

Center for Knowledge in the Arts Oct 24–25 The International Center for Knowledge

International Center for Knowledge
in the Arts
Initial Symposium
October 24–25, 2019
The Royal Danish Academy of Fine Arts
Copenhagen

It is a great pleasure to open this symposium inaugurating the International Center for Knowledge in the Arts. The two-day event will present, discuss and implement past and future approaches to knowledge production in and from the various fields of the arts in Denmark.

The International Center for Knowledge in the Arts are:

- Danish National Academy of Music
- The Danish National School of Performing Arts
- National Film School of Denmark
- Rhythmic Music Conservatory
- The Royal Academy of Music
- The Royal Danish Academy of Fine Arts
- The Royal Danish Academy of Music

The symposium addresses selected key areas of artistic research relevant to the center’s future work with knowledge in the arts: ① Artistic Connectivity and Networked Knowledge in the Arts ② The Transformative Condition of Research through the Arts ③ The Politics of Knowledge ④ Network of Disciplines in the Expanded Field of the Arts. The new International Center for Knowledge in the Arts is founded by the Danish institutions of higher arts education and anchored in the Royal Danish Academy of Fine Arts. It is conceived as a place where common interests of the disciplines of fine arts, film, music and performing arts come together and where current issues relating to artistic research and transdisciplinary knowledge creation are put up for debate.

Location:
Festsalen
The Royal Danish Academy of Fine Arts
Kongens Nytorv 1
1050 Copenhagen

Program on the opposite pages

Biographies

Jacob Anderskov
Anderskov is professor at the Rhythmic Music Conservatory. A pianist and composer, Anderskov has released close to 20 albums as a bandleader and co-leader since his debut in 2001.

Simon Jon Andreassen
Since November 2016, Andreassen has been in charge of the Directors Education (Animation and Interactive) at the National Film School of Denmark and been the head of the National Academy of Interactive Digital Entertainment, DADIU. He is a director of radio, film, television and games and one of the first in Denmark to work with interactive storytelling in the award-winning game *Blackout*. He has directed the games *Globetrotter* and *Total Overdose*.

Adam Bencard
Bencard is a researcher and curator at the The Novo Nordisk Foundation Center for Basic Metabolic Research and at the Medical Museion, from where he acquired his PhD. He divides his work evenly between practical science and curating exhibitions, teaching and research on ‘molecular being’: a concept he developed around the idea that human beings are fundamentally part of an expansive, material network extending inside and outside of our bodies.

Andrea Braidt
Andrea B. Braidt is the President of ELIA (European League of the Institutes of the Arts) and Senior Scientist in Film and Media at the University of Vienna. From 2011 to 2019 she was Vice Rector of Art and Research at the Academy of Fine Arts Vienna. As a researcher with degrees in film studies and comparative literature, her research and publication activities focus on narratology, genre theory and gender/queer studies as well as studies on artistic research. For ELIA, she has headed the publication of the Florence Principles on the Doctorates in the Arts.

Yann Coppier
Coppier is a sound artist. He is currently head of the Sound specialisation at DDSKS, where he teaches synthesis, studio techniques, sound analysis, mastering and conceptual sound design. Although originally a musician, he now specialises in studio and field recording, sound design, composition for performances and films, synthesis and live performances.

Katrine Dirckinck-Holmfeld
Dirckinck-Holmfeld is acting head of the Institute of Art, Writing and Research at the Royal Danish Academy of Fine Art. She received her PhD, *Time in the Making: Rehearsing Reparative Critical Practices*, in 2015. Her artistic practice and research explores the digital image’s memory, time and affect as an assemblage between bodily and technical performance. Her post-doctoral project *Entangled Archives* explores the mass digitisation of the Danish colonial archives.

Geir Draugsvoll
Draugsvoll is a professor (accordion) at The Royal Danish Academy of Music, where he also teaches chamber music. He has worked extensively as a soloist, chamber musician and teacher of master classes. He has recorded a number of albums and is internationally acclaimed as one of the most important musicians on his instrument, the bayan.

Inger Eilersen
Eilersen is head of the Directing programme, and former head of Artistic research at the Danish National School of Performing Arts. She has directed sixty stage productions ranging from opera to radio plays, classic drama to new Danish and foreign drama and documentary theatre – from small scenes to major theatres.

Eva Franch i Gilabert
Since 2018, Franch has been director of the Architectural Association School of Architecture. Franch is an architect, curator, educator and lecturer of experimental forms of art and architectural practices. Franch specialises in the making of alternative architecture histories and futures. In 2010–2018, Franch was Chief Curator and Executive Director of Storefront for Art and Architecture in New York.

Jens Christian Chappe Jensen
Professor, Composer & Saxophonist at the Royal Academy of Music Aarhus/Aalborg. Been working intensively with writing for jazz orchestras and the integration of electronics and multicultural elements.

Julian Klein
Julian Klein, composer and director, head of !KF – Institute for Artistic Research Berlin, president of the Society for Artistic Research in Germany, teaches directing at University of the Arts Berlin and has conducted and taught artistic research at various universities, among them Mozarteum Salzburg, Zürcher Hochschule der Künste, Concordia University Montréal and Freie Universität Berlin. He is peer review editor of the *Journal for Artistic Research*. His works include *Hans Schleif* (Deutsches Theater Berlin / Schauspielhaus Zürich), *The Balloon* (Radialsystem V Berlin / rbb Kulturradio), *Infamous Perspectives* (Sophiensaele Berlin) and some publications within and about artistic research.

Rune Palving
Palving teaches sound at The National Film School of Denmark. He also works as sound designer, sound editor, production sound mixer and re-recording mixer on fiction, documentary and TV series. Examples include *Word of God* (Henrik Ruben Genz) 2017, *The Man* (Charlotte Sieling) 2017, *A Conspiracy of Faith* (Hans Petter Moland) 2016, *Bridgend* (Jeppe Rønne) 2015, *A Soap* (Pernille Fischer-Christensen) 2006, and *Italian For Beginners* (Lone Scherfig) 1999.

Irit Rogoff
Rogoff is Professor of Visual Culture at Goldsmiths, University of London, a department she founded in 2002. Rogoff was one of the artistic directors of the Norwegian triennial ‘The Bergen Assembly’ in September 2016, and editor of *The Infrastructural Condition* published in its wake. Rogoff is also a co-founder, in 2017, of The European Forum for Advanced Practices. In 2019 Rogoff received an honorary doctorate from Aalto University.

Olga von Schubert
Since 2015, Schubert has been a research consultant for the director of Haus der Kulturen der Welt. She is currently head of the *New Alphabet School* project and coordinates the Bibliothek 100 Jahre Gegenwart series published by Matthes & Seitz. Her essay *‘100 Years of Now’ and the Temporality of Curatorial Research* was published by Sternberg Press this year.

Sanjay Seth
Seth is Professor of Politics at Goldsmiths. He has published in the fields of modern Indian history, political and social theory, postcolonial theory and international relations and is particularly interested in how the concept of Western knowledge has ‘travelled’ in and out of the Western world and its consequences.

October 24 Day 1

9.00 Registration – coffee	
9.30 – 10.00 <i>International Center for Knowledge in the Arts</i> Welcome and Introduction by: Kirsten Langkilde Rector, The Royal Danish Academy of Fine Arts	
<i>The Transformative Condition of Research Through the Arts</i> Moderator: Solveig Gade, Professor at The Danish National School of Performing Arts. Editor-in-chief at Peripeti. Formerly dramaturg at The Royal Theatre	It is interesting to look at the strong transformative power of research in the arts. How can we embrace the transformative condition of research in society? How can its relevance be seen in artistic projects that seek to change situations in our worlds?
10.05 – 10.35 Irit Rogoff <i>Becoming Research</i>	In this lecture, Irit Rogoff explores the 'Research Turn' within art and curating and how research has moved from being a contextual activity that grounds the production and exhibition of art, to become a mode of inhabiting the art world in its own right. The claim for the shift in our understanding of research is that what previously had been a form of working from 'inherited knowledges', we are currently thinking about research as 'working from conditions'. Every day, our conditions are daily impacted by precarity, scarcity, sustainability, security and financialisation – these necessarily impact subjects, methodologies and audiences of research. The centrality of contemporary arts practices in developing new forms and expressions of research, grounded in invention and speculation rather than in proof and verification, is at the heart of this 'turn'.
10.40 – 11.10 Adam Bencard <i>Complex processes for complex problems: transdisciplinary research and co-curation across art and science</i>	This paper discusses possibilities and effects of using transdisciplinary co-curation with artists and scientists to exhibit complex, unsettled biomedical science. It will draw on curatorial and research experiments done at Medical Museion, the University of Copenhagen's museum for the culture and history of medicine. The museum has an established commitment to exhibiting the complex and uncertain – and often abstract and intangible – matters of biomedical research, and to engaging with such research as a cultural process in its cultural-historical context. This commitment has been accompanied by a growing conviction that it is best honoured by bringing together scientific and artistic, aesthetic and material perspectives – both as content and method. In other words, that these complex topics can best be understood through a research-based curatorial approach, resting at the complex intersections of multiple disciplines.
11.10 – 11.30 Break – refreshment	
11.30 – 12.00 KUV presentation / Artistic Research Inger Eilersen <i>Human Migration</i> The Danish National School of Performing Arts	The project <i>Human Migration</i> will examine and communicate new perspectives on the current migration issues in Europe and examine what role human migration has in the survival of cultures. The project is concerned with who tells this story and how. Examination of co-creating practices is the objective of the working methods. Together, a group of scientists, artists and performers with migration experience will examine and apply research on human demography and intertwine this with the migrant's personal narrative. The project explores ways to translate scientific information on human migration and the personal narratives into a tangible, artistic, aesthetic expression, which can be explored by an audience.
12.00 – 12.30 Q&A	
12.30 – 13.30 Lunch	

<i>The Politics of Knowledge</i> Moderator: Jacob Lund, Associate professor, School of Communication and Culture, Aarhus University. Editor-in-Chief of The Nordic Journal of Aesthetics. Director of the research programme Contemporary Aesthetics and Technology	Investigating aspects of art and artistic research as an apt tool for reformulating common perspectives. Art's power to rewrite and reinterpret the traditionally Euro-American understanding of art is gaining ground, making it incumbent on us to investigate these processes and make them visible.
13.30 – 14.00 Sanjay Seth <i>Representation and the Social Sciences</i>	This paper asks a series of very direct, if not simple, questions. How and why is it that we assume that modern knowledge is universal, despite its European genealogy and its historically recent provenance? What warrant do we have for considering this superior to the pre-modern knowledges of the West, and the autochthonous knowledges of the non-West? Are we, in short, right to assume that modern Western knowledge transcends the circumstances of its historical and geographical emergence and thus that the social sciences are 'true' for everyone – even though to do so is to privilege the modern and the Western over the pre-modern and the non-Western?
14.05 – 14.35 Olga von Schubert <i>New Alphabet, Haus der Kulturen der Welt</i>	In my presentation, I will talk about the HKW project <i>New Alphabet School</i> , which was inaugurated in January this year with a one-week long <i>(Un-)Learning Place</i> curated by Boris Buden and myself. The project will extend across the course of two years with eleven editions worldwide, constituting a school for collaborative self-organised artistic, curatorial, poetic or activist research practices. With the school, HKW offers a space for research approaches outside of academic, disciplinary or genre constraints, seeking different methods of learning and unlearning in order to rethink the idea of criticism as a practice of shared responsibility and care. Participants in each edition become a part of the <i>New Alphabet School</i> and are invited to contribute to the programming of all subsequent editions.
14.30 – 14.45 Coffee	
14.45 – 15.15 Presentation / Artistic Research Katrine Dirckinck-Holmfeld <i>Affect's Time</i> The Royal Danish Academy of Art	In the opening scene of the two-channel video installation <i>Zamakan (TimeSpace)</i> , Ayman Abu el Hayjar & Samira Abdel Hassan talk about their arrival at Sandholm Lejren (a refugee camp in Denmark) and the encounter with the taste of sweet Danish yoghurt. Taking its point of departure in this encounter, this presentation will explore how an affective experience enables a past sensation to unfold in the present, and creates a possibility of two (or more) different temporalities to exist within the same frame (Deleuze 1973). In Abu el Hayjar's case the experience also captures a futurity – an awareness that from here on everything will be different. <i>Affect's time</i> can both be seen as a glitch to <i>chrononormativity</i> (Freeman 2010), while at the same time marking a wandering in time that connects different space-times – what we situate with Edward Said as contrapuntal: an awareness of simultaneous dimensions in which new and old environments are occurring together (Said 2001). The journeys and life stories of the participants, who span different generations and different countries of origin, but whose paths overlap and intermingle, create a relational ciné-geography (Eshun and Gray 2011) that cuts across time, national boundaries and forms points of resistance. The project asks: how to understand affect's time as an experience of time in which multiple different temporalities can exist at the same time? And how to create a digital image platform and visual archive that enables different spaces to exist within the same frame? <i>Zamakan (TimeSpace)</i> is a video installation by Katrine Dirckinck-Holmfeld & Amr Hatem made in collaboration with the community around Sorte Firkant, a bar and cultural venue that Dirckinck-Holmfeld co-founded in 2016 to create a different infrastructure for art & culture in Copenhagen.
15.15 – 15.45 Q&A	
16.00 – 16.30 KUV presentation / Artistic Research Jacob Anderskov <i>Sonic Complexion</i> Rhythmic Music Conservatory	How can I as a composer and improviser develop new music and new artistic and methodological insights with a particular focus on textural and timbral musical dimensions? How can a mapping of my approach to harmony and texture inform this investigation, structurally as well as metaphorically? And how can sketches of a theory on categories of mental representations of sonic ideas be applied to qualify the process? Representational perspectives include structural, parametrical, gestalt-based, historical, metaphorical as well as embodied approaches.
16.30 – 17.00 Networking and cocktails	
17.00 – 17.45 Exhibition Charlottenborg Kunsthal	

October 25 Day 2

9.30 Coffee	
<i>Artistic Connectivity and Networked Knowledge in the Arts</i> Moderator: Cecilie Ullerup Schmidt, performance artist, theorist and curator currently enrolled as a PhD associate at the University of Copenhagen	Elaborating on how knowledge and artistic connectivity is networked and how artistic approaches that are traditionally interdisciplinary and organised in network structures show up in research processes
10.00 – 10.30 Andrea Braidt <i>On transdisciplinary disciplines. Knowledge connections in media studies, gender studies and artistic research</i>	Trans-disciplinarity has become a keyword with patina: gone are the days when philosophers and mathematicians developed research questions in unison and when the transgression of disciplinary borders produced violent academic provocations. Trans-disciplinary thinking has become a mainstreamed demand by ministries of sciences; working on the 'Big Challenges' of the Horizon2020 programme calls requires trans-disciplinary (and trans-European) research settings. To develop research questions within one discipline is a thing, so it seems, of the last century. Or even from the century before. But what implications does the inevitable trans-disciplinary working programme imply for the development of specific disciplines? How are new – or relatively new – disciplines shaped by a scientific climate that demands the transgression of disciplinary limits? I want to look at the setting in which 'trans-disciplinarity' works as a constituents of research disciplines. I will look at media studies, gender studies and artistic research as examples of disciplines which were 'founded' as trans-disciplinary disciplines – and which to a certain degree have remained trans-disciplinary 'by nature'. All three disciplines have developed rapidly over the last three decades – maybe as a result of their trans-disciplinarity?
10.35 – 11.05 Julian Klein <i>Network of Disciplines in the arts</i>	Many forms of knowledge are gained, shared and challenged between disciplines. For a significant benefit in gaining interdisciplinary knowledge, a considerable investment of time and effort is necessary. This applies not only to the arts, but to every interdisciplinary endeavour, even more so for collaborations between artistic, scholarly and scientific disciplines. I will give some examples of collaborations between disciplines from the portfolio of !KF – Institute for Artistic Research Berlin, leading to the question of how to build supportive and sustainable conditions for collaborative interdisciplinary research.
11.05 – 11.20 Coffee	
11.20 – 11.50 KUV presentation / Artistic Research Geir Draugsvoll <i>Collaborative Space</i> The Royal Danish Academy of Music	Collaborative Spaces explores the creative shared space that arises between composer and performer in the field of new classical music. This is done by documenting and reflecting on the development of a work over time and by exploring the actual practice of both composer and performer. Collaborative Spaces will investigate and disseminate this process through a CD recording, filming and two articles.
11.55 – 12.30 Q&A	
12.30 – 13.30 Lunch	

<i>Network of Disciplines in the Expanded Field of the Arts</i> Moderator: Maria Kjær Thomsen, Art critic, editor and curator; currently teaching at the Royal Danish Academy of Fine Arts	Considering local contexts and exploring the extended practices of film, fine arts, music and performative arts in relation to architecture and other disciplines. We raise the question of how art can be enriched by post-disciplinary processes and art research methodologies and investigate how art in public spheres relates to art research as sensory knowledge.
13.30 – 14.00 Eva Franch i Gilabert <i>Research in Regard to an Expanded Field of the arts – Art in the Public Sphere</i>	Since 2018, Franch has been director of the Architectural Association School of Architecture. Franch is an architect, curator, educator and lecturer of experimental forms of art and architectural practice. Franch specialises in the making of alternative architecture histories and futures. In 2010-2018, Franch was Chief Curator and Executive Director of Storefront for Art and Architecture in New York.
14.05 – 14.25 KUV presentation / Artistic Research Yann Coppier <i>Poetics of sound and Sonic Dramaturgy</i> The Danish National School of Performing Arts	Yann is a sound artist. He is currently head of the Sound specialisation at DDSKS, where he teaches synthesis, studio techniques, sound analysis, mastering and conceptual sound design. Although originally a musician, he now specialises in studio and field recording, sound design, composition for performances and films, synthesis and live performances.
14.30 – 14.50 KUV presentation / Artistic Research Simon Jon Andreasen <i>Storyworld</i> National Film School of Denmark	The Storyworld 2.0 project is an exploration of how to use real-time technology (such as game engines and motion tracking) to construct fictional universes. The goal is to propose new digital methods for creating storyworlds that can be used across movies, TV, games, VR and formats we don't yet know.
14.55 – 15.15 KUV presentation / Artistic Research Rune Palving <i>Immersive Audio – Narrative spaces</i> National Film School of Denmark	In these days where 3D audio is becoming more and more common in cinemas, home and mobile entertainment, we want to investigate music composition directly into an immersive format. Different approaches and traditions come together to obtain new knowledge on methods of music composition and sound production, helping us realise that new processes and terms are needed, especially in the collaboration between the composer and the music producer.
15.20 – 15.40 KUV presentation / Artistic Research Jens Christian Chappe Jensen <i>"The Electro acoustic Experience" - Music for large orchestras in a newly developed electronic context</i> Royal Academy of Music	The purpose is to experiment with new strategies for composing, improvisation and instrumentation for large jazz orchestra in relationship with advanced electronic sound manipulation with the goal to expand electro-acoustic concerts. The process takes place exploratory through interdisciplinary collaboration with established artists, peers and students. The presentation will be a short overview over the intended working process so far and a discussion on the strategies for accumulation of knowledge for the purpose of new artistic outputs.
15.45 – 16.05 Panel discussion <i>Future Perspectives for The International Center for Knowledge in the Arts</i> With participants from the Symposium.	
Moderator: Kirsten Langkilde	

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