvikling i det 20 århundrede. Vi vil foretage nedslag i propagandafilmens montagestrategier, den tidlige videokunsts eksperiment med et par nedslag også i 1980'erne, 90'erne og 00'erne og endeligt filmessayets refleksivitet.

Foreslået læsning: Walter Benjamins essay Kunstværket i dets reproducerbarheds tidsalder fra 1936 (<https://tidsskrift.dk/kok/article/download/24781/21709>)

Foreslået film og video (alle kan, hvis ikke andet er nævnt, ses enten i deres fulde længde eller i uddrag på youtube.com – et andet godt sted at udforske er også ubuweb.com):

-Panserkrydseren Potemkin fra 1925 af Sergei Eisenstein

- Meshes of the afternoon fra 1943 af Maya Deren
- La Jetée af Chris Marker fra 1962
- Wavelength fra 1967 af Michael Snow
- Semiotics of the Kitchen fra 1975 af Martha Rosler
- Golden Voyage fra 1973 af Steina og Woody Vasulka
- Facing a Family fra 1971 af Valie Export
- Vertical Roll fra 1972 af Joan Jonas
- I'm not a Girl who Misses Much fra 1986 af Pipilotti Rist
- Meditations fra 1986 af Gary Hill
- Handsworth Songs fra 1986 af Black Audio Film Collective
(http://ubu.com/film/bafc_handsworth1.html)
- Pink Space fra 1995 af Peter Land
- Performing the Border fra 1999 af Ursula Biemann (<https://www.geobodies.org/art-and-videos/performing-the-border>)
- Tarantism fra 2007 af Joachim Koester

30. april: Art and the Social v. Ditte Vilstrup Holm

Dette foredrag handler om deltagelses-strategier i kunstnerisk praksis. Vi ser på deltagelseskunstens historie og de grundlæggende diskussioner i debatten omkring deltagelse. Historiske og nutidige eksempler præsenteres og diskuteres.

7. maj: Den nye skulptur v. Magnus Thorø Clausen

Hvad er der sket indenfor skulpturgenren de sidste 10 år? Hvilke kunstnere har været med til at udpege nye formater og diskussioner for skulptur? Det vil jeg tale omkring med afsæt i forskellige aktuelle værkeksampler fra ind- og udland.

14. maj: Kunst i det udvidede felt (fra maleri til aktion) v. Sanne Kofod

Kunst i det udvidede felt er en betegnelse tilbage fra 1960'erne, hvor kunsten brød ud af sine vante rammer. Maleriet og skulpturen bevægede sig ud i handlingens og rummet felt og der opstod mange nye måder at lave kunst på. Undervisningen fokuserer på et udvalg af de nye genrer, der danner grundlaget for det vi i dag kender som samtidskunst.

KUNSTTEORI VED SIDSEL NELUND O.A.

Titel	Kunstteori
Underviser	Sidsel Nelund o.a.
Målgruppe	BFA2 (<i>Obligatorisk</i>)
Skema	Mandag den 5. februar kl. 13.00-16.00 Mandag den 12. februar kl. 13.00-16.00 Mandag den 26. februar kl. 10.00-12.00 (Institutauditoriet) Mandag den 26. februar kl. 13.00-16.00 (Institutauditoriet) Mandag den 5. marts kl. 13.00-16.00 Mandag den 23. april kl. 13.00-16.00 Mandag den 7. maj kl. 10.00-12.00 (Institutauditoriet) Mandag den 7. maj kl. 13.00-16.00 (Institutauditoriet) Mandag den 14. maj kl. 13.00-16.00 Mandag den 28. maj kl. 13.00-16.00
Lokale	Auditoriet Hirschsprung (Peder Skramsgade 2, Opg. A, 3. sal) Undtagelser i parentes ved 'Skema' ovenfor.
Deltagerantal	Alle BFA2 studerende
Tilmelding	Tilmeldes automatisk

I dette semester fortsætter vi undersøgelsen af samtidens problemstillinger og primært i relation til 'objektet'. Semestret falder i to dele. Vi starter med en forelæsning om det post- og dekoloniale for derefter at fokusere på den franske antropolog Bruno Latours 'tingpolitik' og forståelsen af objektet i det digitale. Herefter samler vi op og holder pause i det meste af marts og april. Del to starter med refleksioner over, hvordan man drager omsorg for både de objekter og mennesker, man inkluderer i en kunstnerisk undersøgelsesproces og derefter dykker ned i forståelsen af samtidskunstens objekt i en tid, hvor samtidskunsten ikke altid indeholder et kunstobjekt som sådan. Til slut ser vi nærmere på affektive infrastrukturer og hvordan humør og stemninger bruges i nutidens økonomi og infiltrerer menneskets psyke.

Mandag den 5. februar kl. 13.00-16.00: Postkoloniale og dekoloniale perspektiver i kunst og teori ved Mathias Danbolt (2 tekster udsendt inden kursusstart)

I 2017 fik den danske kolonihistorie for alvor fornyet opmærksomhed i forbindelse med 100-årsmarkeringen for salget af den tidligere danske koloni Dansk Vestindien til USA. Igennem kunstudstillinger, udgivelser, konferencer og debatter er postkoloniale og dekoloniale perspektiver på dansk kunst og historie blevet diskuteret og synliggjort. 2017 var også året hvor den såkaldte "urfolk-kunst" for alvor fik opmærksomhed i det vestlige kunstfelt med en markant repræsentation af bl.a. samisk kunst på Documenta 14. Bliver denne nye interesse for kolonialismekritik, dekolonial æstetik og ikke-vestlige perspektiver ved i 2018? Igennem en introduktion og diskussion af post- og dekoloniale perspektiver på kunst og teori vil vi i denne

undervisningsgang se nærmere på betydningen af at fortsætte afkolonialiseringen af kunstfeltet. Som forberedelse kan I læse kunstner og teoretiker Pia Arkes vigtige essay "Etnoæstetik" (1995) og de dekoloniale teoretikere Walter Mignolo og Rolando Vasquez' tekst "Decolonial AestheSis: Colonial Wounds/Decolonial Healings" fra 2013.

Bio

Mathias Danbolt is a Norwegian art historian and theorist working on politics of history and historiography in contemporary art and performance, with a special focus on queer, feminist, and antiracist perspectives on art and culture.

Danbolt holds a PhD in Art History from the University of Bergen with the dissertation *Touching History: Art, Performance and Politics in Queer Times* (2013). He is the founding editor of *Trikster: Nordic Queer Journal* and co-editor of the book *Lost and Found: Queering the Archive* (2009). His work on contemporary visual art and performance, queer temporalities and the politics of history, LGBT and queer feminist art and theory, have been published in anthologies including *Temporal Drag* (2010), *Chewing the Scenery* (2011), *Performing Archives/Archives of Performance* (2013), and *Not Now! Now! Chronopolitics, Art & Research* (2014).

Danbolt is currently working on a research project on the effects and affects of Danish colonialism within the field of art - a continuation of the postdoc project *Colorblind? Theorizing Race in Danish Contemporary Art and Performance*, supported by the Danish Independent Research Council (FKK) and Sapere Aude – The Danish Independent Research Council's Research Career Program. Danbolt is an Assistant Professor of Art History at University of Copenhagen, Denmark.

Mandag den 12. februar kl. 13.00-16.00: Bruno Latour og tingenes politik ved Anders Blok (2 tekster udsendt inden kursusstart)

Bruno Latour er en videnskabsantropolog, der tager materielle genstandes sociale liv alvorligt – fra bakterier og ozonhuller til togsystemer og husnøgler – og en tings-sociolog, der insisterer på videnskaberne og teknologiernes kosmologiske værdighed i en (a)moderne verden. I dette oplæg vil jeg udfolde Latours tings-begreb, i dets metodiske (ANT, videnskabs- og teknologistudier), filosofiske (via Heidegger), samtidsdiagnostiske (økologisk krise) og politiske (tingenes parlament) dimensioner. Herfra vil jeg nærme mig det mellemværende, som Latour har med samtidskunsten, og herigennem forsøge at indkredse den æstetik eller stil, som hans tings-politik (*Ding-politik*) afhænger af. Undervejs vil jeg berøre, hvorfor Latour beundrer den amerikanske forfatter Richard Powers – og hvad han får ud af Tomás Saracenos netværksflettede installationer.

Bio

Anders Blok er lektor i sociologi ved Københavns Universitet, hvor han for indeværende forsker i samspillet mellem civile og professionelle engagementer i retning af grønne, mere klimavenlige og bæredygtige byer. Han har forsket, publiceret og undervist bredt inden for især miljøsociologi, videnskabs- og teknologistudier (STS), bystudier samt nyere fransk pragmatisk sociologisk teori. Sammen med Torben E. Jensen er han forfatter til en introduktionsbog om Bruno Latour, *Hybride*

tanker i en hybrid verden (dansk 2009; engelsk oversættelse 2011).

Mandag den 26. februar kl. 10.00-12.00: Skype lecture (Institutauditoriet) The Digital Object ved Yuk Hui.

Mandag den 5. marts kl. 13.00-16.00: Opsamling

Her samler vi op på de første fire forelæsninger ved at gennemgå dem en efter en: hvad fængede? Hvad forstod man ikke? Hvad har man kunnet relatere til egen praksis? Her begynder vi også at udpege forbindelser de forskellige forelæsninger imellem.

Mandag den 23. april kl. 13.00-16.00: Art, Research and Care ved María Berríos

Despite the insistence of the professional art market on individualised, authorial, signature work, most of us are well aware that we never work alone. The practice of devising, making, exhibiting, circulating art always involves engagement with the world and with others. The decisions made, the routes taken, the objects brought in, the histories -evoked, borrowed or developed- even in the most apparently intimate experiences, formal artworks, or solo productions, do not materialise in a void, but inevitably position themselves within social relations of power. How works are made affects the work, the way research is done is part of the research. This how is an invisible but important part of the work, and can transform the work radically. This session on art, research and care will delve into these issues and ask: How does the way we work change our work? How are those collective presences cared for within our practice? What is an ethics of care?

We will discuss these issues in relation to concrete examples –and recent polemics– from contemporary art with some input from relevant reflections coming from other modes of research and knowledge production that were challenged and forced to critically rethink themselves in precisely these terms.

Bio:

María Berríos is a sociologist, writer and independent curator. Her work explores issues around art, culture, and politics, focusing on Latin America, with a special interest in collective experiments of "Third World" alliances and their exhibition formats, such as the Solidarity Museum (1971) or the Havana Cultural Congress (1968). She is a PhD candidate in sociology at Goldsmiths College, London University and has been teaching, as a professor and as a guest tutor in several universities and art academies in Europe and Latin America. Her dissertation is about undocumented rumours and disappearance as form, based on case studies of specific events in Chile between the 1960s to the 1980s. She is co-founder of the Chilean editorial collective vaticanochico. Berríos has published extensively on art and politics in Latin America—and beyond—, and has been engaged in several collaborative art projects, including the research exhibition *The Revolution Must Be a School of Unfettered Thought*, together with artist Jakob Jakobsen for the 31st São Paulo Bienal (also exhibited in the Göteborg International Biennial for Contemporary Art

2015 and *Peace Treaty*, San Sebastian, 2016). As a curator she has been responsible, together with Lisette Lagnado, for *Drifts and Derivations* on experimental architectural collectives from Chile (Museo Reina Sofía, 2010), as well as *'Our Unknown, Our Chaos...'* on the Valparaíso School collective. Her latest exhibition was 'The Body of the Architect Is Not That of Just One Man' (MAVI, Santiago, 2017) on the radical pedagogy and work of Alberto Cruz through his personal archive and notebooks.

**Mandag den 7. maj kl. 10.00-12.00 og kl. 13.00-16.00 (Institutauditoriet):
Contemporary Art and the Object ved Alexander García Düttmann**

In these lectures, I shall endeavor to provide a philosophical answer to the question 'what is contemporary art?', that is an answer that will differ from the ones provided by cultural studies, gender studies, media studies, art history and art theory. The notion of object (contemporary art as object, the artwork as object) will serve as a guiding thread.

Bio

Alexander García Düttmann is a pupil of Alfred Schmidt and Jacques Derrida who teaches philosophy and aesthetics at the University of the Arts in Berlin. He taught at Goldsmiths in London until 2013 and he has been visiting professor at the Royal College of Art (London), NYU and Brown University. His most recent publications include 'What Does Art Know? For an Aesthetics of Resistance' (2014). His book 'Love Machine. The Origin of the Work of Art' is forthcoming from Konstanz University Press (2018).

Baggrundslæsning (bliver tilgængeligt i løbet af foråret på Institutbibliotket):

"The Topology of Contemporary Art", in: *Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity*, hg. von T. Smith, Durham und London 2008.

Mandag den 14. maj kl. 13.00-16.00: Affektiv infrastruktur ved Frederik Tygstrup

Studiet af affekt har bredt sig fra mange sider gennem det seneste årti, med inspiration både fra psykologien, fx Silvan Tomkins, fra kulturhistorien, fx Raymond Williams, og fra filosofien, ikke mindst i Gilles Deleuzes nylæsninger af Spinozas affektbegreb. Med dette udgangspunkt har affektteorien dels arbejdet med at identificere følelser og sindstilstande—man kan tænke på karakteristiske bogtitler som Lauren Berlants *Cruel Optimism* og Sarah Ahmeds *Ugly Feelings*—og dels interesseret sig for hvordan følelser er en central del af samfundslivet, hvordan vi påvirkes og bevæges i et sæt af relationer, der udgør et affektivt klima.

I forlængelse heraf vil forelæsningen handle om "affektiv infrastruktur" med fokus på, hvordan affekt fungerer, hvilke former den kan tage, og den samfundsmæssige affektive økonomis rolle i den individuelle, psykologiske affekt.

**Baggrundslæsning (de sidste par tekster bliver tilgængelige i løbet af foråret på
Institutbibliotket):**

Raymond Williams: "Følelsesstrukturer" (online i *Kultur og Klasse* 116, 2013)

Lauren Berlant: "The commons: Infrastructures for troubling times" (online i *Society and Space* 34/3, 2016)

Gilles Deleuze: *Proust og tegnene*, Det Lille Forlag 2003, de første to kapitler.

Brian Massumi: "The Future Birth of the Affective Fact: The Political Ontology of Threat", i Melissa Gregg and Gregory J. Seigworth (eds): *The Affect Theory Reader*, Duke University Press 2010.

Bio

Frederik Tygstrup er professor i litteraturvidenskab ved Institut for Kunst og Kulturvidenskab, Københavns Universitet. Han har arbejdet indgående med affektstudier i en lang årerække, men har også beskæftiget sig med emner som kunst og politik og kunstnerisk forskning og derudover samarbejdet med billedkunstnere. Som studerende i 1980'ernes Paris er han derudover særligt velbevandret i Gilles Deleuze og Felix Guattaris værk.

Mandag den 28. maj kl. 13.00-16.00: Opsamling

Her samler vi op på de sidste fire forelæsninger ved at gennemgå dem en efter en: hvad fængede? Hvad forstod man ikke? Hvad har man kunnet relatere til egen praksis? Vi har mulighed for at se tilbage på hele kurset og hvad man gerne vil tage med sig videre. Her evaluerer vi også kurset.

OPEN PRACTICE VED KATRINE REMMEN DIRCKINCK-HOLMFELD

Titel	Archives that matter (ATM)
Underviser	Katrine Remmen Dirckinck-Holmfeld
Målgruppe	BFA3 og MFA studerende
Skema	<p>Mandag den 26. februar kl. 10.00-16.00 (Auditoriet ved Mediekunst) Mandag den 26. februar kl. 14.30-16.00 (Kælderkantinen) Mandag den 5. marts kl. 12.00-16.00 (Institutauditoriet) Mandag den 12. marts kl. 12.00-15.00 (Institutauditoriet) Mandag den 19. marts kl. 12.00-15.00 (Biblioteket, Hirschsprung) Mandag den 9. april kl. 12.00-15.00 (Institutauditoriet) Mandag den 16. april kl. 10.00-15.00 (Institutauditoriet) Onsdag den 18. april kl. 10.00-15.00 (Institutauditoriet) Mandag den 23. april kl. 12.00-15.00 (Institutauditoriet) Mandag den 30. april kl. 12.00-15.00 (Institutauditoriet) Torsdag den 3. maj kl. 16.00-19.00 (Den Sorte Firkant) Mandag den 7. maj kl. 10.00-16.00 (Auditoriet ved Mediekunst)</p>
Lokale	Se ovenfor.
Tilmelding	Tilmelding på mail til susan.kristensen@kunstakademiet.dk

We tend to think of archives as physical locations or repositories for knowledge and collective memory. Rooms stuffed with shelves and classifiers full of dusty documents. But with French philosopher Michel Foucault's notion of the archive – the archive becomes an active, ubiquitous, regulatory, discursive system that structures and produces meaning.

In the Open Practice Course Spring 2018 *Archives that Matter* we will collectively explore how archives matter in artistic practices and how artists have appropriated, interpreted, reconfigured or created archives in lack of or response to the gaps of official state archives.

In post-colonial societies or in post-war situations access to archives is not a given since archives have been destroyed or relocated to the colonial centre. In such cases artists have often played an important role in negotiating or recreating archives or archival practices often subverting the logic intrinsic to the expectations of the archive.

During the course we will pay close attention to, listen to, touch, smell and feel the materiality of the archival records that we will encounter and create.

The course will be comprised of group conversations, lectures with invited guests, visits to different archives, readings, film club, and reflections on the students own practice including a final project. The point of departure will take place in two archival contexts a) The Art Academy's

own collection and archive, and 2) the current digitisation of Danish colonial archives at the Royal Danish Library's maps and images collection.

You are invited to bring your own archives and interests to the course: It can be a personal photo album, found footage, a physical archive or location, a material as archive or your own body as archive...

Following themes will be explored:

- Colonial Archives
- Sounding the archive/listening to images
- Militant archives / militant images
- Queer archives

Students are requested to participate in the following seminars:

	Dates Mandatory:
1	Monday February 26: 10-16 Introduction + tour of art academy's archive w. Mads Kullberg, Pontius Kjerrman, Hanne Abildgaard. Reading: University of the Undercommons
2	Monday March 5: 12.00 - 16: Colonial archives visit to Royal Danish Photo & Map collection + National Archive. Reading: Foucault archaeology of Knowledge + Saidiya Hartman Venus in Two Acts
3	Monday March 12: 12-15: Reflections on archives in relation to students own practice + formulation of own project. Reading: Okwui Enwezor: Archive Fever Uses of the Document in Contemporary Art
4	Monday March 19: 12 – 15 Listening to Images: Reading Fred Moten "Black Monin' in the sound of the Photograph" + Tina Campt: Listening to Images. Exercise: Listening to images
6	Monday April 9: 12 – 15 Archive [Hvidme] and Militant Image: Talk with Archive [Hvidme Annarosa Kroyer & Miriam Haile]: Reading Kodwo Eshun & Ros Gray
7	Monday April 16 + Wednesday 18: Writing the Archive – Creative writing seminar workshop leader tba.
8	Monday April 23: 12-15 Queer Archive, Queer Temporality: Reading Elizabeth Freeman + Not Now, Now - Chrono politics
9	Monday April 30: 12-15 set up exhibition/presentation of work
	Thursday May 3rd 16-19 public presentation
10	May 7: 10-16 group crit-session & evaluation

To sign up to the course: Susan Kristensen: susan.kristensen@kunstakademiet.dk

Other activities optional:

There will be a film-club in relation to the course that will take place every Tuesday from 8 pm at Sorte Firkant, Blågårdsgade 29 AE 2200 Copenhagen. The film club will show films that deal with archival material in different ways. (list of films tba.)

Portuguese artist and filmmaker Filipa César, who has worked extensively on the revolutionary cinema of Guinea-Bissau, will be a guest professor at The Media School March 6-8 2018. It is highly recommended that the students participate in that.

In January 30-31st the symposium *Archives that Matter: Digital infrastructures for sharing unshared histories in the colonial archives* will take place at The Royal Library and The Art Academy followed by a week-long workshop at the Art Academy with artists from US Virgin Islands and Ghana, who will do new work and research in the colonial archives. Students are also encouraged to participate in this event since it will lay the ground work for the course.

The course is open to anyone who wish to attend and no previous knowledge or experience of working with archives is required. If you sign up, please note that participation is required.

Bio:

Katrine Dirckinck-Holmfeld is a visual artist and postdoctoral researcher at The Royal Danish Academy of Fine Arts, working with video installation and performative practices. In 2015 she completed her artistic research PhD *Time in the Making: Rehearsing Reparative Critical Practices*. She has developed the video installations *Djisir (The Bridge) (Beirut 2008)*, *TIME: AALBORG | SPACE: 2033 (Aalborg 2010)*, *movement (Beirut 2012)*, *Leap into Colour (Cairo 2012-2015)*, *Schizo Archive (Århus 2016)*, *The Christmas Report & Other Fragments (Copenhagen 2017-ongoing)*. Her current artistic work & research explores notions of affect, time and materiality in relation to the current digitisation of Danish colonial archives as well as through a collective engagement with the bar & cultural venue Sorte Firkant & Abajour, which she is a co-founder of.

MFA ESSAY: Part 2

Submission of essay 8000 words: June 1st. Send to IKSF@kunstakademiet.dk

Voluntary: Presentation of your MFA essay at Rundgang Research Friday June 15th.

Symposium & Workshop: ARCHIVES THAT MATTER

Digital infrastructures for sharing unshared histories in European colonial archives.

Copenhagen, 30-31 January 2018

Venues: The Royal Library, Royal Danish Academy of Fine Arts & Sorte Firkant



2017 marked the centennial for Denmark's sale of the colony "The Danish West Indies" to The United States, today the US Virgin Islands. For this occasion, The Danish National Archive, The Royal Danish Library's Photo and Map Collection, as well as other archives and collections in Denmark, undertook a mass-digitisation of their archival records from St. Croix, St. Thomas, St. John, Ghana and the transatlantic enslavement trade. The National Archive alone has scanned more than 1.2 kilometres of shelf space, adding up to more than 5 million digital scans. The records are said to be among the best preserved from the transatlantic enslavement trade and many are included on UNESCO's world heritage list. After the sale, the archives were relocated to Denmark, leaving the inhabitants of the US Virgin Islands without access to approximately 250 years of their history.

While mass-digitisation of archival records carries a promise of free circulation, distribution and easier access to the archives, they also give rise to new ethical, political, aesthetic and methodological questions concerning the re-use and dissemination of this highly sensitive material. The symposium *Archives that Matter* hopes to contribute to this necessary field of interest and lay the groundwork for new best practices for the construction of shared public digital heritage infrastructures that go beyond national and colonial boundaries.

European colonial histories still tend to be written and discussed within the framework of methodological nationalism. In *The Intimacy of Four Continents* (2015), Lisa Lowe points out the importance of working across national archives – and thus also in between different European languages – when working with European colonial history that was – and remains – entangled across borders. While digitization opens up to new ways of working with colonial archives, and thus new modes of knowledge production, they also give rise to new ethical, political and methodological questions. This symposium seeks to counter the disconnection between European colonial histories by bringing together artists, archivists, digital humanists and researchers across geographies and disciplines.

Archives that Matter is in particular devoted to exploring what stories lie untold in the masses of digitized material. What overlooked narratives are yet to be explored and what happens when we gather scholars and artists to unearth the digital vaults. The symposium asks: What are

the new sites of forgetfulness and unspeakability created by the digitization of the colonial archives? How do the digital archives extend the ramifications of the racial and colonial structures today? How to account for and transmit the viscosity of the archive (touch, smell, taste, pain & violence) in the digital files? And how to create shared infrastructures for re-use of the archival material that fosters radical, creative, decolonial and technological collaborations across communities?

The symposium brings together artists and researchers to collaboratively reflect on these questions in a workshop-like setting that aims to innovate and develop “critical fabulations”, transgressive decolonial methodologies and to create novel research and artistic work in the archives. Methods that will help shed light on the concern of reuse of digital colonial records and to create best practices for future engagements. With *Archives that Matter* we thus hope to critically shape emerging regimes of knowledge within the current turn to digitisation of cultural heritage.

Programme

January 30, 2018

Venue: The Royal National Library | Søren Kierkegaards Plads 1, Kulturarvsalen (Heritage Hall)

9.15: Session 1: Archives that matter & the materiality of oral histories

09.15 – 10.15: Tour to the exhibition *Blind Spots* by the curators Mette Kia Krabbe Meyer (The Royal Library) & Mathias Danbolt (University of Copenhagen)

10.15 – 10.30: Coffee Break

10.30-10.45: Welcome & Introduction by Katrine Dirckinck-Holmfeld (Royal Danish Academy of Fine Arts)

10.45 – 11.30: Oceana James (performance artist, USVI)

11.45 – 12.30: Nana Oforiatta Ayim (writer & filmmaker, Director of ANO Art Gallery, Accra, Ghana)

12.30 – 13.00: Panel Discussion: Oceana James, Nana Oforiatta Ayim, Mette Kia Krabbe Meyer & Mathias Danbolt.

13.00: Lunch

14.00: Session 2: Creating sensitive digital infrastructures for contested archives

14.00 – 14.15: Introduction: Nanna Bonde Thylstrup (University of Copenhagen)

14.15 – 14.40: Kim Jacobsen (Royal Museum for Central Africa, Belgium)

14.40 – 15.00: Koraljka Kuzman Slogar (Institute of Ethnology & Folklore Research, Croatia)

15.00 – 15.20: Lene Asp (Linköping University, Sweden)

15.20 – 16.00: Panel discussion, Moderator: Marianne Ping Huang (Aarhus University)

16:00 – 17.00: Transportation from the Royal Library to Sorte Firkant

Venue: Sorte Firkant, Blågårdsgade 29, 2200 Copenhagen

17.00: Session 3: Artistic Interventions in the Archives

17:00 – 17.10: Introduction: Katrine Dirckinck-Holmfeld

17.10 – 17.40: Dorothy Amenuke (Artist & lecturer at KNUST Kwame Nkrumah University of Science & Technology, Ghana)

17.40 – 18.10: David Berg (Artist, USVI)
18.15 – 18.40: Annarosa Holm & Miriam Haile (Artists & organisers of Archive Hvid[me])
18.40 – 19.00: Collective discussion

January, 31st 2018

Venue: Royal Danish Academy of Fine Arts, Hirschsprung Auditorium, Peder Skrams Gade 2

11.00: Session 4: Sharing Unshared Histories: decolonising design infrastructures for the digital archives

11:00 – 11.15: Introduction: Daniela Agostinho (University of Copenhagen)

11.15 – 11.45: Temi Odumosu (Living Archives, Malmö University)

12.00 – 13.00: Group work: decolonising design infrastructures for the digital archives

13.00 Wrap-up and lunch.

Detailed programme with titles and abstracts will be announced soon.

Limited seats are available, to sign up for the symposium please write katrinedh@gmail.com no later than January 23, 2018.

The Symposium is organised by Katrine Dirckinck-Holmfeld, Nanna Bonde Thylstrup and Daniela Agostinho as part of The Uncertain Archives Research Group, University of Copenhagen and The Royal Danish Academy of Fine Arts in collaboration with The Royal Danish Library.

The symposium is kindly supported by DARIAH-EU: Digital Research Infrastructure for the Arts & Humanities, CEMES: Centre for Modern European Studies, The Past's Future at the University of Copenhagen & The Royal Danish Academy of Fine Arts.

*Photo: textile samples which were ordered by the Danish-Guinean Company on the Gold Coast from the Danish colony Tranquebar today Tharangambadi, India and traded for enslaved Africans in Accra. The Danish National Archives Dansk-Guinesisk Kompagni, Breve fra Direktionen 1705-1722, 390

Workshop 1. – 8. februar

1. feb 10 - 12 Visit to National museum - talk by Louise Sebro

1 feb 13-14 visit to national archive introduction by Poul Olsen

2 feb: 10-12 visit to royal library photo collection - intro by mette kia krabbe

5 feb. 10-12 School of Fine Arts institut auditoriet: talk by Marronage and presentation by Nina Cramer

6 feb. 10-12 School of fine arts; presentation by Yong Sun Gullach and Astrid Nonbo Andersen

7. feb 10-12 School of fine arts: presentation by Dalida Maria Bernsfield

8 feb. collective presentation / conversation.

Exhibition Studies; Archives, Struggles, Exhibitions

María Berríos and Jakob Jakobsen

Titel	Archives, Struggles, Exhibitions
Underviser	María Berríos & Jakob Jakobsen
Målgruppe	BFA3 og MFA studerende
Skema	Fredag den 16. februar kl. 10.00-16.00 Fredag den 23. februar kl. 10.00-16.00 Fredag den 2. marts kl. 10.00-16.00 Fredag den 9. marts kl. 10.00-16.00 Fredag den 16. marts kl. 10.00-16.00 Fredag den 23. marts kl. 10.00-16.00
Lokale	Projektrum på Hospital Prison University Archive, Læssøesgade 3, 1. sal, 2200 København N.
Tilmelding	Tilmelding på mail til susan.kristensen@kunstakademiet.dk

Can an archive exist without a collection? What does it mean to 'own' and to 'select'? Can an archive be liberated? How do you deal with the rubble of the past? How to relate to unfinished histories? What is the relevance of archives for our present struggles? How can archives 'cease to be the zombies of history'? What happens when an archive is placed in a museum? Can a museum be a weapon? What does it mean to decolonise a collection? Can an exhibition be lived in? What happens when you burn an archive?

We will go into these questions through a series of concrete attempts of sharing, disseminating and exploding archives from their confined spaces of care (be they under the bed, in a closet, or in special collections). The workshop will use diverse exhibition experiments we were directly involved in that dealt with the above issues as a starting point for discussion. These archives are involved with counter-histories, untold or silenced stories that we believe have relevant stakes in the present. We will be unfolding the ways we worked with them and the modes of display we have attempted to put into use.

We will be working together hands-on with some of the archive material involved in these experiments in a space where such material is constantly passing through. The workshop participants will be invited to collaborate in a new project to take place within the anti-archive site we will use as our base. No white gloves allowed.

Unfinished Histories and Liberating the Archive.

Friday, 16 February. Jakob Jakobsen + María Berríos in the Hospital Prison University Archive.

Intro session. Hospital Prison University Archive is a combined archive, exhibition space and radio station. Hospital Prison University Archive is an archive without a collection. It is a place where

various publications, paintings, souvenirs, weapons and other more or less well-defined cultural objects take temporary residence before the objects move on in their social life.

The Revolution Must be A School of Unfettered Thought. A dramatized echo of The Third World Exhibition and the Cultural Congress of Havana 1968

Friday, February 23. Jakob Jakobsen + María Berríos in the Hospital Prison University Archive

Second session on collaborative research initially commissioned for the 31st Bienal de São Paulo (and subsequently re-staged in different international venues) based on intensive archive and research work realized in Havana. A mechanical theatre on revolution and culture, a dissolution of the archive into the present.

Archives and Anti-histories of Selforganised Education: Antiuniversity of London, Free University of New York and New Experimental College.

Friday, March 2. Jakob Jakobsen in the Hospital Prison University Archive

Third session. We will look at printed matter from some of the many examples of selforganised and anarchic universities from across the world. What does it mean to take back control of education and knowledge production?

'Our Unknown, Our Chaos' On open archives of invisible architecture

Friday, March 9. María Berríos in the Hospital Prison University Archive

Fourth session on the idiosyncratic small-scale archives of the experimental architecture collective of the Valparaíso School (1952 to date) and on research exhibitions as an organic process of long term work with a community.

Decolonising the Museum: Struggle as Culture

Friday, March 16. María Berríos in the Hospital Prison University Archive.

Fifth session on the Museum of Solidarity and the International Resistance Museum. On the museographic experiment of a revolution without arms, a museum born out of a counterinformation campaign struggling against the imperialist press.

23 March JJ + MB in the Hospital Prison University Archive.

Finale. Collective intervention.

Notes:

-Relevant reading material will be provided to the participants in timely fashion in relation to the corresponding sessions. Most of the reading will be of short texts or excerpts to be discussed (and whenever possible read together, in situ).

-The workshop will be in English

Bio:

María Berríos is a sociologist, writer and independent curator. Her work explores issues around art, culture, and politics, focusing on Latin America, with a special interest in collective experiments of "Third World" alliances and their exhibition formats, such as the Solidarity Museum (1971) or the Havana Cultural Congress (1968). She is a PhD candidate in sociology at Goldsmiths College, London University and has been teaching, as a professor and as a guest tutor in several universities and art academies in Europe and Latin America. Her dissertation is about undocumented rumours and disappearance as form, based on case studies of specific events in Chile between the 1960s to the 1980s. She is co-founder of the Chilean editorial collective vaticanochico. Berríos has published extensively on art and politics in Latin America—and beyond—and has been engaged in several collaborative art projects, including the research exhibition *The Revolution Must Be a School of Unfettered Thought*, together with artist Jakob Jakobsen for the 31st São Paulo Bienal (also exhibited in the Göteborg International Biennial for Contemporary Art 2015 and *Peace Treaty*, San Sebastian, 2016). As a curator she has been responsible, together with Lisette Lagnado, for *Drifts and Derivations* on experimental architectural collectives from Chile (Museo Reina Sofía, 2010), as well as *'Our Unknown, Our Chaos...'* on the Valparaíso School collective. Her latest exhibition was 'The Body of the Architect Is Not That of Just One Man' (MAVI, Santiago, 2017) on the radical pedagogy and work of Alberto Cruz through his personal archive and notebooks.

Bio:

Jakob Jakobsen is a politically engaged visual artist, writer and organiser. In 1998-99 he ran the Info Centre, a project space concerned with urban culture and struggle in East London (infocentre.antipool.org). He was part of the Copenhagen Free University from 2001 to 2007 (copenhagenfreeuniversity.dk), was co-founder of the union Young Artworkers (UKK) (ukk.dk) in 2002, and the artist run television station tv-tv in 2004-2005. He was professor at the Funen Art Academy from 2006 to 2012. He has recently opened the Hospital Prison University Archive, a visual archive on social movements and art (hospitalprisonuniversity.net)

Artists' books ved Christina Marie Jespersen o.a.

Titel	Artists' books
Underviser	Christina Marie Jespersen o.a.
Målgruppe	BFA3 og MFA studerende
Skema	Fredag den 9. februar kl. 13.00-15.00 (Biblioteket i Hirschsprung) Fredag den 2. marts kl. 13.00-15.00 (Biblioteket i Hirschsprung) Fredag den 6. april kl. 13.00-15.00 (Biblioteket i Hirschsprung) Fredag den 4. maj kl. 13.00-15.00 (Biblioteket i Hirschsprung) Grafisk øvelse hver mandag med Lars Grenaa og Finn Naur i Grafisk Lab
Lokale	Se ovenfor.
Tilmelding	Tilmelding på mail til susan.kristensen@kunstakademiet.dk

Artists' books: on books and artworks and the process of merging them together.

- A collaborative project with *editorial meetings and graphic practices* resulting in students' own works and exhibition at Rundgang.

Who

BFA students, 5 persons

MFA students, 7 persons

(12 persons in all)

Reception/exhibition at Rundgang, June the 15th (in Graphic Lab)

Editorial meetings:

First meeting February the 9nd at 1-3 pm./ 13-15: Intro/info on books, artworks and the process.

There will be an introduction and we will also be looking into your ideas.

Fridays (first Friday every month after the first meeting) at 1-3 pm in the library at the Institute of Art, Writing and Research. Peder Skrams Gade 2, opg. G. 4. Sal. – These meetings are mandatory.

Practical classes:

Every Monday in The Laboratory for Print and Painting (Graphic Lab). Different workshops will be arranged along with visiting guests and fieldtrips. If some of your Mondays are occupied, work in Graphic Lab can be arranged on other days. Keep an eye on INFO for relevant workshops.

Two-day workshop (introduction to printing in Graphic Lab) February the 19th - 20th at 10-15.

Abstract

The course is about the book and the artwork and the process of bringing them together. In artists' books text, images, form, graphic layout and material merges in a dynamic play between material and the artistic intentionality/ the idea behind. Your own idea is crucial for participating in the course. This course is formed by two elements: editorial meetings and Graphic praxis – in which there will be a focus on conceptualization of idea and technics to realize them (printing).

The materialization of the process will end up in individually artists' books and collective exhibition at Rundgang.

Editorial meetings & Graphic practices

We begin the semester with an editorial meeting. Here there will be introduction, planning and room for sharing ideas. Participants are encouraged already to have considered a subject of interest for their book. If you do not yet have an idea, then bring anything that you believe to be an inspiration; it could be a text, a rock, a consideration on the Anthropocene or the color of daydreaming.

During the semester, in between editorial meetings, there will be continuous work in Graphic Lab. The lab will focus on the technics for bookprinting etc. on Mondays. It is time dedicated to learn the processes of Graphic work, technic and expression.

At the returning editorial meetings we will look, talk and discuss how your works are progressing and help each other in further conceptualization of the books. If there is a need for text readings, we will find the time for this as well. This is a collective learning process, and participants are encouraged to use each other during the process as well.

It is expected that you will attend the editorial meetings, as well as dedicate yourself to weekly training in material knowledge and the processes of printing in Graphic Lab.

Kinds Regards

Lars, Finn and Christina

Tilmelding: susan.kristensen@kunstakademiet.dk (note if you are BFA or MFA)

Rundgang Research#3 2018

Every year at Rundgang, staff and students are invited to present their research at Rundgang Research. It can be work in progress or the results of a longer research project. Rundgang Research takes shape as a conglomeration of formats chosen by the participants themselves: presentation, performance, readings, launches, exhibitions, screenings, publications etc. Please contact Sidsel Nelund (sidsel.nelund@kunstakademiet.dk) if you wish to participate or have questions. More information will follow in the course of the spring.

FORRETNING BAG TALENTET - Kursusplan april – maj 2018

CAKI - Center for Anvendt Kunstnerisk Innovation

Kgs Nytorv 1 / 1050 København K / www.caki.dk / caki@caki.dk / Tel. 41 88 25 88

Kursusplan	Underviser	Tid og sted
Etablering Rammerne for et arbejdsliv som selvstændig kunstner. Etablering af selvstændig virksomhed. Virksomhedstyper, organisationsformer og forretningsmodeller.	Pernille Skov	Fredag den 13. april Kl. 9.30-13 Billedkunstskolerne, Auditoriet ved Mediekunst, Slottet, opgang E, 2. sal
Kunstnerens virksomhed Kunstnerens praksis som selvstændig virksomhed. Overgang fra studieliv til arbejdsliv. At organisere et professionelt kunstnerisk virke.	Christina Wilson	Fredag den 20. april Kl. 9.30-13 Sted som ovenfor.
Økonomi & regnskab Regnskab. Budgetter. Skat og moms.	Marianne Svenningsen	Fredag den 4. maj Kl. 9.30-13 Sted som ovenfor.
Prissætning & forhandling Hvad er prisen på din viden, ydelser og tid? Hvordan sætter du din pris i forhold til andre? Hvad er en forhandling og hvordan lykkes den?	Margrete Bak	Fredag den 18. maj Kl. 9.30-13 Sted som ovenfor.
Synlighed At skabe og synliggøre kunstnerisk værdi. Kommunikation, markedsføring og PR. Sociale medier, pitching og netværk.	Maiken Ingvordsen	Fredag den 25. maj Kl. 9.30-13 Sted som ovenfor.
IPR – Intellectual Property Rights Hvad er ophavsret og IPR? Ophavsret i et kunstnerisk og kreativt virke. Hvordan beskytter du ophavsret og undgår at overtræde andres?	Morten Rosenmeier	Fredag den 1. juni Kl. 9.30-13 Sted som ovenfor.