

Research
conference

Research

June
15-17

8.00

Rundgang

Rundgang Research #3

How would it be, if we surrender to the premise that materials have their own ideas? How does our understanding of the world change if listening to the ideas of materials is our fundamental starting point?

In the context of the annual student exhibition Rundgang, The Royal Danish Academy of Fine Arts presents the third version of Rundgang Research. In Rundgang Research #3, past and current staff and students present artistic and art historical research that listens to materials and makes them speak. Ocean waves, organization structures and heritage represent some of the topics whereas other projects explore artistic media like sculpture and artistic books. Some projects are still in the process of giving shape to the investigation, others are outcomes of years of research and art making. What the presentations share is that theory and practice presuppose one another and that the artistic practice is necessary for undertaking the investigation. In short, they challenge and accentuate *how* we know with and through art and materials.

The programme has taken shape based on the incoming proposals responding to an open call. Two topics that have emerged from this process are *Heritage* and *Forms and formats of artistic research*. *Heritage* concerns the archives of knowledge here at the academy in the shape of libraries, collections, MFA essays and books. It asks how to create, relate to and remake those archives? *Forms and formats of artistic research* shows an array of examples and reflections on how research takes form in art and as art. We let the practices speak their chosen language of artistic research and thereby base the discussion within the field on concrete projects rather than discussions about the meaning of the term artistic research.

Presentations take place at the Institute for Art, Writing and Research, Peder Skrams Gade 2, 4G. The language will be the same as the language used in the programme. The interventions are presented at both the Institute for Art, Writing and Research, in the entrance to Peder Skrams Gade 2 and in a studio in Peder Skrams Gade 2, 3A. We mark the opening of Rundgang Research #3 with wine and snacks at 6.30 pm Friday June 15.

Welcome!

Sidsel Nelund
Head of Institute of Art, Writing and Research

FRIDAY 15 JUNE
SYMPOSIUM PART 1: HERITAGE

13:00–15:30

Kinga Bartis, Emelie Carlén, Sebastian Hedevang and Kristoffer Raasted, students:
MFA essay – a process and a practice

After recently handing in their dissertations, four MFA students will discuss their work together with a chosen respondent, among others Katrine Dirckinck-Holmfeld and Sidsel Nelund. Following the four presentations, we'll finish with a round-table discussion, in which we'll talk more about the writing process itself, the different ways it connected up to practice, methodologies and so on.

15:30–16:00

Break with refreshments

16:00–16:30

Franziska Hoppe, studerende:
Quijote! Quixote! En omorganisering af Institut for Kunst, Skrift og Forsknings bogsamling og en oplæsning fra projektet "*Quijote! Quixote!*" i biblioteket.

Uddrag fra teksten: "Kan den smadre en rude? Cervantes' "Don Quijote" ligger foran mig, tung som en brosten. Jeg løfter den fra bordet og bruger den som håndvægt, forestiller mig Cervantes' leg med sproget, hvordan også han spiller med musklerne. På forsiden citeres en kritiker: "Min sjæl, hvad vil du mer?" – og jeg smiler, for jeg har en anelse, en idé. Bogen kaldes den første roman i Vestens litterære kanon, den kaldes en grundsten. Hvad er det fundament – den samling af sten – mine tekster bygger ovenpå?"

Fundamenter har brug for solide underlag, for klippegrund eller drønet mose. Jeg mener – og tør godt sige højt – at intet kommer ud af ingenting, heller ikke grundsten. Så hvad er det underlag, der må blive usynligt, for at fortællingen om Vestens litteratur kan få sin begyndelse? Som poeten Audre Lorde siger i en helt anden kontekst, i en kontekst om ikke at sidde og vente på en leder: "There are no new ideas. Only new ways of making them felt."

Et fundament er andet og mere end en samling (grund)sten – stenene bliver jo holdt på plads af noget, af mørtel, grus og beton. Jeg forestiller mig, at Lorde – som den poet hun er – tager min metafor på ordet og spørger: Hvad er det for sten, der er blevet kværnet så små, at man ikke længere kan få øje på dem? Hvad er det for sten, der er blevet kværnet så små, at de ikke længere tælles med?"

16:30–17:00

Hanne Abildgaard, forskningsmedarbejder:
Kvindelige modernisters vilkår og strategier i Danmark ca. 1910–1940

Med udgangspunkt i kunstnerkammeraterne Astrid Holm, Ebba Carstensen og Júlíana Sveinsdóttir, alle uddannet på Kunstakademiet i København i starten af 20. århundrede, er jeg i gang med at undersøge vilkårene for kvindelige kunstnere mellem ca. 1910 og 1940, samt de strategier, de forfulgte i deres kunstneriske praksis. De kvindelige kunstnere fra den periode er kun i meget begrænset omfang indskrevet i kunsthistorien til trods for, at de udgjorde et voksende antal både på Kunstakademiet og i udstillingslivet. Med udgangspunkt i genfundne værker og dokumenter fra Kunstakademiets arkiver, vil jeg diskutere vanskeligheder og perspektiver ved at indskrive kunstnere i den større historie efter lang tid marginalisering – herunder hvad man kan bruge Kunstakademiets arkiver til i den forbindelse.

17:00–17:30

Break with fruits and vegetables

17:30–18:00

Mads Kullberg, forskningsmedarbejder:
Introduktion til Billedkunstskolernes studiesamlinger

Oplægget vil introducere til Billedkunstskolernes studiesamlinger og til måden de er organiseret og katalogiseret. Der vises eksempler fra grafisk skolesamling, samlingen af gipsafstøbninger, samt effekter fra den daværende undervisning i anatomi.

18:00–18:30

Christina Marie Jespersen, editor:
Bog, værk, materialitet

The research project investigates if the book as a representation of knowledge regimes can dissolve these and through materiality and reorganisation create other forms of meaning. At this moment, the concept "informed matter" keeps disturbing me. The concept is about viewing "knowledge" as embodied in, not just what is said, but what matter is present and how? I will also exhibit some small black objects.

18:30

Wine and snacks while taking a closer look at the interventions.

10:45–11:00

Coffee and croissants

11:00–11:30

James Day, postdoc:

A few notes on pictures by Carla Accardi, Jacques Monory and Endre Nemes: An excerpt from the second draft of “from hand to mouth” – Preliminary materials for a theory of artistic research – part 1, 1972–3.

In 1972, Carla Accardi published a series of conversations, *Superior and Inferior*, as one of the ‘green books’ in the series *Scritti di Rivolta Femminile*. *Rivolta Femminile* (Female Revolt) formed as a series of largely autonomous groups across Italy in the early seventies, after their manifesto was pasted up on walls across Rome. At roughly the same time, the idea for Peter Weiss’ great, three-volume novel, *The Aesthetics of Resistance*, was beginning to take form in his notebooks. “In Endre Nemes painting”, he jots down on the 15th of March, “the history of Europe from 1930–70 is rehearsed”. The next year, Jean-François Lyotard wrote a longish text – which also had an unrepeatably long title – on some then recent pictures by Jacques Monory and their contribution to an understanding of capitalism’s libidinal political economy. Though seemingly unconnected, we’ll be asking whether the early beginnings of practices of artistic research might be glimpsed in a constellation of works produced around this time.

11:30–12:00

Maria Finn, PhD from The Royal Danish Academy of Fine Arts, Schools of Visual Art 2010:
“30 Insignificant Minutes”

“30 Insignificant Minutes” (10 min, 2017) is a short film that uses different films as a reference to reflect upon personal experiences. The film consists of three short sections in which texts referring to “Cleo” by Agnes Varda, “Letter to Jane” by Jean-Luc Godard & Jean-Pierre Gorin, and “Boyhood” by Richard Linklater can be heard in a voice-over while we visually are taken on a train ride from Copenhagen to Gothenburg. This is a voyage back to a childhood landscape that we also visit, while fiction mixes with private references. The film thus investigates film as a metamemory that intertwines with experiences in our daily life. The screening will be followed by a brief introduction.

12:00–12:30

Break with refreshments

12:30–13:30

Adam Fenton, student:

F L A S H F U T U R E 1 9 9 7 //
Vaporwave is dead. Long live Vaporwave.

Vaporwave is a microgenre of music and internet meme but its concepts and ideas reach far beyond the computer screen. Can it explain some of the trends in contemporary painting? Why are there so many Neo-classical sculptures in cafés? Do you own a houseplant with split leaves?

The talk aims to give an outline of the genre’s characteristics and will suggest ways in which they can be applied in art production. I will also introduce F L A S H F U T U R E 1 9 9 7, a collaboration that took place in Vilnius, Lithuania, which led to the release of a full length Vaporwave music album.

13:30–14:00

Break with refreshments

14:00–14:30

Rikke Luther, PhD student:

How To Structure a Space for Mistakes and Sidetracks

The talk will be about how to structure the work environment for PhD work year 1.

14:30–15:00

David Hilmer Rex, future PhD student:

Artistic practice and systems change

This presentation introduces my PhD project *Artistic practice and systems change*. The purpose of the project is to realise a set of new activities in relation to Primer, a platform for artistic and organizational development, housed in the context of Aquaporin, a global water technology company. The main objective is to explore and consolidate the roles, functions and activities of an art-based research and development department, housed in a research-driven technology company. What might result if we renew relations between artistic, scientific, technological and business practices? 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*?

15:00–15:30

Break with refreshments

15:30–16:00

Niels Østergaard Munk, studerende:
Rød

NB: this presentation takes place in Peder Skrams Gade 2, 3A across the courtyard from the Institute of Art, Writing and Research

Mit projekt handler om den sovjetiske videnskabsmand, filosof, revolutionær og sci-fi forfatter Alexander Bogdanov. Han ledte bolsjevikkerne sammen med Lenin indtil de endte i en magtkamp, som Bogdanov tabte. Med andre ord kunne det altså have været ham, der blev den karakter vi i dag kender som Lenin.

Derudover havde han en utopisk praksis, der både var videnskabelig, litterær og politisk og som i bund og grund var æstetisk funderet i den røde farve som organiserende princip. Det kom selvfølgelig først og fremmest til udtryk i den røde ideologi, men dertil kommer at han forskede i blodudveksling som kollektivistisk (re)vitalisering og skrev sci-fi romaner om et kommunistisk utopia på Mars, hvor blodudveksling var vejen til et kollektivt, solidarisk og længere liv. Altså den røde ideologi, den røde planet og det røde blod. På Rundgang Research præsenterer jeg work in progress. Jeg arbejder på at få Bogdanovs laboratorie til at møde mit atelier i et kammer-spil/installation/scenografi og præsenterer arbejdet i mit eget atelier.

16:00–16:30

Carla Zacchazini, professor:
Zumbi and other undead

The present, tomorrow is an ongoing research about the relationship between the Modern Brazil, the foundation of that nation and the colonial period known as the Gold Cycle. This presentation will be an essay constituted by text and image, around a few stories connected by some details, characters and scenarios. These are stories that built a History for a country known as “the land of the future”, a history that could be told. But they also carry words or passages that couldn’t find room in the construction of the myth of this new republic, passages that were erased or forgotten; and that in some ways still haunt it.

16:30–17:00

Closing session with collective discussion and drinks.

INTERVENTIONS

The library and common area of Institute of Art,
Writing and Research

Emelie Carlén, student:
Lip Sync

In *Lip sync I* question the voices that we hear in our daily route, when we move through the city, getting assistance from digital gadgets. I want to trace how the female voice became normalised for this usage and what it came to stand for. The intervention consists of two A3 prints on the wall with the sound that can be listened to in headphones.

Bodil Krogh Andersen
Lea Anic
Katrine Dirckinck-Holmfeld
Amr Hatem
Maria Lepisto
Martin Lund
Lou Mouw
Kristoffer Raasted
Michael Richardt
Monia Sander
Wael Toubajli
Isabella Villaseca
students and postdoc: Archives That Matters:
The document between us

This presentation will lay out fragments and cultural debris gathered during the Open Practice Course: Archives that Matter. Over the last months we have ventured on an archival drift, taken detours and derives through the city, through the reader, through our homes, studios, gardens, neglected tennis courts, basement plaster collections and state archives. We have listened to the lower frequencies of images, we have convened around the table, we have been inside and outside, and outside and against. Informed by Dalida María Benfield, we ask:

Memory, where do you live?
Memory, what are you doing there?
Memory, how are you spending your time?
Memory, how long will you live?
Memory, what time are you in?
Memory, how much space are you given to live in?
Memory, what is your space?
Memory, who are you talking to? People? Other memories? Images?
Objects? Animals? The sea?
Mountains? Fields? Streams?
Memory, where do you go?
Memory, how are you feeling? Are you happy, sad, angry, or something else?
Memory, where would you like to go?
Memory, what languages do you speak?
Memory, what is your sound?

Hannah Heilmann, associate professor:
Modest fashion (slideshow)

Vi klæder os på til krigen for at glemme krigen. Mælkemor er i barselshumør, pissebange for mikroplast og med tid til at lede på hylderne. Jeg sørger over mine forhåbninger til kunsten og al min viden om menneskenes gode smag som ikke skal bruges til noget mere, fordi krigen kommer og er kommet hele tiden, og denne gang er det sidste gang. Jeg kan ikke shoppe mig fra den og jeg kan heller ikke spare den væk.

Udstillingen Modest fashion fandt sted i Kirkegaard's Antikvariat på adressen Islands Brygge 25, København d. 9/3 - 24/3 2018. Den indeholdt værker, fundne objekter og et udvalg af bøger fra min egen reol, som blandede sig med butikens interiør og varer. Slideshowet er en adaption af udstillingen og den omvisning jeg afholdt midtvejs.

Franziska Hoppe, student:
540 books

In *I Love Dick* Chris Kraus writes: "Who gets to speak, and why, is the only question", and I have asked the Institute's library exactly this. To make it respond - to make it give at least a partial answer - I have turned every book in the library, that only contain the work of men, where no women has contributed. Where men has written about womens' work, they have not been turned. Where women have written about the work of men, they have also not been turned. If just one woman has contributed to an anthology, it has also not been turned.

Josephine Kamoun Johansson, student:
Portable Sculpture

Jag har i min praxis det senaste 2 år arbetat med ett projekt som handlar om *mode som skulptur* och *skulptur som mode*. Projektet har tagit sig i uttryck i flera verk som alla handlar om prestige, konsumtion och stil. I maj tog jag min bachelor och till bachelorutställningen göra jag ett verk med sjalar som fungerar som skulpturer men också som accessoarer i ett performance. Till Rundgang Research presentera jag *Portable Sculpture* som er en text. *Portable Sculpture* utgår främst från mit bachelorverk, en textuel utveckling av det som verket handlar om: attribut, identitet och objekt.

Ferdinand Ahm Krag, professor:
Energy over Matter

NB: this intervention is situated in The Royal Danish Academy of Fine Arts, Schools of Visual Arts' exhibition space for artistic research called Skabet for Kunstnerisk Forskning og Relaterede Aktiviteter located in the portal to Peder Skrams Gade 2

10 pencil drawings accompanied by a text.

Isabella Martin, student:
We send the wave to find the wave

The research structures presented in the Institute of Art, Writing and Research are part of a project in motion, a collaboration with PhD student Malene Hovgaard Vested from the Department of Mechanical Engineering at DTU.

The project explores the generation and measurement of waves, in the DTU laboratory and out at sea. The structures, inspired by wave forms, are working tools to navigate the ways of looking and thinking that inform the ongoing research process, instruments to map out how it moves and where it goes.

After display at the institute, some of the structures will be exhibited at the Department of Mechanical Engineering at DTU.

Niels Østergaard Munk, student:
Rød

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Rundgang Research #3
June 15–17

FRIDAY JUNE 15
SYMPOSIUM PART 1: HERITAGE

Hanne Abildgaard
Kinga Bartis
Emelie Carlén
Sebastian Hedevang and Kristoffer Raasted
Franziska Hoppe
Christina Marie Jespersen
Mads Kullberg

SUNDAY JUNE 17
SYMPOSIUM PART 2: FORMS AND FORMATS OF ARTISTIC RESEARCH

James Day
Adam Fenton
Maria Finn
Rikke Luther
David Hilmer Rex
Carla Zacchazini
Niels Østergaard Munk

JUNE 15–17
INTERVENTIONS

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Michael Richardt
Monia Sander
Wael Toubajli and Isabella Villaseca
Emelie Carlén
Hannah Heilmann
Franziska Hoppe
Josephine Kamoun Johansson
Ferdinand Ahm Krag
Isabella Martin
Niels Østergaard Munk

Institute of Art, Writing and Research
Peder Skrams Gade 2, 4G

The Royal Danish Academy of Fine Arts,
Schools of Visual Art

