

Abstract

How to create reparative critical practices (Eve Kosofsky Sedgwick) as an accumulative, historically dense, collective exploration of fragments, which are styled into assemblages? What is the “ontology” of the reparative critical practice as artistic practice and an image in itself?

These are research questions Katrine Dirckinck-Holmfeld explores in the artistic research project *Time in the Making: Rehearsing Reparative Critical Practices*. Through the development of video installations *Leap into Colour* (2012-2015) and *movement* (2012) and in dialogue with the work of artists Rania & Raed Rafei, Julie Ault and the cabaret *Metro Al Madina* in Beirut, *Time in the Making* investigates how to shift Sedgwick’s concept of the reparative practice from a hermeneutic reading practice to artistic practices and an image in itself.

Time in the Making articulates an understanding of the reparative as artistic practices that style new forms of subjectivity through a complex engagement with affect, materiality and time. The PhD project contributes to the “reparative turn” in queer feminist scholarship (Robyn Wiegman) by interweaving reparative critical practices with artistic research, as an emerging field in Denmark as well as internationally to style new forms of critical inquiry.

Link to PhD thesis, https://www.dropbox.com/sh/gtnmjz6w5t056oj/AADb_dC8z43LaBIQdydj-y13a?dl=0

Link to video: *Leap into Colour*, <https://vimeo.com/131082332> - Password: armand