

INSTITUTE OF ART, WRITING
AND RESEARCH
STUDY PLAN
SPRING
2019



Performance collective Dom Mody Limanka
[Fashion House Limanka], Łódź

INDHOLDSFORTEGNELSE

Om Instituttet	2
Forårssemesteret 2019	3
Kursusplaner	
For BFA1 studerende	5
○ Kunsthistorie II ved Anna Weile Kjær	
For BFA2 studerende	13
○ Kunstteori II ved Sidsel Nelund og Katrine Dirckinck-Holmfeld	
For BFA3 og MFA studerende	20
○ Open Practice; Seeing like a system ved David Hilmer Rex	
For MFA3	25
○ MFA essay og vejledere	

Om Institut for Kunst, Skrift og Forskning

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

Tilmeldinger, kurser: susan.kristensen@kunstakademiet.dk

Personale

Sidsel Nelund, Institutleder

Rikke Luther, Ph.d. studerende

Katarina Stenbeck, Ph.d. studerende

James Day, Post doc.

Hanne Abildgaard, Forskningsmedarbejder

Christian Danielewitz, Ph.d. studerende

David Hilmer Rex, Ph.d. studerende

Honey Biba Beckerlee, Ph.d. studerende

FORÅR 2019

Velkommen til studieplanen for foråret 2019. Vi fortsætter stilen fra efteråret med et fremragende kerneudbud af kurser inden for kunsthistorie, teori, Open Practice og MFA essay.

Der tegner sig et fokus for forårets kurser, nemlig et fokus på samtiden og hvordan billedkunstneriske praksisser kan intervenere i samtiden samt udvide forståelsen af, at hvad samtidskunst egentlig er og hvordan den tager nye former også organisatorisk. Det ses for eksempel tydeligt i forårets Open Practice kursus, der undervises af David Hilmer Rex som en del af hans forskningsprojekt og kollektive udstillingssted, Primer, der indgår i konteksten af et nyt teknologisk, videnskabeligt firma Aquaporin. Eller det ses i forbindelse med nye studier inden for det teoretiske felt såsom teoriholdets forelæsninger om disability studies og hydrofeminisme i konteksten af en kuratorisk praksis i det allersydligste Sydamerika. Eller det ses i kunsthistoriens fokus på det 20. og 21. århundrede og eksempelvis hvordan kunstnere griber fat i fortiden for at forstå nutiden, som Anton Vidokles udstilling på Tranen udfolder i konteksten af russisk kosmisme. Alt i alt kommer vi godt omkring forskellige aspekter af det at skabe kunst i den samtid vi lever i i dag.

Instituttets kurser svarer til det, der hedder vidensbaseret undervisning. Tager man et Open Practice kursus har man opfyldt de 5 ECTS, man på de fleste årgange skal tage i vidensbaseret undervisning hvert semester. Vil du tage en Minor i Kunst, Skrift og Forskning, så indebærer det at fuldføre tre Open Practice forløb og at skrive et MFA essay. I studieordningen på Info eller på akademiets hjemmeside under instituttet kan du finde svar på alle de praktiske detaljer omkring forløbet. I kan også altid spørge i studieadministrationen angående minor'en.

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

Sidsel & co.

SPRING 2019

Welcome to the study plan for the spring 2019. We are happy to present a splendid teaching offer within art history, theory, Open Practice and MFA essay.

What tie the courses of the spring together is the focus on contemporary art practices and how they intervene in contemporary society, while also expanding the understanding of what contemporary art is by taking on new forms and formats. This is very vivid in the Open Practice course taught by David Hilmer Rex as a part of his collective art, research and exhibition project, Primer, which intervenes in a new tech company called Aquaporin. Or it is tangible in the lectures in the theory course that focus on new areas within the field of art and theory like disability studies and hydrofeminisme in the context of curatorial practices in the far south of South America. Or it is visible in the focus on the 20th and 21st century in the art history course and for example how artists look back at the past to understand the future as the exhibition with Anton Vidokle at Tranen unfolds in the context of Russian cosmism. All in all, we have a great variety of responses and reflections on the condition of contemporary art to work through this semester.

At the institute we provide the kind of courses that in the study regulation corresponds to “knowledge based teaching”. If you complete an Open Practice course, you fulfill the requirement of the 5ECTS in knowledge based teaching that most students have to fulfill each semester. If you would like to do a Minor in Art, Writing and Research, you have to pass three Open Practice courses and write an MFA essay. In the study regulation (uploaded on info and on the webpage of the academy in the section of the institute), you find answers to all the practical questions you might have. You can also always ask the study administration for guidance.

We’re looking forward to teaching you and to the semester.

Sidsel & co.

KUNSTHISTORIE II VED ANNA WEILE KJÆR; Modernitet og Samtidskunst

Tekster til kurset: <https://info.kunstakademiet.dk/kunsthistorie/>

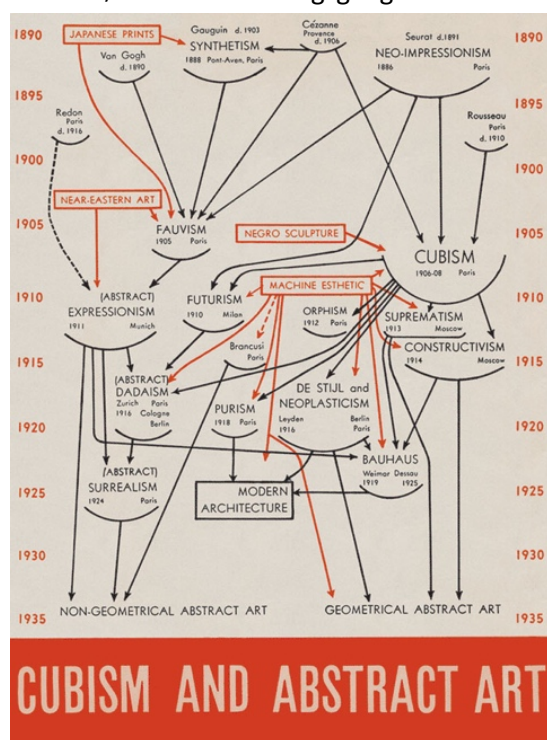
Målgruppe	BFA1 (Obligatorisk)
Skema	Man 11/2/2019 u07 13:00 - 15:30 i Auditoriet Hirschsprung Man 18/2/2019 u08 13:00 - 15:30 i Auditoriet Hirschsprung Tir 26/2/2019 u09 13:00 - 15:30 på Statens Museum for Kunst Man 4/3/2019 u10 13:00 - 15:30 i Auditoriet Hirschsprung Man 18/3/2019 u12 13:00 - 15:30 i Auditoriet Hirschsprung Man 8/4/2019 u15 13:00 - 15:30 i Auditoriet Hirschsprung Man 29/4/2019 u18 13:00 - 15:30 på Tranen i Gentofte Ons 15/5/2019 u20 13:00 - 15:30 på Louisiana i Humlebæk
Lokale	Auditoriet Hirschsprung
Deltagerantal	Alle BFA1 studerende
Tilmelding	Tilmeldes af studiesekretær

1. 11.02.19: Modernisme-begreber: Introduktion.

Denne første undervisningsgang vil bestå af en introduktion til fagets forløb og de emner der vil blive

præsenteret i løbet af semesteret.

Jeg vil introducere begreber og diskussioner, som knytter sig til de kunsthistoriske periodebegreber *modernitet* og *modernisme*. Modernismen er muligvis det mest omdiskuterede periodebegreb i det sidste århundrede. Der hersker stor uenighed om hvornår modernismen starter, slutter og hvorvidt periodebegrebet overhovedet formår at rumme al den varierede kunst, som perioden dækker over. Alligevel synes mange af de periodebegreber som kommer efter altid at forholde sig til netop denne modernismekonstruktion. Eksempler er her post-modernismen eller meta-modernismen, der alene i kraft af deres navne aldrig får muligheden for at ryste forholdet til modernismen af sig. Søren Kaspersens indledende bemærkninger om modernisme som begreb vil blive baggrunden for et historisk og begrebsmæssigt overblik og et afsæt til en problematisering af den hjemsgørende *modernisme*. Vi vil desuden benytte kunsthistorikeren



Griselda Pollocks optrævelse af modernismens ensidige fortælling som et perspektiv, der både problematiserer men også ønsker at rekonstruere modernismen med en ny fortælling.

Forberedelse:

Hovedtekst: Kaspersen, Søren, "Modernismen – indledende bemærkninger", *Argos*, Nr. 7/8, 1990, 4-8

Supplerende tekst:

Griselda Pollock, "Modernity and the spaces of femininity", *Vision and Difference – Femininity, Feminism and the History of Art*, 1988,



2. 8.02.19: Avantgarde

Introduktion til avantgardens historie og til den diskussion, som knytter sig til dette kunstbegreb. I kunsten knyttet dette begreb særligt til særlige fraktioner af vestlig kunst omkring 1. verdenskrig som kunstretningerne *dada-isme* og *surrealisme*. Det var Avantgardens projekt med afsæt i kunstrummet at åbne op imod en ny verden, hvor liv og kunst til at smelte sammen i ét. At skabe et frirum, et nyt rum, et udenfor, en 4. dimension¹, hvorfra man med et nyt kritisk blik kunne kigge tilbage på det eksisterende samfund, og med en sort-huls-agtig effekt kunne implodere det eksisterende samfund indefra. I nyere kunstteori har det vakt en større diskussion hvorvidt dette greb og denne position stadig står til rådighed for kunsten i dag.

Undervisningen vil lægge op til en diskussion om hvilken betydning ideen om en avantgarde, om kunsten som noget der går forrest i samfundet, har kulturelt i dag. Rosalind Krauss bringer ideen om originalitet og konceptet avantgarde til eftersyn for at fordrive myter om kunstnerisk geni og udtryk, som det moderne samfund ellers har holdt så kært i det sidste århundrede.

Forberedelse:

Hovedtekst:

Tania Ørum og Marianne Ping Huang: "En tradition af opbrud. Avantgardernes tradition og politik. Indledning", in: Ørum, Ping Huang og Engberg (red.): En tradition af opbrud. Avantgardernes tradition og politik. Hellerup: Spring 2005, pp. 7-18.

Supplerende tekster:

Rosalind Krauss: "The Originality of the Avant-Garde: A Postmodernist Repetition," in: Wallis (red.): Art After Modernism. Rethinking Representation. Boston: Godine 1984, pp. 12-29.

Bürger, Peter. "Theory of the Avant-Garde" (1974), Theory and History of Literature, vol 4, University of Minnesota Press, Minneapolis, 1984, s 55-82.



3. 26.02.19: Sonja Ferlov Mancoba, surrealisme og samtidskunsten

OBS! Undervisningen ligger tirsdag.

Vi besøger Sonja Ferlov Mancoba-udstillingen på Statens Museum for Kunst med rundvisning af udstillingens kurator Dorthe Aagesen. Udstillingen følger Sonja Ferlov Mancoba (1911 – 1984) fra midt i 1930'erne, hvor hun var del af miljøet omkring kunstnerfællesskabet Linien og sammen med bl.a. Richard Mortensen og Ejler Bille kom på sporet af surrealismen. Gennem hele livet skabte Ferlov Mancoba halvabstrakte væsner, krigerfigurer og masker af ler og gips. Hun troede på et fællesskab på tværs af kulturer. Og netop den vision går som en rød tråd gennem Ferlov Mancobas kunst og liv. Hun stræbte efter at skabe kunst, der igen kunne forbinde mennesker i den materialistiske, egoistiske verden, hun følte, hun levede i.

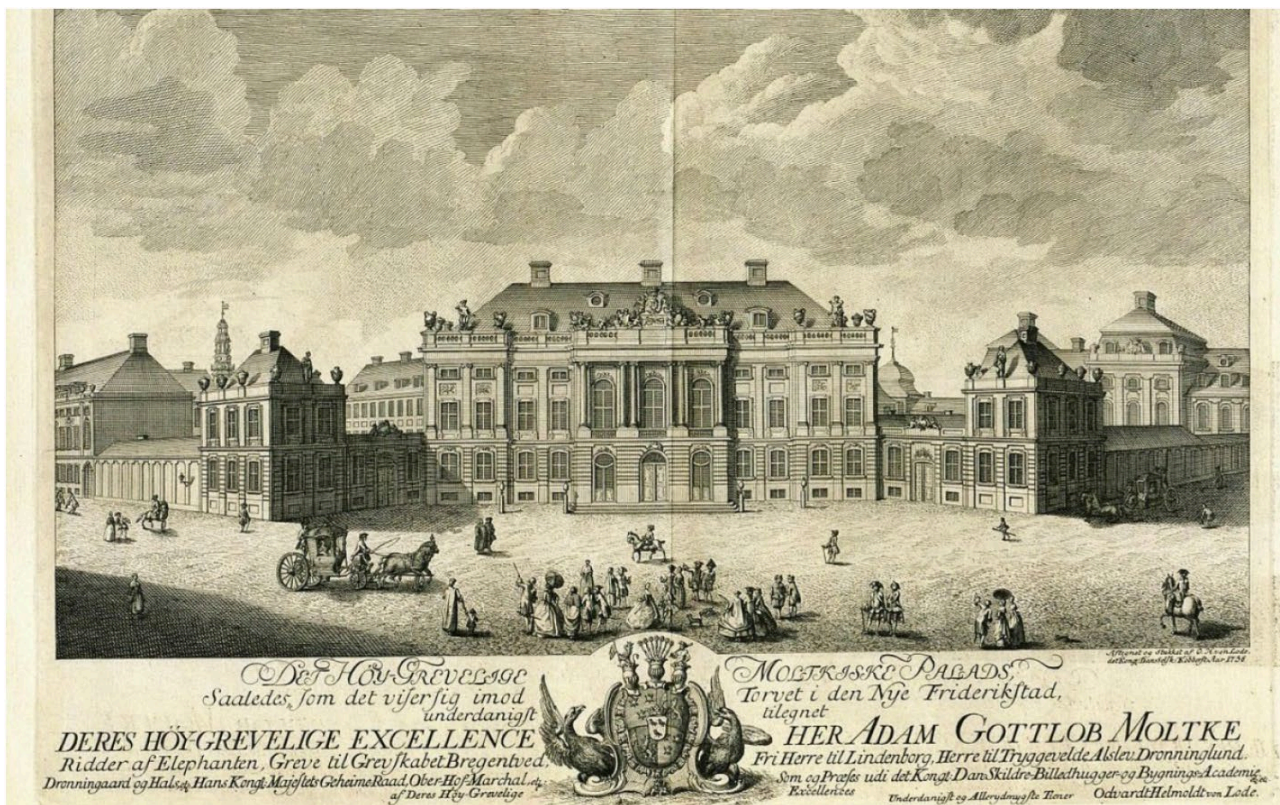
Efter rundvisning fortsætter undervisningen på SMK med en introduktion til den danske surrealistiske gruppe, Linien, som Ferlov Mancoba var del af. Vi vil fortsætte med en diskussion om hvorfor Sonja Ferlov Mancobas værker har vist sig relevante for samtidskunsten og spekulere i en genkomst af surrealisme i nutiden.

Forberedelse:

Troels Andersen. *Ingen skaber alene – Breve 1960-1984*, Forlaget Anagram, 5-16, 28-33

Richard, Mortensen. "Om den spontane metode til irrationel erkendelse", *Julefluen*, København, 1935, 26

Munch-Petersen, Gustaf. "Det underste land", *Linien*, Årg. 1, Nr. 1, 15. jan 1934, 20



4. 04.03.19: Hanne Abildgaard: Kunstakademiet og kunstnersammenslutningerne i starten af 20. århundrede

Med et tilbageblik til Den frie Udstillings start i 1891 vil denne undervisningsgang diskutere de medlemsbaserede kunstnersammenslutninger og deres rolle på den danske kunstscene, fra oppositionen til Akademiet over Grønningens oprør mod Den frie udstilling i 1915 til 1930'ernes diversitet med grupper som Linien og de endnu eksisterende Decembristerne, Koloristerne, Corner og Kammeraterne.

Forberedelse:

Weirup, Torben: "Solister og sammenhold", i: Høyer Hansen, Lone et al. (red.): Grønningen 100 år, Kbh. 2015, s. 13-26.



5. 18.03.19: Hanne Abildgaard: Modernismens kvinder

Med udgangspunkt i mit forskningsprojekt om kunstnerkammeraterne Astrid Holm, Ebba Carstensen og Júlíana Sveinsdóttir, alle uddannet på Kunstakademiet i København i starten af 20. århundrede, vil denne undervisningsgang fokusere på vilkårene for kvindelige kunstnere ca. 1910-1940, en periode med store ændringer i både uddannelse og kunstliv, samt de strategier, kvinderne forfulgte i deres kunstneriske praksis.

Forberedelse:

Abildgaard, Hanne: "En glemt kosmopolit. Kunstneren Astrid Holm", i: Glahn, Charlotte og Nina Marie Poulsen (red.): 100 års øjeblikke – Kvindelige Kunstneres Samfund, Forlaget Saxo, Aarhus 2014, s. 76-97.

Kofod Olsen, Sanne: "Gruppebillede med dame", i: Flensburg, Birgitta m.fl. (red.): Moderne kvinder. Kvindelige malere i Norden 1910-1930, Kunstforeningen Gl. Strand m.fl. 2006-2007, s. 28-37.



6. 08.04.19: Performance og performativitet

Performance som begreb er flydt ud i sproget og betyder nu alt fra en persons arbejdspræstation til en koncert eller en varers egenskaber. Fælles for begrebets brug er, at det er noget som måles. Ligeledes er performancebegrebet i kunsten flydt ud og bruges til at beskrive et kunstværk baseret på en handling, men også et objekts tilstedeværelse i kunstrummet eller en beskuers interaktion med et værk. Vi vil begynde denne undervisningsgang med en gennemgang af performancekunstens historie og en udredning af begreberne *performance*, *performativ* og *performativitet*. Undervisningen vil åbne op for diskussion om performancekunsten i dag og vi vil diskutere begrebet postperformance.

Forberedelse:

Hovedtekst:

Jalving, Camilla. "Performance", "Performativ" & "Performativitet", *Værk som handling, performativitet, kunst og metode*. Museum Tusulanu, 2011, 29-53

Supplerende tekster:

Jan Verwoert. *EXHAUSTION & EXUBERANCE - Ways to Defy the Pressure to Perform*, A pamphlet for the exhibition Sheffield 08: Yes No and Other Options, 2008, 88-112

Buchmann, Sabeth; Dyes, Anke; Graw, Isabelle; Lang, Colin. "Preface", *Texte zur kunst*, 28. Årg, vol. 110, Juni 2018, 6-7



7. 29.04.19: Besøg på Tranen. Introduktion til udstilling.

Introduktion til aktuel udstilling på udstillingsstedet Tranen i Gentofte ved Toke Lykkeberg. Tranen har på dette tidspunkt en udstilling med Anton Vidokle med temaet *russisk kosmisme*. Vidokle er e-flux' grundlægger og har med e-flux som platform været en af drivkræfterne bag interessen for kosmisme i kunstverdenen.

Russisk kosmisme var en bevægelse, der stræbte mod materiel udødelighed og opstandelse samt rejse til det ydre rum. Kosmismen udviklede sig fra spiritualiteten i Rusland i det nittende århundrede og en stærk fascination af videnskab og teknologi. Ideer som måske delvist kan minde om den forhåbning til fremtiden og teknologien, som driver den nyligt definerede *xeno-feminisme*? Der synes på flere punkter at være ligheder at hente mellem den russiske kosmisme og samtiden som eksempel skriver Redaktørerne i dagens hovedtekst fra *e-flux journal*: "While the cosmist's techno-futurism might remind us today of similarly—even absurdly—large-scale visions emerging from Silicon Valley and the likes of Elon Musk, Ray Kurzweil, and Peter Thiel, the crucial differences between cosmism and these ideas are far more revealing than their similarities." Vi vil benytte dagens undervisning til at diskutere disse forskelle og ligheder i et forsøg på at komme kosmismen og ikke mindst vores egen samtid nærmere.

Undervisningen vil blive suppleret af en samtale med Toke Lykkeberg om hans arbejde med samtidskunst. Vi vil tale om tendensen i samtidskunsten til at gribe tilbage fortiden i forsøget på at komme med udsagn om samtiden.

Forberedelse:

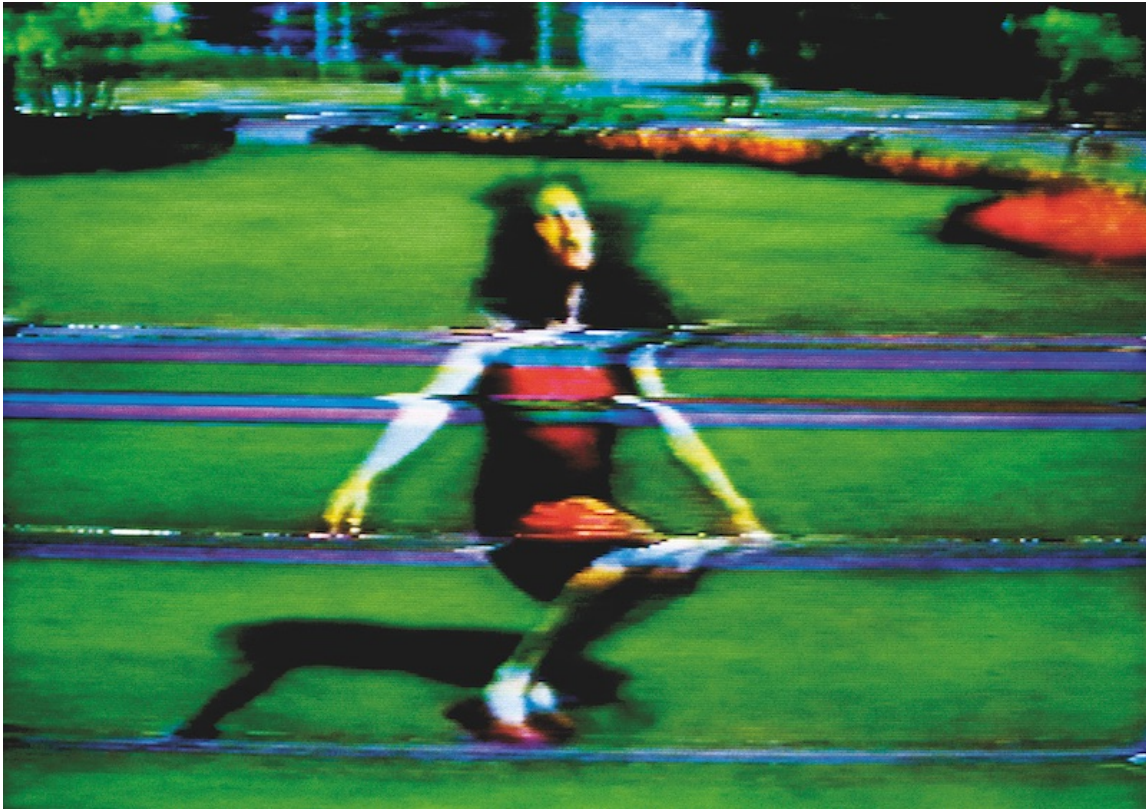
Hovedtekst:

Editors. "Editorial — Russian Cosmism", *e-flux*: <https://www.e-flux.com/journal/88/176021/editorial-russian-cosmism/>

Supplerende litteratur:

Laboria Cuboniks, *Xenofeminisme: En politik for fremmedgørelse*, Passive/Aggressive, 2018, 0x00-0x08

Groys, Boris. "Cosmic Anxiety", *The Present in Drag*, 9th Berlin Biennale for Contemporary Art, KW Institute for Contemporary Art, 2016, 118-122



8. 15.05.19: Pipilotti Rist: videokunst og installation

Besøg på Louisiana Museum med rundvisning i den aktuelle Pipilotti Rist udstilling ved kurator Tine Colstrup. Undervisningen fortsætter på Louisiana efter rundvisningen.

Den schweiziske kunstner Pipilotti Rist (f. 1962) er internationalt anerkendt som en af samtidskunstens mest markante udforskere af sansningen og det levende billede. Siden midten af 1980'erne har hun arbejdet henover den brede og konstant skiftende palet af videoteknologier, hvis muligheder, regler, kutyper og begrænsninger hun undersøger - og sprænger.

Med udgangspunkt i den aktuelle Pipilotti Rist-udstilling vil vi tale om installations- og videokunst som medium og forholde os til hvad der sker, når man fysisk kan bevæge sig ind i et værk. Dagen slutter af med en afsluttende evaluering af undervisningsforløbet.

Forberedelse: Louisiana channel:

<http://channel.louisiana.dk/video/pipilotti-rist-color-dangerous>

<http://channel.louisiana.dk/video/pipilotti-rist-we-get-used-fast-constraints>

<http://channel.louisiana.dk/video/pipilotti-rist-positive-exorcism>

Bishop, Claire. "Introduction – Installation art and experience", *Installation Art*, Tate publishing, 2005, 6-13

KUNSTTEORI II VED SIDSEL NELUND OG KATRINE DIRCKINCK-HOLMFELD

Tekster til kurset: <https://info.kunstakademiet.dk/kunstteori/>

Titel	Kunstteori II
Underviser	Sidsel Nelund og Katrine Dirckinck-Holmfeld
Målgruppe	BFA2 (<i>Obligatorisk</i>)
Skema	Man 11/2/2019 u07 09:30 - 12:00 i Auditoriet Hirschsprung Man 18/2/2019 u08 09:30 - 12:00 i Auditoriet Hirschsprung Man 25/2/2019 u09 09:30 - 12:00 i Auditoriet Hirschsprung Man 4/3/2019 u10 09:30 - 12:00 i Auditoriet Hirschsprung Man 18/3/2019 u12 09:30 - 12:00 i Auditoriet Hirschsprung Man 25/3/2019 u13 09:30 - 12:00 i ML Billedhuggerskolen (Villaen) Man 1/4/2019 u14 09:30 - 12:00 i Auditoriet Hirschsprung Man 29/4/2019 u18 09:30 - 12:00 i Auditoriet Hirschsprung Man 20/5/2019 u18 09:30 - 12:00 i Auditoriet Hirschsprung Man 27/5/2019 u18 09:30 - 12:00 i Auditoriet Hirschsprung
Deltagerantal	Alle BFA2 studerende
Tilmelding	Tilmeldes automatisk

1. Man 11/2/2019 u07 09:30 - 12:00 i Auditoriet Hirschsprung

Introduktion til semestret og kort forelæsning ved Katrine Dirckinck-Holmfeld om at have en teoretisk informeret kunstnerisk praksis og at arbejde med kunstnerisk forskning.

Tekst: Irit Rogoff, "What is a Theorist"

Katrine Dirckinck-Holmfeld is a visual artist and postdoctoral researcher at The Royal Danish Academy of Fine Arts. She holds a Ph.d. from University of Copenhagen 2015. The artistic research Ph.d. project Time in the Making: Rehearsing Reparative Critical Practices developed the notion of reparative practice in relation to digital image making. She was educated from the Royal Danish Academy of Fine Arts (2008) and Goldsmiths College, Department of Visual Culture (2007). She was the assistant director of The Lebanese Association for Plastic Arts, Ashkal Alwan (2008-2009). Video installations developed include Djisr (The Bridge) 2008, TIME: AALBORG | SPACE: 2033 (2010), movement (2012), Leap into Colour (2012-2015), Schizo Archive (2016), The Christmas Report & Other Fragments (2017) and Zamakan (SpaceTime) (ongoing). Her current work explores notions of affect, time and materiality through a collective engagement with the bar & cultural venue Sorte Firkant, which she co-founded in 2016.

2. Man 18/2/2019 u08 09:30 - 12:00 i Auditoriet Hirschsprung

Research and care v. Maria Berrios

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.

María Berríos is a sociologist, writer and independent curator. Her work explores issues traversing 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 most recent research exhibition, co-curated by Amalia Cross, was on the radical pedagogy of Alberto Cruz one of the founders of the Valparaíso collective *'The Body of the Architect is not that of just one Man'* (MAVI, Santiago, 2017). Since 2016 she has been a steady collaborator of Hospital Prison University Archive, a project space and radio station run by the artist and organiser Jakob Jakobsen in a room in the building where they live together with their son who is four and believes he is a ninja.

Tekst: Maura Reilly, forord og introduktion til *Curatorial Activism: Towards and Ethics of Curating*

3. Man 25/2/2019 u09 09:30 - 12:00 i Auditoriet Hirschsprung

Æstetik I: historie og kernebegreber v. Kasper Opstrup

Første forelæsning om æstetik vil introducere bredt til æstetikken som historisk felt og se på forskellige opfattelser af det æstetiske og det skønne fra Platon til Petrarca og videre over Kant og Schiller til Adorno og den modernistiske avantgardes anti-æstetik. Forskellige centrale begreber fra æstetikhistorien vil blive præsenteret og vi vil diskutere, hvad det vil sige at tænke æstetisk, hvad æstetisk erfaring rummer, og hvordan vi fælder æstetiske domme. Hovedvægten vil blive lagt på nogle af problemstillingerne fra det tidligt moderne (Kant, Schopenhauer, Nietzsche, marxistisk og feministisk æstetik) og deres relevans for samtidens æstetiske diskussioner.

Tekster følger.

Kasper Opstrup (b. 1975) is a writer and researcher, residing in Copenhagen. In the early 2000s, he was active in the art collective 'floorless,' and he has a PhD in Cultural Studies from the London Consortium, University of London. His research is concerned with times and spaces where art, literature, magic and politics coincide, as, for example, in the modernist avantgarde movements or the 1960s counter-culture, and spans from symbolism and surrealism to contemporary arts and politics.

Interests include the relation between epistemologies and ontologies as well as radical politics, the weird, contemporary philosophy, subcultures, psychogeography, speculative writing, theory-fiction, the revolutionary tradition, the future, science fiction and the occult. He has translated William S. Burroughs and Alexander Trocchi into Danish and published widely in Danish as well as internationally. His most recent book is *The Way Out: Invisible Insurrections and Radical Imaginaries in the UK Underground 1961-91*, Minor Compositions 2017. He has recently finished a post.doc project at the University of Copenhagen entitled *An Imaginary Kingdom in the Wastelands of the Real: On Art, Esotericism and the Politics of Hope* and is now working on a forthcoming book based on that research for Antipyrine while looking into the cultural aftermath of Russian Cosmism.

4. Man 4/3/2019 u10 09:30 - 12:00 i Auditoriet Hirschsprung

Affektiv infrastruktur v. 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 forelæsningsen 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.

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

Forslag til yderligere læsning:

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

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.

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.

5. Man 18/3/2019 u12 09:30 - 12:00 i Auditoriet Hirschsprung

Opsamling og evaluering v. Katrine Dirckink-Holmfeld

6. Mandag 25/3/2019 u13 09:30 - 12:00 i Billedhuggerens Auditorium

Disability Theory, Bodily Vulnerability, and the Politics of Representation v. Leon Hilton

This seminar will introduce some key concepts from disability studies, and consider how recent critical theories about disability and embodiment can be used to think about the aesthetics and the politics of representation more generally.

Tekster: Tobin Siebers, "Disability in Theory: From Social Constructionism to the New Realism of the Body" og Johanna Hedva, "Sick Woman Theory"

Leon J. Hilton is Assistant Professor of Theatre Arts and Performance Studies at [Brown University](#). Before joining the faculty at Brown he was a Mellon Postdoctoral Fellow in the Humanities at the University of Pennsylvania. He received his PhD with distinction from the Department of Performance Studies at New York University in 2016 and his BA from the College of Letters at Wesleyan University in 2007.

His research focuses on modern and contemporary theatre and performance, with particular attention to the way these fields overlap with disability studies and neurodiversity, feminist and queer theory, critical race studies, and psychoanalysis. He also writes on issues of embodiment, performance, and mediation in contemporary art.

His current book project, entitled *Neurodivergence and the Errancies of Performance*, examines cultural critiques of dominant scientific, medical, and social attitudes towards mental disability and neurological difference since 1945—from midcentury critics of the asylum to the contemporary discourse of neurodiversity—across a range of experimental practices and aesthetic forms (including theater, documentary film, and media and performance art). This research grows out of his PhD thesis, which received NYU's Michael Kirby Award for Distinguished Doctoral Dissertation.

His writing appears in *GLQ*, *African American Review*, *The Los Angeles Review of Books*, *Art In America*, and *TDR/The Drama Review*, where he was Managing Editor from 2011–2013. With Tanja Aho and Liat Ben-Moshe, he is the co-editor of [a forum in the June 2017 issue of](#) *American Quarterly* on the emerging field of critical mad studies.

His work has been supported by a [Creative Capital/Andy Warhol Foundation Arts Writers Grant](#) and a Mellon/ACLS Dissertation Completion Fellowship. He has previously taught in the Department of Performance Studies at NYU, the program in Critical Theory and Social Justice at Occidental College, and the Cinema Studies program at the University of Pennsylvania.

7. 1/4/2019 u 14 09:30-12:00 I Auditoriet I Hirschsprung

Spekulativ æstetik, ny-æstetik og digital æstetik 2 v. Kasper Opstrup

Anden forelæsning om æstetik vil tage fat på nogle af de nutidige æstetiske diskussioner og se på både hvor de ligger sig i forlængelse, og hvor de bryder med den historiske, vestlige æstetik. Vi vil blandt andet se på spekulativ æstetik, dekolonial æstetik og den såkaldte New Aesthetics, der prøver at sætte ord på kunstens forhold til det teknologiske. Samtidig vil vi diskutere nyere æstetiske kategorier som "the zany",

“the cute” og se på nogle af de nyere filosofier som for eksempel xeno-feminisme og accelerationisme i et æstetisk perspektiv.

Tekster følger.

8. Man 29/4/2019 u18 09:30 - 12:00 i Auditoriet Hirschsprung

Passing as modern – performances of class and status in contemporary culture v. Magda Szczesniak



In the lecture, I would like to use the theoretical category of passing—developed within the framework of critical race studies—to explore images of class status in contemporary culture. Whereas the relationship between the visual and race, as well as gender, has been explored by a myriad of theoreticians—to mention only bell hooks, Simone Brown, Jack Halberstam, Griselda Pollock, Amelia Jones—the topic of class is rarely touched upon by contemporary visual culture scholars and art historians. And yet, popular culture is still populated by narratives about class difference and class mobility, both of which manifest itself in the visual field. What does it mean that one looks middle class? Why is class mobility often portrayed as a process of visual metamorphosis? How gendered is class? Focusing predominantly on the context of post-

socialist cultures, I will analyze a broad range of representations: 1) representations of class mobility within local visual cultures (e.g. the reality show *Project Lady*, in which working class girls are trained to become upper-society ladies); 2) Western representations of post-socialist cultures, which exoticize the region as lower class in comparison to the Western world (e.g. the “post-Soviet chic” aesthetic, which as exploded on Western fashion runways or the cover of the first Polish Vogue); 3) artistic explorations of lower-class aesthetics carried out by a young generation of Polish artists (e.g. performance collective Dom Mody Limanka [Fashion House Limanka] from Łódź).

Tekst: Magda Szcześniak, “Weak Images of the Middle Class”:
<http://pismowidok.org/index.php/one/article/view/349/801>

Magda Szcześniak is Ph.D., Assistant Professor at Institute of Polish Culture, University of Warsaw. Author of "Normy widzialności. Tożsamość w czasach transformacji" [Norms of Visibility. Identity in Times of Transition] and numerous articles in academic journals. Editor of "View. Theories and Practices of Visual Culture" (pismowidok.org). In 2010/2011 recipient of Fulbright Foundation Junior Advanced Research Grant.

9. Man 20/5/2019 u19 09:30 – 12:00 i Auditoriet i Hirschsprung

SSSS: *Secrets, Silence and Sea Songs* v. Camila Marambio

SSSS will reflect on embodied *queerfeminist* modes of curating. Introducing the practices and theories of METitation, tree telling, precarios/precarious, and attunement to the more-than-human, I will lead students through a series of exercises and corresponding artworks by Las China, Caitlin Franzmann, Cecilia Vicuña, Christy Gast, and Karolin Tampere. By delving further into the curatorial projects that support these modes of undisciplined artistic research I hope to highlight the philosophies born from *Ensayos* and its methodologies.

“If I’m talking to you but not really listening or observing your body language and I’m not really empathic with you, I don’t really hear or see you. It’s a multi-level kind of listening – not just to inanimate objects or animals, but to people. You listen with both outer ear and inner ear. This is the spiritual dimension of “la mano zurda,” which combines activism with inner, subjective listening. It’s a different way of being in tune with people and the environment.”

— Gloria Anzaldúa

Camila Marambio is founding curator of [Ensayos](#). Her work with the collective has been represented in exhibitions and performances at the Kadist Art Foundation, Paris; the Institute for Art and Olfaction, Los Angeles; BHFU, New York; Liquid Architecture and PSi#22, Melbourne, AU; Puerto de Ideas, Valparaíso; Festival Cielos del Infinito, Puerto Williams, CL; Kurant, Tromsø, NO. Marambio is co-director of the webseries [DISTANCIA](#) and her written work has been published in the Brooklyn Rail, Third Text, Discipline, amongst others. Her two forthcoming books, *A Toda Raja* (in conversation with Cecilia Vicuña) to be published by Errant Bodies Press and *Sandcastles: Queering of Cancer* (co-authored with Nina Lykke) will be published in 2019 and 2020 respectively. Marambio is a PhD Candidate in Curatorial Practice at MADA in Melbourne, Australia, and has received an M.A. in Modern Art: Critical Studies from Columbia University and a Master of Experiments in Art and Politics from Science Po in Paris; she also attended the Curatorial

Programme at de Appel Arts Center in Amsterdam and was Chief Curator at Matucana 100 (Santiago, CL) and Assistant Curator at Exit Art (New York, NY).

Tekst: Astrida Neimanis, "Hydrofeminism: Or, On Becoming a Body of Water"

10. Man 27/5 2019 u20 9:30-12:00 i Auditoriet i Hirschsprung

Opsamling og evaluering v. Katrine Dirckinck-Holmfeld

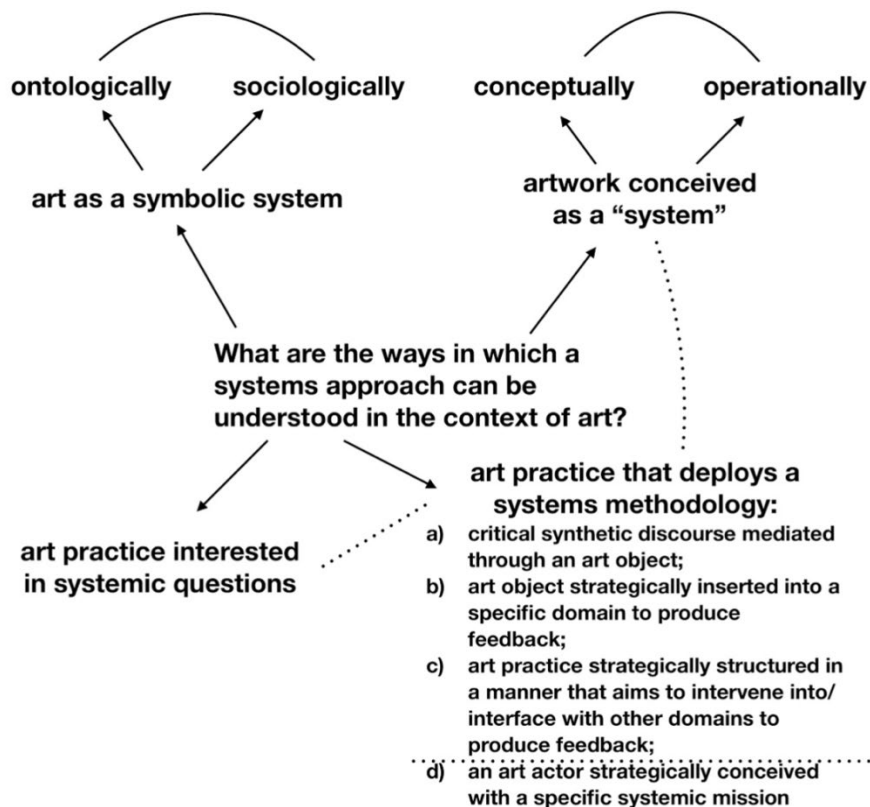
OPEN PRACTICE; Seeing like a system ved David Hilmer Rex

Titel	Seeing like a system
Underviser	David Hilmer Rex og Bjarke Hvass Kure
Målgruppe	BFA3 og MFA studerende
Skema	<ol style="list-style-type: none"> 1. Man 11/2/2019 u07 13:00 - 16:00 hos Primer, Nymøllevej 78, 2800 Kgs. Lyngby 2. Man 18/2/2019 u08 13:00 - 16:00 hos Primer, Nymøllevej 78, 2800 Kgs. Lyngby 3. Man 25/2/2019 u09 13:00 - 16:00 på Drejervej 25, 2400 København NV 4. Man 4/3/2019 u10 13:00 - 16:00 hos Primer, Nymøllevej 78, 2800 Kgs. Lyngby 5. Man 18/3/2019 u12 13:00 - 16:00 hos Primer, Nymøllevej 78, 2800 Kgs. Lyngby 6. Man 25/3/2019 u13 13:00 - 16:00 hos Primer, Nymøllevej 78, 2800 Kgs. Lyngby 7. Man 1/4/2019 u14 13:00 - 16:00 hos Primer, Nymøllevej 78, 2800 Kgs. Lyngby 8. Man 8/4/2019 u15 13:00 - 16:00 hos Primer, Nymøllevej 78, 2800 Kgs. Lyngby 9. Man 29/4/2019 u18 13:00 - 16:00 hos Primer, Nymøllevej 78, 2800 Kgs. Lyngby 10. Man 6/5/2019 u18 13:00 - 16:00 hos Primer, Nymøllevej 78, 2800 Kgs. Lyngby
Tilmelding	Tilmelding på mail til susan.kristensen@kunstakademiet.dk

Seeing Like A System

Kursusansvarlig: David Hilmer Rex

Medunderviser: Bjarke Hvass Kure



Victoria Ivanova, systems approach diagram (2018)

The purpose of this course, will be to position artistic practices as co-creators of complex systems. It will propose to view the field of art as a functional system, existing and evolving alongside other systems, with various existing intersections and interfaces.

It will propose the notion of systemic art practices as engagements across those systems. Operating with issue, mission, or methods-oriented, rather than primarily aesthetically oriented approaches. With ties, interests or stakes in the art world systems.

We will take a long-term view of the various positions artist and their field has upheld in relation to other fields of knowledge from the 15th century up to today. As well as the parallel history of its institutionalization, that is, the specific institutional forms and individual actors, that have co-created specific ways in which art has been positioned in societies.

Why? In order to firstly reengineer how we see current practices, as a way towards asking what new forms of practices we might see emerge, if we operate with a systems approach to how we work and the environments, actors, desires, economies, problem areas, resource and digital flows we co-emerge with.

Context

The course will take place at the global water technology company, Aquaporin, where **Primer**, a platform for artistic and organisational development, is hosted. The organizational development of Primer, is the focus of my phd project and diversification as described above, is a core purpose of the project. The core questions explored are:

1. What might be the roles, functions and activities of an art-based research and development department, housed in a research-driven technology company?
2. What might result if we renew relations between artistic, scientific, technological and business practices?
3. What does impact look like to unfolding cultural interventions in technology development? The question is not, *how do we achieve a specific set of impacts*, but *what are the emerging impacts*?

Aquaporin

Aquaporin will throughout the course, serve as a case study, of how, in a scientific and technological context, one moves from the phase of basic research (i.e. discovering the function of the aquaporin protein, which is to transport water and nothing else, in biological processes), to a global water technology company with over 100 collaborations with states, companies and universities. That is, Aquaporin as a complex system in and of itself, operating in and co-emerging with a global network of actors, emerging problems (e.g. climate change, resource conflicts, etc.). We will have four presentations by employees of Aquaporin.

Peter Holme Jensen, CEO, will give us a historical account, of how Aquaporin grew from a couple to 100 employees with global reach, and discuss the crucial role of an Open Innovation Framework, as a tool to unlock the potential of their basic research into the water channel protein *aquaporin*. This will touch on the crucial role of transdisciplinarity and translation across widely different disciplines today, in attempts to address emerging problems.

An employee working with Intellectual Property Rights, will provide us with an understanding of how Aquaporin works with patents. How do they secure them? What kind of descriptions are necessary in order to achieve the IP of something? Artist Emil Rønn Andersen, who we will visit during this course, will explain how he achieved IP on a artwork/technology he has been developing for the past few years.

Katrine Hall Andersen, Head of Business Support, will discuss the roles and functions of a Human Resources department in developing a company today.

Macro

Symposium January 18, 2019

If you plan to attend the course, it would make sense to attend a symposium I am organizing as a board member of UKK - Young Artists and Curators. The event will be in Festsalen, on January 18, from 12 to 18.

Our interest with this symposium is to explore how, where and in what ways we care for and organize the field of art at macro scale / collective levels.

What organisational forms operate at the macro scale and what visions of art do they further? Why do we have the set of macro-scale institutions we have? What might be missing at these scales? If we argue that the organisational models operating in the field of art are central in negotiating the parameters and qualities of artistic practices, and how the latter are in turn disseminated and brought to a variety of publics, then the question is what is currently being omitted but may be of urgent necessity? Some examples of existing macro-scale organizational models in the art field outside the nexus of organizations and institutions aiding in production and presentation of art include different types of unions, interest organizations (BKF, UKK, UKS), mission-driven organizations (W.A.G.E.), global and niche financial actors (Deloitte, Athena Art Finance, Artist Pension Trust,), financial technology and other market-oriented startups (Maecenas, Codex Protocol, Artsy), galleries (Gagosian, Hauser and Wirth, David Zwirner), private foundations and national art foundations. We will explore the different functions and purposes such initiatives serve in rendering and articulating the reality of the art field, and what can the criteria be by which their capabilities and limitations are to be assessed in order to further the art field's development. The three speakers are Victoria Ivanova, curator, writer and PhD at Serpentine Galleries, Kei Kreutler, Strategy Director, Gnosis and Helen Hester, Associate Professor of Media and Communication at the University of West London. The day will be moderated by Aslak Aamot Kjærulff, PhD, Roskilde University.

18 January

Symposium

Location: Festsalen

Time: 12-18

More information on INFO: <https://info.kunstakademiet.dk/macro/>.

11 February

Reflection

Introduction to the course and David's research project "Artistic Practice and Systems Change".

Introduction to Aquaporin with Peter Holme Jensen.

Follow-up from Macro symposium.

Discussion on everyone's interest in what a systems perspective might be of use to artistic practices.

Discussion of the planned course.

18 February

Reading group

Text: Peter Weibel, Molecular Aesthetics, Introduction. [Link](#).

The text outlines a passage from what Weibel terms 'aesthetics of product-based industrial Modernism' to that of 'postindustrial service-based Second Modernism or Postmodernism' and, further, to the 'aesthetics of the knowledge-based Third Revolution'. In short, the text is an attempt to narrate the historical divergence of art, science and technology in order to grasp their contemporary differences, strengths and weaknesses. This text will form a common historical outset for the rest of the course. During the session we will also discuss the role of the organizational as a key-factor in delineating where, how and why artistic practices operate.

25 February

Studio visit

Location: Drejervej 25, 2400 København NV

Studio visit with artist Emil Rønn Andersen. Emil will present his practice and discuss how he has been securing a patent for a technology/work of art he has been developed for the past few years. We will read excerpts from his applications, as one example of a concrete function of text in an artistic practice.

4 March

Writing workshop

Aslak Aamot Kjærulff, co-founder of Diakron and Primer and PhD from Roskilde University will lead a writing workshop.

Text: Victoria Ivanova - Art and Finance: Critique, Speculation and Infrastructural Projections

18 March

Practice survey

Discussion of relevant artistic practices such as Forensic Architecture, Goshka Macuga, Aaron Flint Jamison, James Bridle, Trisha Donnelly and Ian Cheng.

We will read relevant writings of the mentioned practices, but this session will also be open for your suggestions. We will discuss this March 4.

25 March

Presentation and discussion

Intellectual Property Rights and Patenting

Artist Emil Rønn Andersen joins us for a short session with employee at Aquaporin responsible for patenting and intellectual property rights. We will discuss questions around collective research processes, the location of authorship and various models for how one might negotiate this in a practice. Examples from March 18 will feed into this session.

1 April

Reading group

Text: James Bridle, Chasm. + Ian Cheng, Emissaries Guide to Worlding.

During this session we will discuss the various functions and roles of language, concepts, writings, and other language-based forms of production. We will discuss the texts to be read as well the practices from March 18, and chart how they functionalize language in a variety of forms as fx. Ian Cheng, whose team develops artificial intelligent agents for simulation-based works or in the case of Trisha Donnelly, where language, to some degree, is altogether avoided and fought of as something that destroys a space of images. This session will focus on how it is not possible anymore, to simply position the role of language in relation to art, as a communication-oriented thing, but as a vast variety of functionalities, depending on the specific practice.

8 April

Presentation and discussion

Human Resources and Care

Katrine Hall Andersen, Head of Human Resources, Aquaporin, will briefly introduce the role of and emergence of the human resource paradigm. After the presentation, we will discuss questions of care and sustainable organizational models, as it relates to the field of art.

29 April*Presentations*

The last two days are reserved for student presentations and discussions. The exact form and content for the last two days, is something we will plan together.

6 May*Presentations*

-//-

MFA ESSAY SUPERVISORS AND PLAN FOR THE SEMESTER

Titel	MFA essay
Underviser	Katrine Dirckinck-Holmfeld, Kasper Opstrup og María Berríos.
Målgruppe	MFA3 studerende

3/6 u21 kl. 12: Aflevering af MFA Essay til Anne-Sophie Meisner; anne_sophie.meisner@kunstakademiet.dk

Supervisors for the MFA essay 2018-19

- Katrine Dirckinck-Holmfeld
- Kasper Opstrup
- María Berríos

Bios of the supervisors:

Katrine Dirckinck-Holmfeld is a visual artist and postdoctoral researcher at The Royal Danish Academy of Fine Arts. She holds a Ph.d. from University of Copenhagen 2015. The artistic research Ph.d. project *Time in the Making: Rehearsing Reparative Critical Practices* developed the notion of reparative practice in relation to digital image making. She was educated from the Royal Danish Academy of Fine Arts (2008) and Goldsmiths College, Department of Visual Culture (2007). She was the assistant director of The Lebanese Association for Plastic Arts, Ashkal Alwan (2008-2009). Video installations developed include *Djisir (The Bridge) 2008*, *TIME: AALBORG | SPACE: 2033 (2010)*, *movement (2012)*, *Leap into Colour (2012-2015)*, *Schizo Archive (2016)*, *The Christmas Report & Other Fragments (2017)* and *Zamakan (SpaceTime) (ongoing)*. Her current work explores notions of affect, time and materiality through a collective engagement with the bar & cultural venue Sorte Firkant, which she co-founded in 2016.

Kasper Opstrup (b. 1975) is a writer and researcher, residing in Copenhagen. In the early 2000s, he was active in the art collective 'floorless,' and he has a PhD in Cultural Studies from the London Consortium, University of London. His research is concerned with times and spaces where art, literature, magic and politics coincide, as, for example, in the modernist avant-garde movements or the 1960s counter-culture, and spans from symbolism and surrealism to contemporary arts and politics. Interests include the relation between epistemologies and ontologies as well as radical politics, the weird, contemporary philosophy, subcultures, psychogeography, speculative writing, theory-fiction, the revolutionary tradition, the future, science fiction and the occult. He has translated William S. Burroughs and Alexander Trocchi into Danish and published widely in Danish as well as internationally. His most recent book is *The Way Out: Invisible Insurrections and Radical Imaginaries in the UK Underground 1961-91*, Minor Compositions 2017. He has recently finished a post.doc project at the University of Copenhagen entitled *An Imaginary Kingdom in the Wastelands of the Real: On Art, Esotericism and the Politics of Hope* and is now working on a forthcoming book based on that research for Antipyrine while looking into the cultural aftermath of Russian Cosmism.

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. She is currently working on a new exhibition on the radical pedagogy of Alberto Cruz and the Valparaíso collective to open in Santiago at the end of 2017.