

NOT THIS TIME

THE WAITING TIMES PROJECT
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JANE JIN KAISEN

TEMPORALITIES OF

ENDING

EDITING

AND ENDURING

MAY

24-26

UNIVERSITY OF
COPENHAGEN

The conference is organized by
the New Carlsberg Foundation
research centre Art as Forum at the
Department of Arts and Cultural Studies.

Photo: Jane Jin Kaisen, Burial of this Order, 2023, film still

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Cover: Jane Jin Kaisen, *Burial of this Order*, 2023, film still

Not this time. Temporalities of ending, editing, and enduring

“Temporalities are not times; like continually broken clocks, they must be reset again and again. They are expected to recalibrate and fit into a larger temporal order. Temporalities do not experience a uniform time but rather a time particular to the labour that produces them. Their experience of time depends on where they are positioned within a larger economy of temporal worth.”

(Sarah Sharma, In the Meantime, Duke University Press, 2014: 8).

If speed theory had its heyday around the end of the previous millennium, announcing that everything goes faster and faster not least due to technological growth, the beginning of the 21st Century reintroduced us to temporalities of resistance such as slowing down, resting, maintaining, waiting, repairing, and ending. As such, analyses of historically and geographically different power chronographies – examining diverging interests and power structures within concepts of time – have become imperative. Scholars across the aesthetics, cultural studies, and social sciences continue to unfold specific temporalities tied to global asymmetries and unequal distributions of work and rest, to the syncopation of ecological extinction and technological optimism, and to the afterlife of colonialism and the persistence to continue living.

It is our great pleasure to welcome you to the conference *Not this time. Temporalities of ending, editing, enduring*. As you can see on the following pages, the three-day programme features both researchers and artists whose important work highlights an incredibly wide range of perspectives on retrieving and renegotiating temporal aspects of lived lives, artistic practices, and knowledge production. Instead of supporting temporalities of growth, development, and exhaustion, the conference draws attention to how we produce and analyse temporalities of maintenance, endurance, resistance, and redistribution. Showcasing concrete practices, abstract as well as material approaches, the manifold contributions bear witness to an increasing interest in the aesthetics of production and fieldwork – both as an anthropological method and in the sense of working across fields.

Not this time marks a refusal. The act of rejecting or reimagining historical conceptions of time often seems to lead to the carving out of alternative temporal practices informed by queer, feminist, intersectional, critical race, decolonial, postcolonial, or indigenous positions. These temporal strategies state a demand to “work on their clock”, as they complicate and challenge dominant Western “time maps” and their disciplining of time. Whether rooted within or outside the academy such practices also encompass what this conference refers to as temporalities of *ending, editing and enduring*.

How, then, may we rework time ontologically, epistemologically, methodologically, analytically, or even affectively? What comes after the *ending*? Who is afforded the power

of *editing* and at what cost? How can we, others, and other constitutions of we endure alone or together across time? In what ways do we fail to resist “overing” what we still seem to be in the very midst of today? We look forward to unpacking these questions and more with you!

The conference is organised by the New Carlsberg Foundation research centre Art as Forum, Department of Arts and Cultural Studies at the University of Copenhagen.

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PROGRAMME

May 24–26, 2023

Wednesday, May 24

- 09:30–10:00 Arrival, registration, and coffee (4A.0.69)
- 10:00–10.30 Welcome by the organisers (4A.0.69)
- 10:30–12:30 **Keynote** (4A.0.69): The Waiting Times Project | *The Time of Care: Findings from the Waiting Times Project*
(moderated by Anna Meera Gaonkar & Cecilie Ullerup Schmidt)
- 12:30–13:30 Lunch
- 13.30–14:30 **Keynote** (4A.0.69): Jane Jin Kaisen | *Screening of “Burial of this world”* (2022)
(moderated by Cecilie Ullerup Schmidt & Eva la Cour)
- 14.30–15:00 Break
- 15:00–16.30 **Session 1 | PENDING** (4A.0.69), moderated by Frederik Tygstrup
Martin Grünfeld | *(Never Ending) Endings: Redistributing life and temporalities at the museum*
Rieke Schröder | *Shifting paradigms, not identities: LGBTIQ+ refugees queering temporalities in Denmark*
Isak Winkel Holm | *Prophetic noir: Temporalities of ending and enduring in Søren Kierkegaard*
- 16:30–16.45 Break
- 16:45–18:15 **Session 2 | ART IN SICK TIMES** (4A.0.69), moderated by Emma Sofie Brogaard
Angelica Stathopoulos | *slow, small, sick: a bedwritten political resistance*
Anton Juul | *In search of promiscuous times. AIDS, affect and queer temporalities in Guillaume Dustan’s autopornographic trilogy*

Birgit Bundesen | *Psychopathology as disturbances of lived time and aesthetic production as recovery-strategy*

18:15–19:30 Reception: Bubbles and snacks

Thursday May 25

8:45–09:00 Coffee and croissants (4A.0.69)

9:00–10:30 **Session 3 | (RE)STORING** (4A.0.69), moderated by Solveig Daugaard
Mikkel Krause Frantzen | *The house of the broken time*
Marianne Ølholm | *Scores of time in a rawlings' Sound of Mull*
Kristoffer Gansing & Linda Hilfling Ritasdatter / *A video store after the end of the world*

10:30–11:00 Break

11:00–12:30 **Keynote** (4A.0.69): Annett Busch | *MATERIAL, SLIPPAGE, MONTAGE. How can notes be re-edited to become keys?*
(moderated by Eva la Cour)

12:30–13:30 Lunch

13:30–15:00 **Session 4 | Parallel**

Panel 4A | MATERIAL POETICS (4A.0.56), moderated by Solveig Daugaard

Hanna Oosterveen | *Cosmo-geo-politics of thawing permafrost – a call for world-breaking collaboration*

Imri Sandström | *The REACH; temporalities of ekphrastic writing*

Stefanie Heine | *“Used”:* *Geomorphology, textual recycling, and waste in Cormac McCarthy’s editing practice*

Panel 4B | CONJUNCTIONS THROUGH TIME (4A.0.68), moderated by Xenia Brown Pallesen

Nina Cramer, Sarah El-Taki & Anna Weile Kjær | *Conjunctions through time: Methodological perspectives on anachronisms and intergenerational exchanges*

15:00–15:30

Break

15:30–17:00

Session 5 | Parallel

Panel 5A | FEMINIST DWELLINGS (4A.0.56), moderated by Cecilie Ullerup Schmidt

Anne Pind | *Fallow thinking (let it be)*

Frida Sandström | *A sensuous reversal of consciousness: Carla Lonzi's deculturalization of history*

Mante Vertelyte | *How does time come to matter? Diffractive temporalities of making it to STEM academia*

Panel 5B | DISTURBING ORDERS (4A.0.68), moderated by Xenia Brown Pallesen

Julia Alting | *Reimagining art historical time: Disrupting chronology at the museum*

Joen Vedel | *In search of now-time: live-editing as a mode of research*

Maj Ørskov | *This isn't just an academic exercise: Unlearning "the Middle East" through artistic practices*

19:00–22:00

Dinner @ Bar'Vin, Skindergade 3, 1159 København K (see p. 30 for further details)

Friday May 26

09:30–10:00

Coffee and croissants (4A.0.69)

10:00–11:30

Keynote (4A.0.69): Fatima El-Tayeb | *(Un)Archiving Black Europe: The Intersectional Black European Studies Project as a Transformative Archive*

(moderated by Anna Meera Gaonkar)

11:30–11:45	Break
11:45–13:15	<p>Session 6 Parallel</p> <p>Panel 6A MESSING (4A.0.56), moderated by Anna Meera Gaonkar</p> <p>Maya Acharya <i>Making/Being/Leaving a mess: Zines and queer archiving against and beyond the institution</i></p> <p>Lærke Cecilie Anbert <i>Whatever you do, don't swim in Hearst Pool – Negotiations and meaning making of the past, present and future at UC Berkeley</i></p> <p>xiri tara noir <i>the C in Chaos is for Care and Community</i></p> <p>Panel 6B INTERRUPTION AND DEAD TIME (4A.0.68), moderated by Eva la Cour</p> <p>Merete Monrad & Ghita D. Lauritzen <i>Dead time in the welfare state</i></p> <p>Pernille Zidore Nygaard & Pernille Lystlund Matzen <i>Interrupting the chronopolitics of the national gallery: Reading the museum archive otherwise</i></p>
13:15–14:15	Lunch
14:15–15:45	<p>Session 7 PREEMPTING (4A.0.69), moderated by Frederik Tygstrup</p> <p>Steyn Bergs <i>Images of coevalness: Laura Huertas Millán's Aequador (2012) and Juan Caloca's Indio NAFTEADO (2019)</i></p> <p>Franciszek W. Korbański <i>Exploring the future in what-if mode. Scenarios, future-making and Anthropocene</i></p> <p>Solveig Gade <i>Wrestling the future out of the hands of presentist warfare: Negotiating temporalities in works by Trevor Paglen and Hito Steyerl</i></p>
15:45–16:00	Closing remarks

ABSTRACTS & BIOS

Wednesday, May 24

10:30–12:30 **Keynote:** Waiting Times Project | *The Time of Care: Findings from the Waiting Times Project*

Waiting Times, funded by the Wellcome Trust, is a 5-year project that opens up the relation between waiting and care by examining lived experiences, representations, and histories of delayed and impeded time. In this talk, our research team will argue that although waiting tends to be associated with inefficiency, difficulty, and failures of attention, waiting and other forms of elongated time are also intrinsic to what it means to deliver or experience care. For instance, care emerges as people pause to observe, bear the repetition of situations that do not obviously progress, delay intervention to see what time will bring to a situation, or endure when the idea of a future into which one could step has been withdrawn. In this paper, we offer examples of care that require or emerge from waiting and that take place ‘fugitively’, in the ‘seams’ of the UK’s National Health Service or outside of medical frames. These include practices of suspension and maintenance in the face of the climate emergency, attending to the abjected figure of the ‘frequent attender’ in General Practice, online ‘doomscrolling’, care for gender questioning young people, and storytelling practices that provide containers for time as people wait alongside one another, including at the end of life. In an era in which time is lived at increasingly different and complex tempos, these case studies reveal a complex notion of ‘timely’ care, in which waiting and attending, as relational practices, become a sharing of time that *makes* the time for care.

The Waiting Times team includes: Kelechi Anucha (University of Exeter), whose PhD is on illness narratives and ‘fugitive care’; Lisa Baraitser (Birkbeck, University of London), Professor of Psychosocial Studies, author of *Enduring Time*, and co-Principal Investigator of *Waiting Times*; Dr Stephanie Davies (Birkbeck, University of London), whose PhD examined care and endurance in UK General Practice; Dr Michael Flexer (University of Exeter), whose publicly-engaged research is on the semiotics of waiting; Dr Jordan Osserman (University of Essex), who is author of *Circumcision on the Couch* and is researching waiting in the Gender Identity Development Service in the Tavistock and Portman NHS Trust; Laura Salisbury (University of Exeter), Professor of Modern Literature and Medical Humanities, author of *Samuel Beckett: Laughing Matters, Comic Timing*, and co-Principal Investigator of *Waiting Times*.

See: <https://waitingtimes.exeter.ac.uk>

13:30–14:30 **Keynote:** Jane Jin Kaisen | *Screening of “Burial of this world”* (2022)

In *Burial of this Order*, a procession of non-conforming people – from musicians, artists and poets to anti-militant activists, environmentalists and diasporic, queer and trans people – carry a coffin together through the ruins of what turns out to be an abandoned resort on the South

Korean island of Jeju. It soon becomes clear that this is no traditional Confucian funeral. Age and gender roles are subverted, the coffin is draped in dark camouflage colours and the traditional portrait of the deceased is replaced by a black mirror. In the field between funeral ritual, political protest and carnival performance, the procession marches through the ruins of capitalist modernity. Time and place begin to lose their stability as mythical Dokkaebi deities pass through the building, a heavy rain and wind blow through its cavities, and the group, in a revolutionary moment, overthrows and dismantles the prevailing order. Jane Jin Kaisen's interdisciplinary work not only activates Jeju's violent history as a site of oppression and rebellion, but is a work with universal power.

Jane Jin Kaisen (b.1980) is a visual artist, filmmaker, and Professor at the School of Media Arts, The Royal Danish Academy of Fine Arts. Spanning the mediums of video installation, narrative experimental film, photographic installation, performance, and text, Kaisen's artistic practice is informed by extensive interdisciplinary research and engagement with diverse communities. She is known for her visually striking, multilayered, performative, poetic, and multi-voiced feminist works through which past and present are brought into relation. Engaging topics such as memory, migration, borders, and translation, she activates the field where lived experience and embodied knowledge intersect with larger political histories.

15.00–16:30 **Session 1**, panel 1 | PENDING

Martin Grünfeld | *(Never Ending) Endings: Redistributing life and temporalities at the museum*

In a basement room with crumbling walls, locally grown artworks establish new connections between discarded medical objects and biological organisms. This is the reality of an ongoing transdisciplinary experiment at Medical Museion – *The Living Room*. In *The Living Room*, we work across art, conservation and the humanities to explore how the end of objects at the museum can turn into new beginnings, embracing breakdown as a fundamental part of life and collaborating with other organisms (notably wax worms and pink oyster mushrooms) to transform our discarded collections into living artworks. While museums usually care for objects through acts of time transcendence that extend the lifespan of objects by ideally withdrawing them from natural cycles of deterioration, we renegotiate object temporalities at the museum reinserting them into (ontologically) transformative lifecycles. Yet as our experiment reaches the end, we are left with a paradox: if we have turned the slow endings of museum objects into new, living beginnings, how then can we let the resulting artworks end? And what comes after such endings? In this paper, I begin by describing how we redistributed temporalities and life in *The Living Room*, before discussing our ongoing speculative attempts to navigate the paradox of endings theoretically and practically. By getting up close with the ending of a living exhibition *in medias res*, we have a unique opportunity to address the paradox of endings and develop institutional and artistic gestures to negotiate the (never ending) endings of everything and perhaps find pathways to keep on living.

Martin Grünfeld is Assistant professor at Medical Museion and the Center for Basic Metabolic Research, *University of Copenhagen*. His research takes place in the interfaces between philosophy and objects, art and science, conservation and decay, life and death. Recently he has curated the experimental exhibition *The Living Room* (https://www.museion.ku.dk/en/the-living-room_/).

Rieke Schröder | *Shifting paradigms, not identities: LGBTIQ+ refugees queering temporalities in Denmark*

In light of tightening immigration policies, LGBTIQ+ refugees are oftentimes presented as 'stuck' in the asylum regime, having to continuously perform their sexual orientation, gender identity and/or expression (SOGIE) in a fixed way. This article rethinks this narrative, arguing that rather than being stuck, LGBTIQ+ refugees are navigating through spatialised temporalities – during and after their asylum process. Drawing on semi-structured interviews with LGBTIQ+ refugees in Denmark, this article explores how LGBTIQ+ refugees queer temporality in multiple ways: First, I analyse how the so-called Danish "paradigm shift" is producing uncertain temporalities for LGBTIQ+ refugees. Second, I analyse how LGBTIQ+ refugees are becoming and remaining queer after having been granted asylum. Finally, I explore how LGBTIQ+ refugees are (un)able to "come out" of the asylum system. By claiming belonging to the Danish nation-state, they seek a change in the asylum system and demand permanent residence to express their SOGIE fluently.

Rieke Schröder, M.Sc. in Global Refugee Studies, is a PhD scholar at the Department of Politics and Society, Aalborg University in Copenhagen. She is a fellow of the German Academic Scholarship Foundation. Her research focuses on queer feminist perspectives on displacement and migration. Her publications include the anthology 'Situating Displacement. Explorations of Global Immobility' (co-edited with Anabel Soriano Oliva and Steffen Jensen, Peter Lang, 2022).

Isak Winkel Holm | *Prophetic noir: Temporalities of ending and enduring in Søren Kierkegaard*

On his way to Mount Moriah, Søren Kierkegaard writes in *Fear and Trembling*, Abraham rode "with sorrow before him". Summoned to sacrifice his only son on the mountain, Abraham experiences a kind of future-directed sorrow which Kierkegaard also refers to as looking "the horrible" in the eye and as "grieving beforehand". In this presentation, I home in on this affective temporality of ending which I suggest calling "prophetic noir". At stake is the sombre mood that is evoked when the shadow of future disaster falls upon the present, as it does in the prophetic books of the Hebrew Bible. According to this catastrophic future perfect, a still living son is experienced as a son who will have been. To exist, in the emphatic sense Kierkegaard gave to that word, is to endure: to live a meaningful human life even if things are darkened by the future disaster. I claim that the presence of this understudied configuration of affective temporalities of ending in Kierkegaard's early works contributes to making his existential thinking urgently relevant today. In a world threatened by rapidly evolving climate catastrophes, we, just like Abraham, are trying to continue living with sorrow before us. (This presentation builds on my recent book publication, *Kierkegaard and Climate Catastrophe: Learning to Live on a Damaged Planet*.)

Isak Winkel Holm, professor of comparative literature at University of Copenhagen, Denmark. Recent books: *Kafka's Stereoscopes: the Political Function of a Literary Style* (Bloomsbury 2020) and *Kierkegaard and Climate Catastrophe: Learning to Live on a Damaged Planet* (Oxford University Press 2023). Ongoing research project: OIKOS. A Cultural Analysis of Care and Crisis in the 21st Century (Velux Fonden).

Angelica Stathopoulos | *slow, small, sick: a bedwritten political resistance*

This essay is a rumination on the political possibilities that lay open for the patient who, in the sickbed, is forced to be patient. Against modern Western conceptions of subjectivity as big and temporality as straight, sickness gives rise to an alternative understanding of the self as diminutive, rooted in potentiality rather than will. Based on literary narratives, queer theory, and Continental philosophy, this essay suggests that illness—without overlooking its painful temporalities—unveils something about the political importance in being slower, more hesitant, and in taking up more time yet less space.

The sick subject moves, or is moved, away from capitalized forms of selfhood and asserts its being by way of the smaller cases. It moves slower, with more deliberation, and with a heightened sense of hesitation. Hesitation is a style of life that the fem(me), the sick, the racialized subject always-already knows from its everyday existence. Despite having experienced the weight of hesitation, it is by way of hesitation, as Alia Al-Saji shows, that oppressed groups can come to reshape their role in society. Since it can be practiced from bed, writing is an artistic and political medium that is available to the sick subject. Hesitation and writing share temporal structures that challenge the progressions, projects, and productions of the modern ego; to write is to rewrite. Slow, hesitant, irresolute, the sick self shares its bedwritten political musings with other ill subjects as well as a general public, intimating the political resistance in political existence.

Angelica Stathopoulos is an independent philosopher and translator with a PhD from The New School for Social Research in New York. They specialize in Continental philosophy and queer theory, with a focus on the importance of passive ways of life for rethinking subjectivity, ethics, and politics.

Anton Juul | *In search of promiscuous times. AIDS, affect and queer temporalities in Guillaume Dustan's autopornographic trilogy*

This paper investigates how the AIDS-crisis manifests itself affectively and temporally in the work of the controversial French author Guillaume Dustan (1965–2005), whose works certain AIDS-activists think we would be better off forgetting. Marking a historical shift in gay men's attitude toward sexual promiscuity, the AIDS-crisis raises a number of theoretical questions regarding the intersection of (homo)sexuality, affect, and time. In my reading of Dustan's autopornographic trilogy, I address three affective temporalities: a melancholic backwardness, an ecstatic perpetual present, and hope for a different future. If, in the light of the AIDS-crisis, promiscuity becomes 'a thing of the past', in Dustan's novels, this melancholy and backward sexual practice can also serve as a critique of a hetero- and chrononormative orientation toward a 'happy' future. In Dustan's novels, the future seems devoid of meaning because of AIDS. In a relentless search for ecstatic pleasure, however, Dustan articulates a perpetual present, in which time is wasted. This waste of time suspends timely progression and paves way for a queer abandonment of the future as a meaningful and redemptive project. I argue, however, that the temporality of ecstasy is not only a perpetual present, but also a utopian hope that gestures toward futurity. What is central to the literary work of Dustan, I suggest, is not only the

representation of a homosexual desire and sex culture, but rather the articulation of an attitude toward desire itself as a pleasurable education. Herein, I propose, lies a utopian impulse, a hope for a different world.

Anton Juul is a PhD-fellow in gender studies and Danish literature at the Department of Nordic Studies and Linguistics, UCPH. He holds an MA in comparative literature. This paper is a continuation of his MA-thesis, *In Search of Promiscuous Times. Queer Temporalities in the Work of Guillaume Dustan* (2020).

Birgit Bundesen | *Psychopathology as disturbances of lived time and aesthetic participation as recovery-strategy*

Leading psychiatrists have pointed to psychopathology as time-disturbances, that is, as desynchronization from our usual experience of time. This underscores the time-hallowed philosophical insight that time and experience are intimately intertwined, and that experience is constituted by different time-modalities where lived and embodied time does not necessarily coincide with chronological time. In depression, lived time is experienced as reminiscence and stagnation, and in psychosis experiences of linear time can dissolve into complex structures that challenge of commonsense and scientific conceptions of time. A major challenge in psychiatry is that temporal experiences and psychopathological disturbances of time are often ineffable, they are “beyond words”. It is here that creative writing has shown recovery effects for people suffering from severe mental illness that usually defy more standard medical and therapeutic approaches.

In my talk I will present preliminary results from the research programme REWRITIMIZE, where participatory creative writing groups has been offered as adjuvant treatment for people in psychiatry. I will focus on retroaffectivity as a vital recovery-stimulating factor in the artistic production and participation.

Birgit Bundesen is a psychiatrist and senior consultant at Mental Health care centre Amager. She also holds a BA in comparative literature. She is the leader of the research programme REWRITIMIZE and founder of the National Centre of arts and mental health.

Thursday, May 25

9:00–10:30 **Session 3**, panel 3 | (RE)STORING

Mikkel Krause Frantzen | *The house of the broken time*

In Eric Ambler’s last thriller, *The Care of Time* (1981), the reader is told, at the very end that time “is taken care” of the protagonist Zander. Naturally, this applies to the reader too, all human beings in fact. Time will take care of us all – but who is taking care of time? That is the main question of this paper. While it is unquestioningly, in this day and age, time *to* care and, also, imperative to analyse the time *of* care, I will, rather, focus on the practice of taking care of time: Time as an object of care, not only the medium of care. The underlying hypothesis is that time

is broken; that earthlings today are not only experiencing melting glaciers and sea ice, but also the melting of time as such (cf. Rasmus Grønfeldt Winther). I will argue that this is a historically specific experience – pertaining to economic as well as ecological conditions – and that it is thus necessary to revisit Hamlet’s famous line and ask: How is time out joint, why, and to whom exactly? And to what extent can it be fixed, repaired, put back to together, if at all? I will end the speculations by relating the relation of time and care to that of the household, remembering that both economy and ecology stem from the Greek word *oikos*. This is not, I must stress, a purely theoretical or philosophical exercise; it will, on the contrary, lead directly to matters of politics and activism.

Mikkel Krause Frantzen, associate professor in environmental aesthetics at IKK, KU, and co-PI of the research project *OIKOS – A Cultural Analysis of Care and Crisis in the 21st Century*. The author of *Going Nowhere, Slow* and *Klodens Fald*, his work has appeared in *Third Text*, *Theory, Culture, and Society*, and *LARB*.

Marianne Ølholm | *Scores of time in a rawlings’ Sound of Mull*

In her book *Sound of Mull* (2019), a rawlings presents a series of performance scores based on artistic research into how to perform what rawlings refers to as geochronology in the context of a specific locality. Geochronology is defined as a branch of geomorphology that “determines the ages of sediment, fossils, and rocks, thereby assembling a geologic planetary history”. In the context of the Anthropocene, this involves the interplay of natural forces and traces of human activity, and the sections of the book explore different experimental strategies for engaging with the environment and acquiring knowledge and awareness of this interaction.

The title of the book refers to a specific Scottish body of water, but also to “the potential audibility of contemplation”. rawlings’ interest in sound as a means of relating to the environment is inspired by Pauline Oliveros’ concept of *deep listening*. The individual sections of the book are referred to as “scores”, but according to rawlings this should not be understood as an allusion to musical composition but rather to different artistic practices of engagement with the environment through listening understood as an activity aimed at focusing attention on the surroundings. Applying the concepts of sound and time in the perspective of the Anthropocene, rawlings develops a series of performative strategies in the context of a specific locality. In my paper, I would like to consider these practices in relation to the perception introduced by among others Catherine Malabou of writing as a no longer adequate form.

Marianne Ølholm (Ph.D., independent researcher) has published two books on contemporary Danish and American poetry and a number of articles on avant-garde writing and poetry. She has worked as editorial assistant to the publication project *A Cultural History of the Avant-Garde in the Nordic Countries* vols. I–IV (Brill 2012–2022).

Kristoffer Gansing & Linda Hilfling Ritasdatter | *A video store after the end of the world*

*The servers are down. The Cloud is gone. The streaming has stopped.
Welcome to A Video Store After the End of the World.*

A Video Store After the End of the World is a proposal for a low- and slow-tech infrastructure set in an imaginary of cloud networks having ceased to exist. If the time-space-compression

of capitalism is all-enveloping today thanks to the “cloud” based infrastructures of Big Tech, this video store hosts a growing collection of practices that explore non-extractive temporalities of technology and labour. Initiated as part of the “Trans★Feminist Digital Depletion Strike”, which was organized for the first time on the 8th of March 2023, *A Video Store After the End of the World* focuses on collaboratively maintained and de-scaled services of transversal and trans★feminist activists, artists and designers. The world that has ended here is “the world” as a coherent narrative and cultural imaginary in the present. In this sense, we are following Timothy Morton’s analysis of the end of the world as the already very real end of a universal world in a time of complex ecological disasters. In this context, the Video Store is, rather than a nostalgic response, offered as an absurd non-solution, where the analogue media of VHS is remediating the ever-more efficient and optimization-driven technologies of the present, slowing down and decompressing their social time-space. <https://vhs.data.coop/>

Linda Hilfling Ritasdatter is an artist-researcher exploring means of control as well as geopolitical aspects of information architectures. She is currently external Senior Lecturer in Design for Change at the Department of Design at Linnaeus University and post-doc in Artistic Research at Malmö University.

Kristoffer Gansing is professor of Artistic Research and director of the International Center for Knowledge in the Arts at the Royal Academy of Fine Arts in Copenhagen. Previously, Gansing was artistic director of the art and digital culture festival in Berlin, *transmediale*, directing nine editions from 2012 to 2020.

Linda and Kristoffer have been collaborating on projects in between media, art and research over more than two decades, including the festival *The Art of the Overhead*.

11:00–12:30 **Keynote:** Annett Busch | *MATERIAL, SLIPPAGE, MONTAGE. How can notes be re-edited to become keys?*

To edit means to engage with material, be it text, sound or moving image. To build relations and a rhythm, to enter conversations, to listen and understand the potential the material contains. An editor operates through the in between, which can be a powerful place from which the grammar of linking past and present, predicate and subject could be challenged and reinvented. To expose continuity as a construction, not to nurture an illusion. To edit requires decision making while building connections, juxtapositions, to exclude and include, to construct a narrative through montage as opposed to storytelling. A biographical informed journey through frameworks, magazines, spacial montages with an editing-perspective. A proposal to think through associations, dialectics and rhythms suggested by the material. “Imagine the editor being a Third World vanguard person.”

Annett Busch is an editor, curator, writer, and translator and is currently teaching at the Trondheim Academy of Fine Art / NTNU. Her interest in radical forms of filmmaking and film criticism has led to her thinking of and in juxtapositions; for example, cocurating “Tell It to the Stones: The Work of J. M. Straub and D. Huillet” (2017/2021, with Tobias Hering). Her focus has also been on audacious female artists, administrators, philosophers, and fighters, cocurating “Women on Aeroplanes” (since 2017, with MH Gutberlet and Magda Lipska), and coediting the accompanying *Inflight Magazine*. She has also taken catalyzing historical moments and their hangovers, as in the volume and exhibition “After Year Zero” (with Anselm Franke); and focused

on the politics and cultures of magazine production, as in *Electronic Textures* (with Kodwo Eshun and Michael C. Vazquez, among others).

13:30–15:00 **Session 4**, panel 4A | MATERIAL POETICS

Hanna Oosterveen | *Cosmo-geo-politics of thawing permafrost – A call for world-breaking collaboration*

The term ‘permafrost,’ widely defined as ground that has remained below 0°C for at least two consecutive years, carries assumptions about its permanence and frozenness even as it melts at unprecedented rates. On a local level, thawing permafrost requires rapid adaptation to navigate related risks in communities living on and with permafrost. Panning out, greenhouse gasses released from thawing permafrost further undermine the feasibility of meeting global climate targets. Tracing the socio-political history of the term permafrost and its dominant definition shows how it was molded to serve imperialist and extractivist projects in the Soviet Union and North America. These projects espoused a framing of permafrost that could be quickly considered eternal in order to simplify and justify building infrastructure and settling on the substratum, disrupting communities and skewing scientific research on permafrost. Today, the dominant definition of permafrost is in a state of transition as geologists embrace its mutability, and politicians cannot justify assumptions of stability. This rupture could disrupt the hegemony of modern realist conceptions of permafrost. Drawing from Olga Ulturgasheva’s work, valuing cosmo-knowledge and the subjectivities of non-humans, acknowledging that cosmologies, geology, and politics are co-constituted, could challenge hegemonic biopower thinking that is driving the lack of action to mitigate and support adaptation to thawing permafrost. This paper seeks to highlight local understandings of permafrost and what world-breaking collaboration between communities living with permafrost, geologists, and politicians looks like when locals are valued as the experts of their environments.

Hanna Oosterveen is a master’s student of Human Ecology at Lund University. She enjoys thinking about what parables lie in frozen landscapes as their melting unleashes clashes between the deep past, past, present, and future, bringing about global and local impacts. Her Master’s thesis project looks at the state of permafrost research, trying to learn about what world-breaking collaboration between those living with permafrost, geologists, and policymakers could look like. When she is not engulfed in icy worlds, she is usually hiking or searching for flint rocks.

Imri Sandström | *The REACH; temporalities of ekphrastic writing*

This presentation concerns the temporality of ekphrasis (writing about image / writing as image). Drawing on the poet and literary scholar Anne Carson’s thinking regarding distance and desire, it proposes the temporal as well as spatial notion of *the reach* as a constituting aspect of ekphrastic writing.

In a general understanding of ekphrasis, image is considered to be spatial (extending in space), as opposed to text which is considered temporal (unfolding in time). An ideational separation is built into the understanding of ekphrasis, where the practice not rarely gets to figure as a means of overcoming that separation (*ekphrastic hope*, to use the literary scholar

W.T.J. Mitchell's term). *Writing Visual Relations* considers the ekphrastic writing to occur in an already transmedial time-space, where the difference between visual and verbal becomes that which enables the conflicting as well as constructing temporality of the *reach*: *Reach*, in terms of the stretching movement set in time, and *reach* in terms of a geographical area including its farthest parts.

The artistic research project *Writing Visual Relations* is an inquiry into possibilities of writing about visual art, through the literary mode of ekphrastic writing. The research investigates the potentialities of writing the visual, while examining connections, differences and indebtedness between image and text. The aim is to spark a discussion beyond disciplinary divides, furthering not only understandings, but ways of engaging with the textual-visual current.

Imri Sandström is an artist, writer, and researcher. In 2019 she completed her PhD thesis in artistic research within the field of literary composition: *Across Unquiet Times*. She is currently running the artistic research project *Writing Visual Relations*, financed by the Swedish Research Council, at HDK-Valand, Gothenburg University.

Stefanie Heine | *"Used": Geomorphology, textual recycling, and waste in Cormac McCarthy's editing practice*

In my presentation, I present findings of my investigation of Cormac McCarthy's writing and editing processes. Analyzing drafts for the novel *Blood Meridian*, I noticed peculiar resemblances between the slow geological formation or erosion processes described in the novel and the linguistic form-building and decomposition processes one can observe in the manuscripts. For example, a description of a desert landscape in *Blood Meridian* delves into deep time, addressing extinct prehistoric animals and continental drift, which in one draft is described in terms of a "floating world." In the drafts, we encounter clusters of "floating words," erratic textual blocs that are rewritten again and again, sometimes torn apart, moved around the manuscript, and placed in different locations throughout the novel. This tendency to shift textual elements around goes hand in hand with McCarthy's idiosyncratic practice of using and re-using linguistic material. "USED" is his most frequent annotation in the manuscripts and notes, appearing next to words or phrases in lists or drafts that are then erratically shifted around. The tag's function is complex and cannot be reduced to either marking words to be reused or as being used up. McCarthy's work with words and meanings that are "no longer used" follows a similar trajectory: a notion of linguistic use that does not exhaust itself in utility or a predetermined singular purpose. McCarthy's editing practice, I argue, contributes to the presentation of linguistic desert wastelands as defiant terrains that exert a passive resistance against progress-driven acts of human mastery and environmental destruction.

Stefanie Heine is assistant professor for Comparative Literature at the University of Copenhagen. She is the author of *Visible Words and Chromatic Pulse. Virginia Woolf's Writing, Impressionist Painting, Maurice Blanchot's Image* (2014) and *Poetics of Breathing. Modern Literature's Syncopé* (2021), co-editor of *Reading Breath in Literature* (2019), and editor of *Mineral Poetics* (2022).

13:30–15:00 **Session 4**, panel 4B | CONJUNCTIONS THROUGH TIME

Nina Cramer, Sarah El-Taki & Anna Weile Kjær | *Conjunctions through time: Methodological perspectives on anachronisms and intergenerational exchanges*

How can we as researchers engage in intergenerational dialogue? Is it necessary or even possible? Through three different projects, modes of connecting through time are important focal points. From questions of projected futures of anti-racist campaigns, self-historization in Black Nordic art histories or the effort of artists to write their own history through anachronist political affinities and posthumous inclusion of artists from other times into contemporary artist collectives. We embrace the clashes and unexpected affinities across decades to pave the way for new research. This panel will present methodological reflections on cross-temporal analyses in art and visual culture that involve acts of listening (Camp 2017) and diffracting (van der Tuin and Verhoeff 2022) as well as notions of *tigersprung* across time (Benjamin 1940). We propose to share our methodological practices and mistakes as we attend to notions of time and responsibility along the lines of race, gender and collectivity. What happens when collections are re-presented to new audiences? How might a diffractive reading of artworks from different times provide us with new insights? What responsibilities do we have to former generations? Whose shoulders do we stand on and when do we get off? We each spend 20 minutes discussing our own project before opening up for a discussion and Q&A session.

Nina Cramer is a PhD candidate in the section for Art History at the University of Copenhagen as part of the research network “The Art of Nordic Colonialism”, which examines intersections of art and colonial histories in the Nordic region. Her research focuses on contemporary African diasporic art in Denmark.

Sarah Samira El-Taki is a Ph.D. candidate in the Visual Culture department at the University of Copenhagen. Sarah has worked for cultural and educational institutions in the UK such as Sheffield Doc/Fest, Fashion Retail Academy and Vogue UK. Her research interests centre race, visuality, and pop culture.

Anna Weile Kjær is a curator and PhD student at Den Frie Centre of Contemporary Art and the Dept. of Art and Cultural Studies at the University of Copenhagen with the project *Wormholes – When times collide*. She is currently working on the upcoming exhibition *Bad Timing – Or How to Write History without Objects*.

15:30–17:00 **Session 5**, panel 5A | FEMINIST DWELLINGS

Anne Pind | *Fallow thinking (let it be)*

In 1919, the year women gained the right to vote in Sweden, Elisabeth Tamm, first female owner of the Fogelstad estate and co-founder of the Fogelstad Citizen’s School for women (1925–1954), asked textile artist Maja Fjæstad to design a carpet for the library at Fogelstad: a fallow field.

Here, on fallow ground, the Swedish women's movement gathered, exchanged knowledge, and collaborated to transform the estate into a hybrid space of experimental teaching, micro-political role-play, and slow organic farming.

Leaving arable land to fallow by postponing re-cultivation restores soil fertility. This long known regenerative practice frustrates capitalist paradigms of fast economic return: fallowing temporalities lingers along the straight lines of production. In large scale industrial monocrop farming, fallow is a waste-of-time land.

When Elisabeth Tamm commissioned the fallow carpet, industrialized and chemical warfare of WWI had turned farmlands into battlefields. In environmentalist manifest *Peace with the Earth*, Elisabeth Tamm, and radical pacifist Elin Wägner argues that earth should not be owned, as ownership leads to violence, exploitation, and exhaustion. Earth should be cared for.

With this presentation, I wish to explore how fallow practices unfolded within and from the Fogelstad community and ask how a commitment to make peace *with* the earth, to slow maintenance and the idle pleasures of noticing might help unsettle dominant narratives of development and growth today.

Please come closer. Threads of water. Threads of soil. Threads of worm-weavings wiggling into a zone of loose ends. Unplanned, unguarded, unsown, rich.

Anne Pind (born 1981), architect MAA and ph.d. fellow at The Royal Academy, Institute for architecture and culture, Copenhagen. I am currently researching practices of co-creation, co-habitation, and care within ecofeminist milieus in the Nordic countries, between 1900–1990, guided by feminist theories of hospitality, situated writing and the concept of kinship. Prior to my studies, I have worked as an architect in the field of conservation and maintenance, taught at the Royal Academy, worked as a freelance critic, and edited Danish architecture magazine *Arkitekten*.

Frida Sandström | *A sensuous reversal of consciousness: Carla Lonzi's deculturalization of history*

During the Italian 'hot autumn' of 1969–1970, Carla Lonzi (1931–1982) transitioned from a practice of formalist art criticism to separatist feminism. 1970 saw the co-founding of Italy's first feminist separatist feminist group, Rivolta Femminile, within which Lonzi insisted on evading signature and citation—including her own—in favour of informal relations. In the collectively edited essay "Let's Spit on Hegel," (1970) she instigated a process of *deculturalization*: a reversed self-realization against the cultural forms that dominate modern civilization.

In the essay, Lonzi critiqued colonial culture and the strivings toward a revolution without the emancipation of sexualized and racialized subjects. Having abandoned the lonesome individuality of the art critic, she proposed simple forms of *imagination* and *immediate* expression (Lonzi 1963, 1969, 1970). Formal representation in art and society was compulsive for both women and colonized people, according to Lonzi's argument: rather than being integrated should one *deculturalize* one's social relations. This was the communal practice of Rivolta Femminile's several consciousness-raising groups.

This paper seeks to approach deculturalization as an implicit critique of the transcendental subject and the concept of history that it presupposes. According to Lonzi's model, the practice of deculturalization gathers a fragmented polyphony of 'historical feminist experience,' materialized in the recurring sessions held by Rivolta Femminile during 1970–75. These experiences are described to emerge in the form of what Lonzi called 'unexpected subjects,' disrupting a dominating historical consciousness that neglects their existence. What does a deculturalization of aesthetic culture and history make of the concept of art and its presupposed subjects?

Frida Sandström is an art critic and a PhD fellow at the Department of Arts and Cultural Studies at the University of Copenhagen. She is currently working on the PhD thesis, "The Critics' Critics. Disintegration, Deculturalization, and Objection of Art Criticism in 1969." During 2021 Sandström was a visiting research student at the Center for Research in Modern Philosophy, Kingston University, London. Sandström is a contributing editor at *Paletten Art Journal*, and is published widely in art journals, magazines, and anthologies. She has been lecturing in Contemporary Art and Critical Theory at several art academies and universities in Scandinavia.

Mante Vertelyte | *How does time come to matter? Diffractive temporalities of making it to STEM academia*

Very few women *make it to* permanent academic positions in STEM (Science, Technology, Engineering, and Mathematics) fields. To make it does not only imply to succeed in doing something, but also doing it in time. In the field of astrophysics, the possibility of getting a permanent position is entangled with specific practice – *having time with a telescope*. A big part of the astrophysicist's work relies on applying for *time* to use the telescope in order to generate data and publish the results. Having time with a telescope matters for early-career female scientists as it opens the doors and possibilities to make it to permanent academic positions.

Based on 10 in depth interviews with early-career female scientists working in the field of astrophysics across Danish universities, this paper analyses how material phenomenon, such as work with the telescopes, affectively shapes academic working routines and future aspirations. Engaging with feminist new materialism (Karen Barad) and affect theory (Sara Ahmed), the aim of this paper is to articulate the entanglements of time, affect and matter through the diffractive reading of early career female scientists' experiences. I suggest that there are important connections between affect, matter and time, in understanding how temporal orders are negotiated, embodied, resisted and maintained in academic organizations.

Mante Vertelyte is a postdoctoral researcher at Danish School of Education, Aarhus University. Her research focuses on intersectional diversities and inequalities in lower secondary and higher education. Currently she is working on the projects 'Diversity work as Mood work in Education' and 'Affective Investments in Diversity Work in STEM'.

15:30–17:00 **Session 5**, panel 5B | DISTURBING ORDERS

Julia Alting | *Reimagining art historical time: disrupting chronology at the museum*

A category of experience and of history, temporal logics are far from neutral but subject to formations of power (Browne 2014). In art history the question of historical time is taken up

more widely today as the discipline faces anxieties about its colonial foundations. The most familiar way in which time is organized remains the chronological timeline that designates canonical modernist movements their place: in the 19th century linear time became the temporal scheme on which ‘a universal history of art’ was mounted (Mitter 2018). As linear historical time is complicit with imperial ideologies of progress, alternative conceptualizations of time and history have been proposed by many scholars in the fields of de- and post-colonial theory and feminist philosophy. This paper investigates the disruption of chronology at the site of the *museum*. Taking note of a ‘transhistorical turn’ in curatorial practices, I closely analyze the exhibition *A-historische klanken* (1988) curated by Harald Szeemann at Boijmans van Beuningen, Rotterdam. The formal juxtaposition of artworks results in a renunciation of history rather than a nonlinear temporality. Zooming in on a 17th century Sri Lankan ivory cabinet in the exhibition, I investigate how Szeemann’s ‘timeless’ concept of art negates the many temporalities of production, conservation, restoration and reception. I argue that if we want to move away from linear time constructs, we have to make space for the complicated temporalities that art objects often carry with them.

Julia Alting is a PhD candidate at the University of Groningen at ICOG. She previously studied cultural studies at Amsterdam University College, New York University, Leiden University and University of London. Her research assesses nonlinear approaches to art historical time, and this year she was a research fellow at the Royal Netherlands Institute in Rome.

Joel Vedel | *In search of now-time: Live-editing as a mode of research*

For the past 10 years, I have been working with moving images as the main apparatus for the representation of historical time and developed a performative method of video live-editing – normally deployed in live TV – as a materialist investigation into the temporal aspects of various forms of political events. Drawing on media theories and philosophical debates on historicity, contemporaneity, the revolt and its aftermath, I have used video live-editing as a way to collapse the temporalities of production and presentation, in order to connect the representation of events with the event of their presentation. As such, my research has been focusing on how one can make an image of a historical process still unfolding messily in the present?

My paper will further elaborate this methodology by taking its starting point in a series of live TV programs that I created for the local TV station, Offener Kanal, as part of my contribution to Documenta 15. By live-editing video materials from the official Documenta archive (from 1955 to 2017), with material shot over the duration of the exhibition and live-streaming cameras from different locations in Kassel, these TV programs attempted to capture the mega-event of Documenta 15, while it was happening. In close collaboration with different local media-activist groups, as well as Kassel-based musicians and others, I approached Documenta 15 as a revolt, and used the TV medium as a capturing tool and a meeting place between different forms of aesthetics, voices, temporalities, and historical layers seemingly separated by linear time.

Joel Vedel is a visual artist educated from the Royal Danish Academy of Fine Arts, Whitney Independent Study Program in New York, and currently a PhD candidate at the Art Academy in Trondheim, working on a project titled *In Search of Now-Time: Live-editing as a mode of research*.

As problematized by a series of writers and thinkers since the 1950s and onwards, the nomenclatural construct "the Middle East" is loaded with a series of intrinsic, yet highly persistent issues (Bonine, Amanat, and Gasper 2012). While it can be argued that the countries of South West Asia and North Africa put together on the map as the Middle East neither constitute a continental landmass nor sufficiently bind together by any unifying characteristics, the rather unprecise term is still alive and well. Yet, as put forward by Bonine, Amanat, and Gasper, the long overdue task of deconstructing the Middle East from historical, geographical, cultural, and sociopolitical perspectives is increasingly legible both in academic research and within other knowledge spheres.

Inspired by these stances and by Ariella Azoulay's (2020) concept of "unlearning," this paper suggests that a range of contemporary artistic practices related to the SWANA region is doing exactly so: unlearning the Middle East as a particular historical, geographical, cultural, and sociopolitical construct. Working from the examples of Ruanna Abou-Rahme & Basel Abbas's platform work *May amnesia never kiss us on the mouth* (2010–ongoing) and Larissa Sansour's *In the Future, They Ate From the Finest Porcelain* (2015), the paper seeks to unfold how the Middle East is constructed, what unlearning is, and which potentials contemporary artistic practices offer in terms of reconstructing a geopolitical time-space that is more viable and more beneficial to its own population than what the Middle East has proven to be.

Maj Ørskov is a Postdoc at Aesthetics and Culture at Aarhus University and is currently working on the project *Towards a Place with no History at all: Reparation Claims and the Unlearning of History in Artistic Practices from the SWANA Region*, funded by Novo Nordisk Foundation. She has published in *Global Media Journal (German Edition)*, *Comparative Media Arts Journal*, *K&K* and *Kulturo*.

Friday, May 26

10:00–11:30 **Keynote:** Fatima El-Tayeb | *(Un)Archiving Black Europe: The Intersectional Black European Studies Project as a Transformative Archive*

This talk offers the notion of queer diasporic spacetime as an alternative to the hegemonic logic of an evolutionary spatio-temporality tied to European colonial modernity. Centering the role of archives in producing both dominant and counternarratives, I trace a multinodular network of marginalized knowledges that together form a transformative archive, making visible temporalities of resistance that cannot be contained within the hegemonic logic of linear (colonial) time. I suggest that the Intersectional Black European Studies Project with its grounding in this queer diasporic spacetime activism might offer a path to decolonizing the university.

Fatima El-Tayeb is Professor of Ethnicity, Race & Migration and Women's, Gender, and Sexuality Studies at Yale University. Her work deconstructs structural racism in "colorblind" Europe and centers strategies of resistance among racialized communities, especially those that politicize culture through an intersectional, queer practice. She is the author of three books and numerous articles on the interactions of race, gender, sexuality, religion, and nation. Her current research projects explore the intersecting legacies of colonialism, fascism, and socialism in Europe and

the potential of (queer) people of color alliances in decolonizing the continent. She is active in black feminist, migrant, and queer of color organizations in Europe and the US.

11:45–13:15 **Session 6**, panel 6A | MESSING

Maya Acharya | *Making/Being/Leaving a mess: Zines and queer archiving against and beyond the institution*

In 2021, I facilitated collaborative workshops with queer and racialised university students in London, culminating in the creation of a collective zine on resistance, titled *Held*. Through the prism of mess, this paper explores the affective and material articulations that surfaced during the zine's creation.

I traverse our process of collective archiving through the themes of disobedience, desire and failure, arguing for the affective, temporal and ephemeral possibilities of archiving as queer practice, and of resistance as embodied and imaginative alterity.

Guided by scholars who concurrently address the paradoxes and possibilities of the archive, I am interested in the imaginative potential of the archive as a creative practice (Sharpe 2017, Gopinath 2018, Hartman 2008); one that resists colonial logics of linearity, coherence, fixedness and rigour, instead tracing, through the zine's making, an evocation of messy, unruly, relational and perpetually unfolding temporalities.

Mess here, becomes vital in thinking through the disorderly, porous, transgressive and sensuous qualities of the archive as a profoundly queer and anti-respectable undertaking (McFarlane and Cummings, 2020) in relation to the colonial entrenchment of academia.

Indebted to scholarship on the collapsing and reassembling of queer/disabled/raced space-time against normative futures (Halberstam 2005; Muñoz 2009, Keeling 2020), and those who have theorised the affective and bodily (re)orientations of the archive (particularly Cvetkovich, 2003, and Manalansan, 2014), I ask how tending to that which is not easily fixed, those "messy unchecked pleasures" (Moore 2021: 194), might allow for a purposeful unsettling of temporal notions of preservation, categorisation and memory, towards multidirectional ways of knowing.

Maya Acharya (she/they) is a second-year PhD candidate at Aarhus University, Denmark. Her/their project looks at anti-racist resistance within and beyond universities, focussed on queer and racialised experiences. She/they are interested in DIY publishing and collective forms of knowledge creation, thinking through how academia can be reimagined through desire and disobedience. Beyond from the PhD she/they also co-run (un)told, a pop-up bookshop, library and curatorial project featuring BIPOC writers, as well as *Venom Zine Library*, both based in Copenhagen.

Lærke Cecilie Anbert | *Whatever you do, don't swim in Hearst Pool – Negotiations and meaning making of the past, present and future at UC Berkeley*

Building on 5 months of ethnographic fieldwork among student activists at UC Berkeley, this presentation takes point of departure in negotiations over the de- and renaming of buildings and (the lack of) repatriation of ancestral remains at UC Berkeley.

I show how everyday student activism at UC Berkeley resonates with wider contemporary debates around statues and buildings through a haunting by the settler colonial past in particular ways that informs students' fight for social justice and a-justice-to-come (Barad 2019; Bozalek et al. 2021; Gordon and Radway 1997). Importantly, this justice-to-come is of a spatio-temporal kind that continuously references global structures of inequality and national debates over how to reckon with the past and imagined futures.

I argue that students forcefully redirect debates of social justice at UC Berkeley by evoking particular spatio-temporal aspects of the past and present, and that this is manifested in internal (re)negotiations over what student activists at UC Berkeley are to prioritize as their main focus for their activism. Thus, renaming and denaming debates at UC Berkeley have gained new meaning following the pandemic and the onset of Black Lives Matter protests on and off campus. Discussions of building names, that used to be at the forefront of student activism, have now lost some importance because other things, such as repatriation of ancestral bones are pushed to the fore. In short, Black Lives Matter as national and global phenomena has made new discussions possible and new imaginaries feasible.

Lærke Cecilie Anbert is a PhD fellow in Educational Anthropology, Aarhus University. She holds an MSc in anthropology from the University of Copenhagen and an MSc in Gender Studies from London School of Economics and Social Science. In her PhD work, she is interested in social justice activism at UC Berkeley and the negotiations and contentions that surround debates over inclusion and belonging on campus.

xiri tara noir | *the C in Chaos is for Care and Community*

The starting point of this lecture is that all organization is based upon Chaos, and that it often looks the Messiest when We are the most Connected. it reminds us that by Listening to our own Memories of Pleasure and Imagination, we can start Practicing 'the world that we want', and Transform the present into a Narrative from a future perspective.

xiri tara noir is a non-binary anti-disciplinary Artist and Organizer working within the expanded field of Performance Art, Community Activism and Choreography. with Roots in the Radical Queer Community, s.he is actively exploring Pleasure, Radical Care and Anti-perfectionism as forms of Resistance.

11:45–13:15 **Session 6**, panel 6B | INTERRUPTION AND DEAD TIME

Merete Monrad & Ghita D. Lauritzen | *Dead time in the welfare state*

The future is a resource we do not have equal access to. For some, the future is abundant and promising, for others, the future is curtailed and short, while others yet live without a sense of futurity in a state of protracted present. Drawing on Bourdieu's (2000) notion of dead time, this article explores how time can appear as an obstacle rather than a resource to the unfolding of life. Through a cross-reading of research across diverse fields, such as unemployment, grief, and infertility, together with novels and poetry, and a case study of long-term unemployment, we expand the concept of dead time. We identify three ways in which dead time appears among

people in uncertain, disrupted, and marginalized positions when they no longer control time, and temporal structures can no longer be mediated. We use our conceptual developments and interviews with unemployed activists to re-visit how the welfare state contributes to loss of futurity and explore links between anger and temporal experience. Thereby, this study explores a thus far understudied fundamental dimension of human temporality that has serious implications on daily life, and which we argue can deepen understandings of the causes and effects of social phenomena such as depression, anxiety, boredom, and stress.

Ghita D. Lauritzen is Associate Professor of Sociology at University of Copenhagen. Her research explores how actors navigate transformation of boundaries with a focus on paradoxes in collaborative innovation. Her work has been published in *Research Policy*, *European Journal of Work and Organizational Psychology*, and *Journal of Product Innovation Management*, among others.

Merete Monrad is Associate Professor at the Department of Sociology and Social Work at Aalborg University. Her research is focused on emotions, temporality and user participation in social work. She is currently studying user experiences of employment services with a focus on anger, voice, waiting and synchronicity.

Pernille Zidore & Pernille Lystlund Matzen | *Interrupting the chronopolitics of the national gallery: Reading the museum archive otherwise*

Using the museum archive as a common basis we join forces to discuss and develop methods for reading the canonical art museum *against itself*. This is done through locating its inherent potentialities for imagining other art histories and renegotiating its chronopolitics, exemplified with case studies from Norway and Denmark respectively. Our cases touch upon two different aspects of the museum archive: the collection and the exhibition.

The first case study offers a reparative reading of Nasjonalgalleriet's archive from the 1970's. In a period that holds various artistic proposals for 'something else', often not accepted as 'real art' by gate keepers of hegemonic collections, the study localizes such "uncollected" or rejected artists as potentialities frozen in time in the archive. Returning to the moment of rejection is thus conceptualized as reparative in and of itself, not to fix a collection that is broken or incomplete, but rather as a rehearsal in reading otherwise.

The second case study proposes reading the exhibition *Kirchner and Nolde – Up for Discussion* (SMK, 2020) as a site for undoing the temporal logic of canonical artworks in museum collections. Through a close reading of selected methods of display, the analysis explores how the exhibition grapples with the ethnographic/aesthetic object divide, and the colonial hierarchies implied in this. The exhibition is theorized as a space where the frameworks of modernity that have drawn these disciplinary boundaries are called into question.

As such, this presentation hopes to contribute to developing concrete strategies for reassessing art museum practices in Scandinavian welfare countries.

Pernille Zidore Nygaard is a PhD fellow at NTNU in Trondheim and part of the research project The Feminist Legacy in Art Museums. Last year she published an article in the Norwegian journal *Kunst og Kultur* on her previous work with locating women's art histories in the National Gallery of Denmark (SMK).

Pernille Lystlund Matzen is a PhD fellow at Louisiana Museum of Modern Art and Aarhus University with a project focusing on how recent art museum exhibitions engage self-critically with their own institutional models of knowledge. She was co-organizer of the conference 'The Politics and Poetics of Exhibiting – Proposing new institutional models through exhibitions' (February 2023) at the Louisiana Museum.

14:15–15:45 **Session 7**, panel 7 | PREEMPTING

Steyn Bergs | *Images of Coevalness: Laura Huertas Millán's Aequador (2012) and Juan Caloca's Indio NAFTEADO (2019)*

"The radical contemporaneity of mankind is a project," wrote anthropologist Johannes Fabian in his seminal *Time and the Other*, from 1983. But in fact, Fabian much preferred the term "coevalness" over "contemporaneity." The former term, for him, better expressed the complex confluence of different historical temporalities that together constitute the present. Fabian alleges that his discipline has been structurally engaged with the *denial* of such coevalness, and as such has furthered the universalising and normative character of dominant linear and developmentalist accounts of history, rooted in colonial and imperialist expansion. The same, it must be observed, has often been true for art history.

This presentation will focus on two contemporary artworks that, as will be argued, concretize and lend content to the notion of coevalness: Laura Huertas Millán's video *Aequador* (2012) and Juan Caloca's installation *Indio NAFTEADO* (2019). Both works, it will be demonstrated, provide images of coevalness—of how divergent temporalities clash as well as coil together in the present we collectively inhabit. In so doing, these works do not merely illustrate or serve as particular "examples" of the notion of coevalness, but in fact expose its complications and challenges.

Steyn Bergs is a critic and an art historian. He is Assistant Professor of Modern and Contemporary Art at Utrecht University. Currently, his research focuses on the aesthetics of infrastructure in contemporary art, as well as on artistic practices that address uneven development and trouble linear conceptions of time and history. His texts have appeared in numerous magazines, book publications, and journals, including *Platform: Journal of Theatre and Performing Arts*, *Afterimage*, and *Third Text*.

Franciszek W. Korbański | *Exploring the future in what-if mode. Scenarios, future-making and Anthropocene*

The suggestion could therefore be that scenarios were tools of influence for an era in which the influence over specific territories could not be backed up with armed force in the same way as before and in which the symbolic influence over images of the future thus became important. – Andersson (2020) p. 737

I employ the notion of hauntology as developed by Mark Fisher to analyse future-making through the figures of scenarios and what-if questions as they presently appear across various anthropocene discourses: scientific, corporate, art and design.

Following Derrida (1993), Fisher theorises hauntology as what in actuality ‘has not yet happened, but which is already effective [...] shaping current behaviour’ (2014: 27), questioning potentially ‘fake futures which will never appear but which are immediately effective’ (2012: 714).

I compare how in the IPCC’s latest Report ‘scenarios are used to provide a view of the potential consequences and implications of developments and actions in a what-if mode of exploring the future’ (2022); how Shell, ‘asking what if? questions’ has ‘been developing possible visions of the future since the 1970s’ (2023); and how speculative design employs ‘the idea of possible futures’ as a tool ‘to better understand the present’ through scenarios and ‘what-if questions’ (Dunne and Raby 2013: 2–3).

I analyse the similarities and differences between these various speculative gestures, as well as their potentialities, limitations and consequences, focusing on my central question: how, in each case, the future ‘is always also influential in the present’ (Oomen et 2023).

It is this mechanism of gesturing towards the future that is simultaneously speculative and immediately operative that I explore, engaging its political, ethical and moral dimensions— as I argue, imagining futures is not an innocent act: ‘We live and die by the stories we tell. Thus, no story can claim innocence’ (Savransky 2021: 13).

Franciszek W. Korbański holds MA Philosophy from KU; currently pursuing MSc Human Ecology at Lund University. Publications: a piece on M. Fisher and A. Malm for Roar (2022); an essay on slow violence for Hinterlands (2022). Speaker at Academy of Margins (Topolo 2022) and AIAS Earth Sensations Conference (Aarhus 2022). Since 2016 with an independent bookstore ark books; co-founder of a reading group Climate, Culture and Capitalism. Lives in Copenhagen.

Solveig Gade | *Wrestling the Future out of the Hands of Presentist Warfare: Negotiating Temporalities in works by Trevor Paglen and Hito Steyerl*

The wish to control an uncertain, threatening future has arguably always been a crucial characteristic of warfare. Spurred by technological innovations, this characteristic has, however, been taken to an unprecedented level in the post 9/11-era. Afforded by technological innovations such as mass-surveillance systems, big data, and AI (Artificial Intelligence), governments and militaries alike are now acting preemptively upon not yet realized future threats predicted by algorithms (Amoore, 2009, 2020; McSorley, 2020; Downey forthcoming). This kind of preemptive warfare has profound effects on linear notions of temporality. In the wording of Brian Massumi: “It (preemptive warfare) compensates for the absence of an actual cause by producing a present effect in its place. (...) It converts a future, virtual cause directly into a taking-actual-effect in the present.” (Massumi, 2015: 15). Taking inspiration from François Hartog’s concept of the *presentist regime of historicity* (Hartog, 2003), this paper argues that preemptive, predictive warfare locks futures into a state of *presentism* that seeing nothing, but its own reflection threatens to prevent anything that cannot be imagined in the present from appearing.

Engaging with works from Trevor Paglen, and Hito Steyerl, the paper sets out to discuss how artistic works may potentially allow us to wrestle colonized futures out of the hands of presentist, preemptive warfare. This they do, I argue, through a documentary approach that on the one hand accounts for the workings of predictive AIs, yet draws upon a register of uncertainty that seeks to dismantle and go beyond presentist “certification” logic.

Solveig Gade, PhD, is a dramaturge and Associate Professor at The Department of Theatre and Performance Studies, UCPH. Recent publications related to her research in art and war:

(W)archives: Archival Imaginaries, War, and Contemporary Art (with D. Agostinho, N. B. Thylstrup, and K. Veel, 2020, Sternberg Press) and *The Aesthetics of War* (co-edited with A. Engberg-Pedersen, J. Bjerring and C. S. Toft; forthcoming The MIT Press).

Session formats

Panels and keynotes

The conference is organised around paper panel sessions and keynote lectures. During paper sessions, which are 1,5 hours long, 3 participants present their papers (each have 20 minutes) followed by a 30-minute moderated plenary discussion. Please note that some sessions are parallel and that the organisers encourage participants to not swap rooms during parallel sessions. Keynote sessions are 1,5 hours and consist of a lecture followed by a moderated Q&A session.

We encourage that discussion is both respectful and dynamic and hope that the conference will be a site of edifying discussion, new connections and fruitful collaborative work that enhances our understandings of the intersections of ending, editing, enduring, and the temporalities beyond.

Practical information

Locations

Not This Time venue:

All panels and keynotes take place in:
Room 4A.0.69, 4A.0.68 and 4A.0.56 (building 4A, see map below or [click here](#))
Karen Blixens Vej 8
South Campus
University of Copenhagen
2300 Copenhagen S

Lunch, coffee, tea & refreshments

Will be provided throughout the days.

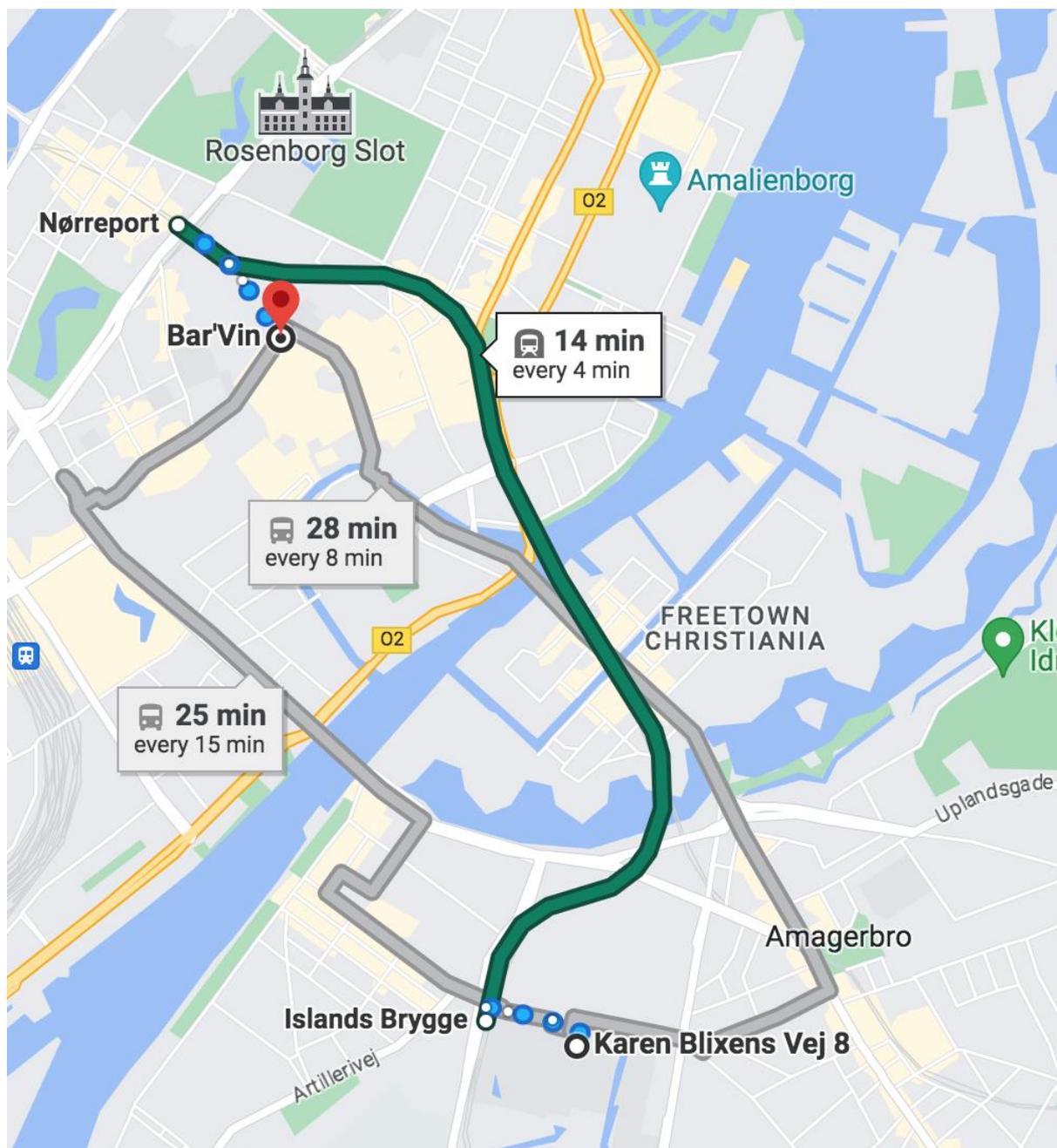


Dinner:

Thursday evening, we have invited all participants to join us for dinner at Bar'Vin – situated in the city centre. If you have special dietary needs, allergies, or would like a vegetarian or vegan option, please contact Ida Albert: ida.albert@hum.ku.dk

Address: Bar'Vin, Skindergade 3, 1159 København K

(We suggest taking the metro from “Islands Brygge” three stops to “Nørreport” – and for anyone needing to stretch their legs, it’s a 40-minute walk from campus)



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