

The background of the image is a vibrant, abstract pattern. It features a central, circular, and somewhat irregular shape composed of a dense, granular texture. This central area is primarily yellow and orange, with some green and blue highlights. The surrounding space is filled with a lighter, more uniform color palette of teal, light blue, and pale green. The overall effect is reminiscent of a Rorschach inkblot or a stylized mandala.

Art Hub : Newsletter #20 : August 2022

## INTRODUKTION

Kære læser, sommerferien er overstået, og det summer igen af liv i vores lokaler på Halmtorvet i København. Sæsonen er skudt i gang med tredje del af vinduesudstillingen **THE ONES WHO EXIST DESPITE OF OR BECAUSE OF OR INSTEAD OF OR AFTER THE FACT OF**, og vi har også allerede nu en række arrangementer i *kalenderen*. Nogle af disse arrangementer - som for eksempel de **S+T+ARTS** relaterede events og det nyeste skud på **Testing Ground** stammen - er på forskelligvis bundet op på vores engagement i udviklingen af kunstnerisk forskning. Det handler dette nyhedsbrev om. Læs med, når direktør **Lars Bang Larsen** skriver om kunstnerisk forskning i Art Hub Copenhagen, og hvordan det udfolder sig i vores forskellige programspor. God læselyst.

Art Hub : Newsletter #20: August 2022 : Introduction

## INTRODUCTION

Dear Reader, the summer vacation is over, and our premises at Halmtorvet in Copenhagen are once again bustling with life. The season has been kicked off with the third part of the window exhibition, **THE ONES WHO EXIST DESPITE OF OR BECAUSE OF OR INSTEAD OF OR AFTER THE FACT OF**, and the *calendar* is already filling up with events. Some of these events – the ones related to **S+T+ARTS** and the newest **Testing Ground** – are related to our engagement in artistic research. This newsletter is focused on this engagement. Director **Lars Bang Larsen** has written a text focused on what artistic research is at Art Hub Copenhagen and how it manifests in our different programmes. Happy Reading!

# KUNSTNERISK FORSKNING I ART HUB COPENHAGEN

Af Lars Bang Larsen

Siden Art Hub Copenhagen blev stiftet i 2018, har kunstnerisk forskning været en hjørnesten i vores arbejde. Begrebet dækker typisk over en videreuddannelse af kunstnere, men det kan også forstås som en vending i samtidskunsten, som hos både kunstnere og institutioner åbner for en gentænkning af kunsten og dens forhold til omverdenen. Sammen med relativt få andre institutioner i Danmark er Art Hub Copenhagen med til at udvikle og undersøge feltet.

Praksisbaseret forskning – som det også kaldes – griber ind i forholdet mellem kunst og viden, æstetik og epistemologi. Her bliver kunstnerens værk del af en større undersøgelse der forholder sig til vidensfællesskaber. Man kan også betone at researcharbejde kan give kunstnere en relativ uafhængighed af kunstmarkedet og oplevelsesøkonomien. Og eftersom forskning bl.a. drejer sig om at gøre viden almen, indebærer kunstnerisk forskning at kunstnerens rolle og eksperimenteren tænkes ind i større sociale og kulturelle sammenhænge.

En sådan brydning af vidensproduktion og endevending af billedkunstens præmisser – dens rammer og diskurser, afsender- og modtagerrelationer – har udløst debat, også ud over fagkredse. Kunstnerisk forskning er bl.a. blevet kritiseret for at akademisere kunsten, for at gøre kreativitet til noget måleligt, og for at stramme kunstens professionaliseringsskrue endnu et nøk. For Art Hub Copenhagen er kunstnerisk forskning relevant i sig selv og i samspil med vores andre fokusområder kunstnerisk produktion og kunstnerisk udvikling: vi ønsker både at understøtte enkelte forskningsprojekter og at diskutere fænomenet kunstnerisk forskning, samt at udbrede dets resultater i en større offentlighed.

Ph.d.-graden blev tilgængelig for billedkunstnere i 1990erne. Man kan dog argumentere for at kunstnerisk forskning har dybere historiske rødder. Kunstnere i avantgarde-traditionen snoede sig ofte imellem discipliner med en skærpet metodisk og teoretisk bevidsthed, ligesom der findes forskellige traditioner for at reflektere over sin produktion gennem tekst. Sådan set har praksisbaseret forskning udgangspunkt i det, man med en tvivlsom vending kalder 'kunsten selv' – tvivlsom, fordi det som har skabt forudsætningerne for at feltet findes i dag, er kunstneres behov for at forbinde sig med anden viden, andre medier, og andre offentligheder end de som traditionelt findes i kunstens verden.

Art Hub Copenhagen er værtsinstitution for forskere, og vi tager del i udviklingen af feltet bl.a. ved at foreslå alternative formater og retninger. Ud over fordybelse og selvrefleksion lægger vi således vægt på andre former for vidensproduktion og vidensdeling end de gængse formater, for eksempel gennem kollektivt og tværdisciplinært arbejde, og ved at skabe synlighed for den kunstneriske researchproces.

Novo Nordisk Fonden gav os i 2018 generøst en bevilling til at udvikle et center for kunstnerisk forskning. Hermed kunne vi iværksætte vores program, blandt andet med Jacob Lillemoses symposium *Life With Water*, Lea Porsagers samtale med kernefysikeren og feministen Karen Barad, og et research-residency med kunstneren Lisa Rave. I 2022 har Art Hub Copenhagens forskningsafdeling fået tilgang af Rikke Luther med sin kunstneriske post doc med støtte fra Novo Nordisk Fonden, *The Ocean-Lands: Mud Within the Earth*

(i den forbindelse deltager Rikke i *NAARCA – Nordic Alliance of Artists' Residencies on Climate Action*, som Art Hub Copenhagen er en del af); og vores direktør Jacob Fabricius er fra dette efterår delvist frikøbt til det kuratoriske post doc-projekt *Anslagets kunst*, også støttet af Novo Nordisk Fonden.

Art Hub Copenhagen tilbyder såkaldte *Testing Grounds*: kortvarige forløb hvor man offentligt kan afprøve hypoteser og metodiske forslag. I foråret havde Kristian Husted og Kristian Byskov, tilsammen *Det Algoritmiske Teater*, et sådant forløb op til deres forestilling *Labyss* på *Den Frie* i marts 2023, som bliver "en slags tekno-performance-installation". Kuratoren Juan Pablo Garcia Sossa brugte et Testing Ground-ophold til at forberede sin kommende udstilling *Magical Hackerism*, som åbner i september på *SAVY* i Berlin med et tema om kreoliseringen af netbaserede protokoller. Kunstneren Jonas Georg Christensen er aktuel med et Testing Ground-forløb, der præsenterer en række 'samtaler om praksis' med kunstnere, teoretikere og forskere.

Desuden starter nu til efteråret Art Hubs første mikroinstitut, et helt nyt format som vi har udviklet i samtal med kurator Toke Lykkeberg og kunstner Jakob Kudsk Steensen. Tiltaget står også i gæld til forskeren Sidsel Nelunds idéer om et 'tredje rum' for kunstnerisk forskning. Mikroinstituttet er et to-årigt researchophold for en kunstner eller en kurator, som baserer sig på idéen om, at den kunstneriske proces skaber en excess eller et overskud af æstetisk erfaring gennem en mangfoldighed af idéer, handlinger og interaktioner. Alle elementerne i denne proces bruges ikke i, eller er helt repræsenteret af, værkets og kunstnersignaturens afsluttede former; men hvis selve den kunstneriske proces gøres til fokus for et researchforløb – og udfoldes i tæt relation til relevante fagfællesskaber, partnerskaber, netværk og offentligheder – kan dens overskud måske på nye måder bidrage til kunstbegrebets udvikling og forståelsen af fælles erfaringer.

I pilotudgaven for vores mikroinstitut vil den tyske kunstner Loretta Fahrenholz med projektet '*The Post-Cinematic Condition*' undersøge de seismiske forandringer der i det seneste årti har fundet sted i vores forhold til filmmediet, set i lyset af nye digitale platforme og medier og hvordan de bruges af sociale grupperinger og aktivistiske bevægelser.

I den kommende tid vil vi løbende præsentere vores praksisbaserede forskning og initiativerne omkring den i forskelligartede events: her i august kan man opleve smagsprøver på værker og research som henholdsvis Adriana Knouf og Wassim Alsindi / Ox.Salon har arbejdet på i forbindelse med deres residencies, som er en del af Art Hub Copenhagens deltagelse i det paneuropæiske *S+T+ARTS* projekt.

# ARTISTIC RESEARCH IN ART HUB COPENHAGEN

By Lars Bang Larsen

Since Art Hub Copenhagen was founded in 2018, artistic research has been a cornerstone of our work. The term typically refers to the further education of artists, but it also describes a turn in contemporary art that for both artists and institutions opens for the possibility of rethinking art and its relationship to its surroundings. Along with relatively few other institutions in Denmark, Art Hub Copenhagen is dedicated to developing and investigating the field.

'Practice-based research' – as it is also known – tackles the relationship between art and knowledge, aesthetics and epistemology. In this context, the artist's work becomes part of a further-reaching investigation that relates to epistemic communities. One can also underline the fact that research can provide artists with relative independence from the art market and the experience economy. Moreover, given that one aspect of research is to make knowledge universal and common, artistic research entails considering the role of the artist and her experimentation in broader social and cultural contexts.

Such a diffraction of knowledge production and upending of the premises of visual art – its frameworks and discourses, sender and receiver relations – has sparked debate, even outside professional circles. One of the criticisms levelled at artistic research is that it academizes art, turns creativity into something measurable, and tightens the screw of artistic professionalisation. For Art Hub Copenhagen, artistic research is relevant both in itself and in interaction with our other focus areas: artistic production and artistic development. Our aim is to support individual research projects and to discuss the phenomenon of artistic research, while also sharing and disseminating its results with a larger audience.

It was in the 1990s that artists were first given the opportunity to study for a PhD. However one could argue that artistic research has even deeper historical roots. Aided by an enhanced methodological and theoretical awareness, artists in the avant-garde tradition often moved between disciplines, and there are also various traditions of artists reflecting on their production via text. In this light, practice-based research is based on what is dubiously referred to as 'art itself' – "dubiously", because what created the prerequisites for the existence of the field today was the need of artists to connect with knowledge, media and audiences other than those traditionally associated with the world of art.

As a host institution for researchers, Art Hub Copenhagen helps develop the field by proposing alternative formats and directions. Thus, in addition to contemplation and self-reflection, we believe in the importance of forms of knowledge production and knowledge sharing that differ from the typical ones: for example, through collective and interdisciplinary work, and by making the process of artistic research visible.

In 2018, the Novo Nordisk Foundation generously awarded us a grant to develop a centre for artistic research. This enabled us to launch our programme, which included Jacob Lillemose's symposium [Life With Water, Lea Porsager's conversation with the nuclear physicist](#) and feminist Karen Barad, and a research residency with the artist Lisa Rave. In 2022, the research department of Art Hub Copenhagen has been joined by Rikke Luther, who is

working on her artistic postdoc project, funded by the Novo Nordisk Foundation: *The Ocean-Lands: Mud Within the Earth* (as part of this project, Rikke is taking part in [NAARCA – Nordic Alliance of Artists' Residencies on Climate Action](#), of which Art Hub Copenhagen is part). Meanwhile, from this autumn our director [Jacob Fabricius](#) will be partly released from his duties as director to focus on his curatorial project *Anslagets kunst*, also supported by the Novo Nordisk Foundation.

Art Hub Copenhagen offers so-called '[Testing Grounds](#)', which enables hypotheses and methodological outlines to be put to the test in public. Within this format, this spring [Det Algoritmiske Teater](#), consisting of Kristian Husted and Kristian Byskov did research for their performance *Labyss*, "a kind of techno performance installation" that will be shown at [Den Frie Centre of Contemporary Art](#) in March 2023. The curator [Juan Pablo Garcia Sossa](#) also prepared during a Testing Ground residency for his exhibition *Magical Hackerism* that opens in September at [SAVY](#) in Berlin on the subject of the creolisation of web-based protocols, and in the artist [Jonas Georg Christensen](#)'s current Testing Ground he will present a series of 'conversations about practice', involving artists, theorists, and researchers.

This autumn we will also be starting our first micro institute: a brand new format that Art Hub Copenhagen have developed in conversation with the curator [Toke Lykkeberg](#) and the artist [Jakob Kudsk Steensen](#). The initiative is also indebted to the researcher Sidsel Nelund and her ideas for a 'third space' for artistic research. The micro institute consists of a two-year research residency for an artist or curator, based on the notion that the artistic process creates an excess of aesthetic experience through a multiplicity of ideas, actions and interactions. Not all the elements of this process are used in, or wholly represented by the final form of the work and the artist's signature. However, if the artistic process becomes the focus and pivot of the research framework – and is developed in close connection with relevant professional communities, partnerships, networks and audiences – its excess or surplus may contribute in new ways to the development of the concept of art and the understanding of shared experiences.

In the pilot version of our micro institute, '[The Post-Cinematic Condition](#)' – a project by the artist [Loretta Fahrenholz](#) – will investigate the seismic changes that have occurred over the past decade in our relationship with the medium of film, in the light of new digital platforms and media and how they are employed by social groupings and activist movements.

Going forward, we will regularly present our practice-based research and related initiatives in various events. For example, here in August you can enjoy some samples of works and research that [Adriana Knouf](#) and [Wassim Alsindi / Ox. Salon](#) have developed as part of their residencies, which form part of Art Hub Copenhagen's participation in the pan-European project, [S+T+ARTS](#).



Testing Ground : Kristoffer Raasted : New Connections - Queering the Radio Voice : 2021



Testing Ground : Prekær filmpraktik : 2021



## KALENDER CALENDAR

Art Hub : Exhibitions : THE ONES WHO EXIST DESPITE OF OR BECAUSE OF OR INSTEAD OF OR AFTER THE FACT OF : Banaan Al-Nasser : All that Remains : 12.08 - 31.08 2022

Art Hub : S+T+ARTS : Queering Space Exploration : Talk & Screening : 18.08.2022 : 19.15–21.15

Art Hub : S+T+ARTS : The Black Hole of Money : 19.08.2022 : 20.00–22.00

Art Hub : Partnerships : Ulan : Special Film Screening : Vaninia Belarmino : 24.08.2022 : 19.00–20.15

Art Hub : S+T+ARTS : Amateur Lithopanspermia : 25.08.2022 : 19.00

Art Hub : Testing Ground : WORKSHOP FOR AESTHETICS' – Dialogues in Praxis #1 : 30.08.2022 : 18.30–20.30

Art Hub : Exhibitions : THE ONES WHO EXIST DESPITE OF OR BECAUSE OF OR INSTEAD OF OR AFTER THE FACT OF : Laurits Gulløv : 07.09 - 28.09 2022 : More information to come

## KALENDER CALENDAR

Art Hub : Free Lunch Series : Laurits Gulløv : 13.09.2022 : 12.00–13.30 : More information to come.

Art Hub : Partnerships : Art Hub x Collega : blaxTARLINES KUMASI : Talk : 21.09.2022 : 17.00–18.00 : More information to come

Art Hub : Testing Ground : WORKSHOP FOR AESTHETICS' – Dialogues in Praxis #2 :  
27.09.2022 : 18.30–20.30 : More information to come

Art Hub : Exhibitions : THE ONES WHO EXIST DESPITE OF OR BECAUSE OF OR INSTEAD OF OR AFTER THE FACT OF :  
Finissage : 28.09.2022 : More information to come

Art Hub : BARx : Considered to be Allies : 29.09.2022 : More information to come

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**Art Hub**