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KØBENHAVNS UNIVERSITET



# PASS newsletter

Center for Practice-based Art Studies

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## Dear subscriber,

First of all, thank you for registering as a recipient of this newsletter, which you will receive approximately four times a year. PASS is a network-creating center, and therefore it means a lot that art world actors with an interest in research and knowledge development in the field know about us and want to get involved in and to be informed about what we do. In this newsletter, we will give you an update on the work and activities here at the center. If you want regular information about activities, e.g., for participation in workshops, seminars and reading groups, I recommend that you follow us at [our website](#). Please send us an email if you have ideas for collaboration or want to hear more about the possibility of participating in an activity.

PASS - The Novo Nordisk Foundation Center for Practice-based Art Studies has existed since June 1, 2023, when I started as head of center and professor of art history. The center is part of the Department of Arts and Cultural Studies at the University of Copenhagen's Faculty of Humanities. It is important to emphasize that PASS is a center with both a national and international focus. We offer workshops, organize seminars and other events for PhD students, postdocs and other knowledge workers in the field of visual arts - in Denmark, in the Nordic countries and internationally. Everyone is welcome!



## Building our staff

As of August, we have started expanding PASS with more staff. In August, art historian Christian Hald Foghmar joined us as full-time center coordinator. From November, visual artist Mia Edelgart joined us on a half-time basis, and her employment will continue until the end of October 2024. With her interest in and extensive experience with archive-based artistic research, she will participate in our workshops on archival research, as well as conduct and complete an art project in collaboration with visual artist Eva la Cour (PhD), which will be shown at the exhibition space Heirloom - center for art and archives. From February 2024, museum researcher, science historian, curator and visual artist Martha Fleming (PhD) will be employed in a part-time lecturer position for a period of 6 months. During the same period, Martha will continue her affiliation as an associate professor with the Natural History Museum of Denmark, where she is leading a research project, 'Field/Work in the Archive: Herbaria as Sites of Cultural Exchange'. [Read more.](#)

Finally, we have a postdoc position open. With this position, we want to focus on publishing practices in the broadest sense of the word. We want to investigate how research and knowledge production can be 'made public' and be validated as research publishing. This raises interesting questions, especially where scientific output does not or only partly exists in text-based form, as we know it from peer-reviewed publishing, but in exhibitions, graphically experimental printed matter, performance and other media. The postdoc position also entails responsibility for the center's publishing line - in whatever form it may take.



## Courses and seminars

In the semester that is now almost over, we have held two workshops. One was about archives and archival research (*Working with Archives*), the other about the ocean (*Oceans of Art*). Archives can take many forms. More and more archives are available in digital form, which has created a huge availability of records and data - in almost unmanageable quantities. But there are still many archives that exist only in drawers and cabinets, in shoeboxes and scrapbooks, often privately owned. In the workshop, we started with the large archives or, rather, archives under construction at major institutions: The Institutional Archives, William Louis Sørensen's Sound Archive and Ferlov Mancoba's archive at SMK – National Gallery of Denmark, and the National Photo Collection at the Royal Library, where skilled and reflective art historians with deep experience from archival work introduced us to the field and talked about the methods used and some of the dilemmas that can be associated with appraising and categorizing archival documents. Current archival theory was also part of the discussions. In the second part of *Working with Archives*, which will take place in March 2024, we will take a closer look at artists' archives and the archive as an artistic method.

The ocean has become the subject of increasing interest among artists and humanities researchers, and in the last decade, the 'blue humanities' has developed into a distinct research field. Several museums are also working and have worked with the ocean as a complex theme that is much more than just a motif in Western art history. *Oceans of Art* was a broad exploration of a fluid field with many entry points. We started at M/S Maritime Museum in Elsinore DK, whose exhibitions and collection revolve more around the ships and trade on water than the ocean per se. The challenges of representing the sea - 'on the sea's terms', whatever that means - were also discussed with the curators. New cultural and natural geography helped the discussion along, and with a presentation by curator, author etc. Jacob Lillemoose, we focused on coastlines, life by water and disasters on land caused by oceans set in motion by seismic activity. The ocean as an object is an inseparable

confluence of biology, geology, ecology, politics, history, economics and more... a giant floating archive, a battleground, a hyper-sensitive element that suffers from human impact, a yet partially unexplored deep that we may know less about than outer space. Both the deep sea and the consequences of oceanic mining will be addressed in the second part of the workshop in May 2024, where visual artist Rikke Luther and oceanographer Kathrine Richardson, among others, will contribute.

In the series of monthly reading seminars, *Implications*, we have read books by Silvia Federici, Doreen Massey and Kathryn Yusoff. The reading load can be a bit overwhelming, but we insist that this seminar is not based on reading articles, but rather follows the more ramified arguments, examples and experiments that are typically presented throughout an entire book, where you also get a better impression of an author's work. The title *Implications* indicates that in the discussions of the books read, we revolve around the relationship to and implications for practice, whether 'practice' is curatorial, archival, artistic, academic, or other. In the coming semester, we will discuss books by Astrida Neimanis, Sara Ahmed and Anna Tsing.



## Collaborations

Several activities and collaborations are in the pipeline. We have partnered with the Crown Princess Mary Center at UCPH to edit a themed issue of the journal *Økonomi & Politik* on the value creation of art and culture. [Heirloom - center for art and archives](#) will play an important role as a partner in our work with archival research. Dialogues with Art Hub Copenhagen, Aarhus University's Center for Museology, the National Center for Art & Mental Health, the museum network Museum Why? and the partnership institutions SMK and the Academy of Fine Arts' Schools of Visual Arts about different forms of collaboration are ongoing.

Also, in collaboration with our colleague at the Dept. of Arts and Cultural Studies, assistant professor Kristian Handberg, we offer a one-day workshop called "Art in Networks: How do we study travels, exhibitions and connections in an art history of contacts?" with Dr. Kerstin Schankweiler, Professor, TU Dresden, as a guest. This will take place in the end of January.

Finally, we are collaborating with the Institute of Art Research and Department of Sculpture at Vilnius Academy of Arts in Lithuania, on a one-week field trip to Vilnius in April, which includes a one-and-a-half-day seminar entitled "Life in the folds. Tension, Affect and Movement in the Baroque". The seminar will discuss the Baroque in two, often intertwined, respects: as a historical and as a contemporary phenomenon. Vilnius as the 'Eastern European Capital of Baroque' provides a most fitting setting for this. The excursion will also include visits to key cultural institutions and collections as well as meetings with important local players in the art world.

Thank you for your interest in PASS in the first year of the center's existence!

**Mikkel Bogh**

Professor and Head of Center

**Newsletter illustrations are stills from:**

Mia Edelgart. *Hearts in Tiny Chests (PS) Pollination Services*, 2017-22. Video. 25 min (loop). Courtesy the artist and CCC Gallery, Copenhagen.