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Resistance and the Institution

Keynotes by

Mikkel Bolt
Kuratorisk Aktion
Yak Kallop

Moderated by

Annika Lundgren

Performance by

Yak Kallop

Performing Resistance is an
artistic research project by
Annika Lundgren

10.00	Departure by bus to secret venue
10.30	Introduction by Annika Lundgren
10.45-11.30	Keynote by Kuratorisk Aktion
11.30-11.45	Coffee break
11.45-12.30	Keynote by Mikkel Bolt
12.30-13.30	Lunch
13.30-14.15	Keynote by Yak Kallop
14.15-14.30	Coffee break
14.30-16.30	Moderated discussion
16.45	Sightseeing tour by bus
18.00	Welcome drinks at Skogen and introductions by Johan Forsman on Skogen and Annika Lundgren on the Archive for Resistance Strategies
18.30	Light dinner
19.30-20.15	Presentation by Gavin Butt
20.15	Bar, socializing and music

Resistance and the Institution is the second seminar within the research project *Performing Resistance*. The seminar poses the question of what concrete strategies of resistance can be extracted from the academic institution and how its resources can contribute to counteracting contemporary neo-liberal agendas.

Razmig Keucheyan, professor in sociology at the University of Paris-Sorbonne, points out that the political and intellectual fields have grown more and more apart since the second part of the 20th century. Keucheyan also claims that new social movements such as Occupy and Indignados need mediating institutions—such as the universities—to help elaborate their ideas and to tackle the question of where to go next. To meet this demand we, who work within institutions, need to think of themselves as being in and not of the institution, to create platforms for organizing combined knowledge and to open the academy to new functions: social, solidary, and supportive. We need to locate the institution's anti-capitalist potential and discuss the practicalities of how to put these intellectual and material resources, and use these in ways that support actions that have an actual political effect. The matter ultimately concerns not just the relationship between academicism (or art) and activism, but the very relationship between citizenship and activism.

Performing Resistance is a research project by Annika Lundgren, with support of the research board at Valand Academy and the independent cultural platform Skogen. The project concerns itself with discussing the relationship

between inside and outside, between thinking and doing and between antagonism and cooperation. It consists of three co-dependent parts: a series of interdisciplinary seminars on resistance; the *Archive for Resistance Strategies* to collect knowledge and ideas resulting from the seminars; and the performing of the archive material through lectures, workshops and actions.

Mikkel Bolt

*Revisiting the long march
through the institutions of power*

The presentation will analyse different contemporary attempts to reconquer the institution by putting it to a progressive use through a reading of Rudi Dutschke's notion of the long march through the institution. The presentation will exemplify with Fred Moten and Stefano Harney, Mark Fisher and Nina Möntman, The Kilburn Manifesto, and SYRIZA.

Mikkel Bolt teaches cultural studies at the University of Copenhagen. He is the author of numerous articles on contemporary art, the avant-garde and the revolutionary tradition, and of a number of books including *En anden verden. Små kritisk espistler om de seneste årtiers antikapitalistiske satsinger i kunst og politik og forsøgene på at udradere dem* (Nebula, 2011), *Playmates and Playboys on a Higher Level: J.V. Martin and the Situationist International* (Sternberg Press, 2015) and *Crisis to Insurrection: Notes on the ongoing collapse* (Minor Compositions, 2015).

Kuratorisk Aktion

*Rethinking Migration in the
Context of Nordic Colonialism*

Today, one in every 122 human beings is either a refugee

or internally displaced due to climate disaster, war, conflict, persecution, or poverty. This presentation will introduce two interrelated platforms that respond to the refugee crisis by presenting new models for conviviality and solidarity between minority and majority communities, thereby countering normative structures of exclusion and inequality. The first is Trampoline House, an independent refugee justice community centre in Copenhagen providing refugees, asylum seekers, and migrants with a place of support, community, and purpose. The second being CAMP (Center for Art on Migration Politics), an exhibition venue for art discussing questions of displacement, migration, immigration, and asylum. Kuratorisk Aktion launched the centre in April 2015 as an independent institution inside Trampoline House with the aim to increase insight into the life situations of displaced and migrant persons, and to discuss these in relation to the overall factors that cause displacement and migration to begin with, thus suggesting that we read the operations of the global political order from the view point of the lives and interests of the individuals and groups most marginalized by it. Read more about CAMP at campcph.org

Kuratorisk Aktion (Curatorial Action) is a Danish curatorial collective that employs art and curating to address inequalities in the global community and introduce other ways of organizing the world. The collective was formed in 2005 by independent curators Frederikke Hansen (b. 1969) and Tone Olaf Nielsen (b. 1967) and has produced numerous major exhibitions and publications both in Denmark and abroad. The collective's practice is based on a firm belief that art and curating can contribute to social and political change. After ten years of curatorial investigation into the aftermath of colonialism's race and gender-thinking in the Nordic region and global decolonial struggles in activism,

art, and academia, Kuratorisk Aktion has recently opened CAMP (Center for Art on Migration Politics). The centre is located in Trampoline House, an independent community centre in Copenhagen that provides refugees and asylum seekers with a place of support, community, and purpose.

Yak Kallop

*You should only lick the asses
of the ones you love*

A common way of relating art to politics has often been characterized as the relation between uselessness and usefulness, e.g. Boris Groys' *On Art Activism*, "political art" should then be understood as the mediation between art and politics in view of a purpose. The political or the art institution can then only serve as a means towards an end, namely, uniting that which has been separated, art and politics, uselessness and usefulness. We propose to step out of this description that already presupposes the separation, in order to look at an historic example, the monastic communitarian life of the Franciscan monks, where the question of uselessness or usefulness, art or politics does not apply. This example shows that the concepts of institution and use takes on the character of a form of life that is neither useless nor useful, neither politics nor art, but pure praxis.

Yak Kallop (Karl Sjölund & Erik Bryngelsson) can change shape at will, sometimes he appears as a man-god clothed in white with a body as white as a conch, holding a short spear with colourful silk flags and a crystal sword in his hands. By applying a wide variety of contemporary strategies, Kallop's performances unfold elsewhere while the build-up of tension is frozen to become the memory of an event that will never take place. "We wanted to stay true to the old-fashioned techniques".

performingresistance.org

