

Invitation

Novo Nordisk Fondens

Kunstfaglige Inspirations- dag 2024

Novo Nordisk Fondens komite for forskning i kunst og kunsthistorie byder velkommen til den årlige kunstfaglige inspirationsdag

Mandag 7. oktober 2024

Kl. 16.00 – 20.00

Arrangementet finder sted i Festsalen på Det Kongelige Danske Kunstakademi, Kongens Nytorv 1, 1050 København K.

Det er gratis at deltage, men tilmelding er nødvendig via dette link:

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Program

- 16:00 Velkommen**
v. Novo Nordisk Fonden
- 16:10 ..., when the idea has disappeared.**
Keynote Lecture by Vincent Geyskens (EN)
- 17:30** Pause
- 17:45** Mads Øvlisen stipendiater præsenterer:
- Natura Artifex: A New Ecological Approach to the Production and Perception of Art in the Middle Ages, 1200-1500 CE**
Mads Heilskov, Postdoc i Kunst & Naturvidenskab, Aarhus Universitet (DK)
- “Dead Time”. A hypothesis of resistance to techno-temporal performance**
Cally Spooner, ph.d. stipendiat praksisbaseret forskning i kunst, Københavns Universitet og O-Overgaden (EN)
- 18:30 The Exhibition as Research Publication: Transforming Knowledge Creation in Academia**
Postdoc Anne Julie Arnfred, NNF Center for Practice-based Art Studies (EN)
- 18:45** Let middag i Cafe Apollo

ново nordisk fonden

Benefitting people and society



Vincent Geyskens

Born 1971, Lier, Belgium

Lives and works in Brussels, Belgium

Teaches in the School of Arts, Ghent, Belgium

Vincent Geyskens researches the position of painting in our contemporary society. For him, 'the physical and the material aspects' are an essential part of painting. It cannot exist without it. And yet just these elements are ignored in contemporary visual culture, where physical experiences are exchanged for the communication of visual data.

"Painting doesn't do that," he says in an interview with culture magazine *rekto:verso*,

"more so, it can't." Precisely because of this, it questions the idea of technological progress in modern, and by extension in contemporary art - the notion that art must constantly innovate.

In all of Geyskens' works, the physical act of making is clearly present, for instance in the brutal collages, the sequences of painted frames and the thickly applied strokes of paint in his still lifes. It is his way of making thoughts tangible, but also of giving attention to the manual aspect of painting.

Geyskens' practice consists of paintings, collages, drawings and poems. His works are sometimes considered abstract, sometimes figurative. He uses different techniques and materials, but always there is that focus on making. "For me, painting is the way of going away from the merely visual, getting in touch with the material and getting things going. Rather than framing, naming and fixing something," Geyskens says.

..., when the idea has disappeared.

"I am trying to see, when everything in this world conspires to prevent us from seeing"

Bram Van Velde

"The painting is finished, when the idea has disappeared", Georges Braque said. But what is "the idea" and what happens in a practice that rids itself of it? Is painting not a means of communication? Is it not the expression of ideas, insights and emotions? It probably is for those who treat it as a technique or just another means of visual communication. It is not for those who understand that it is a very singular way of thinking and demands a receptiveness that cannot stand with personal ideas and intentions. Painting is not a way of making an image. It is not a way of moving towards an image. It is going away from the image ; going away from what prevents us from seeing.

Painting is a way of thinking one's way out of the framing, forgetting the names of the things depicted. If the blank canvas is filled with clichés and known conventions before the first mark is made, then painting is a way of uncovering and of discarding conventions and resisting communication. Through un-learning, one can hope to see the overlooked ; to see what was un-seen.

If everything has been done, one can only try to undo.