



THE ART OF DETOUR(S)

Entanglements and failures
as artistic navigation

CONFERENCE | May 20 2022 | 9.30 AM – 5 PM | BaneGaarden, Copenhagen

WELCOME

At this conference, we will investigate the expanded field of artistic strategies and practices working with site-specific and public art projects.

The aim is to expand our notion on unforeseen and uncontrolled layers of artistic practice and explore detours, in art and life, as a way to uncover, and navigate within dominating logics and discipline.

How are art projects framed, transformed, and entangled into local contexts?

How can detours, in theory, and practice, form new modes of resistance, community, and inclusiveness?

THE ART OF DETOUR(S) is organised by Dansehallerne in collaboration with Sydhavn Teater. The conference program is curated by Lasse Mouritzen (Sydhavn Teater) and Anna Katrine Korning (Dansehallerne) with artistic consultation from Ditte Vilstrup Holm (post.doc). The conference is moderated by the artists Boaz Barkan and Xiri Tara Noir.

PROGRAM

9.30 – 10.00	Registration and coffee/tea at the conference venue BaneGaarden
10.00 – 10.05	Welcome to the venue, BaneGaarden, and to the program <i>By Lasse Mouritzen and Anna Katrine Korning</i>
10.05 – 11.00	#1 Experience An artistic walk in the nature of Sydhavn <i>By Tora Balslev and Maiken Vibe Bauer</i>
11.00 – 11.15	#2 Presentation Centriphery and necessary desired and undesired detours <i>By Airan Berg and Tile von Damm</i>
11.15 – 12.00	#3 Presentation Polyphonic entanglements in Sydhavn <i>By Ditte Vilstrup Holm</i>
12.00 – 13.00	Lunch at Aarstiderne
13.00 – 14.00	#4 Keynote Unworlding: An Aesthetics of Collapse <i>By Jack Halberstam</i>
14.00 – 14.30	Break, coffee/tea
14.30 – 15.15	#5 Presentation Performance practice as disentanglement - Place and temporality in contemporary art <i>By Amanda Piña</i>
15.15 – 16.00	Discussion/Reflection
16.00 – 17.00	Networking and mingling with drinks and snacks

#1 Experience

An artistic walk in the nature of Sydhavn

By Tora Balslev and Maiken Vibe Bauer

In this unplugged extract from the guided walk, City Matters, you will get in close contact with the city's materiality - asphalt, concrete and stone. A study of the geological body and choreography over time. An expedition in company with the non-human. See and hear how we humans are entangled in a larger organism. You will experience composed soundscapes and sculptural dance tableaux related to the materiality of Sydhavn.

Tora Balslev is a dancer and a performance artist. Tora Balslev studied at School of Stage Arts and at the Danish National School of Performing Arts/Odsherred. In her work, she animates raw materials through movement and creates an experience of the building materials as something living. She runs the company Daily Fiction where she works in a nomadic or spirally work concept, involving scientists, audience and fellow artists in the creative progress.



Photo: Mark Bauer

Maiken Vibe Bauer is a sound artist and chemist. Her body of work range from multi-channel compositions, performative audio walks and sound installations to more documentary forms such as audio essays and archives. Her sound works are often based on specific places, spaces and how these change over time. With meticulous field recordings, she audibly explores how our senses resonate with and on the environment, and how these conditions negotiate space.



#2 Presentation

Centriphery and the necessary desired and undesired detours

By Airan Berg and Tile von Damm

This talk will consist of the history of the project Centriphery and how the methodology was developed in the bidding phase. It will give a general understanding of what was meant to happen and what has happened by reflecting on: The experiences of the Training of Trainers with the artists at the project kick-off meeting, different practice examples from the pre-covid era of the project, and the current covid phase.

Airan Berg developed the Centriphery project application with Tile van Damm in his capacity of artistic director of the Festival der Regione. He is currently Circus Director of the Circus of Knowledge at the Johannes Kepler University. He is a theatre maker, and a theatre- and festival director who has specialised on participation and inclusion. He has worked intensively in different parts of Europe, the USA, Asia and now also in Australia, where he is developing a large scale participatory project for the Adelaide Symphony Orchestra.



Photo: Alessia Rollo

Tile von Damm is the director of Perspectives on Global Policies (PerGlobal) and the European project manager and member of the artistic board of the Creative Europe-funded projects „Orfeo&Majnun“ and „Centriphery“. His work and research focuses on inclusive rural and urban development with a strong link to participatory governance questions, open source and open data methods, transnational practice and the transfer of knowledge and ideas.



#3 Presentation

Polyphonic entanglements in Sydhavn

By Ditte Vilstrup Holm

In this presentation, Ditte Vilstrup Holm traces the many different entanglements of Sydhavn is Buzzing and reflect upon what this teaches us about art's social interactions in local contexts.

Her experience of the project Sydhavn is Buzzing and its entanglements in the Copenhagen area of Sydhavn let her to anthropologist Anna Tsing's notion of polyphonic assemblages. Tsing uses this notion to describe unpredictable interactions between different species in local environments, polyphony referring to the experience of listening to independent tunes interrelating without necessarily forming a joint melody, except perhaps very sporadically.

Ditte Vilstrup Holm is post.doc at Copenhagen Business School and works with the expanded field of public art practices, in particular as these connect questions of aesthetics and organization. She studied Sydhavn is Buzzing as part of the research program "Art and Social Communities", funded by the Danish Arts Foundation and Arts Council Norway.



#4 Keynote

Unworlding: An Aesthetics of Collapse

By Jack Halberstam

World, in many of the major philosophical traditions of the last century, presumes a totality of things, a form of being that exists through the sorting of subjects from objects, objects from things and things from unseen forces. And while "world," and "life" seem to offer vectors for utopian thinking ("another world is possible"), these totalizing concepts have also been predicated upon anti-blackness and from the elevation of the human above all other forms of life. Rather than holding out for new worlds, revitalized notions of life, or remade utopian dreams, this lecture begins with the premise that world-making as we currently conceive of it can only proceed by way of unworlding, world unmaking in which concepts such as the human, subject, object, animal, vegetative are tipped out of their hierarchical formations and disordered in meaning and in their relations to one another. His talk follows a series of aesthetic experiments from the 1970's to the present that revel in collapse, destruction and ruination.

Jack Halberstam is Professor of Gender Studies and English at Columbia University. Halberstam is the author of seven books including: *Skin Shows: Gothic Horror and the Technology of Monsters* (Duke UP, 1995), *Female Masculinity* (Duke UP, 1998), *In A Queer Time and Place* (NYU Press, 2005), *The Queer Art of Failure* (Duke UP, 2011), *Gaga Feminism: Sex, Gender, and the End of Normal* (Beacon Press, 2012) and, a short book titled *Trans*: A Quick and Quirky Account of Gender Variance* (University of California Press). Halberstam's latest book, 2020 from Duke UP is titled *Wild Things: The Disorder of Desire*. Places Journal awarded Halberstam its Arcus/Places Prize in 2018 for innovative public scholarship on the relationship between gender, sexuality and the built environment. Halberstam is now finishing a second volume on wildness titled *Unworlding: An Aesthetics of Collapse*. Halberstam



was recently the subject of a short film titled *So We Moved* by Adam Pendleton. It is playing at MoMA until January 30, 2022.

#5 Presentation

Performance practice as disentanglement - Place and temporality in contemporary art

By Amanda Piña

In this talk Amanda Piña uses oral narration to share knowledge on decolonial thought and practices in art and performance, using first nations ontologies as models for learning and unlearning. Piña propose to call upon notions of place and temporality present in contemporary art in order to understand the way they are understood, operate and make our bodies. Using her artistic research as a red thread the talk invites to a revision of the unmarked category of whiteness.

Amanda Piña is a Chilean-Mexican Artist living in Vienna and Mexico City. Her artistic work is concerned with the decolonization of art, focusing on the political and social power of movement, temporarily dismantling ideological separations between contemporary and traditional, human and animal, nature and culture. She studied Painting before going into performance and since 2008 she leads the gallery space specialized in expanded choreography and performance nadaLokal in Vienna which she founded together with the Swiss Visual Artist Daniel Zimmermann. Currently works on the realisation of the long-term project Endangered Human Movements, concerned with the re appearance of ancestral forms of movements and cultural practices. She is a research fellow at DAS THIRD, from the department of Theatre, Dance and Performance at Amsterdam University of the Arts.



BaneGaarden - venue and food host for the conference

In the middle of Copenhagen on DSB's railway terrain lies a piece of 'undiscovered' land with wild nature, blackberry scrub, chicken coop and old trees. This greenery, is BaneGaarden.

The nine old wooden barns were built in 1909 by DSB for storing wood and materials to be used for rails. Since 1950, the barns have been stationary, and nature has been allowed to grow wild and lush.

Today, it is an established, new food and culture destination and a green lighthouse in Copenhagen.



BaneGaarden

Otto Busses Vej 45 - 2450 Kbh SV

Accessibility

We aim to make the conference as accessible as possible. Please don't hesitate to contact us at akk@dansehallerne.dk if you have any support needs, and we will do our best to meet them.

The conference is accessible for people in wheelchair.



Dansehallerne



Statens
Kunstfond



Co-funded by the
Creative Europe Programme
of the European Union

