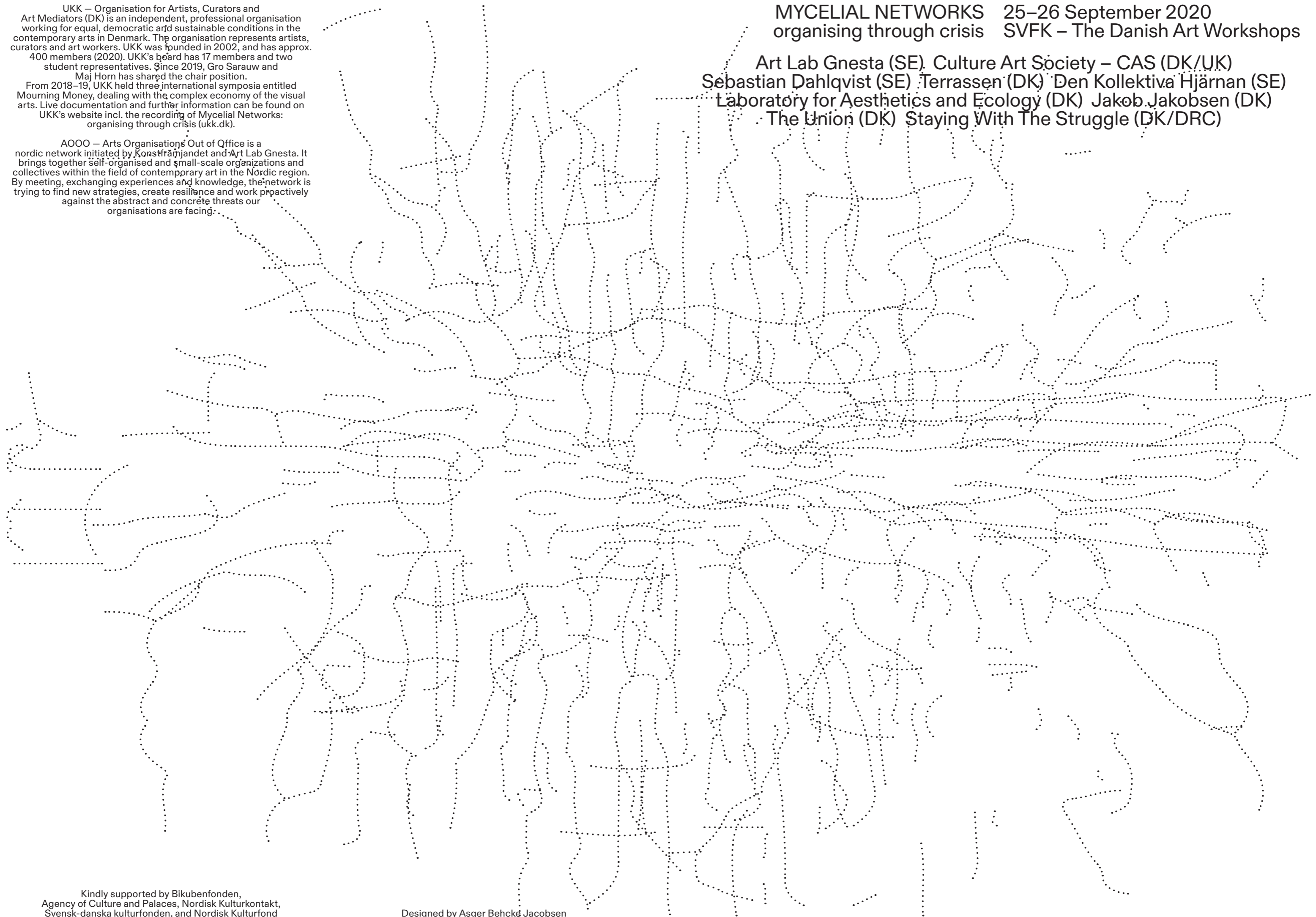


UKK – Organisation for Artists, Curators and Art Mediators (DK) is an independent, professional organisation working for equal, democratic and sustainable conditions in the contemporary arts in Denmark. The organisation represents artists, curators and art workers. UKK was founded in 2002, and has approx. 400 members (2020). UKK's board has 17 members and two student representatives. Since 2019, Gro Sarauw and Maj Horn has shared the chair position. From 2018–19, UKK held three international symposia entitled Mourning Money, dealing with the complex economy of the visual arts. Live documentation and further information can be found on UKK's website incl. the recording of Mycelial Networks: organising through crisis (ukk.dk).

A000 – Arts Organisations Out of Office is a nordic network initiated by Konstfrämjandet and Art Lab Gnesta. It brings together self-organised and small-scale organizations and collectives within the field of contemporary art in the Nordic region. By meeting, exchanging experiences and knowledge, the network is trying to find new strategies, create resilience and work proactively against the abstract and concrete threats our organisations are facing.

MYCELIAL NETWORKS 25–26 September 2020  
organising through crisis SVFK – The Danish Art Workshops

Art Lab Gnesta (SE), Culture Art Society – CAS (DK/UK)  
Sebastian Dahlqvist (SE), Terrassen (DK), Den Kollektiva Hjärnan (SE)  
Laboratory for Aesthetics and Ecology (DK), Jakob Jakobsen (DK)  
The Union (DK), Staying With The Struggle (DK/DRC)



During Mycelial Networks artists, collectives and organisations will reflect on: the skills, relationships and tools necessary in order to survive current and future consequences of the pandemic; how to organise and strengthen each other across national borders; how a revelation of arts institutions' fragility could lead to a more solidaric (post-)pandemic future.

Mycelium is the vegetative part of a fungus, consisting of a network of fine white filaments. The mycelial threads act as an underground network, linking the roots of different plants, making it possible for plants to share nutrients and information. Thus the mycelium functions as an interspecies knowledge sharing network and facilitates mutually beneficial relationships of care and maintenance.

PROGRAMME

Friday 25 September 2020

Throughout the day we will explore different strategies and methodologies of practicing collaboration, care, and solidarity, seeking strings of relations, networks, and strategies for obtaining a collective voice. We will consider ways of working across borders, community building and organising between activism and art. As well as what organising today means for the production of social and political relations.

- 14.30 Doors open
- 14.45 Welcome and introduction by UKK and AOOO – Art Organisations Out of Office
- 15.15 Talk by Sebastian Dahlqvist, Art Lab Gnesta, Den kollektiva hjärnan: *A call for an art field we do not yet inhabit but continue to dream about.*
- 16.00 Break
- 16.15 Talk by Jakob Jakobsen: *Social Crisis Mental Crisis*
- 17.00 Break
- 17.15–18.00 Panel: Sebastian Dahlqvist, Jakob Jakobsen, UKK

Saturday 26 September 2020

With today's program we will consider ways of working and organising across different intertwined oppressive structures. The presentations and panel will discuss some challenges with building new organisations; maintenance and sustainability, the role of an organisation in terms of solving conflicts, and ways in which to acknowledge and work with internal and external power structures.

- 13.45 Doors open
- 14.00 Presentation by Miriam Wistreich, Laboratory for Aesthetics and Ecology: *Patterns in Resistance: Attempts at a Curatorial Strategy of Care*
- 14.30 Talk by Staying With The Struggle: *Asking not only how we are working together, but what we are working together to do. Or how to de-individualise questions of privilege. Or how to take the trouble beyond art*
- 15.30 Break
- 15.45 Presentation by Culture and Art Society (CAS)
- 16.00 Presentation of The Union by Anita Beikpour and Claudine Zia
- 16.15 Panel: Staying With The Struggle, Culture and Art Society, The Union, UKK and AOOO
- 17.15 Break
- 17.30–20.00 Film programme curated by Terrassen. (Offline)

BIOGRAPHIES

Sebastian Dahlqvist  
Den kollektiva hjärnan and Art Lab Gnesta (SE)  
*A call for an art field we do not yet inhabit but continue to dream about*

In his talk Sebastian Dahlqvist will explore questions related to self-organisation, collectivity and ways of caring for the commons departing from the work of Art Lab Gnesta and the network Den kollektiva hjärnan [The collective brain].

Sebastian Dahlqvist works as an artist and curator, based in Stockholm and Malmö. His practice is often based on collaborations and discusses issues of self-organisation, collective memory, ways of reading and writing history and the production of social and political relations in place. Over the years he has been part of initiating and running numerous collectives and organisations. He's currently part of Konstfrämjandet, Art Lab Gnesta and Den kollektiva hjärnan.

Den kollektiva hjärnan is a network which brings together self-organised art organisations all over Sweden. The network was formed in 2015 with the aim of making available and strengthening the position of the self-organised organisations, by sharing and making their existing knowledge and hybrid working methods visible. By starting from artists' rights and working conditions, we spread knowledge to various decision-makers to increase competence and improve the opportunities for long-term (economic and social) sustainability within our field and beyond. The network is growing and presently consists of around 30 member organisations.

Art Lab Gnesta is a place for experimental connections between art and society. We create meetings between artists, the local community, schools, art institutions and others who work with art or community issues - both locally, nationally and internationally. We are located in an old brewery in Gnesta, where we have studios, workshop spaces, a large greenhouse and exhibition halls. We do collective explorative projects, exhibitions, workshops, publications, talks and other events both in the house, in public space and beyond.

Jakob Jakobsen (DK)  
*Social Crisis Mental Crisis*

How to organise against and during crisis. I will reflect on the role of crisis both socially and personally as a lever for change. For many, precarity and crisis is a part of the normal condition, but what can we learn from these groups in a situation of general social crisis? My point of departure will be a project I developed together with the British artist Sophie Carapatian where we produced a weekly radio show in spring 2020, during the peak of the pandemic in Europe. In this radio show we were reflecting and developing language in relation to the brutal economic and social consequences of the pandemic based on our experiences within the psychiatric system.

Jakob Jakobsen is a visual artist and writer. Self-organisation has driven his practice throughout, and over the years he has built a number of autonomous institutions such as the Copenhagen Free University, the Hospital Prison University Archive and most recently the Hospital for Self Medication. He has shown extensively internationally including the 31st Sao Paulo Biennale and at Documenta 13. He lives and works in Copenhagen and Berlin.

Miriam Wistreich  
Laboratory for Aesthetics and Ecology (DK)  
*Patterns in Resistance: Attempts at a Curatorial Strategy of Care*

Alt\_Cph is a biennial for the self organised art scene of Copenhagen. In 2020 the COVID-altered biennial is curated by the Laboratory for Aesthetics and Ecology under the title Patterns in Resistance and examines the intersections and nodes between the labour of the hand and a multiplicity of analogue and digital technologies. The curatorial team

centred care, solidarity, repair and intergenerational collaboration as guiding concepts for the curation of the biennial. But what does it mean to produce caring collaborations? And how do we come to terms with the violences that inevitably becomes apparent when we try to practice care in uncaring times?

Miriam Wistreich is a curator, researcher, educator and occasional writer. She is part of the Laboratory for Aesthetics and Ecology and Creative Director at Hotel Maria Kapel, an artist-in-residence in Hoorn, the Netherlands. The Laboratory for Aesthetics and Ecology is a curatorial platform for planetary becomings. They work with the embodied, theoretical and political implications of global, but unequally distributed environmental breakdown in response to multispecies worlds in urgent need of regeneration and care.

Staying With The Struggle (DRC/DK)  
*Asking not only how we are working together, but what we are working together to do. Or how to de-individualise questions of privilege. Or how to take the trouble beyond art.*

In the talk, we will discuss and develop our work in 'Staying With The Struggle – looking for decolonial strategies of working together across privileges' (2018) in light of recent changes such as the COVID-19 outbreak and the Black Lives Matters protests. We will be airing sound pieces which we have made as members of the Bridge Radio Collective and present the main components of the publication.

Staying With The Struggle (represented by Barly Tshibos, Nanna Katrine Hansen and Nanna K. Dahler) is a collective of activists and asylum seekers who have come together out of the need to think about to work against the hierarchies that surround us.

Barly Tshibanda is a hip hop dancer and graphic designer, from DRC (Democratic Republic of Congo). He has studied Design and Cultural Animation at Academy des Beaux des Arts de Kinshasa and Institut National des Arts Kinshasa. He has worked with graphic design in many projects organised by social movements.

Nanna Dahler is an anthropologist and activist whose work concerns race, migration and the political economy of the carceral state.

Nanna Katrine Hansen is a visual artist currently studying at the Royal Danish Academy of Fine Arts. In her practice she works often with sound and moving images in collective constellations dealing with questions related to feminism and migration politics.

The Union (DK)

The Union is a labour union for BIPOC artists and cultural workers in Denmark. It was established in 2018 by a group of BIPOC artists and cultural workers who saw a need to organise and address the racism they experienced in the Danish art scene. The purpose of The Union is to address structural racism, make demands of institutions and to improve the working conditions of its members. The current board consists of: Tanja Wol, Lydia Diakité, Anita Beikpour and Claudine Zia.

Culture Art Society – CAS (DK/UK)

Culture Art Society (CAS) is an interdisciplinary research platform founded in 2013 that intersects critical studies and art theory to research the cultural economy of African archives (continental + diaspora). The platform's multidisciplinary approach spans literature, the moving image and visual arts to form a critical curatorial praxis called memory work. In an extension of this framework, CAS's public programming and projects are educational and collaborative networks. These practises methodise archives to affect and (re)inform engagements to contemporary relations and new modes of knowledge production.

Awa Konaté is a London and Copenhagen based Danish-Ivorian writer/researcher, curator, and founder of the research platform Culture Art Society (CAS). Her work explores the interfacing of visual culture, archival theory and Black liberatory conceptualisations in the lines of institutional critique. Her research is committed to a philosophy of accessibility that circumvents hierarchies of cultural canons. She has been published in Art & Ideas - Serpentine Galleries, Third Text, Paletten art Journal, Widewalls Magazine, The Funambulist Magazine and more.

Terrassen (DK)

*Life is extreme. It's black and white. Play roulette? Ever seen grey squares on a chessboard? It's extreme.*  
Christopher Walken as Bruno Buckingham in Wild Side (1995)

Terrassen started with the realisation that crisis is a fundamental part of how we have decided to organise our social and cultural life, continually escalating-accelerating. For now Terrassen wages its battle in the cinemas of Copenhagen. It is not a struggle of self-flattering activism or negation but of re-activation. While at the same time understanding that if there is no chance to re-activate these relic-like institutions that keeps us scrambling for the same crumbs, then the work is to dare to question the relevance of their existence. As well as to not make the mistake of equating these institutions to the existence of art.

The program consists of three quick stabs at the traditions of disagreements.

Guy Debord's third film *Critique de la Separation*, with a title that echoes all too loud in 2020 and which was made with Danish money in a Jorn-hustle (Dansk-Fransk Experimentalfilm Kompagni). Throughout his life, G.D.'s films were only projected if he was present in the room.

*Dejlig er den Himmel Blå* is a film documenting the theatre group Solvognen's 1974 happening Julemandshæren. Giving us a chance to revisit a rebellious and gonzo-anti-capitalist act that is now part of the cultural canon as well as the national self-myth-imagination. The film will be screened on 16mm.

The final work is a transcription of the filmmaker and artist Jack Smith's performance *What's underground about Marshmallows* in the form of a series of posters on display at FABRIKKEN. The performance is a scorching critique of Jonas Mekas, Anthology Film Archives and the filmmakers co-op, who (according to J.S.) had used the controversy around his film *Flaming Creatures* for their own advancement. J.S. continued to produce 16mm films but never finished them in an attempt to prevent exploitation by "Uncle Artcrust", the new york underground film-scene or the art establishment: "Everybody (t)here for a reason – some because they betrayed their fellow film makers...actually I don't like to be fucked. Other because this is their only chance and they know it. Other to seek the certification of Unkle Artcrust...(music swells)."

Terrassen is a roving cinema in Copenhagen that engages with the social life of film.