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# Art Scholarships 2021

# art

Scholarships  
Fellowships  
Investigator grants

**2021 Abstract booklet**

## **Introduction**

The Novo Nordisk Foundation has supported research in art and art history for more than 40 years. Initiated in 1979, the area of support is deeply rooted within the foundation.

The Foundation supports research in art history, in practice-based art and curating, and in the interdisciplinary crossroads between art and science.

The objective for supporting this research field is to challenge existing dogmas, inspire new ideas and improve peoples' lives. Through art, individuals and society encounter questions of culture, identity, and community, which are explored and disseminated through research in art and art history. In addition, cross-disciplinary research within art and natural science may help put science matters into new perspectives.

With this area of support, the Foundation aims to significantly contribute to art and art history research in Denmark by providing the most talented researchers with the opportunity to conduct major research projects and pursue a research career within this field.

The Foundation annually supports research in art and art history with up to DKK 31.5 million through PhD Scholarships, Postdoc Fellowships, Investigator Grants, Project Grants and Visiting Professorships.

This abstract booklet presents the Scholarships, Fellowships and Investigator Grants awarded in 2021.

## Mads Øvlisen PhD Scholarship

### Art History before 1900



**Søren Thorlak Madsen**  
Art Historian  
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**Project title**  
A Time of One's Own/Sin egen tid

**Grant**  
DKK 1.7 million

**Duration**  
3 years

**Place of research**  
University of Copenhagen  
Kunstmuseum Brandts

**Abstract**  
“A woman must have money and a room of her own if she is to write fiction,” Virginia Woolf famously states in *A Room of One's Own*. But what about the necessity of having a time of one's own, this project asks with a focus on three women artists from Funen: Alhed Larsen, Anna Syberg and Christine Swane. As housewives and mothers working from home, lack of time for artistic production connects the women.

Through theories of feminism, phenomenology and Hannah Arendt's concept of modernity and human activity, this project examines the importance of time in their artistic production; time both as an objectively measurable amount of hours per day and as subjective experiences. It aims to show how the artists visualise 'a time of one's own': How they process their lack of time in their art through choices of self-referential subjects, such as flowers, cultivated gardens, decorated spaces, and their own art but also through sensuously capturing moments of creation and of aesthetic experience.

## Mads Øvlisen PhD Scholarship

### Practice-based Art



**Cally Spooner**  
Artist  
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**Project title**  
“Dead Time”. A hypothesis of resistance to techno-temporal performance

**Grant**  
DKK 2.0 million

**Duration**  
3 years

**Place of research**  
University of Copenhagen  
The Royal Danish Academy of Fine Arts

**Abstract**  
Statistics and self-management feed our present digital condition in which everyday life is performed, ranked, tracked then quantified. My PhD will focus on the factors that engender this condition; individual performance, ubiquitous (self-tracking, social, predictive) technologies and Western time. I will study this triage to explore the toll it takes on subjects and the social imagination. Particularly at the level of time, I will ask how this condition might be resisted? In response, I will propose 'dead time' as a temporal mode of resistance.

Coined by poet, Anne Carson, 'dead time' refuses future-oriented-outcomes, remains largely inactive, and averts narrative-development. I will unpack a number of guises that 'dead time' might arrive in, including as duration, rehearsal, and undetectability. I will utilise these guises as performance techniques to create my PhD's practical outcome: A five-act opera, that hopes to foster a resistance to our techno-temporal performance condition.

## Mads Øvlisen PhD Scholarship

### Practice-based Curating



**Anna Weile Kjær**  
Art Historian, Curator  
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**Project title**  
Wormholes – when times collide

**Grant**  
DKK 1.7 million

**Duration**  
3 years

**Place of research**  
University of Copenhagen  
Den Frie Centre of Contemporary Art

**Abstract**  
Three historic exhibitions resonating with contemporary artistic investigations will be subject of new artistic intervention and curatorial exploration in the practice-based PhD “Wormholes – when times collide”.

The project sets out to develop an anachronistic curatorial method taking form in the development of a new exhibition series at Den Frie Centre of Contemporary Art. The historic exhibitions in question are the futurism-exhibition of 1912, the Women’s retrospective exhibition from 1920 and international surrealist exhibition Kubisme–Surrealisme from 1935.

One of the leading questions of the project will be how it can be possible to work with historic material, when the material and artworks in question are inaccessible. Combining historic exhibition strategies, archival material, artistic research and original, reconstructed as well as contemporary artworks the exhibitions will generate new meetings of otherwise separated moments in time. Relying heavily on close collaboration with invited contemporary artists, the exhibitions will take form as immersive tableaux drawing on strategies from installation and performance art.

## Mads Øvlisen PhD Scholarship

### with extraordinary potential

### Art History after 1900



**Tais B. Terletskaja**  
Writer and translator  
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**Project title**  
Queer(y)ing Pleasure: Nydelsens rolle i queerfeministisk kunstpraksis imellem det intime og det politiske

**Grant**  
DKK 2.0 million

**Duration**  
3 years

**Place of research**  
University of Copenhagen

**Abstract**  
What’s your pleasure?

From a queer-feminist perspective a lot is at stake in this question, quivering enticingly and challengingly between the intimate and the political.

The project will focus on the ambivalent role of pleasure in queer-feminist art practice from the 1970s and onward, aiming at contributing to a further definition of the specificities of queer feminist art histories.

## Mads Øvlisen Postdoc Fellowship

### Art History



#### Anne Kølbaek Iversen

Postdoctoral researcher,  
PhD in Aesthetics and Culture  
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#### Project title

Aesthetics of Shame, Infrastructures of  
Desire

#### Grant

DKK 1.3 million

#### Duration

2 years

#### Place of research

Aarhus University

#### Abstract

The postdoc project “Aesthetics of Shame, Infrastructures of Desire” is an art historical and theoretical study of contemporary art addressing issues of gender, sexuality, desire, and shame from queer-feminist and posthuman perspectives.

Inspired by the practices of artists Biba Fibiger (1984), Sidsel Meineche Hansen (1981), Hannah Heilmann (1978), Maja Malou Lyse (1993), Lea Porsager (1981), Tabita Rezaire (1989), and Tove Storch (1981) among others, the project looks into how female, queer (and posthuman) desire and shame is articulated in contemporary Danish art with a focus on the interfaces and infrastructures they are represented and produced through: How are self-objectivization, exposure, and vulnerability employed as artistic strategies? And how are instances of sexualization, pornofication as well as industries of desire investigated through art?

Common to the works is that they contribute to the delineation of a new territory for the negotiation of gender roles and representations of the (female) body with a focus on hybrid bodies, digital infrastructures, and the artwork as a body.

The project aims to investigate how gender roles as well as forms of desire and feelings of shame are distributed among us, because they are “shared,” social and thereby also open to negotiation.

## Mads Øvlisen Postdoc Fellowship

### Art History



#### Bart Pushaw

Art Historian  
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#### Project title

Indulgent Images:  
Indigenous Modernisms of the Colonial Arctic

#### Grant

DKK 1.5 million

#### Duration

2 years

#### Place of research

University of Copenhagen

#### Abstract

The project “Indulgent Images: Indigenous Modernisms of the Colonial Arctic” will be the first history of Greenlandic art between 1750 and 1950 to appear in English in almost four decades.

It examines how Greenlanders used different kinds of artistic media --printmaking, watercolor and ink, photography, oil painting-- to understand, negotiate, and critique the missionary culture that Danes and Norwegians had introduced in the early eighteenth century. By focusing exclusively on Indigenous artists, the study provides an important antidote to the prevalence of studies on outsider imagery of the Arctic, reflecting instead how Inuit adapted to and actively created a new colonial culture at home.

This focus reveals the little-known presence of Inuit artists at art institutions in Europe, providing new insight into the intersections of European and Native American art history that challenges perceived conceptions of Nordic modernism.

## Mads Øvlisen Postdoc Fellowship

Practice-based Art



### Henriette Heise

Artist  
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#### Project title

The Lunatic Future for the Depressed Planet and the Planet: Learning from the late work of artists who figured out how on earth to keep going.

#### Grant

DKK 1.5 million

#### Duration

2 years

#### Place of research

National Gallery of Denmark

### Abstract

From a starting point of the 'late work' of visual artists, this artistic research will take place between a perceived lack of future that's intergenerational, and those artists who continued working in spite of a lack of energy and prospect.

Why is late work often deemed oblique compared to the early work by an artist? How do some artists find the incentive to continue their work in spite of numerous obstacles? Why aren't ageism and the stereotyping surrounding the idea of generations in the arts discussed more? And is there hope to find for all generations in the late work of artists who had worked out how not to give up?

We live in a world where climate crisis is real and where there is a growing sentiment of hopelessness and exhaustion among us. Perhaps precedent lies in the precarious lives of artists who have come before; those who have continued in their work in spite of crisis and resistance, or a lack of almost every apparent sign of encouragement, including recognition.

## Mads Øvlisen Postdoc Fellowship

Art and Natural Sciences



### Michael Kjær

Art Historian, PhD  
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#### Project title

Hydrologic Sensibilities in a Fragile Ecology

#### Grant

DKK 1.3 million

#### Duration

2 years

#### Place of research

Aarhus University

### Abstract

In a world of acute climate change, man's relationship to the three-quarters of the globe covered by water is of vital importance. This research project examines the development of aquatic sensibilities in the twentieth century: Sensibilities that can be traced in the marine sciences as well as in the history of art.

Common to these fields is that they both consider the hydrosphere as the best indicator of the climatic and ecologic state of the earth. With this line of thinking, the agency to represent the state of the earth is no longer that of man; man becomes a translator of the indications given by the matter of the earth. In this dynamic between indication and translation, the development of new hydrologic sensibilities is crucial.

This research project aims 1) to contribute to the writing of an art history of these hydrologic sensibilities, and 2) to work with marine geophysicists and artists to understand the contemporary potential of such sensibilities.

## Investigator Grant in Art History Research



### Jacob Lund

Associate Professor  
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### Project title

Artistic Practice under Contemporary  
Conditions

### Grant

DKK 4.0 million

### Duration

4 years

### Place of research

Aarhus University

### Abstract

The project "Artistic Practice under Contemporary Conditions" is a theoretical and analytical investigation of the relationship between artistic practice and the socio-political context in which it takes place.

It is guided by the hypothesis that this relationship has undergone substantial changes during an art historical shift from modern art to contemporary art, and that the discipline of art history needs to revise traditional notions of the historicity of art, the category of work, and artistic autonomy in order to catch up with the phenomenon of contemporary art, which often escapes these notions.

Rather than defining what contemporary art is, the purpose is to explore how contemporary artistic practices create meaning in relation to the non-artistic societal reality in and on which they operate. The focus is on exploring and describing how the very diverse practices and works we collect under the name "contemporary art" function as art, and on what qualifies them as artistic.

## Investigator Grant in Art History Research



### Mathias Danbolt

Associate Professor  
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### Project title

Moving Monuments: The Material Lives of Sculptures  
from the Danish Colonial Era

### Grant

DKK 4.0 million

### Duration

4 years

### Place of research

University of Copenhagen

### Abstract

Monuments of Danish kings and missionaries have been at the center of heated discussions on colonialism and racism in Danish media over the last years. "Moving Monuments: The Material Lives of Sculpture from the Danish Colonial Era" is the first art historical research project to critically examine the Danish tradition for monumental sculpture in light of the nation's imperial history.

The project takes its starting point in the Lapidarium of Kings, a collection of sculptures made for Danish kings during the heyday of Denmark's colonial empire between the 17th and 19th century, which is currently placed in storage in Christian IV's Brewhouse in Copenhagen.

Through a series of case studies of sculptures by artists including Saly, Grund, and Wiedewelt, Danbolt and the project's Postdoc Amalie Skovmøller seek to develop new perspectives on the relationship between art and colonial history in a Danish context, and to turn the closed collection of the Lapidarium of Kings into an open research platform uniting scholars, artists, and the public.

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