

# ***Æstetisk Seminar***

***Forår 2025***

*Torsdage kl. 14.15–16*

*Institut for Kommunikation og Kultur, AU,  
Bygn. 1584, Langelandsgade 145, Aarhus C*

*Alle er velkomne/All are welcome*

*Æstetisk Seminar er tilrettelagt af  
Mads Krogh og Lyng Stegger Gemzøe,  
Institut for Kommunikation og Kultur  
Aarhus Universitet*

20. februar 2025 – lokale 124

## **Buenavista**

Dehlia Hannah

In contemporary society saturated with digital images and memories, environmental yearning transcends human embodiment. If one once had to rise at dawn or climb a mountain to access a 'good view,' such seeking is now augmented through a proliferation of images, descriptions and simulations. Who shall access these images and sort through their promises? How is subjectivity constituted in relation to ideas of nature and environs? Have the landscapes of fantasy ever felt so close, or so far away? This talk approaches fundamental questions of environmental aesthetics through a pair of current exhibitions by the Franco-German collective *Troika*. Exploring curatorial imperatives and philosophical implications, the talk anticipates the opening of *Buenavista*, curated by Dehlia Hannah, at the Schirn Kunsthalle on March 6 and the closing and publication of the exhibition catalogue of *Pink Noise*, co-curated with Nadim Samman, at the Langen Foundation on March 15, 2025. With a focus on the newly commissioned video *Buenavista*, the presentation examines the co-evolution of a possible artificial intelligence in dialogue with its—our own—environmental imaginaries.

The event is supported by the research programme Environmental Media and Aesthetics

6. marts 2025 **NB. Bygning 1531, lokale 113/Auditorium D1.**  
**Ny Munkegade 116** (indgang via bygning 1530 og drej til højre)

## **The Aesthetics of Collapse**

Jack Halberstam

I am writing about a new generation of trans and queer artists who reach back to the 1970's to retrieve a vocabulary of unbuilding, unmaking, unbecoming and undoing to represent sexual and gender variance. Artists used the notion of unbuilding in the 1970's to counteract exploitative city planners and gentrification. Unmaking and undoing and collapse become politically resonant again in our current era of real estate capital, environmental disaster and transphobic lobbying.

In the middle of the last century, city planners like Robert Moses, architects like Le Corbusier and generations of politicians cast cities as blank canvases for the development of modern systems of rule. Against this vision, the self-styled "anarchitect," Gordon Matta-Clark, saw the city as a grammar, a system of signs, a matrix of meaning full of gaps and holes where the spaces between buildings were as meaningful as the buildings themselves. Anarchitecture, Matta-Clark wrote in an exhibition text in the early 1970's, means "working with absence" and "opening spaces to redistribute mass" and "emphasizing internal structures through extraction." This could almost be a description of one of Yve Laris Cohen's performances from 2021 within which he worked with the remains of the Doris Duke Theater which had burned down a few years earlier. But it is also a description that resonates with the way that some trans people describe transition – not as a journey from one point in the binary to another, but a labor that begins with absence and opens spaces and seeks to unbuild the conventionally gendered body.

The event is supported by the research programmes Historical Studies of Arts and Culture and Cultural Transformations and the PhD Programme for Art, Literature and Cultural Studies.

20. marts 2025 – lokale 124

## **Musiklivets kønnede infrastrukturer**

Kirstine Ringsager

I de senere år, særligt i kølvandet på #MeToo, har spørgsmål om ulighed og sexismen i den danske populærmusikbranche fået stor offentlig og politisk opmærksomhed. I konteksten af denne debat har det musikantropologiske forskningsprojekt *Gendering Music Matter* (GEMMA, 2022–2025), finansieret af Danmarks Frie Forskningsfond, undersøgt, hvordan musiklivets kulturer og infrastrukturer er kønnede og hvilke konsekvenser dette har for musikere, der er kvinder eller kønsminoriserede.

I denne præsentation vil jeg dele indsigter fra GEMMA-projektet, der nu går ind i sin afsluttende fase. Jeg vil belyse, hvordan kvinder og kønsminoriserede musikere erfarer, navigerer og forholder sig til infrastrukturelle barrierer og kulturelle diskurser, mens de forfølger en karriere i musikbranchen. Derudover vil jeg diskutere nogle af de initiativer, der forsøger at intervenere i – eller “hacke” – musikbranchens infrastrukturer for at fremme praksisser, der udfordrer status quo.

Mens GEMMA overvejende har haft et nutidigt og fremadskuende fokus, har projektet også afdækket vigtigheden af at forankre den aktuelle debat i en historisk kontekst. Denne indsigt har inspireret til udviklingen af projektet *Lyden af Kvindekamp: Musik i og omkring Rødstrømpebevægelsen*, som med støtte fra Augustinus Fonden officielt påbegyndes i sommeren 2025. Præsentationen vil derfor også fungere som et første skridt i at forbinde de to projekter og undersøge deres komplementære perspektiver.

Oplægget støttes af forskningsprogrammet Cultural Transformations

1. maj 2025 – lokale 124

## Øko-mimetiske immersioner

Ida Krøgholt

*Immersive theatre*, hvor skuespillere er værter, og tilskuere deltager som gæster i værket, er undertiden blevet kritiseret for at være infiltreret i en individualiseret kommercialiseret oplevelsesøkonomi. Immersive theatres poetikker og dramaturgier viser dog også tegn på samtidsøkologisk bekymring, og som en slags modstrategi til kommercielle designs, tilbydes fortællinger i mørke og lignende greb, der skruer ned for den visuelle primærsans. Tesen er, at teatermediet på den måde kan eksperimentere med såkaldt sekundære sanser for, med en formulering af Lauren Berlant, at “genopbygge tilskuerens sensorium” gennem stimuleret lytten. I min præsentation vil jeg belyse tre eksempler på immersive værker indenfor denne kontekst. Jeg vil anskueliggøre dem med Timothy Mortons begreb *øko-mimesis*. Det drejer sig om Aarhus Teaters *A Story About Blindness* af Christian Lollike, Vandreforestillingen *Twisted Forest* af Wunderland og den labyrintiske 1:1 forestilling *Garden* af Himherandit.

Præsentationen tager udgangspunkt i mit bidrag til bogen *Dramaturgies of Immersion and Emersion. Analyzing Immersive Poetics*, som udkommer på Routledge i 2025, skrevet i samarbejde med 5 medforfattere (Szatkowski & Rosendal, edt.). Med bogen forsøger vi at give svar på, hvordan teatret i det 21. Århundrede kan præsentere det emergerende samfund på en engagerende måde. Hvordan teater som medie kan være politisk og samfundsmæssigt relevant i et samfund præget af politiske polariseringer, psykologiske overbelastninger og miljømæssige katastrofer. Øko-mimetiske immersioner er et af bogens bud på dette.

8. maj 2025 – lokale 124

## **The Politics of Houseplants: Plant Passions, Colonialism, and Gender in 19th Century Danish Paintings**

Pernille Leth-Espensen

Camellias, begonias, ferns, and palms! In the 19<sup>th</sup> century there was a passion for plants, a veritable plant fever. Houseplants entered the Danish homes from the 1820s onwards and were part of this fever. The plants that suit the Danish indoor climate mainly come from tropical and subtropical areas, often former colonies, and many of these plants were brought to Europe by so-called 'plant hunters'. The entry of the houseplant was reflected in 19<sup>th</sup> century interior paintings. On the one hand, many houseplants thus have colonialist roots; on the other hand, they also played a part in the gendered politics of the 19<sup>th</sup> century domestic sphere. Through near and distant readings of artworks from the period, this lecture will discuss the politics of houseplants – inside and outside the home.

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### **BIOGRAPHIES**

**Dehlia Hannah** is a curator and Associate Professor of Environmental Aesthetics in Art History at the University of Copenhagen. She holds a PhD in Philosophy from Columbia University, with specialisations in aesthetics and the philosophy of science. Her research and curatorial practice focus on contemporary artistic engagements with emerging science and technology, as well as cultural responses to environmental crisis. She is editor of the *Routledge Handbook of Art and Science and Technology Studies* (Routledge, 2021) with Rogers et al., *Julian Charrière—Toward No Earthly Pole* (Mousse, 2020), *A Year Without a Winter* (Columbia University Press, 2019), *Placing the Golden Spike: Landscapes of the Anthropocene* (Milwaukee, 2015) with Sarah Krajewski, and the author of numerous essays including 'Blackout: A

Manifesto' (e-flux Architecture, 2024). Recent exhibitions include *Julian Charrière—Controlled Burn* (2022-23) and *Troika—Pink Noise* (2024-5), co-curated with Nadim Samman at the Langen Foundation, Germany. Her forthcoming monograph *Rewilding the Museum* (Hatje Cantz, 2026) considers the museum as a site of restoration ecology and cultural transformation of ideas of nature.

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**Jack Halberstam** is the David Feinson Professor of The Humanities 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. Halberstam was recently named a 2024 Guggenheim Fellow.

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**Kirstine Ringsager** er lektor ved Institut for Kunst- og Kulturvidenskab på Københavns Universitet. Hendes forskning fokuserer på det antropologiske studie af musik med særlig vægt på de kønnede og racialiserede strukturer, der former musiklivet, samt musiks rolle i sociale forandringsprocesser. Hun leder i øjeblikket forskningsprojekterne *Gendering Music Matter* (2022–2025) og *Lyden af kvindekamp: Musik i og omkring Rødstrømpebevægelsen*, som officielt starter senere i år (2025–2028). Ringsager har en ph.d. (2015) om den dansksprogede rapscene og har publiceret bredt om rapmusik, (affektiv) medborgerskab, andetgørelse og dansk migrationspolitik. Hendes forskning omfatter desuden studier af tværkulturelle musikundervisningsprogrammer, kønnede og etniske medieringer i dansk musikradio samt musikkensur i Tyrkiet.

**Ida Krøgholt** er lektor ved Dramaturgi, Institut for Kommunikation og Kultur, Aarhus Universitet. Hendes forskningsinteresse er 'applied theatre' i krydsfeltet mellem performance og teaterpædagogik med publikationer der bl.a. udforsker deltagerorienteret teater og immersive dramaturgier, teater i uddannelse, dramaturgier i museet, dramaturgi i relation til facilitering og ledelse. Senest medforfatter til antologien *Dramaturgies of Immersion and Emersion. Analyzing Immersive Poetics*, Routledge i 2025 (in press). Desuden fungerer hun som medredaktør for tidsskriftet JASED, *Journal for Research in Arts and Sports Education*.

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**Pernille Leth-Espensen**, PhD, is Researcher at Aesthetics & Culture, The School of Communication and Culture, Aarhus University. Her research field is the relation between art, science, and technology from different perspectives and periods. Her PhD and postdoc were centered around contemporary art created with technologies from the natural sciences. Furthermore, she has researched artworks interpreting the history of the mechanical clock, illustrations of animal-to-human blood transfusions, and the history of the doll. Currently, her research addresses the relation between plants, colonialism and gender in 19<sup>th</sup> century Danish paintings in the interdisciplinary collective project *Skjulte plantehistorier* (Anette Vandsø, PI). *Skjulte plantehistorier* collaborates with Ordrupgaard and The Hirschsprung Collection on the exhibition *Plantefeber*.

