

This seminar with Eva la Cour will present a specific video-work-in-progress as a vehicle in her practice-based postdoc research *Post-Future Essayism: Temporal communality as epistemological strategy*, at the New Carlsberg funded research center Art as Forum, at the University of Copenhagen.

The video-piece is also a collaboration with visual artist Mia Edelgart. Together Edelgart and la Cour have explored the legacy of the Belgian film and television maker Jef Cornelis (1941-2018), and considered how they as visual artists can work critically engaged with or close to a deceased artist's legacy and archive.

Cornelis made radically experimental programmes, predominantly on visual culture and modern art, for the (Flemish-speaking) Belgian radio and television broadcaster VRT in the 1970 and 1980s. Through live edited reportages and talk show formats Cornelis, thus, contributed to the period's exploration of the forms of conversation that TV as public service broadcasting could facilitate and generate.

The seminar at HDK-Valand seeks to recontextualize Cornelis's practice in a contemporary context of ecological crises, by focusing on a speculative series of live-edited talk shows in the present. More specifically, la Cour will present an enacted pilot episode (apart from which, all other episodes exist only as illustrated sketches). The pilot deals with old and new stories about Denmark as a farmers land, also with storytelling as form and means of action; with 'the anecdote' as both a conscious and unconscious way of situating, telling and explaining something, and thereby as a form of intimate carrier of an argument. Practically, the pilot is situated in a bus with three invited guests and a moderator, debating *the art of owning a piece of land without destroying it* (supposedly an Andy Warhol quote). Meanwhile, the bus visits an acclaimed collection of Danish golden age paintings, a recreative nature reserve, and a visitors farm run by vulnerable young people of compulsory school age. In the bus there is also a musician, two camera operators, a sound assistant and an editing station with an editor and producer as well as a reporter ready to jump out of the bus and to conduct interviews. Furthermore, the bus is wirelessly connected to a pair of reporters in Fælledparken in Copenhagen. Considering the date of the talkshow episode - the 1st of May – the reporters do street interviews to connect issues of class struggle with agriculture, and to meditate on current narratives about farmers as belonging to a proletariat/precarariat (with protest manifestations, etc.).

The outset for la Cour's occupation with Cornelis's productions for public service television in the 1980es, is her interest in filmmaking practices utilizing video live editing. Not merely seeing film practice as product-oriented but also as a knowledge activity, la Cour's research engages archival material and social experiments to explore modalities of articulation that differ from those pre-designed by today's media infrastructures. How to move beyond the production of knowledge objects and data, to engender practices with and through which to know something together? What could the epistemic and ethical status of audiovisual productions look like at this moment in time when the overarching risk of a collapse can only be improved through enormous collective efforts? How to enable a sense of shared time, certain kinds of social time? How to live temporal communality as epistemological practice?