

Transformative Futures
Re-Imaginations of Time,
Space and Materiality in
Artistic Research

Oct 27-28, 2022

Lucia D'Errico, Ole Lützow-Holm, Honey Biba Beckerlee, Jussi Parikka, Aslak Aamot Helm & Amitai Romm (Diakron), Elvia Wilk, Viktorija Šiaulytė and Marta Dauliūtė, Joachim Hamou & Shakira Kasigwa Mukamusoni (Trampolinhuset), Søren Kjærsgaard & Torben Snekkestad, David Toop among others.

Transformative Futures. Re-Imaginations of Time, Space and Materiality in Artistic Research

For its fourth annual symposium, The International Center for Knowledge in the Arts emphasizes the urgency of Artistic Research in a two-day program of talks, exhibition tours, workshops and performances at Kunsthall Charlottenborg and the Rhythmic Music Conservatory. Under the banner of Transformative Futures, the symposium explores how artistic research can generate new knowledge in the face of planetary crises, through practices that re-imagine the relationships between time, space and materiality.

In the program you will encounter artists and thinkers that challenge notions of linear development in technology, ecology and knowledge cultures in order to simultaneously learn from the past, present and future. Through these interventions the symposium aims to discuss how the urgency of artistic research for bringing about transformative futures is not that of envisioning utopias or dystopias, but rather lies in arranging the composition, playing the tune, performing the choreography or telling the story, differently.

Thursday 27.10

Location: Kunsthall Charlottenborg, cinema (mezzanine)

15.00 – 15.30 Introduction to symposium by Kristoffer Gansing, The International Center for Knowledge in the Arts

15.30 – 17.30 Opening keynote by Lucia D'Errico: *Linearity and Divergence. Artistic Research and the Reconfiguration of the Musical Past* * Respondent: Ole Lützow-Holm

Friday 28.10

Location: Kunsthall Charlottenborg, exhibition hall & cinema

10.00 – 10.30 Welcome with coffee and croissants (upper foyer)

10.30 – 11.15 Guided tour of the exhibition *Digital Matters* by and with Honey Biba Beckerlee

11.20 – 12.05 Honey Biba Beckerlee in conversation with Jussi Parikka *

12.05 – 13.00 Lunch

13.00 - 14.45 Amitai Romm, Aslak Aamot Helm (Diakron) & Elvia Wilk: Presentation and conversation about the artwork *Scries* * Moderated by Kristoffer Gansing

14.45 – 15.00 Coffee break

15.00 – 15.45 Viktorija Šiaulytė and Marta Dauliūtė: *Good Life* *

15.45 – 16.30 Trampolinhuset (Joachim Hamou & Shakira Kasigwa Mukamusoni): *Imagining a better Asylum System* * Both sessions moderated by Gro Sarauw

16.30 - 17.00 The Urgency of Artistic Research, wrap up discussion (with all participants) *

17.00 - 17.45 Break and relocation

Location: Rhythmic Music Conservatory (RMC)

17.45 – 18.30 Reception (w. snacks)

18.30 – 20.15 *Traversing Sonic Territories*, concert/presentation with Søren Kjærgaard, Torben Snekkestad, David Toop and others followed by a discussion with Ole Lützow-Holm & Lucia D'Errico

* also available through live-stream

Abstracts

Lucia D'Errico, Linearity and Divergence. Artistic Research and the Reconfiguration of the Musical Past. In times where artists are increasingly called up to take active responsibility toward changing conditions of coexistence in the context of global capitalism, few practices seem more abstracted from actuality than the performance of musical scores in the Western tradition. This presentation proposes to contrast this perception by exposing how even seemingly straightforward and innocuous actions, such as composing, performing, and listening to musical scores, have profound connections to global systems of power, hierarchy, and the capitalization of knowledge and perception. Through the presentation of her previous research project *Powers of Divergence*, where the role of the interpreter of written music is questioned and transformed into the figure of the “operator,” D'Errico addresses the potential role of artistic research in unveiling covert structures of dominance in widely accepted artistic activities, and in proposing new, concrete futures for such activities. The relationship between the historicity of the musical heritage and its futurity will be questioned and perturbed, as well as the current division of labor between performer, composer, and listener.

Honey Biba Beckerlee, Digital Matters. Based on research undertaken within a practice-based PhD, Beckerlee's current exhibition, examines connections and entanglements across the spheres of geology, technology and biology, mapping the movement of material elements from nature into the computer and onwards into the human body. For the symposium, Beckerlee will guide the participants through her exhibition, which is currently installed at Kunsthall Charlottenborg. Afterwards, the media theorist Jussi Parikka, author of *A Geology of Media*, will discuss the work further in conversation with the artist. Through her works, Beckerlee calls attention to the huge demand for materials generated by the digital age while also pointing to the complex connections between minerals, humans and technology. At the same time, Beckerlee challenges the various materials, exploring what they are actually capable of and how they are generally perceived in order to create new ways of viewing their material and cultural impact – and, thus, of understanding the context and design of technology.

Abstracts

Amitai Romm, Aslak Aamot Helm (Diakron) & Elvia Wilk, *Scries*. This presentation takes its starting point from a collaborative effort around the artwork *Scries** by Emil Rønn Andersen and the studio Diakron, the ideas behind which were developed in collaboration with writer Elvia Wilk. *Scries* is a video stream of indefinite length which depicts a reflective sphere within a set of changing environments. In developing this work, the artistic team were interested in remote sensing, data collection, and climate simulation as specific historical practices, and in the way these endeavors both construct and express certain paradigms for apprehending and hypothesising climate change. In the presentation, Diakron will introduce the scientific sites that they cooperated with to create the project. This will lead into a walk-through of some of the aesthetic considerations and technical constraints involved in the work. Finally, in conversation with Wilk, the presentation delves into the wider ideas that emerged from the work around the magnitudes, multitudes and expansive finitudes at work in climate science. *Scries* was commissioned by the 13th edition of the Shanghai Biennial: *Bodies of Water* that opened in 2021 at the Power Station of Art in Shanghai.

*To “scry” is to attempt to foretell the future through a reflective device, like the proverbial crystal ball. The work’s title, *Scries*, appropriates this term to suggest the human desire to find meaning in patterns, to understand or predict the future, to bridge future to past, to connect the human-scale and the planetary scale, and to find relationships between the psychological and the cosmological.

Marta Dauliūtė & Viktorija Šiaulytė, *Good Life*. While home office became an everyday option, the film *Good Life* is a gentle and critical look at a co-living startup, where the vision for 24/7 integration of work, networking, self-management and private life is being tested with even higher, limitless and global ambition. Guided by observations and questioning of the two female directors, the world of innovation, insecure jobs, efficiency, flexibility and personal adaptation is put under test. When did corporate narratives become part of our innermost selves and community — a business model? The directors of the film will share in depth their dialogical process behind the film as well as their research of the wider context of neoliberal forms of living that informed it.

Abstracts

Joachim Hamou & Shakira Kasigwa Mukamusoni, *Trampolinhuset*. Trampoline House installation in documenta fifteen this year puts in evidence that most of the participants in their community couldn’t be present in Kassel because their rights to movement had been stripped by the Danish asylum administration. The work was therefore produced in Denmark, in asylum camps and in Trampoline House. The artistic content was created in workshops and studio works and video documentation of this process was edited so that the installation in documenta fifteen, that was called Castle in Kassel, would show both the processes and the results. In this talk two of the artists in Trampoline House artistic team will share insight, context, and history behind the specific works and the wider work of Trampoline House.

Søren Kjærgaard, Torben Snekksted & David Toop, *Traversing Sonic Territories*. What happens when musicians who are improvising on acoustic instruments sample and exchange their sound libraries? How can such a transgression of sonic territories contribute to an expanded understanding of one’s own sonic identity? And could this blending of sonic identities point to a more ambiguous yet vibrant field of intra-play? The artistic research project *Traversing Sonic Territories* investigates these effects of sharing personal sound libraries on one’s musical horizon. This contribution shows how artists attempt to transgress their habitual boundaries for unfamiliar possibilities to act and to imagine music to a point where individual approaches are challenged, where authorship and origin, even the conventionalized use of instruments is destabilized. Through this process the boundaries of their sonic identity are apparently questioned – including physical dispositions, instrumental in/capacities, mimetic patterning, aesthetic preferences and other un/conscious biases. As we engage in this boundary-crossing practice, further questions arise: How can we develop a critical approach to listening that enables us to hear through the cracks and breaches of these boundaries? And could we engage in this process with others toward a practice of diffractive listening – by carefully listening for insights through one another?

Participants (in order of appearance)

Lucia D'Errico is an artist-researcher in the field of music, focusing on experimental performance practices. She is Professor for Artistic Research at the University Mozarteum Salzburg where she co-directs the interdisciplinary PhD in the Arts programme. **Ole Lützow-Holm** is professor of composition at the Academy of Music and Drama, University of Gothenburg. He has a long record of internationally renowned works behind him and serves as the head of jury for the Danish Artistic Research Funding Program (KUV-Puljen). **Honey Biba Beckerlee** is an artist with a MFA from the Royal Danish Academy of Fine Arts and Städelschule, as well as a MA from Goldsmiths. She is currently finishing her practice-based Ph.D *Digital Matters*. **Jussi Parikka** is a writer and professor in digital aesthetics and culture at Aarhus University. His books include *Digital Contagions* (2007), *Insect Media* (2010) and *A Geology of Media* (2015), which addresses the environmental contexts of technical media culture. **Aslak Aamot Helm** works on building alliances, experiments and organizations across art, science, technology and industry. He is the co-founder of Diakron, a studio for transdisciplinary research and practice, and is currently a postdoctoral researcher with Medical Museion, Diakron and Serpentine Galleries. **Amitai Romm** is an artist who combines scientific techniques with archaic or mundane materials and references, treating installations and images as forms of science fiction. He is a co-founder of Diakron as well as Primer. **Elvia Wilk** is a writer. Her first novel, *Oval* (2019) is set in a near-future Berlin where artists are employed by corporations, and the weather is acting strange. In a new essay collection, *Death by Landscape*, Elvia asks what kinds of narratives will help us rethink our human perspective toward Earth. **Kristoffer Gansing** is professor of Artistic Research at the International Center for Knowledge in the Arts. **Viktorija Šiaulytė** is a curator and producer working within the fields of contemporary art, architecture and film. She is currently curator for the Residency and Public Programmes at Rupert in Vilnius. **Marta Dauliūtė** is the co-founder of MDEMC film productions. She works as a dramaturg and supervisor of film projects and has taught film directing and acting for film at Valand Academy, Malmö Theater Academy a.o. **Joachim Hamou** is an artist based in London. He used to live in Denmark and is the co-founder of Trampoline House and visAvis. **Shakira Kasigwa Mukamusoni** is an artist, director and asylum and human rights activist based in Copenhagen. **Gro Sarauw** is an artist, organiser and is currently project coordinator at the International Center for Knowledge in the Arts. 2015-21 she was chair of UKK, a Danish organisation for artists, curators and art mediators.. **Søren Kjærgaard** is a pianist, composer, educator and artistic researcher. He is Associate Professor, vice principal and Head of Research and Development at Rhythmic Music Conservatory, Copenhagen. **Torben Snekestad** is professor in contemporary music performance at the Norwegian Academy of Music in Oslo. From free improvisation, jazz, classical chamber music to artistic research, he channels manifold musical footsteps into a singularly identifiable saxophone sound and a highly idiosyncratic musical language. **David Toop** is a composer/musician, author and curator, working in many fields of sound art and music since the late 1960s. He is emeritus Professor of Audio Culture and Improvisation, London College of Communication. Among his many books are *Ocean of Sound*, *Sinister Resonance* and *Into the Maelstrom*.

Locations

Kunsthall Charlottenborg

Kongens Nytorv 1, 1050 / Nyhavn 2, 1051 Copenhagen, Denmark (accessible through both Kongens Nytorv and Nyhavn)

Rhythmic Music Conservatory (RMC)

Leo Mathisens Vej 1, 1437, Copenhagen, Denmark

Organizing Team

Symposium curation & coordination: Prof. Kristoffer Gansing & Christina Marie Jespersen

Production: Gro Sarauw

Student assistants: Sara Krøgholt Trier & Mikkeline Lerche Daa Natorp

Streaming: Imagine v. Martin Hald Jacobsen & Jeppe Schjødt

Sound technician: Karl Stampsen

The International Center for Knowledge in the Arts / Center for Kunstnerisk Viden & Udvikling

The International Center for Knowledge in the Arts cuts across disciplines and institutions in the arts in order to promote and facilitate artistic research and development (in Danish: Kunstnerisk Udviklingsvirksomhed). It was founded in October 2019 as a cross-institutional entity by the Danish institutions of higher arts education and it is anchored at the Royal Danish Academy of Fine Arts, Copenhagen. www.artisticresearch.dk

