

Unreasonable Organisations and the Organisation of the Unreasonable was written as an essay contribution to the publication *Death to the Curator* (2021) accompanying the exhibition of the same name at Kunsthall Oslo.

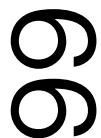
Unreasonable Organisations and the Organisation of the Unreasonable

In a thoroughly regulated world, any form of organisation run by artists is a rare zone of ungovernability. It provides an opportunity to examine the relationship between the conventions we are an inextricable part of and exercise as social beings, and the freedom that is promised to each of us on the threshold of the art world, but which quickly proves difficult to fulfil. The production of art for the outside world is the scope of an artist-run organisation. This zone of encounter between art and a public enables us to experience the mobilisation by art of non-existent meanings as something other than mere symbolic orders. Here, with one foot inside the domain of art and the other outside, art can also serve as a social realisation of potential realities. In this sense, a form of organisation run by artists can be regarded as a utopian way of being together. But how is this to be understood?

Between 2010 and 2017, I was part of TOVES, an exhibition venue and production unit run by a number of artists (and later a single curator, too) in Copenhagen. We started off as a temporary, three-month project in empty premises in a disused shopping arcade. Following a presentation by the artist Pind, it was agreed that all artists participating should bring along older works that were lying around in their studios, and collate them in a kind of "exhibition warehouse" in the middle of the 150m² showroom. Using these works, we could take turns at curating various exhibitions and activities. It was a way of self-organising that gave us freedom to relate more loosely to the works than we might otherwise have done. The fact that they had been exhibited before, and that we perhaps had already had more traditional exhibition experiences with them, altered our relationship to them while they were stored in this "warehouse", possessing a different kind of potentiality. This potentiality also related to the institutional and organisational aspect of art.

After the three months had elapsed, we were able to extend our stay in the arcade. We quickly did away with the limited basis, and started curating the work of other artists, over time conducting more exhaustive experiments on what it actually means to plan the production and presentation of art, as an organisation. The role of the artist and the performativity of the exhibition space itself became an increasingly integral part of our work. At TOVES, the exhibition concepts, invitations and even the annual reports became part of the body of art.

One example of our approach was the exhibition Janus Høm (2014), which was presented in another artist-run exhibition venue—1857 in Oslo—and the accompanying TOVES production, which opened that same evening in the exhibition Europe, Europe at the Astrup Fearnley Museum elsewhere in the city. For several years I had been interested in Janus Høm's work, which at that time mainly involved the curation and juxtaposition of works by other



artists, thereby producing new artistic statements. It is a type of artistic role that incorporates curation as a method. As a study of, and challenge to, Høm's model of artistic practice, I invited him to devise a solo exhibition, in which I would be curator and he the artist, thereby problematising his accustomed position as the person who determines the overall context for a Janus Høm exhibition. The idea was to further complicate his artistic position, focusing in more detail on what his approach entails.

Over more than one year, Janus developed a sculptural practice in response to my proposal and invitation to exhibit. At the same time that his solo exhibition opened at the 1857 gallery, the remaining TOVES members had made a film about the creation of the exhibition. Ultimately, it also ended up dealing with the genesis of the artist subject, Janus Høm, now a sculptor in his own right. Thus, in various ways, the artist subject served as a motif and title for both the solo exhibition and the film.

The film was screened as a TOVES work at the Astrup Fearnley Museum, planned as an interpretation/public engagement video, like those one sees in the context of many solo presentations in art institutions. Visitors are given insight into the formal problems and processes of artistic creation in an instructive introduction to the exhibition they are about to see. A shuttle bus between the museum and 1857 transformed the Astrup Fearnley Museum into a kind of institutional interpretation/public engagement space for the exhibition at the other end of the bus route. In other words, a multifaceted artistic and institutional setup enabled us to act in multiple ways and capacities in what in a way amounted to a rewiring of the landscape of artistic statement.

To a great extent, during the TOVES years, on the basis of projects like these, I reformulated my own practice: no longer merely expressing myself as an artist-subject, but also operating within a more organisational form of artistic expression. As my practice evolved, it also became clear to me that there are connections between the great degree of freedom or autonomy under which we as artists operate, and the infrastructural work that an artist-run organisation entails. The fact that this should be the case may sound obvious, but nevertheless I had a hard time finding explanations that described exactly what this connection might consist of. It was clear, however, that the other artist-run projects I found interesting were also activities in which the organisational approach assumed a certain subjectivity. The artistic aspect clearly spilled over into the contextualisation and, consequently, artistic agency could also exist outside what we traditionally understand as the framework for a work of art.

In *The Politics of Installation* (2010), Boris Groys argues that what separates the role of curator from the role of artist can best be exemplified through installation. The exhibition space serves as the place where art meets the public. In the exhibition, Groys argues, the curator must make it clear to visitors

how and why we should become acquainted with the art on display. Thus, when you experience works of art curated in a biennale, in an art gallery or in a museum, you are encountering them not only in their pure form, but also an interpretation/mediation that expresses the reasonableness of its existence in the presentational context: the exhibition. In this situation, the role of the curator is to 'cure' the work of its congenital disease: its unreasonableness—its totally undetermined status in the eyes of the public.

On the other hand, Groys continues, in the case of an installation, for the artist the exhibition space constitutes an artistic medium. When Marcel Broodthaers juxtaposed two objects in his *Musée d'Art Moderne, Département des Aigles* (1968–1972), we did not expect the same reasonableness of statement created by the juxtaposition as if we had witnessed it in a museum of natural history. On the contrary, we assume that what takes place within the framework of an artistically organised installation is whatever the artist might want, and, therefore, that the artist's unfounded will must always be the final argument that can be put forward for our encounter with a work's components. In an art installation, Groys concludes, the exhibition space becomes an integral part of the artistic medium and thus also of the work's autonomous statement. In this context, the exhibition space no longer functions as the public domain, but rather as an annexation of the artist's intimate space, which visitors are visiting for a while.

We might also formulate Groys's point as follows: The task of the curator is to organise the unreasonable. The purpose of the artist, on the other hand, is to create unreasonable organisations. Both artistic roles desire and support the display of the unreasonable. But, of the two, the artist is the one who has a mandate to initiate actual production of the unreasonable.

Groys's analysis of the relationship between the public domain and the domain of art can be used to form a picture of what is going on in an artist-run form of organisation.

When it comes to artist-run activities or organisations—be they research collectives, exhibition spaces or film clubs—we can expand Groys's reflections on the validity of autonomy: not only to apply to spatial organisation, but also to encompass an institution's programme and its interpretation/public engagement—the way it stage manages our encounter with art. Just as an artist involves the exhibition space in an installation, the institution's mandate to organise and mediate art can also be included in the organisational aspect, thereby assuming an expressive and autonomous character. In that sense, an artist-run endeavour owes nothing but its own logic in answer to the question of why its programme exists. Consequently, in an artist-run exhibition space, visitors encounter an unreasonable organisation of art, rather than an organisation of the unreasonable, which is what we expect of a museum, for example.

Of course, in practice, the extent to which artist-run organisations deploy this transfer of autonomy to the infrastructure varies, as does the extent to which the organisational unreasonableness is activated. Only in very few cases does the entire organisation effectively become a work in itself, with all its operations thus covered by this artistic autonomy. Therefore, the unreasonable appears in the concrete realisations of artist-run initiatives far more often as autonomous features of the way things are done. There is no doubt that it is also possible to find artist-run exhibition venues that do not make unreasonable use of their mandate at all, mainly operating within a framework of quite reasonable organisations. But the same can of course be applied to artists and their practice in general. Cases, in which an organisation either becomes an actual work or where it does not deploy its mandate for autonomy at all, are less relevant to this study. When an organisation has both feet firmly either completely within or completely outside the domain of autonomy, the discussion is no longer so much about the realm of possibility of the artist-run organisation, but rather about the way an artwork works or the conventions of the social space.

The partial exercise of autonomy by the artist-run organisation is thus what characterises the encounter with it, and is expressed as an elasticity in the dosage of the unreasonable between art and the outside world. Here, the public and the artistically autonomous space are modelled and moderated in ways that are organisationally far more unpredictable than if an exhibition venue or a radio station were automatically declared a finished work of art. Through its relative nature, such a dynamic can create opportunities to rewrite the infrastructural aspects as such. This becomes possible, because the artist-run organisation is not fully integrated into the domain of the autonomous and therefore still finds itself with one foot in the infrastructures of prosaic reality, but at the same time brings its mandate for autonomy into this reality with its other foot, so to speak.

At this stage, it is important to distinguish between autonomy and independence. In this context, what we mean by artistic autonomy is an immediate meaningful/categorical incomprehensibility rather than a societal/material independence. Artistic autonomy is in a way decoupled from the relationship to its concrete infrastructural conditions of existence: in the sense that the innumerable meanings that can be deduced from the immediate incomprehensibility of the work, its autonomy, are not given with the delimited infrastructures that support it, such as funding, acumen, career opportunities etc. These can occur non-linearly and disproportionately to each other from the inside out. As we know, a work of art that has cost a lot of money to produce does not necessarily trigger a correspondingly extensive formation of meaning. On the other hand, a work that did not cost very much to create does not necessarily possess a great degree of autonomy, even though it is quite undetermined by the economic conditions of its production. Thus, autonomy does not arise as a result of the artwork's specific infrastructural

circumstances, although it can of course easily include these in its operational logic.

Thus, when I claim here that the artist-run type of organisation possesses autonomous features, it does not imply that artist-run activities should in any way be independent of funding, regional restrictions, access to premises, work resources, networks etc. Quite the reverse, in fact. I simply mean that the expressiveness exercised by the artist-run type of organisation is not a result of these concrete parameters, but rather emerges in parallel with them, as a product of the artist's autonomy and the way in which it is incorporated into the organisation's practice.

As a society, we have ascribed to the artist a degree of autonomy. According to Groys, this autonomy can be extended to include elements of the artist-run form of organisation. It is quite rightly the artist's task to create unreasonable organisations. This is also true whether the artist organises the composition of a work of art or of an exhibition programme.

With this in mind, what realm of possibility does the artist-driven organisation pave the way for? The individual exhibition venue, discussion forum or community of publications is of course always about engaging in some very specific problems and interests. But it is the underlying agent that is organisationally exercised along the way, and that is what this text is attempting to grasp. In the case of TOVES, we were a group of artists who were interested in exactly the same issues vis-à-vis organisational agency, so our practice as an artist-run organisation was closely related to the concomitant questions. The above considerations reveal that the practice of the artist-run organisation paves the way for an interference between artistic autonomy and the infrastructural arrangements of society. What does the creation of such interference mean? A well-known argument for the value of art in society is that a work of art can pave the way for parallel realities, thus offering alternative ways of thinking about the world. In a work of art, we can see the world and thus ourselves from another perspective. But how does this logic operate when it comes to artist-run organisations, where we stand with one foot in the domain of autonomy and the other foot outside?

In TOVES, I sometimes had a strong sense of being situated in something utopian that simply expressed itself in full daylight, so to speak. A kind of improbable everyday practice that fulfilled a patchy utopian reality, though without having to overturn the world around it. A state of having it both ways.

TOVES started off in a half-empty, bankrupt shopping arcade against the back wall of a gym, through which the fitness instructors' encouraging exclamations and the heavy beats from the accompanying motivational music seeped into our cool arrangements of contemporary art. Our visitors would return with their shopping from the discount supermarket located at one end of the arcade, sometimes drifting inadvertently through our exhibits as

a shortcut to the exit at the other end of the arcade. This literal drift of everyday life through our exhibits enhanced the feeling of a simultaneous existence inside and outside the art world.

The anarchist thinker Hakim Bey's concept of the Temporary Autonomous Zone (1991) is based precisely on the idea of an autonomous practice that expresses itself within a society that still functions unaffected by it.

Inspired by more or less fictionalised accounts of historical pirate utopias that might have served as early examples of anarchistic free cities, Bey claims that the temporary autonomous zone is the only form of anarchist utopia that can be realised today within the framework of a now completely regulated world, with no more blank spots on the map. In the zone, for a moment we can evade the control that the state, capitalism and prevailing morality exercise over the individual. A festival, a party or a dinner can function as a temporary autonomous zone, during which social hierarchies are dissolved, and the individual is liberated from their regulated everyday life for as long as the event lasts and the zone is maintained.

However, Bey explains that the temporary autonomous zone can only occur in conditions where a sufficient amount of intensity is mobilised to abolish social conventions. And such an intensity cannot be maintained for very long. Therefore, according to Bey, the autonomous zone must necessarily be temporary. But temporariness is also what, in formal terms, enables Bey to propose an anarchism without the prior revolution that would otherwise traditionally lead to the realisation of utopia. In Bey's temporary zone, there is a more "house-trained" form of anarchism. When the zone dissolves because the festival ceases and the intensity can no longer be maintained, we return to the lawfulness of society again. Bey is sceptical about revolution as a viable form of anarchist social upheaval because, he argues, revolutions by their very nature always institute another valid order: an order that can very quickly turn out to function simply as a new prison for the individual. The advantage of temporariness in Bey's approach is that it has already built into itself the disappointment that is an integral part of the aftermath of the revolution. In this sense, Bey's proposal, looked at as a result of anarchist thinking, is remarkably grounded in everyday practice. And it is in this sense, in the integration of the autonomous into the non-autonomous, of the ungovernable into the mundane that the temporary autonomous zone has something in common with the artist-run form of organisation. They both form pockets of uncontrollability in an otherwise fully-ordered topography.

One artist who has cited Hakim Bey's Temporary Autonomous Zone as a context for his own artist-run practice is Jens Ivar Kjetså. Since 2015, he has been running Future Suburban Contemporary (FSC) from a rented house in a Copenhagen suburb. Here is part of the presentation on his website:

"The FSC is now set in the residential area of Brønshøj, Copenhagen. In the middle of this suburban villa jungle, a garage is converted to a white space, the garden

to a place of exchange between the residential neighbours and the contemporary art. A meeting place outside of the conform frames of a typical gallery, FSC wants to merge and blur the borders for the art, the artists, the neighbours, the local and the international.”

Kjetså clearly has an ambition to obliterate the boundaries between art and ordinary everyday life. An event that realised that ambition was the exhibition Biennale Of Future Contemporary Arts 2017, which Kjetså organised with upward of 100 participating artists from all over the world who exhibited in and around Brønshøj for a weekend. Here is an extract from the press release:

“Spreading out from the FSC project space & into all of the strangest corners of Brønshøj, Copenhagen, Denmark. This new BIENNALE will expand/adapt/interact within & beyond the selected exhibition locations, to become a part, an alien and a friendly stranger.

[...]

FSC wants for a short time to create a 3rd space out in the neighbourhood of FSC, where contemporary art can coexist with what is there in its surroundings in forehand. To take use of the places of everyday eye gazes in Brønshøj, Copenhagen and convert them into small/medium/big art interventions that will blend in or distract realities of lived life.

[...]

This FSC Biennale takes the position of the traveller, of the explorer, of the visitor & at the same time - of the residential, the everyday life and the neighbour. FSC wants to blend/merge/interrupt/distort the borders between the insider and the outsider & for one day to make everything strange and friendly and good and funny for everyone that are there together as a part or just walking by. It is both for the normal kebab eater/coffee shopper and the art looker.”

Resembling a surrealist version of Sculpture Projects Münster, the Biennale Of Future Contemporary Arts 2017 met its audience as an example of an artist-organised forum, which was both in and not in society, on the same experiential level. In Kjetså’s own words, the project was “the fastest and shortest biennale in the world”, thus coming close to Hakim Bey’s concept of the temporary autonomous zone as an intensifying and liberating event.

However, the emergence of event culture in recent years has also made it clear that the festival or event as a format cannot necessarily be set in any way automatically in opposition to the neoliberal agenda. Therefore, today, as a socio-political tactic to avoid the intervention of capitalism in our freedom, the temporary autonomous zone is still in a more problematic relationship with some of the models with which it has otherwise been associated. The penetration of the experience economy into many of the forms of intensification, by means of which Bey’s zone originally hoped to escape means that they cannot, to the same extent as before, promise us a release from

¹ Kjetså, Jens Ivar: introductory text to Future Suburban Contemporary, 2015, Copenhagen, <http://newlife.futuresuburbancontemporary.com/info/>

² Kjetså, Jens Ivar: Biennale of Future Contemporary Arts 2017, 2017, Copenhagen, <http://newlife.futuresuburbancontemporary.com/bofca2017/>, <https://www.facebook.com/events/165031134036246/>

the underlying regulatory mechanisms of capitalism.

Another approach to the aforementioned duality in the situation of a practice is Nora Sternfeld's concept of the para-institution. As Bey does, Sternfeld acknowledges that we live in a society that is completely systematised and that this poses an overarching problem, hampering our ability to create a free and progressive practice. But unlike Bey, who focuses on the individual's detachment through experimental forms of social interaction, Sternfeld's basis is the institution. And, when it comes to the issue of autonomy, the institution takes, traditionally speaking, a very opposite position in relation to the artist-run organisation. But here Sternfeld presents us with another idea of what an institution could be, or how it could act: the para-institution.

Sternfeld speculates on whether, in the criticism of the institution as representing hegemonic positions and discourses (which must constantly be challenged), there is also a parallel, neoliberal tendency to tear up the public institution. And whether in the desire to be critical of the agents of power in reality, unconsciously and unwillingly, one becomes complicit in the neoliberal agenda, which wants to see a liquidation of the public institution as we know it in the Scandinavian welfare state. Sternfeld's experiences and research responded with an unequivocal "yes". This realisation then forced her to rethink the place of institutional critique in a constructive critical practice, in the desire not to be placed in an alliance with neoliberal currents. This, in turn, required a critical re-positioning from within the institution itself. If you can no longer go outside the institution, you will find yourself inside it. And Sternfeld says that, in the attempt to think through this internal presence in conjunction with the institution's representation problem, the idea of a pre-presentation arises. The idea is to find a way out of the institutional stalemate, from within the institution, by imagining other new, future institutions that could act in accordance with what is not yet represented. Sternfeld calls such a utopian institutionality, which imagines a future institution in alliance with the limited, the para-institution.

Sternfeld associates the para-institution with the classical notion of a liberating and revolutionary education. We can think of revolution as a liberating moment, a violent and immediate upheaval of what exists. But, Sternfeld suggests, we can also think of revolution more as a process, during which change must first be made conceivable. In order to make what has not yet been conceived conceivable, we must activate the imagination in common thought. Sternfeld points out that we all know something about what does not yet exist. The para-institution can activate a utopian revolutionary potential in a common practice, which makes use of what we each know is not yet conceivable. This also paves the way for revolution to be an opportunity for the institutional agent.

The para-institution is thus a take on an institutional form of administration, which triggers new, possible institutions through the implementation of

a collective imagination as its central capacity. It opens the institution up to the future, and the community to the individual, in a unifying present.

As an example of a para-institutional approach, she mentions the artist collective Etcétera and their work *Nicht Alles Tun* (2008), during which a protest sign with a question mark was carried around in a demonstration procession. Sternfeld points out that, with the action, Etcétera not only managed to place itself in an antagonistic relationship with the ruling hegemony by declaring itself in cahoots with the demonstration, but also remained open to the fact that the demonstration's statements might be diverse or in principle unknown. Sternfeld adds that the very name of the group, "Etcétera", served such a para-institutional function, in that the placement of the name on a list of participating artists in an exhibition in itself paves the way for what has been hitherto unthinkable.

Sternfeld is still in the process of constructing her para-institutional practice, and it is not entirely clear how she views the relationship between the role of the artist and the curator. Basically, it seems that the para-institution as a collective agency space does not distinguish as harshly between the two as Groys did. As a form of practice, it may pave the way for a more diverse approach to a kind of semi-autonomous agency. In other words, an agency that is not only available for the role of the artist. Thus, the para-institution seems to be able to offer a collective utopian practice in the present, which could possibly pave the way for the autonomous capacities of art as we know them from artist-run initiatives, located in the space between the infrastructures of the outside world and artistic autonomy.

My own involvement in TOVES ended with the work *The Sale* (2017), in which we put the entire organisation and the collective artist subject up for sale in a kind of institutional business transfer. A future buyer would take over the TOVES brand, all our collective works (including copyright), our stock, and control of all communications and social media, thereby gaining full control of TOVES in the future.

The Museum of Contemporary Art in Roskilde acquired *The Sale* for their collection, which very aptly focuses mainly on volatile art forms. The museum has not yet activated the organisation from its storage in the collection's warehouse, and we do not know how TOVES will behave, if and when it re-emerges as an artist subject and organisation. We do not know whether the autonomy of *The Sale* and the unreasonableness of the artist subject TOVES can be transferred to the future operation of the organisation within the framework of a curator-run museum. In this context, the unreasonable organisations and the organisation of the unreasonable meet in an immediately unmanageable institutional constitution, which does not set out any clear direction going forward. To mediate *The Sale* in a reasonable way, the Museum of Contemporary Art must engage the TOVES organisation in some form of unreasonable activity.

TOVES is thus left with The Sale in an agency space between the curator and the artist, where questions of unreasonableness and models of free practice reside.

Can the seepage of autonomy into the infrastructures of the outside world, in my re-reading of Groys's understanding of the relationship between the curator and the artist, constitute a space for a semi-autonomous practice that expands the capacities of the artwork for societal everyday space, as a fundamentally surreal relationship?

Can the artist-run organisation, in the sense of a temporary autonomous zone, still present pockets of ungovernability to those involved? And can an intense practice based on artist-run initiatives escape the ubiquitous self-realisation dynamics of event culture?

Is the para-institutional thinking of the unthinkable a form of practice that can pave the way for artist-run initiatives to be a realm of possibility for others than just artists? And is its collective capacity at the same time absolutely key for understanding the acceleration of performances that take place in artist-run initiatives?

Is the artist-run form of organisation more resilient to the neoliberal currents of institutionalisation, simply because it is not recognised as institutional? Can it be allowed to operate undisturbed, in plain sight, even though we now point out its existence?

Literature & lectures:

Groys, Boris: *Going Public*, pp. 50-69, 2010, New York, e-flux.

Bey, Hakim: *Temporary Autonomous Zone*, 1991, New York, Autonomedia.

Sternfeld, Nora: *Paramuseum and the Spectres of Infrastructure*, lecture on 26 September 2019 at the seminar *Site-Sensitivity: Reframing/Refiguring Installation and Social Practices in the Museum*, The National Gallery of Art, Copenhagen.

Sternfeld, Nora: *Negotiating with Reality: Artistic and Curatorial Research*, lecture on 23 February 2018 at Sonic Acts Academy, Dansmakers, Amsterdam.

https://www.youtube.com/watch?v=qaMs36HXun0&feature=emb_logo, 3:33-15:5

Urimelige organiseringer & organiseringen af det Urimelige

I en gennemreguleret verden udgør den kunstnerdrevne organisationsform en sjælden zone af ustyrlighed. Den tilbyder os at undersøge forholdet mellem de konventioner, vi er indspundet i og udøver som sociale væsener, og den frihed, vi hver især bliver lovet på tærsklen til kunstens verden, men som hurtigt viser sig at være svær at indfri. Fremstillingen af kunsten for omverden er det kunstnerdrevnes råderum. I denne zone af kunstens møde med en offentlighed får vi lejlighed til at opleve kunstens mobilisering af endnu ikke eksisterende betydninger som andet end blot symbolske ordener. Her, med en fod inde i og den anden ude af kunstens domæne, kan kunsten nemlig også fungere som en social udmøntning af potentielle virkeligheder. Den kunstnerdrevne organisationsform kan i denne forstand simpelthen ses som en utopisk måde at være sammen på. Men hvordan skal dette forstås?

Mellem 2010 og 2017 var jeg en del af udstillingsstedet og produktionsenheden TOVES, som blev drevet af en række kunstnere (og senere også en enkelt kurator) i København. Vi startede som et midlertidigt tremåneders projekt i en nedlagt butikskarkades tomme lokaler, og rammen var, efter et oplæg fra kunstneren Pind, at alle de deltagende kunstnere skulle medbringe ældre værker, som lå rundt omkring på ateliererne, og samle dem i en slags udstillet lager midt i det 150 m² store udstillingslokale. Herfra kunne vi så på skift kuratere forskellige udstillinger og aktiviteter. Det var en måde at organisere os på, som gav os en frihed til at forholde os mere løsagtigt til værkerne, end vi måske ellers ville have gjort. Det faktum, at de havde været udstillet før, og at vi i forvejen havde, måske mere traditionelle, udstillingsmæssige erfaringer med dem, forskød vores forhold til dem, som de lå opmagasinerede på det udstillede lager med en anden slags potentialitet over sig. En potentialitet, der også vedrørte det institutionelle og organisatoriske aspekt af kunst. Efter at de tre måneder var udløbet, fik vi forlænget vores ophold i arkaden, og hurtigt droppede vi det noget snævre udgangspunkt og begyndte at kuratere andre kunstnere og med tiden at eksperimentere mere indgående med, hvad det vil sige overhovedet at tilrettelægge produktionen og visningen af kunst som organisation. Kunstnerrollen og udstillingsstedets egen performativitet blev i stigende grad inddraget i vores arbejde. På TOVES blev udstillingskoncepterne, invitationerne og selv årsrapporterne en central del af kunstens krop.

Et eksempel på vores tilgang kunne være udstillingen *Janus Høm* (2014), der blev sat op på et andet kunstnerdrevet udstillingssted, nemlig 1857 i Oslo, og den medfølgende TOVES-produktion, der åbnede samme aften i udstillingen *Europe, Europe* på Astrup Fearnley Museet andetsteds i byen. Jeg havde gennem flere år interesseret mig for Janus Høms arbejde, der på det tidspunkt hovedsagelig tog form af kurateringer af andre kunstners værker i sammenstillinger, som producerede nye kunstneriske udsagn. En type kunstnerrolle, der inddrager det kuratoriske som metode. Som en

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undersøgelse og udfordring af Høms model for kunstnerisk praksis inviterede jeg ham til at udarbejde en soloudstilling, hvori jeg fungerede som kurator og han som kunstner, og på den måde problematisere hans vante position som den, der sætter den overordnede ramme for en Janus Høm-udstilling. Idéen var, at dette setup skulle komplicere den kunstneriske udsigelsesposition yderligere og dermed også fokusere mere indgående på, hvad der var på spil i hans tilgang.

Over mere end et års proces udviklede Janus en skulpturel praksis som svar på udstillingsinvitationens oplæg. Samtidig med at hans soloudstilling åbnede på 1857, havde de resterende TOVES-medlemmer lavet en film om tilblivelsen af den udstilling, vi præsenterede på 1857, og i sidste ende, viste det sig, kom den også til at omhandle tilblivelsen af kunstnersubjektet Janus Høm, nu en skulptør i sin egen ret. Kunstnersubjektet kom således på forskellig vis til at fungere som motiv og titel til både soloudstillingen og filmen.

Filmen blev præsenteret som et TOVES-værk på Astrup Fearnley Museet og var tilrettelagt som en formidlingsvideo, som man kender den fra mange solo-præsentationer på kunstinstitutioner, hvor man som publikum introduceres til kunstnerskabets formelle problemer og processer i et didaktisk oplæg til den udstilling, man står foran at skulle opleve. Med en shuttle-bus mellem museet og 1857 blev Astrup Fearnley Museet omdannet til en slags institutionelt formidlingsrum for udstillingen i den anden ende af busruten. Her var der med andre ord tale om et mangefacetteret kunstnerisk og institutionelt setup, der gav os mulighed for at agere i mange retninger og kapaciteter i en form for total *rewiring* af det kunstneriske udsigelseslandskab.

Gennem årene i TOVES omformulerede jeg via projekter som disse i høj grad min egen praksis til ikke blot at udtrykke mig som kunstnersubjekt, men i tillæg hertil også at operere indenfor en mere organisatorisk form for kunstnerisk udsigelse. Og med den udvikling blev det samtidig klart for mig, at der findes sammenhænge mellem den store grad af frihed eller autonomi, vi som kunstnere opererer under, og det infrastrukturelle arbejde, der ligger i det kunstnerdrevne. Det lyder måske selvindlysende, at netop det skulle være tilfældet, men ikke desto mindre havde jeg svært ved at finde forklaringer, der beskrev præcist, hvad denne sammenhæng kunne bestå i. Det var dog tydeligt, at de andre kunstnerdrevne projekter, jeg selv fandt interessante, også var aktiviteter, hvori den organisatoriske tilgang antog en vis subjektivitet, at det kunstneriske tydeligvis spildte over i det rammesættende, og at den kunstneriske agens som konsekvens således også kunne finde sted uden for det, vi traditionelt forstår som kunstværkets rammer.

I essayet *The Politics of Installation* (2010) argumenterer Boris Groys for, at det, der adskiller kuratorrollen fra kunstnerrollen, bedst kan eksemplificeres gennem installationen. Udstillingsrummet fungerer som stedet, hvor kunsten møder offentligheden. I udstillingen må kuratoren, argumenterer Groys,

gøre gældende overfor offentligheden, hvordan og hvorfor vi skal møde den kunst, som er stillet til skue. Når man oplever kuraterede kunstværker på en Biennale, i en kunsthall eller på et museum, mødes man således ikke alene af kunstværket i dets *rene form*, men også af en formidling, der udfolder rimeligheden af dets eksistens i rammerne af den fremstillende kontekst, udstillingen. Kuratorens rolle i dette forhold bliver at "kurere" værket for dets medfødte sygdom: dets urimelighed, i form af dets komplet uafklarede status i offentlighedens øjne.

For kunstneren, fortsætter Groy, udgør udstillingsrummet i tilfældet med installationen derimod et kunstnerisk medie. Når Marcel Broodthaers sætter to objekter sammen i hans *Musée d'Art Moderne, Département des Aigles* (1968-1972) forventer vi ikke samme rimelighed af sammenstillingens udsagn, som hvis vi havde set den på et naturhistorisk museum. Vi forudsætter tværtimod, at det, der finder sted indenfor den kunstnerisk organiserede installations rammer, er, hvad end kunstneren måtte ville ønske. Og at kunstnerens ubegrundede vilje derfor også altid må være den endelige argumentation, der kan gives for vores møde med værkets bestanddele. I den kunstneriske installation bliver udstillingsrummet en integreret del af det kunstneriske medie og dermed også af værkets autonome udsagn, konkluderer Groy. Her fungerer udstillingsrummet ikke længere som det offentliges domæne, men derimod som kunstnerens annekterede intimrum, vi som publikum er på midlertidigt besøg i.

Man kan også udtrykke Groy's pointe således: Kuratorens opgave består i organiseringen af det urimelige. Kunstnerens formål er derimod at skabe urimelige organiseringer. Begge kunstfaglige roller ønsker og støtter fremvisningen af det urimelige, men kunstneren er den af de to, der har mandat til at stille med en egentlig produktion af det urimelige.

Groy's analyse af forholdet mellem det offentlige og kunstens domæne kan bruges til at danne os et billede af, hvad der er på spil i den kunstnerdrevne organisationsform.

Når det kommer til kunstnerdrevne aktiviteter eller organisationer, hvad enten de er researchkollektiver, udstillingsrum eller filmklubber, kan vi nemlig udvide Groy's betragtninger om validiteten af autonomi til ikke blot at gælde den rumlige organisering, men til også at omfatte institutionens program og dens formidling, i dens iscenesættelse af vores møde med kunsten. Lige så vel som kunstneren inddrager udstillingsrummet i installationen, kan også institutionens mandat til at organisere og formidle kunsten inddrages i det organisatoriske og således antage en ekspressiv og autonom karakter. Det kunstnerdrevne skylder i den forstand ikke andet end sin egen logik som svar på, hvorfor dets program eksisterer. Derfor mødes publikum på et kunstnerdrevet udstillingssted af en urimelig organisering af kunsten, snarere end en organisering af det urimelige, hvilket ville være forventningen på et museum eksempelvis.

I praksis varierer det naturligvis, i hvor høj grad kunstnerdrevne organisationer

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gør brug af denne overførsel af autonomi til infrastrukturen, og lige præcis hvor i det organisatoriske urimeligheden bliver aktiveret. Der er i meget få tilfælde tale om, at hele organisationen effektivt bliver til et værk i sig selv, og at alle dets operationer således bliver omfattet af den kunstneriske autonomi. Det urimelige fremstår i det kunstnerdrevnes konkrete udmøntninger derfor langt oftere som autonome træk ved måden at gå til tingene på. Det vil desuden uden tvivl være muligt at finde kunstnerdrevne udstillingssteder, der slet ikke gør brug af deres mandat til urimelighed, og som for det meste beskæftiger sig med endda ganske rimelige organiseringer. Men det samme kan selvfølgelig siges at gøre sig gældende om kunstnere og deres praksis i det hele taget. I tilfælde, hvor organisationen enten bliver til et egentligt værk, eller hvor den slet ikke gør brug af sit mandat til autonomi, er den under alle omstændigheder knap så relevant for denne undersøgelse. Når organisationen har begge ben plantet solidt enten helt indenfor eller helt udenfor autonomiens domæne, drejer diskussionen sig nemlig ikke så meget om den kunstnerdrevne organisationsforms mulighedsrum længere, men derimod om kunstværkets måde at virke på eller det sociale rums konventioner. Den kunstnerdrevne organisations delvise udøvelse af autonomi er således det, der kendetegner mødet med det kunstnerdrevne, og kommer til udtryk som en elasticitet i doseringen af det urimelige. En sådan dynamik kan, netop gennem sin relative karakter, danne muligheder for at genskrive det infrastrukturelle som sådan. Dette bliver muligt, fordi den kunstnerdrevne organisation ikke er fuldt integreret i det autonomes domæne og derfor stadig befinder sig med én fod i den prosaiske virkeligheds infrastrukturer, men altså samtidig bringer sit mandat til autonomi med sig ind i denne virkelighed via den anden fod, så at sige.

På dette stadie er det vigtigt at skelne mellem autonomi og uafhængighed. Her forstås kunstnerisk autonomi som en umiddelbar betydningsmæssig/kategoriel ubegribelighed og ikke som en sandhedsmæssig/materiel uafhængighed. Den kunstneriske autonomi er på sin vis afkoblet relationen til dens konkrete infrastrukturelle eksistensbetingelser. Forstået på den måde, at de utallige betydninger, der kan aflæses ud fra værkets umiddelbare uforståelighed, dets autonomi, ikke er givet med de afgrænsede infrastrukturer, der understøtter den, såsom funding, knowhow, karrieremuligheder osv. Disse kan opstå non-lineært og disproportionalt i forhold til hinanden på alle mulige leder og kanter. Et kunstværk, der har kostet mange penge at producere, udløser som bekendt ikke nødvendigvis en tilsvarende omfangsrig betydningsdannelse. Og et værk, der omvendt ikke har kostet noget særligt at skabe, besidder ikke nødvendigvis en stor grad af autonomi, selvom det er ganske udetermineret af sine økonomiske produktionsvilkår. Autonomien opstår altså ikke som et resultat af kunstværkets konkrete infrastrukturelle omstændigheder, selvom det naturligvis sagtens kan inddrage disse i sin operationelle logik. Når jeg her hævder, at det kunstnerdrevne som organisationstype besidder

autonome træk, er det således ikke et udtryk for, at kunstnerdrevne aktiviteter på nogen måde skulle være uafhængige af funding, regionale begrænsninger, adgang til lokaler, arbejdsmæssige ressourcer, netværk osv. Snarere tværtimod. Men blot, at ekspressiviteten, som den kunstnerdrevne organisationstype udøver, ikke er et resultat af disse konkrete parametre, men snarere fremkommer parallelt med dem, som et produkt af kunstnerrollens autonomi og måden, hvorpå den indarbejdes i organisationens praksis. Som samfund har vi tilskrevet kunstneren en vis autonomi. Med Groys kan denne autonomi udstrækkes til også at omfatte elementer i den kunstnerdrevne organisationsform. Det er ganske rigtigt kunstnerens opgave at skabe urimelige organiseringer. Og dette gælder, kan vi tilføje, hvad enten kunstneren organiserer sammensætningen af et kunstværk eller af et udstillingsprogram.

Med dette in mente, hvad er det da for et mulighedsrum, det kunstnerdrevne som organisationsform åbner op for? Det enkelte udstillingssted, samtaleforum eller publikationsfællesskab handler naturligvis altid om at engagere sig i nogle helt konkrete problemer og interesser, men det er den underliggende agens, der organisatorisk bliver udøvet undervejs, som det er denne teksts anliggende at forsøge at begribe. I TOVES ville tilfældet, at vi var en række kunstnere, der var interesserede i netop selvsamme forhold angående organisatorisk agens, og derfor blev vores praksis som kunstnerdrevet organisation også udøvet i tæt relation til de medfølgende spørgsmål.

I de ovenstående overvejelser bliver det blotlagt, at der i den kunstnerdrevne organisations praksis åbnes op for en interferens mellem den kunstneriske autonomi og samfundets infrastrukturelle indretninger. Hvad vil det sige, at der kan skabes en sådan interferens?

Et velkendt argument for kunstens værdi i samfundet er, at kunstværket kan åbne op for parallelle virkeligheder og på den måde tilbyde andre måder at tænke verden på. I kunstværket kan vi se verden og dermed os selv fra *den andens* eller *det andets* perspektiv. Men hvordan opererer denne logik, når det kommer til kunstnerdrevne organisationer, hvor vi står med det ene ben placeret indenfor autonomiens domæne og det andet ben udenfor? I TOVES havde jeg til tider en stærk fornemmelse af at være situeret i noget utopisk, der blot udfoldede sig i fuldt dagslys, så at sige. En slags usandsynlig hverdagspraksis, der indfrie en pletvis utopisk virkelighed, dog uden at behøve at omvælte verden omkring sig af den grund. En tilstand af både-og. TOVES startede op i en halvtom konkursramt shoppingarkade med bagvæggen til et fitnesscenter, hvorigennem fitnessinstruktørernes opmuntrende udråb og de tunge beats fra den medfølgende motivationsmusik sivede ind til vores kølige opstillinger af samtidskunst. Vores publikum kom gående fra deres indkøb i discountsupermarkedet, der lå placeret i den ene ende af arkaden, og drev til tider uopmærksomt gennem vores udstillinger blot for at skyde genvej til udgangen i den anden ende af arkaden. Denne helt bogstavelige

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driven af dagligdagen igennem vores udstillinger ekspliciterede dette forhold af både-og yderligere. Det forstærkede fornemmelsen af en simultan væren indeni og udenfor kunstverdenen.

Den anarkistiske tænker Hakim Beys begreb *Temporary Autonomous Zone* (1991) er netop baseret på idéen om en autonom praksis, der udfolder sig indenfor et samfund, som stadig fungerer uantastet heraf.

Med inspiration fra mere eller mindre fikcionaliserede beretninger om historiske pirat-utopiaer, der skulle have fungeret som tidlige eksempler på anarkistiske fristæder, præsenterer Bey idéen om den midlertidige autonome zone. Zonen er den eneste form for anarkistisk utopia, der i dag kan virkeliggøres indenfor rammerne af en nu helt gennemreguleret verden uden flere hvide pletter på kortet, hævder Bey. I zonen kan vi for et øjeblik unddrage os den kontrol, som staten, kapitalismen og den gældende moral udøver over individet. En festival, en fest eller en middag kan fungere som midlertidige autonome zoner, hvorunder sociale hierarkier opløses, og individet bliver sat fri fra det regelbundne hverdagsliv, så længe som begivenheden varer ved, og zonen opretholdes.

Den midlertidige autonome zone kan, forklarer Bey, dog kun opstå under forhold, hvor der mobiliseres en tilstrækkelig mængde af intensitet til, at de sociale omgangsformer ophæves. Og en sådan intensitet kan ikke opretholdes særligt længe ad gangen. Derfor må den autonome zone, ifølge Bey, nødvendigvis være midlertidig. Men midlertidigheden er også det, der formelt set overhovedet gør det muligt for Bey at foreslå en anarkisme uden den forudgående revolution, der ellers traditionelt ville skulle føre til utopiens realisering. I Beys midlertidige zone er der tale om en mere stueren form for anarkisme. Når zonen opløses, fordi festivalen ophører, og intensiteten ikke længere kan opretholdes, vender vi tilbage til samfundets lovmæssighed igen. Bey stiller sig skeptisk overfor revolutionen som en gangbar form for social anarkistisk omvæltning, fordi, som han argumenterer, revolutioner nødvendigvis altid blot indstifter endnu en gældende orden. En orden, der meget hurtigt kan vise sig blot at fungere som et nyt fængsel for det enkelte individ. Fordelen ved midlertidigheden i Beys tilgang er, at den allerede i sig selv har indbygget den skuffelse, der er en integreret del af revolutionens efterliv. I denne forstand er Beys forslag, set som et resultat af en anarkistisk tænkning, bemærkelsesværdigt funderet i en hverdagspraksis. Og det er i denne forstand, i integrationen af det autonome i det ikke-autonome, af det ustyrlige i det mundæne, at den midlertidige autonome zone har noget til fælles med den kunstnerdrevne organisationsform. De udformer begge to lommer af ustyrlighed i en ellers fuldt ordnet topografi.

En kunstner, der har nævnt Hakim Beys *Temporary Autonomous Zone* som forståelsesramme for sin egen kunstnerdrevne praksis, er Jens Ivar Kjetså, der siden 2015 har drevet *Future Suburban Contemporary* (FSC) fra en lejet villa i en forstad til København. En del af præsentationen på hjemmesiden lyder:

HONZA HOECK (DK)

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“The FSC is now set in the residential area of Brønshøj, Copenhagen. In the middle of this suburban villa jungle, a garage is converted to a white space, the garden to a place of exchange between the residential neighbors and the contemporary art. A meeting place outside of the conform frames of a typical gallery, FSC wants to merge and blur the borders for the art, the artists, the neighbors, the local and the international.”¹

Kjetså peger her selv på en ambition om at udviske grænserne mellem kunst og det ordinære hverdagsliv. En begivenhed, der indfrie den ambition, var udstillingen *Biennale Of Future Contemporary Arts 2017*, som Kjetså arrangerede med tæt på 100 deltagende kunstnere fra hele verden, der over en weekend udstillede i lokalområdet rundt omkring i Brønshøj. Et mindre udsnit af pressemeddelelsen lød:

“Spreading out from the FSC project space & into all of the strangest corners of Brønshøj, Copenhagen, Denmark. This new BIENNALE will expand/adapt/interact within & beyond the selected exhibition locations, to become a part, an alien and a friendly stranger.

[...]

FSC wants for a short time to create a 3rd space out in the neighborhood of FSC, where contemporary art can coexist with what is there in its surroundings in forehand. To take use of the places of everyday eye gazes in Brønshøj, Copenhagen and convert them into small/medium/big art interventions that will blend in or distract realities of lived life.

[...]

This FSC Biennale takes the position of the traveller, of the explorer, of the visitor & at the same time - of the residential, the everyday and the neighbour. FSC want to blend/merge/interrupt/distort the borders between the insider and the outsider & for one day to make everything strange and friendly and good and funny for everyone that are there together as a part or just walking by. It is both for the normal kebab eater/coffee shopper and the art looker.”²

Med mindelser om en surrealistisk udgave af Skulptur Projekte Münster mødte *Biennale Of Future Contemporary Arts 2017* sit publikum som et eksempel på et kunstnerorganiseret rum, der både er og ikke er i samfundet, indenfor samme oplevelsesplan. Med Kjetsås egen betegnelse var projektet “the fastest and shortest biennale in the world” og lagde sig således tæt op ad Hakim Beys idé om den midlertidige autonome zone som en intensiverende og frisættende begivenhed.

Gennem de seneste mange års opkomst af eventkulturen er det dog også blevet klart, at festivalen eller eventen som formater ikke nødvendigvis på nogen måde automatisk kan stilles i modsætning til den neoliberale dagsorden. Som socio-politisk taktik for at undgå kapitalismens indgreb i vores frihed står den midlertidige autonome zone derfor også i dag i et mere

Kjetså, Jens Peter, *Biennale of Future Contemporary Arts 2017, København*, <http://newlife.futuresuburbancontemporary.com/hof/>

Kjetså, Jens Peter, *Biennale of Future Contemporary Arts 2017, København*, [http://www.facebook.com/events/165031134036246/](http://newlife.futuresuburbancontemporary.com/hofca2017/)

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problematiske forhold til nogle af de modeller, den ellers er blevet associeret med. Oplevelsesøkonomiens indtog i mange af de intensiveringsformer, som Beys zone oprindeligt håbede at kunne undslippe gennem, gør, at disse ikke i samme grad som tidligere kan love os en frisættelse fra kapitalismens underliggende reguleringsmekanismer.

En anden tilgang til den førnævnte dobbelthed i situeringen af en praksis er Nora Sternfelds idé om para-institutionen. Ligesom hos Bey anerkender Sternfeld, at vi lever i et samfund, der er komplet gennemsystematiseret, og at dette udgør et overordnet problem, idet det hindrer vores mulighed for en fri og progressiv praksis. Men i modsætning til Bey, der fokuserer på individets løsløshed gennem eksperimenterende sociale samværsformer, er udgangspunktet hos Sternfeld institutionen. Og når det kommer til spørgsmålet om autonomi, indtager institutionen naturligvis, traditionelt set, en stik modsat position i forhold til den kunstnerdrevne organisation. Men her kommer Sternfeld os i møde med en anden idé om, hvad en institution kunne være, eller hvordan den ville kunne bære sig, para-institutionen. Sternfeld spørger sig selv, om der i den udbredte kritik af, at institutionen traditionelt set repræsenterer hegemoniske positioner og diskurser (og derfor konstant må udfordres og nedbrydes), også parallelt udspiller sig en neoliberal tendens til at rive den offentlige institution op med rode. Og om man i ønsket om at stille sig kritisk overfor magtens agenter i virkeligheden, ubevidst og uvilligt, bliver medskyldig i den neoliberale agenda, der ønsker at se en afvikling af den offentlige institution, som vi kender den fra den skandinaviske velfærdsstat. Sternfelds erfaringer og research svarede hende igen med et utvetydigt "ja". Og denne erkendelse tvang hende til at gentænke institutionskritikkens plads i en opbyggelig kritisk praksis, i ønsket om ikke at blive stillet i en alliance med neoliberale strømninger. Dette krævede så til gengæld en kritisk re-positionering inde fra selve institutionen. Hvis man ikke længere kan gå udenfor institutionen, finder man sig selv placeret inde i den. Man er tilstedeværende. Og i forsøget på at tænke denne tilstedeværelse i sammenstilling med institutionens repræsentationsproblem, fortæller Sternfeld, opstår tanken om en *pre-presentation*. Idéen er at finde en vej ud af det institutionelle dødvande ved, inde fra institutionen, at forestille sig andre nye fremtidige institutioner, der ville kunne handle i overensstemmelse med det endnu ikke repræsenterede. En sådan utopisk institutionalitet, der forestiller sig en fremtidig institution i alliance med det udgrænsede, kalder Sternfeld for para-institutionen.

Sternfeld forbinder para-institutionen med den klassiske forestilling om en frigørende og revolutionær uddannelse. Vi kan tænke revolutionen som et frigørende moment, en voldsom og øjeblikkelig omvæltning af det eksisterende. Men man kan også, foreslår Sternfeld, tænke det revolutionære mere som en proces, hvorunder det, der skal ændres, først må gøres tænkbart. For at gøre det endnu ikke tænkbare tænkbart må vi aktivere forestillingsevnen i

¹ Kjetil, Jens Ivar: *introduction to Future Suburban Contemporary*, 2015, København, <https://newlife.futuresuburbancontemporary.com/info/>

² Kjetil, Jens Ivar: *Biennale of Future Contemporary Arts 2017*, 2017, København, [http://www.facebook.com/events/165031134036246/](http://newlife.futuresuburbancontemporary.com/bofca2017/)

en fælles tænkning. Vi ved alle sammen noget om det, der endnu ikke eksisterer, pointerer Sternfeld. Para-institutionen kan aktivere et utopisk revolutionært potentiale i en fælles praksis, der gør brug af det, vi hver især ved om det endnu ikke tænkbare. Hermed åbnes revolutionen også op som en mulighed for den institutionelle agent.

Para-institutionen er altså et bud på en institutionel forvaltningsform, der fremkalder nye mulige institutioner gennem iværksættelsen af en kollektiv forestillingsevne som sin centrale kapacitet. Den åbner institutionen op for fremtiden og fællesskabet op for individet, i et samlende nu.

Som eksempel på en para-institutionel tilgang nævner hun kunstnerkollektivet Etcétera og deres værk *Nicht Alles Tun* (2008), hvorunder et protestskilt med et spørgsmålstegn bæres rundt i et demonstrationsoptog. Sternfeld påpeger, at Etcétera med aktionen både formår at stille sig i et antagonistisk forhold til det styrende hegemoni ved at erklære sig i ledtog med demonstrationen, men samtidig at forblive åbne for, at demonstrationens udsagn kan være mangfoldige eller i princippet ukendte. Sternfeld tilføjer, at selv gruppens navn, Etcétera, udøver netop en sådan para-institutionel funktion, i og med at placeringen af navnet på en liste over medvirkende kunstnere på en udstilling i sig selv åbner op for det endnu utænkelige.

Sternfeld er stadig i gang med at opbygge sin para-institutionelle praksis, og det er ikke helt klart, hvorledes den stiller sig til forholdet mellem kunstnerrollen og kuratoren. I udgangspunktet lader det til, at para-institutionen som kollektivt agensrum ikke skelner så hårdt mellem de to, som vi så det hos Groys. Og at den som praksisform måske derfor åbner op for en mere mangfoldig tilgang til en semi-autonom agens. At den med andre ord ikke kun er en agens, der er tilgængelig for kunstnerrollen. Para-institutionen synes således at kunne tilbyde en kollektiv utopisk praksisrum, som muligvis kunne åbne op for kunstens autonome kapaciteter, som vi kender dem fra det kunstnerdrevne, lokaliseret i mellemrummet mellem omverdens infrastrukturen og den kunstneriske autonomi.

Mit eget engagement i TOVES ophørte med værket *The Sale* (2017), hvori vi satte hele organisationen og det kollektive kunstnersubjekt til salg i en form for institutionel virksomhedsoverdragelse. En fremtidig køber ville overtage brandet TOVES, alle vores kollektive værker (inklusive ophavsret), vores inventar, kontrol over al kommunikation og sociale medier og således få fuld råderet over TOVES fremover.

Museet for Samtidskunst i Roskilde har erhvervet *The Sale* til deres samling, der meget passende har sit hovedfokus på flygtige kunstformer. Museet har endnu ikke aktiveret organisationen fra dens opbevaring på samlingslageret, og det står derfor uvist hen, hvordan TOVES vil opføre sig, når og hvis det genopstår som kunstnersubjekt og organisation. Om autonomien i værket *The Sale* og urimeligheden i kunstnersubjektet TOVES kan overføres til den fremtidige drift af organisationen indenfor rammerne af et kuratordrevet museum. Her mødes de urimelige organiseringer og organiseringen af det

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Litteratur & fo

Groys, Bo
Bey, Haki
Sternfeld,
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for Kunst,
Sternfeld,
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urimelige i en umiddelbart uoverskuelig institutionel konstitution, der ikke udstikker nogen klar retning fremefter. For at formidle værket *The Sale*, på en rimelig måde forstås, må Museet for Samtidskunst engagere organisationen TOVES i en eller anden form for urimelig aktivitet. TOVES efterlades således med *The Sale* i et agensmæssigt mellemrum mellem kuratoren og kunstneren, hvor spørgsmål om urimeligheder og modeller for frie praksisser huserer.

Kan udsivningen af autonomi til omverdens infrastrukturer, i min viderelæsning af Groys' forståelse af forholdet mellem kuratoren og kunstneren, udgøre et rum for en semi-autonom praksis, der udvider kunstværkets kapaciteter til det sociale hverdagsrum, som et grundlæggende surrealistisk forhold?

Kan den kunstnerdrevne organisation set som en midlertidig autonom zone stadig præsentere lommer af ustyrlighed for de involverede? Og kan en intensitetspraksis gennem det kunstnerdrevne undslippe de allestedsnærværende selvrealiseringsdynamikker i eventkulturen?

Er den para-institutionelle tænkning af det utænkelige en praksisform, der kan åbne det kunstnerdrevne som mulighedsrum op for andre end blot kunstnere? Og er dens kollektive kapacitet samtidig helt central for at forstå den acceleration af forestillinger, som finder sted i det kunstnerdrevne?

Er den kunstnerdrevne organisationsform mere modstandsdygtig over for de neoliberale strømninger af institutionsafvikling, simpelthen fordi den ikke genkendes som institutionel? Kan den få lov at operere uforstyrret, in plain sight, selvom vi nu peger på dens eksistens?

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