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# Joy Forum





# Joy Forum

*2018–2023*



Dear reader,

Joy Forum is a project that began with the establishment of a small artist run exhibition space, located – physically and symbolically – in the heart of KMD (Faculty of Fine Art, Music and Design, University of Bergen). Initiated by me as part of my PhD, Joy Forum was built from recycled materials in the reception area of the school, conceived as a vehicle to explore and react to new institutional frameworks that emerged when moving to a brand-new building, and in the merger of the former, autonomous art school (KHiB) with the University. Since its inception, Joy Forum's activities have been organized by a small collective of artists, established at the beginning of the project, most of whom shared a connection to the school, as either current or former students, academics or administrative staff.

This book can never represent a complete account of Joy Forum's activities, nor the complex institutional and political context that Joy Forum set out to explore and interrogate. Nevertheless, it aims to provide an account of these activities that is as complete and compelling as possible. While acknowledging the unavoidable limitations of such documentation, this book is valuable at least as a kind of fragmentary collection of notes which all connect to the journey that Joy Forum has embarked on. Some of these notes are quite confrontational in style, others are more of a dialogue with history. Importantly, several of them are characterized by their being based on

personal experiences. I think of them as records from within a large and complex event sphere, as memories that speak of a specific artistic collaborative project in a specific institution, during a transitional period. A process described by artist and writer Arne Skaug Olsen as an institutional transition from “poor and politically radical to neoliberal and reformed.”

That said, Joy Forum did not set out with the aim of becoming as large and expansive as it did. Spanning the years between 2018-2023, the project has developed step by step, dynamically and, at times, quite intuitively. The common denominators throughout have remained action and activity, community and collaboration, but never demanded any specific kind of approach or material from the participating artists. In the book *Coming Community* (1990), philosopher Giorgio Agamben writes about a community that is not defined by the fact that those who belong to it possess certain properties, but of a community where belonging itself is the only criterion for membership. Art academies have long embraced the role of safe havens, where new ways of doing, thinking and organizing can develop in opposition to established political and cultural hegemonies, thereby becoming places where the relationship between language and the world is explored and new realities can be summoned.

It is the possible existence of such a phenomenological framework within the current educational regime that Ane Hjort Guttu questions in her article “The End of Art Education as We Know It”. In this article, Guttu claims that the newly built art schools prescribe a new role for the artist – that of the project manager. The idea of the art school as a possible arena for the socializing of unruly practices appears to her as something that will soon be a thing of the past. To believe that the present-day art academy is a structure capable of facilitating such an unruly end, is to believe that regulated

access, curriculums, syllabi, and digital learning tools etc. are the necessary and sufficient framework for these processes and practices. Many will no doubt disagree, and that is also why one sees an increasing number of teaching activities taking place between, or outside of, the official structure and program of the educational institutions. Not unlike Joy Forum, The Pirate Academy – which Brandon LaBelle writes about in the text “Alive to the Passions of this Precious Gathering” – was reportedly grounded in a pedagogical imaginary, suggesting a type of parallel structure or world smuggled into the institution. In the text, he gives unruliness the symbolic representation X, and lets this sign highlight the pedagogical and “educational scene as one of experimentation, an eXperimental undertaking that opens itself to individual, localized desires, struggles and fantasies, alongside that of worldly realities and issues”. LaBelle argues for the necessity of silences that speak otherwise, and that find a way, via artistic research and pedagogics, back into what counts as the work of logic. How this actually manifests is something that the dialogue, “A Conversation Made at the Edge of a World”, reflects on. For Stephan Dillemath, self-organization is a central driving force in the field of art. Dillemath argues that artistic innovation happens in small groups and networks, something which stands in stark contrast to the idolization of the artist as an extraordinary, heroic, white, male genius. If we concur with Dillemath’s way of thinking, the relevance of art education will be determined by how well it manages to encompass self-organization.

Transposing this to institutional scales and levels is no doubt hard, but if we want to understand better why, I believe we must investigate not only the local situation and organization, but also events that far exceed this locality. Historian Ola Innset’s “Faking it in the Neoliberal Art School” is based on years of research on neoliberalism. In the text, he gives us

a brief tour through the history of the welfare state, in order to show “how certain aspects of what we call New Public Management can be seen as an expression of neoliberalism both as a concrete phase of capitalism and, in more convoluted ways, of neoliberalism as an ideology and a political program”. “Did neoliberalism take the fun out of art school?”, Innset asks at the outset. Certainly, the space to live and act (and have fun), according to imperatives other than what the goal-oriented, post-reformation institution asks for, seems to shrink with every new micro-directive. This is distinctly evident in the “Joy Stories” dialogue. This text was developed based on a conversation broadcast live on radio between members of the Joy Forum. The text offers distinct personal perspectives on the process and context that led to the construction and establishment of the Joy Forum. The voices participating in the dialogue represent a unified group, but also show how the experience of the Joy Forum project is slightly different, depending on whether one speaks from the perspective of a student, faculty member, or administrator.

Such hierarchies are further explored in the last dialogue in the book, “Ghost in the Machine”. The backdrop for the text is an exhibition of the same name, which included the *Kitchen Sculpture*, and the film *Manifest*, in addition to several events organized by various partners and contributors. The dialogue provides insight into this complex and innovative collaboration project, as well as bringing us into contact with the idea of knowledge as something that can be shared by all. Can we imagine today an art education governed by such rules and with its own logic? Can art education be a place where another hierarchy or another world is possible?

For me, this is not a question of whether it can or cannot be like this, but of a commitment to constantly seek such alternatives. This takes us back to the beginning, to the

background of why I originally took the initiative to establish Joy Forum, but also to the first text you come across in this book. “Art (Academy) Anxieties” by Rosa Marie Frang – a work of art, a manifesto of doubt and insecurity. The Czech writer and political thinker, Václav Havel used the phrase “to live in truth” to describe a process in which the individual takes responsibility for uncovering the regime’s hollow nature. Whether this is directly transferable to Rosa Marie Frang’s work, I will leave for each of you to decide. But for someone with experience of the art world (and education), her formulations are brutally accurate, ruthlessly honest and ultimately uncomfortable. Rosa Marie Frang places art at the center of her understanding of the world but doesn’t shy away from showing the personal costs this dedication can have on the artist.

Frang reminds us that working with art can be painstakingly demanding, often characterized by uncertainty. As an artist you hardly know what you’re doing, where you’re going, or if you will even get paid. The path of art is often a lonely one. But there are exceptions. Behind the many activities we have engaged in with Joy Forum, behind the discussions in this book, lie several individuals’ care and commitment. I am thinking of the time-consuming engagement of the members of Joy Forum, not to forget the many artistic contributors we have had. In addition to these, there is a more anonymous group of people: Rebecca at the reception, Kristian, Arthur and Fredrik from the workshops, Trond at the library, Azer from the cleaning department, and the janitors Tor and Anders. Not to mention several people from the administrative and academic management and staff who have assisted and supported this project, even when it has involved disagreement and debate.

It is easy to imagine that support in an institutional context comes first and foremost as financial support and the

granting of permission. Such support is certainly essential, but the importance of support in the form of interpersonal dialogue and understanding are also invaluable. Clearly, there are different opinions concerning the educational system we find ourselves inhabiting, and the Joy Forum project and its ways of interrogating the system. This book does not at all present the whole picture, but it is important to note that Joy Forum has had broad support throughout its existence, including from the very institution it has resided in. Without such support, neither this project nor this publication would have been possible. For this Joy Forum is grateful.

As we now approach the end of the Joy Forum – at least in its current form – it is with a resilient faith in art and the accordant educational institutions, however not without, it must be said, an unease about where things are heading. In the book *Infinitely Demanding* (2007), Simon Critchley argues that Western liberal democracies are suffering from a lack of motivation, a deficit that is largely due to the vague feeling that there is no (political) way out of the impasse the world finds itself in. He calls for a radical accountability for both the individual and the community. It may be both naïve and unrealistic, but it is precisely this kind of ethical accountability that the Joy Forum is striving for. A call for freedom and autonomy, recognizing all the while that these cannot be experienced solely on an individual level, but must take place within a community, where collective actions both integrate and elevate individual ones.

Sveinung @  
Joy Forum

























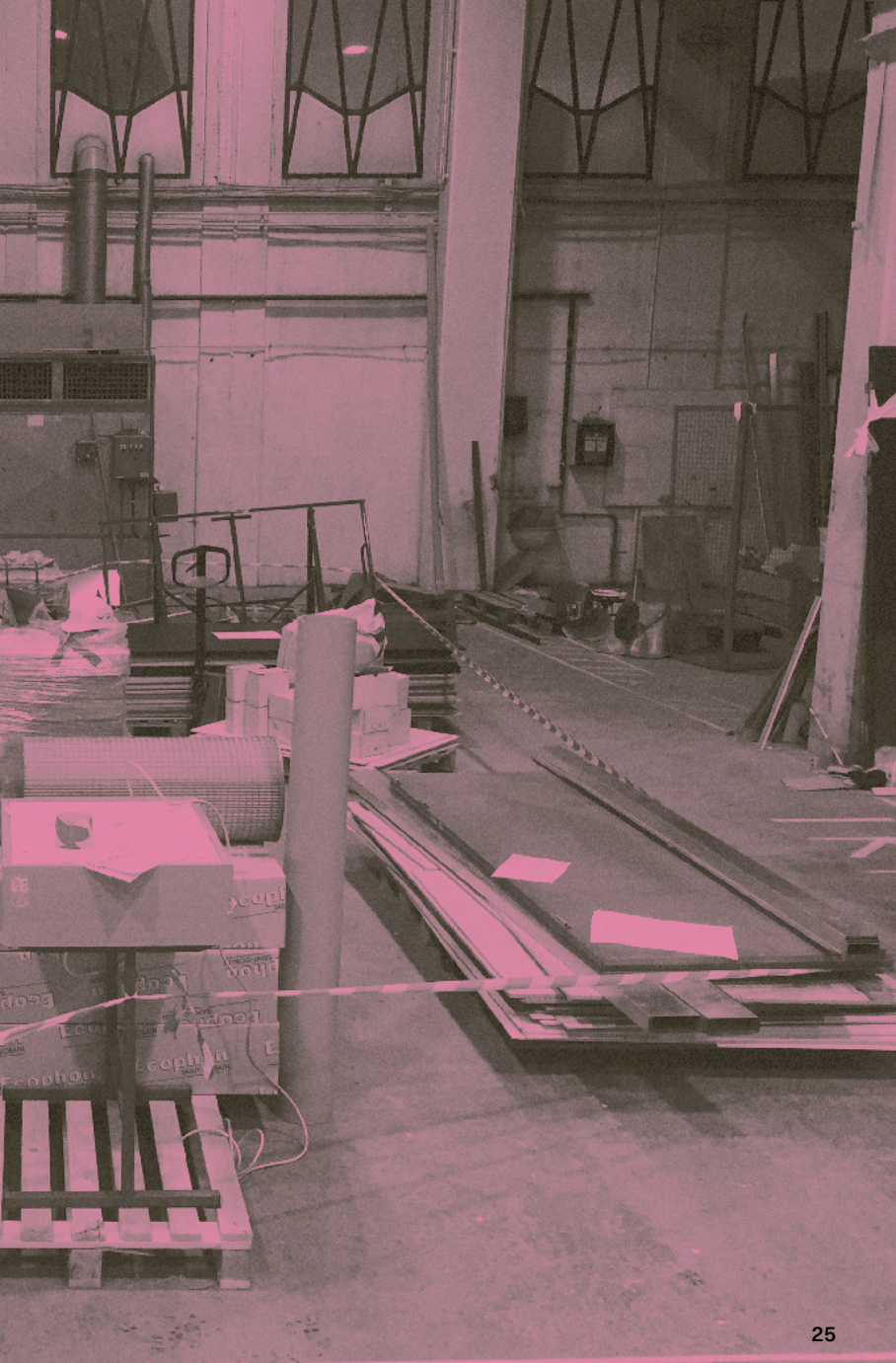












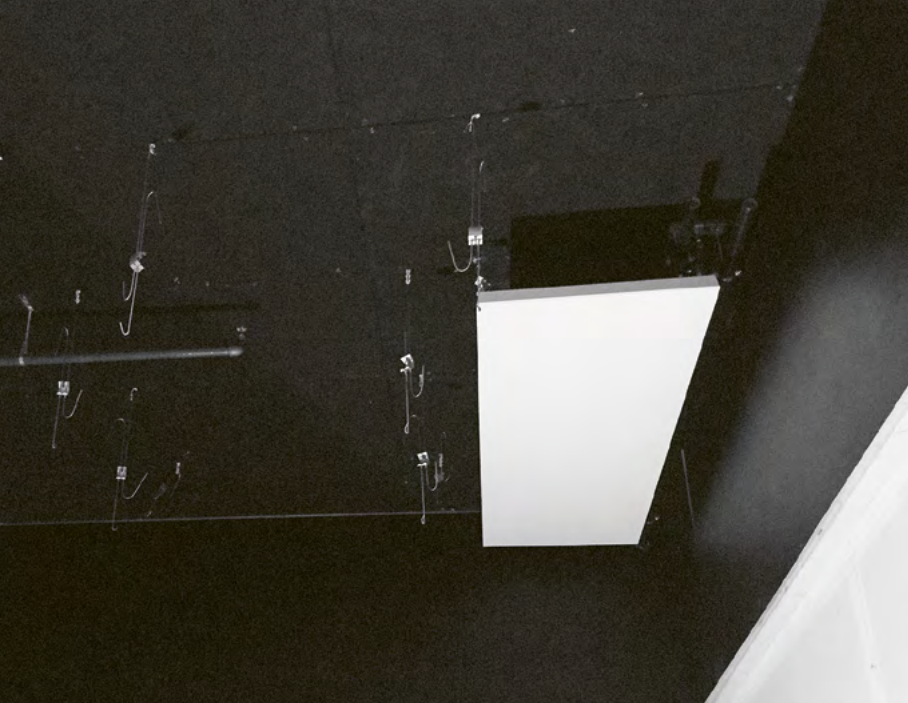






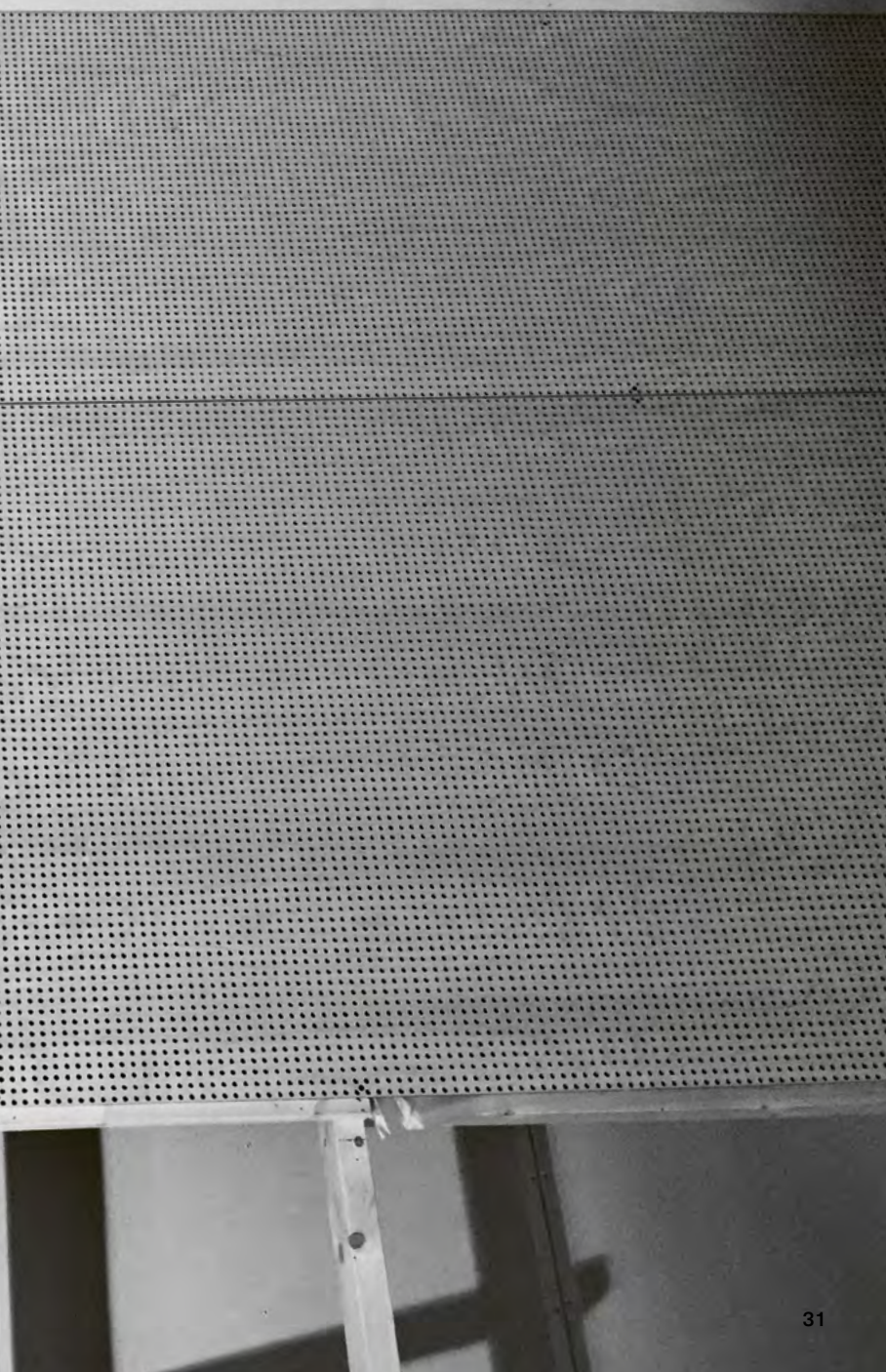








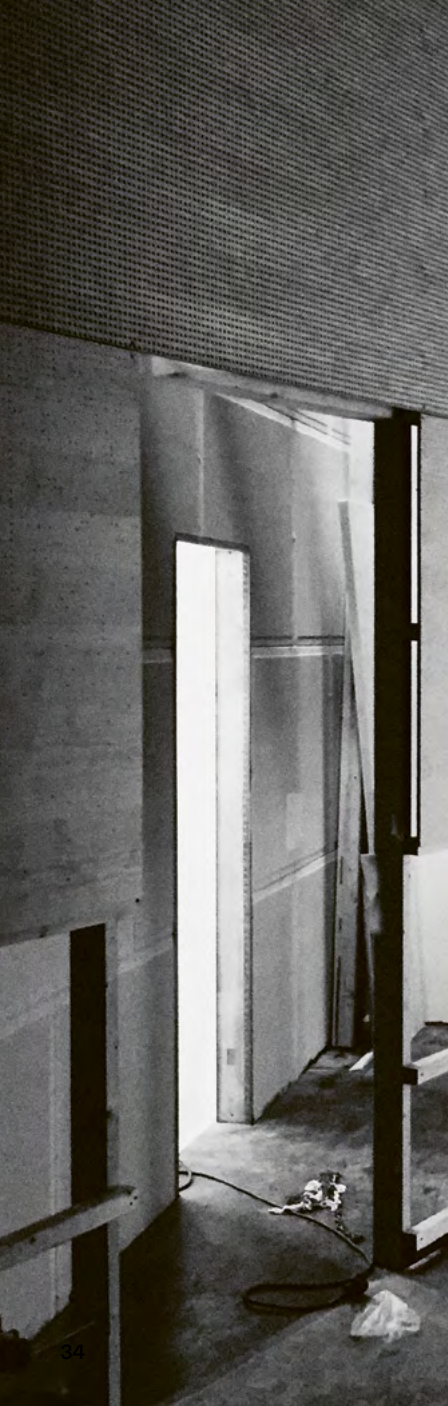
















































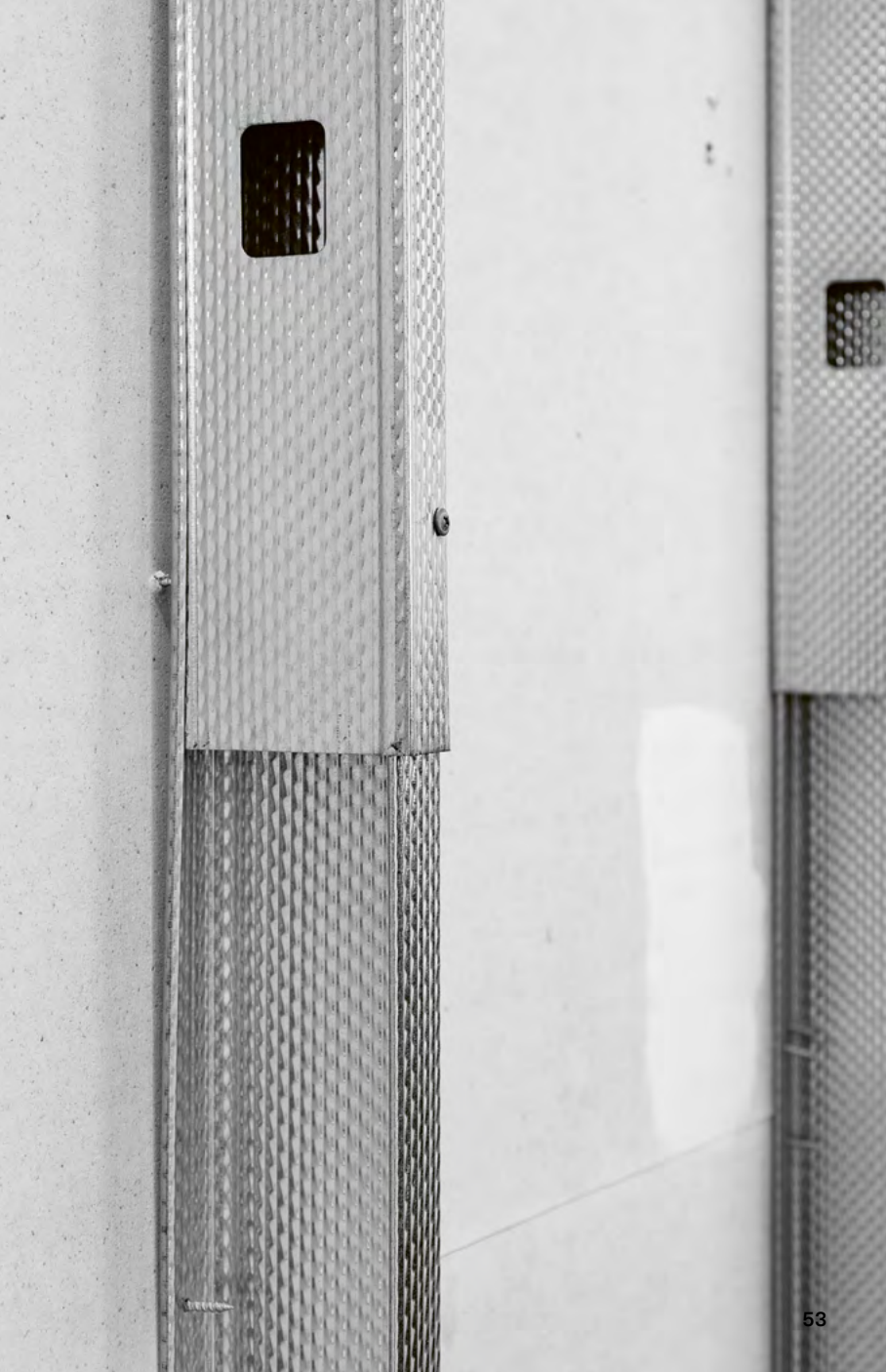






























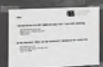












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# Joy Forum Archives

JOY  
JOY









# Marie Vallestad

## *Joy Forum Opening Show*

On 15 March at 18:00, JOY FORUM will mark its OPENING as an institution inside the institution by doing the most institutional Norwegian celebration available.

When something is to be truly celebrated in this coastal country of the north, the proper way is to present an overwhelming amount of cake in a self serve cake buffet. This table of cakes is an institution on its own: a long table extending from one end of a room to the other, filled with traditional cakes and pastry. A key element is quantity.

These cakes are made just like your grandmother made them.

They should be made with real ingredients: with real love.

The table of cakes is culture, tradition and celebration.

It's authentic, it's grandiose and it's calorie-dense. It's for special occasions, and for quality time with your loved ones.

As the opening show of the JOY FORUM is a very special occasion, we want all our loved ones to celebrate with us.



Joy Forum will be open for visitors friday and saturday during the building's regular opening hours, all cakes available for eating. Cakes baked by Vallestad, in addition to cakes collected from volunteers given simple, conceptual guidelines for decoration.

## Brynhild Winther

### *Mistaking Pressure for Pleasure*

First you pushed me into a cage so small that it was not possible to have two ideas in my head at the same time. Then I tried to breathe. When you are captured you soon start eating bananas. Then you become domesticated. / Soon you are no longer sure if you mistake pressure for pleasure, or the other way around. / A cage is a frame and has no way out. / (I am not a female artist!) / One thing was sure; I could not figure out human beings from observations only. Their habits did not show much signs of consciousness of being in world, nor did their actions show traces of intelligence. / Some words must be about something else than words / One word cannot be described or explained by repeating the same word. Or by repeating what you already said yesterday, when / I did not listen / I'm addicted to silence. Birds' song is not silence, nor is the river, or / the sound of grass bending in the wind. Silence /is what appears after the glass is broken / This is a cave. A cage is not a cave. A cave is an attempt to separate a phenomena / from world to see it more clearly. / When you are captured you soon start eating bananas. Then /you become domesticated. / (This is not a zoo) / I wonder how humans differentiate between learning and understanding. / Everything you do was first done by an ape. / I am not a female artist! / When you are captured you soon start eating bananas. Then /you become domesticated.

12 Apr

16 Apr 2018

### *How to make money*

“It all started a year ago.”

“A friend recommended I start working from my home with a simple software system – she was making more than \$10,000 per month with it”, Vanessa explains.

“I tried to make money online before, but wasn’t very successful – I was filling online surveys, giving reviews, but I didn’t make enough and there were always delays with my payments”, says the mother. “This system, however, is working! I have all the time in the world for Sabrina. It is very important for us to spend time together.” “I only need to work 3 hours every day and I make enough money to live a decent life.” “It is absolutely amazing, I can’t believe this was possible. I feel so lucky to have this financial freedom and now I care about the important things in my life only - Sabrina”, shares Vanessa. When asked how much does she earn with this system, Vanessa replies with a big smile: “More than enough!”

19 Arp

23 Apr 2018

## Espen Pedersen

### *UNGUIS*

In a moment of anxiety, where you are afraid of exposing yourself to the dangerous, you put your fingertip to the mouth and start biting off your nail, the nail that serves to protect the foundation from discomfort.

When the protection is torn off and the sore surface is exposed, it can be attacked. But after a while the wound will heal and you can cope better with the discomfort.

The paradox is that eventually the nail grows over the wound again protecting the already healed skin, and you can’t expose yourself to the discomfort any longer. Is the society around us this protective nail? We have developed good social and economic security networks that compensate too much for the exposure of the hard reality in life and in nature. However, as individuals, we still carry these built-in instinctive mechanisms that always ensure the survival from dangers, but we are no longer allowed to experience it.

The fear of real dangers has been replaced by irrational anxieties and neuroses.





Picture of exhibition, Espen Pedersen

Espen Pedersen has studied fine arts at Rogaland School of Art and is currently a BA-student in Fine Art at Faculty of Fine Art, Music and Design, University in Bergen. His work consists of video, sound, installation, photography, sculpture and performance.

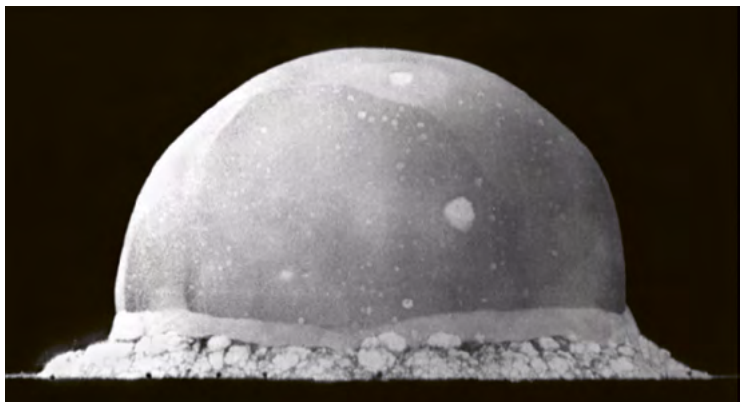
26 Apr

7 May 2018

**Margrethe Kolstad Brekke  
Roderick Coover &  
Scott Rettberg  
Christina René, Benedicte  
Clementsén & Frans Jacobi  
(Synsmaskinen)  
Chris Chafe, George Hilley &  
Greg Niemeyer  
Ellen Røed  
Kjersti Sunland, Martin  
Mikkelsen & Ole Kristian Ellstad  
Sveinung Rudjord Unneland &  
Eamon O'Kane  
Erik Friis Reitan  
*Hyperobjects***

In his seminal book Timothy Morton describes hyperobjects as things that are “massively distributed in space and time in relation to humans.” According to Morton a hyperobject “could be the very long-lasting product of direct human manufacture, such as Styro-foam or plastic bags, or the sum of all the whirring machinery of

capitalism. Hyperobjects, then, are ‘hyper’ in relation to some other entity, whether they are directly manufactured by humans or not.” This exhibition includes works that explore this idea, and demonstrate how hyperobjects reflect human relationships with the planet during the Anthropocene era.



In this exhibition Prof. Eamon O’Kane and Prof. Scott Rettberg have set up a dialogue between KMD and the HF program in Digital Culture at the University of Bergen and are collaborating with Greg Niemeyer, Director of the Berkeley Center for New Media. The exhibition uses the idea of the hyperobject as a curatorial starting point and it is hoped that the works in the exhibition will merge with one another and in a way (to borrow Morton’s term) become viscous and “stick” to the other artworks and viewers that are involved with them.

The Joy Forum and Rom 61 are perfect contexts to begin this project in that both are part of a bigger structure that of the new building that the Faculty inhabits. The Joy Forum being born out of a need to locate a space for students to develop exhibiting practice and Rom 61 a place for the dissemination of artistic research. In this first iteration hyperobjects involves alumni of the Art Academy and staff from UiB and Berkley and in future iterations it is planned that current and future students will take part.

Curated by Eamon O’Kane and Scott Rettberg

## Ninja bar

Ninja bar @joy 18.00 16 may Fast art, Mermaid karaoke, Documentaries, studio visit, live stream, maybe more! Hordaland Goths United!

13 Aug

16 Aug 2018

## Samuel Brzeski and Laurie Lax

*Words which touch each  
other in strange places*

She: i just had a cry about women and then bathed in the fjord  
He: what happened with you today?

This exhibition combines the works of Samuel Brzeski and Laurie Lax who are both treating text as material. They have been discussing verticality versus horizontality, intimacy and aggression.

The artists have reconfigured two texts: Sam Riviere's 81 Austerities and Maggie Nelson's Bluets respectively, through their own voices to form a collaborative voice swarm. In addition, Laurie has produced a text drawing at Joy Forum inspired by artist Ithell Colquhoun and water. Samuel has written a text presented as a stack of posters that can be taken away, which have also been fly posted in and around Bergen City.



# Hankyul and Meikleham

*Everything is strange. Things are huge and very small.*

Using the cross overs in their practice between sound & text, Hankyul and Meikleham will explore themes of non verbal communication and text that can be heard but not read. Circulating around the idea of waves as a metaphor and the physical text 'the waves' by Virginia Woolf, both artists will create their own interpretation, resulting in an uncanny soundscape.



# Practicing Identity

## *Practicing identity #1 fanzine- edition launch/party-exhibition*

I don't think we have met yet. We're a newly born group right here in KMD, somewhere between the schools hang out-spots and online at the KMD Queer Forum. Together we are a group of students who took part in a course directed by Lars Korff Lofthus. We met for three weeks as a group holding discussions, visits, film screenings, video/music appreciating, fanzine crafting around issues that are close to our hearts: our identity.

We wish to display our artistic research in an interactive way. Building pop-up temporary structures for the readers and makers bodies to find fit. This includes presenting our first edition at core, but expanding it in a playful way to new readings. The idea is to make a special fanzine with you in the space. This human machine leans more towards a workshop energy, allowing a larger group to take part in our discussions, writing, readings, screenings, debates, dancing: practicing identity. - In a present togetherness.

Getting together as a group has been essential for our work, but also in a deeper sense of what it is to be in a community.

We'd like to get to know you more, and if you feel like the crush is mutual maybe you'd like to dance together.

Lots of love,  
Practicing Identity



Picture of exhibition, Sigurd Hansen

## Sigurd Hansen

### *X-large*

Using objects and materials stripped from conventional value and exploring the themes of fragile masculinity, X Large is a presentation and problematization of the growing culture of perfectionism and self-doubt in a mocking manner.

4 Oct

8 Oct 2018

## Alexandra Jegerstedt!

### *Floating images*

colors resting on memory

eighteen years ago I was chosen  
chosen to exist  
I was impenetrable  
impossible to overlook

unique in the universe (what is the color of the universe?)  
this room was my universe

I became a shape  
formed by light  
I had a darkness  
a light, and every shade in between  
changing every second

I am the path from blue to yellow, where red also exists

I exist in this room

# Dominique Hurth

## *THE MODEL, THE DOLLHOUSE, THE SELF-CLEANING HOUSE*

Just think pink, and you'll be fine.

In a new installation that brings together copper and textiles elements, a cardboard model and written words, Dominique Hurth investigates the original purpose of Joy Forum's architecture and offers her own cultural history of the scale model. Per se feminist and polyphonic, she offers three movements within, about and through architecture, where the scale model overlays and merges with the voices and the inventions of Josephine Cochrane, Frances Gabe, Margarete Schütte-Lihotsky and the Barbie doll. The architecture encounters the dollhouse, the dreamhouse, the fully equipped kitchen, the dishwasher and the self-cleaning house and looks back at the tension between the model and the role model and the emancipatory potential that architecture contains.

In the formats of exhibitions, installations and words, Dominique Hurth is interested in the framing and reading of objects and events. Recipient of several prizes and awards such as the Prize of the Berliner Senate at ISCP New York, the FNAGP, or the Pollock Krasner Foundation Grant, she exhibited a.o. at Palais de Tokyo (Paris), Fundacio Tapies (Barcelona), Tiroler Kunstpavillon (Innsbruck), MAMO – Cité Radieuse (Marseille), Weserburg Museum für Moderne Kunst (Bremen), FRAC Bretagne, Wildt'sche Haus (Basel), Hamburger Bahnhof (Berlin), Hordaland Art Centre (Bergen), Arts Santa Monica (Barcelona), MABA (Nogent-sur-Marne), Bonnefanten Museum (Maastricht), Die Raum (Berlin). Her first book "language in the darkness of the world through inverse images" was published in 2012, followed by "séance de lecture" in 2016.



1 Nov

5 Nov 2018

## Dimitri Thomas-Komissarov

### *Decepcionada*



8 Nov

12 Nov 2018

## Joel Danielsson & Louise Öhman

### *STONE is the BONE of my MOTHER*

On a sunday mass in St Peters Cathedral, Rome, 1972, a 33-year old Hungarian Geologist battered with a hammer Michelangelo's marble sculpture of the Virgin holding her dead son in her lap, the Pietà. It is reported that he, during the attack, both did see himself as

Christ and Michelangelo, ready to attack the Virgin's image – with the logical reasoning that as being eternal, he could have no mother.

A mountain appears when two tectonic plates collide and push the shriveling ground upwards. We use this mountain, for building, maintaining and striving for higher levels of culture. Conquering mountains means conquering nature (achieving culture). Monuments, buildings, houses and graveyards – stone is a large part of our cultural foundation – of what is made to last. We generate through these stones – our History is made of stones.

The marble that the Pietà is made from is created when limestone made from sediment layers of shells, sand and mud are pressed together under great pressure within the rising mountain. Marble – A surface whose richness depends on our ability to believe in it, its skin texture and veins, of our will to go deep into it – to fall into this surface.

We quarry this marble high up in the mountains, from the inner core of the stones. The marble makes possible a physical shift in positions, from formless (mud) to form (sculpture), and therefore becoming a material resource.

The 3D model of the sculpture known as Pietà by Michelangelo is possible to move around – to give you a sense of space. It is as if in a certain non-space, floating erroneously – searching for its real life mirrored self, its twin. It is a virtual simulacrum, without tactile possibilities. Without traces of time – then also without a future.

To be alive is to be able to regenerate – to heal.

A statue never heals itself without the human hand – it needs the caress of a careful preparation, sanding, carving, and mounting of piece by piece of shattered marble – with its marble veins carefully glued together. The traces of scars eliminated by the light that elevates it, not able to wither with the elements. Cast out from the realm of time.

## Sofie Fribo

### *enJOY yourself*

I have lived in South Korea for one semester. The people there are so beautiful. Since then I've been very focused on a beauty ideal, and on the plastic surgeries and layers of foundation which are needed to reach it. In South Korea, a facial surgery is considered as common as makeup. It is not unusual for parents to give their children cosmetic surgery as a gift for their graduation, hoping for a happy life and better career opportunities.



It is the country in the world where the most facial operations are made per. inhabitant, and on the streets it is quite common to see people go shopping with their head in bandages.

In JOY forum you will be invited into a brainstorming in my mind – What if we all were operated after the same beauty ideal and ended up looking exactly alike! An entire nation with the same face.

I have mass produced my own face in hundreds of copies, but without beautifying it or correcting “mistakes”. I think it’s important to stand by who you are.

On the floor in one corner, hundreds of identical plaster faces are installed one after the other, from wall to wall. All in the same direction. Some of the faces along the wall are sown over, creating a landscape that continues indefinitely. On the opposite wall there are 10 different “skin-colored” silkscreens. The format is reminiscent of Instagram, but the prints are printed on traditional Korean handmade paper and hung from round bars. The faces are the same as on the floor, photographed with different facial expressions and with different traditional Korean hand signals.

With the exhibition enJOY yourself I question beauty and self-staging, because it is not only in South Korea that people are obsessed with the surface. Throughout the world and on social media, we seem to strive for the perfect.

I invite you to  
-enJOY yourself

22 Nov

3 Dec 2018

## **Craig WELLS & Jeremy WELSH** *THE MODEL, THE DOLLHOUSE, THE SELF-CLEANING HOUSE*

Sun-Bi-Lag is an audio visual work developed during the residency and workshop “e-x-p-a-n-d-e-d” in March 2018, at Surnadal Billag, a project space initiated by painter Jon Arne Mogstad in Surnadal, Møre og Romsdal. For Joy Forum it is presented as a 15 minute HD video with four channels of sound. All of the material used in the work is based on video and audio field recordings made in the vicinity of Surnadal Billag.

Craig Wells is a musician, sound artist and Phd research fellow at KMD, Griegakademiet. Jeremy Welsh is a visual artist, professor at Trondheim Academy of Fine Art and former professor, MA course leader and dean at Bergen Academy of Art & Design.

Sun-Bi-Lag is the first joint work by Wells and Welsh. Both artists are based in Bergen and have collaborated with many others within contemporary art, experimental music, theatre and performance.

6 Dec

12 Dec 2018

**Linnea Jardemark  
Franciska Gottlieb  
Gunhild Sannes  
Ida Vildheart Bergman  
Ina Marie Winther Åshaug  
Maria Vallevik Borg  
Pernille Elida  
Runa Amanda Halleraker  
Siri Unger, Maria Sannes  
Stella Palm, Vilde Jensen  
Matias Grøttum, Sonja Zornat,  
Tanja Silvestrini, Lisa Him-Jensen  
Ella Honeyman-Novotny  
Dorte Gottlieb, Sigrid Stokker,  
Jennifer Caneva Craig  
*Självhjälpsbiblioteket***

Should we be content with coping? We probably shouldn't. Finding strategies to change ourselves, our habits and lifestyles as



a solution to overwhelming problems and structures may not be enough, and definitely often feels way too demanding. Yet finding oneself sobbing in front of the self-help shelf, trying to find answers of what to do can often feel strangely comforting. Any piece of advice, good or bad, can easily be absorbed by a person in need of help. You might genuinely be comforted by things you otherwise reject as nonsense. But you're also very likely to feel confused, sad or angry when you find that you probably need to change yourself to deal with whatever it is that is troubling you and that there simply isn't enough room in society to just be weak.

Självhjälpsbiblioteket doesn't claim to know if you should go home and lie in your bed and give in to doubt, help yourself by dealing with your problems head-on or if you should take to the streets and join a revolution. It aims to at least give you some comfort in the doubts and difficulties shared with others and to allow you to be vulnerable for a moment.

Självhjälpsbiblioteket opens for the first time at Joy Forum but is thought to become a growing collection that will be available at different locations at different times. The collection consists of contributions made by artists, poets and designers. The invited artists got full freedom to create contributions with self-help literature as the starting point and with a premise to work in the projects library structure.

Since you asked

Since You Asked is a literary questionnaire, where artists and poets working in Sweden are given free rein to answer your questions. Your question can be about anything and you can be anonymous. The answers given are interpretations and vary in shape and length.

The people who answer your questions right now and the creators of the fanzine you'll find at Självhjälpsbiblioteket is: Linnéa Enström, Julia Granberg, Saana Kotila, Agnes Olsson and Ida Zidore. You'll find them here: <https://www.sinceyouasked.se/omprojektet/>

Comfort Food is the gift we give ourselves.

Comfort Food is a distraction.

Comfort Food is something you deserve.

Comfort Food provides you with care.

Comfort Food does not make demands.

Project initiated by Susanna Antonsson, the installation made by  
Marie Vallestad and Susanna Antonsson

14 Dec

16 Dec 2018

**Laura Ociepa,  
Peter Voss-Knude, Emilie Wright,  
Daniela Bergschneider,  
Johan Gonzalez, Elea Menager,  
Laura Gaiger, Haruka Fukao,  
Daaf Brouwers, Nayara Leite**  
*B.L.O.B*

the floor is soaked

we tramp that dust into mud

swirling eddies of air form tiny vortices

drenched clusters burst through cloud

they hover, grow and accumulate

they collide and stick together

tiny particles of stardust floating in the atmosphere

B.L.O.B. have no fixed shape, our territories are fluid.

B.L.O.B. is a vehicle for the detritus that it gathers and  
also leaves in its wake. B.L.O.B operates in a constant  
state of becoming, and is therefore open to all potential-  
ities. It's shifting, malleable form is informed by individual  
processes and dynamics coalescing as a whole.

# Lasse Hieronymous Bo

## *Staged Simulacrum*

A simulacrum (plural: simulacra from Latin: simulacrum, which means “likeness, similarity”) is a representation or imitation of a person or thing. The word was first recorded in the English language in the late 16th century, used to describe a representation, such as a statue or a painting. By the late 19th century, it had gathered a secondary association of inferiority: an image without the substance or qualities of the original. Philosopher Fredric Jameson offers photorealism as an example of artistic simulacrum, where a painting is sometimes created by copying a photograph that is itself a copy of the real.

Facadism, refers to an architectural and construction practice where the facade of a building was designed or constructed separately from the rest of a building. More often it refers to the practice where only the facade of a building is preserved with new buildings build behind or around it.

# Kaeto Sweeney

## *LEO + ARIES*

In a small discotek, two souls Leo and Aries first lay eyes upon one another, instantly infatuated with each other. This is where our story begins. They fall in love, deeply. They are almost impossible to separate as they stubbornly hold on to the idea of their future together. Although they are not two of the most romantic believers in love, they are passionate in their beliefs and when they find love, they will fight for it until there is literally nothing left of their relationship. Leo and Aries is a powerful story of fate, love and freedom. A three day passionate and turbulent love story that will never let go of the hearts of the people around the world.

## Laurens Rohlf

### *Memory Cabinet Rönnevågen 15a*

There is a power in the souvenir, the way it affects our memories and the stories we create about our lives. Serving as projection surfaces for places, people and events otherwise long forgotten, the memory object invites us to construct narratives and provides an authenticity to our experiences.

Each of them acting as clues, together they mark a person.



7 Feb

11 Feb 2019

## Vilde Jensen

### *Money is Dirty - But I hope you will accommodate me for free on one of my next travels, an exhibition/performance/feast/gift circle*

Gifts create a bond that does not occur when we pay for goods. When a price is set, and we pay it the deal is done, we move on. Anything else seems counterintuitive in our thoroughly commodified society. What happens when we approach ways of having our needs met outside the regular market?

This exhibition is a gift for you. A feast for all who wants to receive it. Everything inside the gallery are potential gifts. For something to become a gift, someone must own it and choose to give it away. Follow the instructions on how to acquire the goods of the gallery, and receive unexpected gifts, join in on the giving, but never exchange goods. Make your own rules, see what happens. take advantage of the artist, bring stuff with you home, sell it as art, keep it, I don't know. Each of them acting as clues, together they mark a person.

14 Feb

18 Feb 2019

## **Sara Plantefève-Castryck** *Colorboxes Pink*

JOY Forum is being divided in two separate rooms. Both spaces aim to make the viewer aware of the notion of color as a material or physical situation, though both in a different ways. Both spaces are transformed in a world that is build up by textiles, light and color. Color is being liberated in the physical space and becomes the central focus point in the gallery .

The installation at Joy Forum is following a continuous investigation into your psychologically respond to illumination and color.

21 Feb

25 Feb 2019

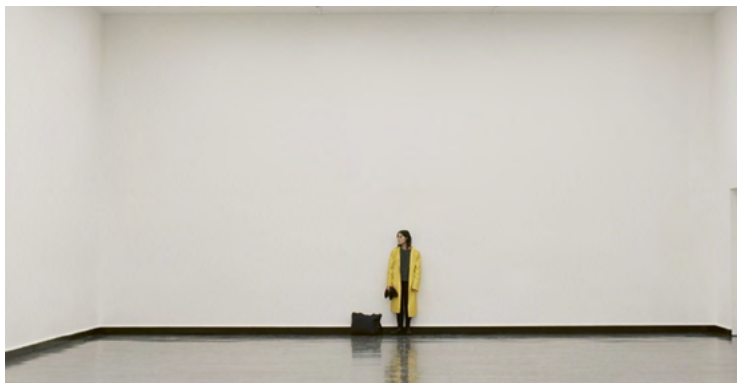
## **Ane Hjort Guttu** *Time Passes*

Public lecture and film screening.

About the film: Art student Damla (23) goes each day to beg on the streets alongside the Romá woman Bianca, with whom she gradually develops a friendship. "If she has to sit like that, then we must actually all do it. And in art, you can change on the small



scale what you really want to change on the large scale,” says Damla when explaining the project to her class at the Bergen Art Academy. Her work starts as a performative art project, which is heavily discussed among her classmates and teacher. Gradually, the situation develops into a ethical and political crisis for Damla, who struggles to justify how she can continue her project facing the social inequality outside art school.



28 Feb

2 Mar 2019

## Sanna Albenius

### *Preteen Shed*

My idea ‘Preteen Shed’ is based on the concept Lovemap, originated by sexologist John Money, in his discussions of how people develop their sexual preferences are explained, as a person’s internal blueprint of their ideal erotic situation. Lovemaps expand into three categories: hapterotic (skin/surfaces) morphoerotic (visual) and gnomoerotic (narrative-based), which I use as guidelines to chapter each piece. I’ve decided to start from the beginning in this project, by revisiting my preteens, to research my personal sexual development. To recall that time, I am creating a fictional garden-shed, built up with objects such as toys, interior, furnishings/design and ornaments with sexual content or symbolism.

My artwork results as trigger points and I consider the resulting works as propositions or props to properly remember this era. “Preteen Shed” is an ongoing project and at Joy Forum I will show parts of it. I would describe my overall work as the narration of an itch you can’t scratch. I am inspired by notions of sexuality and among my recurring themes, is the sexually emancipated woman, but foremost the socially structured generalizations of her. In my work I adopt these generalizations to create a world of my own. In this world, assumptions and prejudgments are switched around and their roles played with.

7 Mar

18 Mar 2019

## Frans Jacobi

### *Fortvilelsens Fugle / Les Oiseaux désespoir*

A retrospective exhibition 1980-2019 by Frans Jacobi.  
Opening Thursday March 7 at 18:00. At 19:00 – a conversation between Frans Jacobi and poet CA Conrad on despair and birds. Frans Jacobi, professor at the The Art Academy – Department of Contemporary Art, is now presenting his first retrospective; a selection of artworks as far back as the first sculptures that was part of his admission to studies at the Royal Danish Art Academy up to the performance Are You Ready? Made in Ethiopia in January 2019 by the Green Hijab Movement. The exhibition consists of sculptures, photos, text-works and film, unite by the wish to tell stories, often with a social or political engagement.

Each work in the exhibition is presented with a personal, descriptive text; these 12 texts constitutes a first, fragmented attempt at a total survey of the work of the artist.

The birds appear in several works, while the despair is a premise for the work of Jacobi as such. This dismay is turned upside down in the latest works, that proclaim a new world order with surprising optimism.

The exhibition opens on Thursday, march 7th at 18h with a conversation between Frans Jacobi and the American poet CA Conrad. The opening will also contain a book-launch of Jacobi's last 2 books, *Aesthetics of Resistance* and *2061 Inmoral Lidos*, the last made in collaboration with Benedicte Clementsen and Discoteca Flaming Star.



21 Mar

25 Mar 2019

## **Eirik Melstrøm & Tijs Ham** *Focus ++ Fragility*

This exhibition is a result of a collaboration departing from a shared experience with musical instruments. In different ways, Melstrøm and Ham communicate how the instrument can come to represent the concept of the in-between, as transitional objects marking different phases in ones life, or as carriers of contrasting qualities such as resonance and resistance. Instruments acquiring a sentient voice of their own, speaking to us as much as we try to speak through them.

28 Mar

1 Apr 2019

## **Lisa Englesson Hallberg** *Let's crush the patriarchy*

With this workshop/exhibition I want to create a space for crushing the patriarchy. And we will do it by discussing, drinking coffee, listen to music and write ourselves. And if you let me I will use your story and your thoughts in my mission towards crushing the patriarchy.

4 Apr

8 Apr 2019

## **Siren Elise Wilhelmsen** *Interpreting Fallopia Japonica*

*Interpreting Fallopia Japonica* presents an installation of objects and material-explorations created of raw plant material: various investigations and interpretations of Fallopia Japonica (eng: japanese knotweed), which has been declared one of the world's most invasive weeds. This plant grows fast, dense and high, and as an alien

specie it has no natural enemies or cultural applications here. The uncontrolled spread is not only a time-consuming and expensive burden for gardeners, states or landlords, but is even causing serious negative consequences for the environment.





The installation questions the concept of belonging and attempts new ways of understanding and approaching the surplus of these undesired, exotic plants. As the first part of an on-going artistic research project, the focal point is directed at the process, the potential and the interpretation. And with design as a tool for investigation the goal is to share ideas and spark dialogues in the space between crafts, aesthetics, science and production.

11 Apr

15 Apr 2019

## **Aleidis Skua** *House house house*

Hmm. So listen.... I'm not sure. I'm not trying to show anything. I've been thinking a lot about childhood, hey. Thinking about home. Through that lense. Mmm.  
Can you come round some time? I haven't been feeling too safe lately. The sneezes sound like shouts and it reminds me too much. I just want to unwind, release.  
Chill at home.  
Unclench my fists and lungs. Maybe we can watch some TV.

2 May

4 May 2019

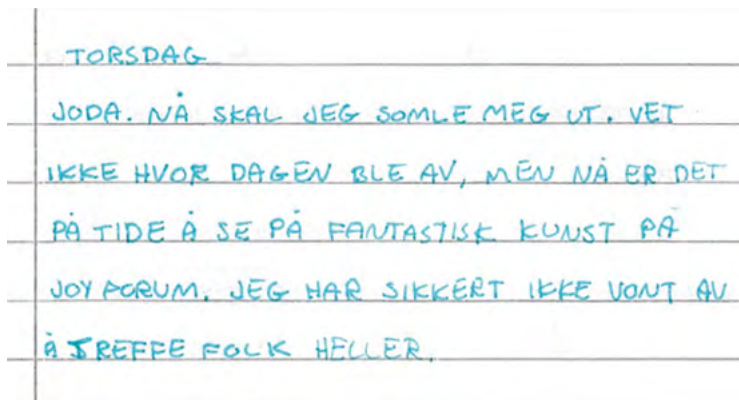
## **Ellen Eurenus Hallgren** *Moving Through Thresholds*

Moving Through Thresholds is an installation that takes place in between fragments and layers of time. Memories and objects intertwine and build aweave of the fragile archive, cutting through a constant loss of experience,  
a family memory,  
a person,  
a secret.

# Freja Marie Hegelund & Laus Østergaard

## *De studerende*

Relationer mellem sociale og mentale landskaber samt kulturelle perceptioner og begrebsliggørelser på Kunstakademiet i Bergen - Institut for samtidskunst som oplevet af de studerende



Dette projekt er tilblevet på baggrund af tre ugers dataindsamling. Den indsamlede empiri er først samlet i en antropologisk rapport og dernæst formidlet i denne udstilling. Empirien blev indsamlet for at få indblik i relationerne mellem studerende ved Kunstakademiet i Bergen samt deres indre liv, hverdagsliv og deres sociale omgivelser. Informanterne har i tre uger skrevet dagbog, besvaret spørgeskemaer samt løst på forhånd stillede opgaver.

Intentionen er at gengive informanternes udsagn på saglig, objektiv og videnskabelig vis for på den måde at forstå arbejdsgangen og hverdagslivet blandt de studerende på Kunstakademiet samt hvilke påvirkninger de studerende måtte være udsat for. På den måde søges det at forstå hvilke konsekvenser disse måtte have for kunstproduktion, trivsel og personlig såvel som kollektiv velvære i Bergen blandt de adspurgte.

## Zuza Banasińska

### *I didn't go to Crimea and all i got was this alien message*

The exhibition stems from an object I found in Belarus, in the village of Dobrovola. There, in an abandoned cottage, I discovered a photo album created by Boris, who once occupied the house. From various photographs, drawings and stencils in the album, I learned that between 1984-1986 he served in the military in Crimea, in the Soviet Black Sea Fleet. The contents of the album also revealed Boris's keen interest in the cosmos, focused mainly on the radars near Eupatoria. My research around this object has been an open-ended exploration process. In search for answers to unasked questions, I discovered the first messages ever sent to deep space from this complex of radars. Animating Boris's drawings, I endowed them with the words broadcast to potential aliens. The result is a digital imagining of the place I'm probing from afar - a space of someone else's memory, weaved within the contexts that surround it.

By transforming the album into a virtual space of observation of various paths of memory, the time scale and spatial scale have been disturbed and private memories are on an equal footing with interplanetary ones. Messages into space extend the concept of belonging from a family home or country up to the scale of the planet. They designate an extraterrestrial being as the highest measure of alienation. However, isn't it that more alien is the stranger whom we can meet by invading the territory of his memory?

**Stephan Dilleuth,  
Sveinung Unneland,  
Thomas Kilpper,  
Diana Bitar, Laura Gaiger,  
Anna Franciska Gottlieb,  
Marie Jenssen,  
Andrea Grundt Johns,  
Elīna Krīma,  
Margrethe Emilie Kühle,  
Ida Mårdhed, Sonja Nordstrøm,  
Kaeto Sweeney, Emilie Wright**  
*PolarGraphics/American  
Tourister/Performing Alienation*





It's been five days. Dirty fingernails and clothes that smell like fire and seawater. Fish guts and mushrooms, wood carvings and plaster. Twice-soaked and twice-dried-by-the-fire socks litter every surface. Red from fresh air, fourteen faces surround the table, the table a woodcut, the woodcut a plaster cast, the cast, a call. A touch. Black from charcoal, and blue from berries. The wind telling the trees stories. Here, cooking and knitting sit side-by-side



with sound experiments and dinnertime portraiture. Walking, collecting, wandering, investigating, swimming. Stacking wood is a daily task, it becomes our art work. We are performing our labour. Twice-soaked and twice-dried-by-the-fire. Attention drawn between mountain tops and conversations. American Tourister performing both sides of their alienation.

There is nothing like life in free vertigo. Some say vertigo is not the fear of falling – but the fear of throwing yourself over the edge. As I jump, the falling lifts my t-shirt, my lower back italic tattooed ‘Carpe diem’. Let go of the edge, find yourself in the gap. In the in-between, the air between, the emptiness surrounding you. Opening up, an immense open space. Full of possibilities.

Tiptoe along the faint trail on the edge left by the moose. I once imagined nature as something strictly concerning the outside. A distance. Then I noticed light coming in through the windows of the wooden house.

During an eight day study trip to the magical and remote place Sagfjorbotn in Sørfold, Nordland, Northern Norway, Prof. Stephan Dillemath (Munich), Sveinung Unneland (PHD-fellow at KMD) and Prof. Thomas Kilpper (KMD) together with students Diana Bitar, Laura Gaiger, Anna Franciska Gottlieb, Marie Jenssen, Andrea Grundt Johns, Elina Krime, Margrethe Emilie Kühle, Ida Mårdhed, Sonja Nordstrøm, Kaeto Sweeney and Emilie Wright have been exploring, discussing, reflecting and exchanging experiences through woodcut and 3D print-making and the making of charcoal. These exchanges and explorations are presented as works in progress in various states of collective gathering presented in and between Joy Forum and the Outdoor Studio.

# Marius Moldvær & Gard Frantzsen

## *Variasjoner på spill*

I utstillingen 'Variasjoner på spill' presenteres nye arbeider av Marius Moldvær og Gard Frantzsen som på hver sin kant benytter seg av variasjoner og repetisjon som kunstnerisk arbeidsmetode. Arbeidene i utstillingen veksler mellom det å invitere betrakteren til refleksjon og deltakelse.

I utstillingen utgjør tekst også et viktig element, enten i selve verket eller gjennom titlene. I ett av de utstilte verkene beskrives det hvordan en kaotisk hendelse, et «event», ved hjelp av distanse i form av tid kan omskapes til lineær historie. Ettersom tiden imidlertid fortsetter å gå, påvirkes og endres hvordan vi ser på historien. Nye viktige hendelser setter betydningen og forståelsen av det som har allerede har hendt på spill. Slik kan man forstå en historie som at den alltid er i bevegelse, i flyt – eller i flux.

Ett annet av verkene har en konkret, dog annen, tilnærming til denne forståelsen av historie og tid, og tar utgangspunkt i reklameplakater til en kampanje for Kaupthing Banks spareprodukt kalt Edge. Kampanjen som var tungt tilstedeværende i den norske offentligheten i januar 2008 reklamerte med en svært god rente på innskudd. I september samme år var katastrofen et faktum: finanskrisen inntraff og tusenvis av pengeinnskudd ble (for)tapt. Flere av bankdirektørene ble idømt lengre fengselsstraffer, men etter et par år ble de aller fleste tidlig løslatt. I utstillingen sjonglerer verket med de banale virkemidlene i reklamen, og fragmentene løsrives fra hverandre og omsettes til spill og lek.

Å forholde seg til ulike virkemidler og materialer på lekent vis går igjen i flere av arbeidene som vises. Noen er bearbejdede readymades, mens andre nærmer seg kunsthåndverk, og selv om arbeidene benytter seg av den samme arbeidsmetoden, motsetter de og står i kontrast til hverandre gjennom de ulike retninger de tar.

# Victoria Gouzikovski

## *KMD Architecture and the Neoliberal Aesthetic*

A transdisciplinary work of ambient institutional critique examining the art school building, the forms of governmentality that it creates, and consequently the types of practices it conditions. Combining a spatialized academic process with a scenography developed from the counter-surveillance of the building, it interrogates the physical framework for artistic practices, design processes, and the academic environment of the institution by connecting the physical structure of the building to conceptual attitudes and power structures that govern its subjects.



## Hild Borchgrevink

### *Studio*

In this project, I will make Joy Forum my studio for a limited period of time. Reflecting how the space is constructed from leftover test materials, I will also be testing ideas in and around the exhibition space. Some days I will be working in the space or researching public realms around KMD's building in Møllendal. Other days my presence will be remote. When I first heard about KMD's new building, it fascinated me how the role of the studio space in the infrastructure of artmaking could apparently escape the planning regime of such an extensive, publically funded construction. Then I started thinking of how much of my own artistic work that actually takes place in other infrastructures than my small studio. My laptop is an indispensable yet sometimes challenging co-studio both for my writings and for collaborations, and as my work often enters into dialogue with public spaces, I spend time researching such spaces. I hope for visitors to join me into virtual and material, individual, collective and potential sites in which artistic work might happen – into the blurry area between creative processes and their mediated results.

17 Jan

24 Jan 2020

## Håvard C.S. Kranstad

### *Kissing Cowboys*

I want to use digital jacquard weaving to frame a conversation about how queer ideas of masculinity and the heteronormative tradition of "Heroes" in pop culture live in opposition to each other. The gap between these two, underlines the ambivalent nature of trying to represent the queer within the heteronormative reality of tradition. Does the wish to be represented ultimately lead to assimilation into hetero-patriarchy instead of radically deconstructing it? Can tradition even function as something subversive rather than conservative?





# Mads Andersen

## *Elusive Habitat*

Today, our vast and complex machine is slowly letting us know how much we are—and have been—disrupting its fragile and concealed mechanisms. Our news feeds are continuously showing us signs of a system in distress, and it's getting harder and harder for all living things to hide from the ramifications. We see a mass extinction of animal and plant species, water and food shortages, increasing natural disasters and extreme weather, habitat loss and collapsing ecosystems. We have developed a never ending stream of content and information, fake clouds that lets us continuously experience, archive and forget, while hunted by invisible spiders that is indexing our every footstep in the shadows of the endless network. For everything that is visible, something is camouflaged.

“Elusive Habitat” shows a series of works that explore the symbiotic relationship between humans and nature, the digital and the physical, and the chaos in between. Through the use of visual imagery linked to science and technology, the work alludes to the changing nature of our environment and existence. The material is obtained from a variety of both digital and physical sources (e.g. old magazines and journals, picture books, textbooks, digital archives, YouTube, Wikipedia, disassembled computers and TVs and other physical objects) in an extensive collection process. By experimenting with the most basic of digital and analogue tools and techniques, the material have been manipulated, fragmented, abstracted and connected to form new images. Central to the exhibition is a series of silkscreen prints on the material Twisted Nematic Liquid Crystal, retrieved from the inside of obsolete TV, computer and tablet screens. A material that is a hidden but essential part of the components that makes our screens come to life.

As a part of the exhibition a book under the same title is released. The book consists of original collages that build on largely the same

source material as the exhibition, but assembled into a fragmented and abstract narrative of clues and associations connected to the theme. By experimenting with three and four colour separations and at times unusual colour combinations on the risograph machine, the printing process has become an essential part of both the development and execution of the visual imagery.

This is the second book published by MADRID, a small press artist's book publisher with focus on the risograph printing process. MADRID is Mads Andersen and Ingrid Rundberg.



20 Feb

6 Mar 2020

## Nora Joung

### *The Great Human Unspoken*

The Great Human Unspoken is a time-based installation that was first exhibited at NoPlace in 2017. It is consisting of color, smoke, light and sound. The audio composition is made up of pop music, digitally deformed, but familiar. Constructed like a theatrical tableau, the installation invites the audiences to enter into a scene emulating settings – the club, the community house basement, the suburban parking lot – that are all potential sites for self-construction.



# Joy Forum

## *The Launch of the Archive*

This semester Joy Forum has decided to change approach. We wish to free ourselves from the limitation of the surrounding and architectural frames. Instead we seek actions.

Social actions, artistic actions, everyday actions and political actions – collective as well as individual. These actions are what defines us, not the physical surroundings.

We have turned Joy Forum's physical space into an archive. When you enter Joy Forums space this semester you will find an old metal archive. A collection point. A place where the most volatile impressions are lifted and preserved. In the future all Joy Forum's activities will take place outside of the space. In the space you will meet the events as an echo. Archived actions. Status reports from ongoing travels.

We have divided the coming semester into six chapters. They will appear as various forms of documentation. They replace each other in a similar way as the previous exhibitions. Some projects involve many people, others almost none. Joy Forum is no longer a place. It can be anywhere.

@Joy Forum

# Aleksi Wildhagen

## *Arkivet?*

Utdrag fra kritikkene som følger utstillingen:

Arkivet fenger

Maleren Aleksi Wildhagen putter kritikken i midten av Joy Forums agenda

Kurator, det er en kunstner i arkivet!

Joy Forum blir kurator i forsøket på å utvide visningsrommet, men ender med å strigle kunstneren innenfor strenge rammer.

«Aleksi Wildhagen, som tidligere har bemerket seg med eksperimentelle og sosiale maleriprosjekter av det generøse slaget, viser nå en visuelt fattig utstilling, tilpasset Joy Forums trang til å fornye seg selv».

«I stede for å la kunsten bli til på frie premisser, tvinger Joy Forum sin eksperimentelle tilnærming, over på Wildhagen, uten at han helt ser ut til å fatte hva de vil».

«Tankemaskineriet rykkes imidlertid ut av komfortable mønstre, når vi vet at tekstlinjene vi leser i kritikken, tross alt er forfattet av Wildhagen selv».

5 Nov

18 Nov 2020

**Susanna Antonsson,  
Skade M. Henriksen Svennevig,  
Laus Østergaard,  
Matias Grøttum,  
Sara Bo Lindberg**

*Hverdagen 2.0*

Det er alltid en viss fare for å fremstå som en Bourdieusk karikatur\* når man inviterer vilt fremmede inn i et kunstnerisk rom. La oss velge å legge mistilliten til side og stille oss naivt opp foran spørsmålet; Hvor er det vi vil? Hva er det som er viktig?

I Hverdagen 2.0 nærmer vi oss forholdet praksis / hverdag. Hendelsene som dukker opp i arkivet er dokumentasjoner av små daglige ritualer og vaner. Kanskje tilsynelatende på siden av selve kunsten, men likevel så helt vesentlig for den.



\* Kulturelle manifestasjoner fungerte etter Bourdieus syn først og fremst som en form for kapital. Hvem oppfattes som inkludert, hvem blir ekskludert. Begrepet distinksjon er sentralt. Bourdieu mener at særlig overklassen omgir seg med mange kulturelle symboler som mer er ment å signalisere sosial tilhørighet enn en bestemt smak (les kunst). ([https://snl.no/Pierre\\_Bourdieu](https://snl.no/Pierre_Bourdieu))

30 Nov

20 Dec 2020

## **Malerne Eirik Falckner & Olav Mathisen**

### *EVERY SURFACE IS A CANVAS*

er et kunstprosjekt av to graffitimalere som er blitt invitert til å bruke Joy Forums arkitektur til å uttrykke seg kunstnerisk og for å henvende seg til offentligheten rundt.

Malerne Eirik Falckner og Olav Mathisen har begge en praksis der arbeid med arkitektur og byrom ses på som et kunstnerisk format. Slik inngår de i en tradisjon der fokus på sted og handling er sentralt for uttrykket.

I det arkitektoniske planleggingsarbeidet for bygget i Møllendalsveien ble Snøhetta i sin tid inspirert av hvordan studentene ved Kunstakademiet brukte vegger og andre overflater til estetiske uttrykk og politiske ytringer. Ofte i form av små tegninger, graffiti, plakater, klistremerker, bilder m.m. Dette dannet bakteppe for slagordet “every interior surface is a canvas”, som ble brukt i en beskrivelse av bygget i en artikkel i 2017 om bygget og Snøhetta.

Som et nikk mot hvordan arkitektene så for seg videreføringen av denne visuelle kulturen i det nye bygget har vi sett på hvordan dette har manifestert seg i dag.

En undersøkelse som også tydeliggjør at det kan være kort vei mellom å sette tydelige rammesvilkår for kunsten og overformynderi.

@Joy Forum



# Joy Forum

## *GHOST STORIES*



På Hordaland Kunstsenter åpner utstillingen 'Ghost in the Machine' 9.januar 2021. Den er både en utstilling og et eventprogram. Samtidig åpner Joy Forum utstillingen 'GHOST STORIES'

Prosjektet tar for seg et paradigmeskifte i kunst-utdanningen, samtidig som det bærer med seg overbevisningen om at kunst utgjør et eget,autonomt rom.

Kan vi i dag forestille oss en kunst-utdanning og kunstnerisk praksis styrt av egne regler og med en egen logikk, forskjellig fra den som preger verden utenfor? Et sted hvor noe annet er mulig?

GHOST STORIES er en forlengelse av Ghost in the Machine inn i Joy Forum og KMDs lokaler. Her vises dokumentasjon av hendelsene som foregår parallelt på HKS.

Statusrapporter og spøkelseshistorier. Ringen sluttes. En tilbakeføring til utgangspunktet og sammenhengen som danner opphavet til kunstprosjektet.

@Joy Forum

**Santiago Canek and Zapata  
Paniagua, David Jhave Johnston,  
Winnie Soon, Simon Biggs,  
Beat Suter and René Bauer,  
Roderick Coover, Will Luers,  
Karen Ann Donnachie &  
Andy Simionato, Nick Montfort,  
Kyle Booten, David Thomas  
Henry Wright, Johannah Rodgers,  
Eamon O’Kane, Kat Mustatea,  
John Murray and Mark Marino,  
Brad Gallagher**

**Curated by  
Eamon O’Kane, Jason Nelson,  
Scott Rettberg, Joseph Tabbi**  
*Posthuman*

Posthuman features digital art and electronic literature that engages with the posthuman condition: enactments of complex human-technical assemblages in which cognition and decision-making powers are distributed in both aesthetic and literary systems – what N. Katherine Hayles would call “cognitive assemblages” and what Laura Shackelford and Louise Economides call “surreal entanglements.”

Posthuman will showcase artworks by 16 international artists who responded to an open call from the Electronic Literature Organization and SLSAeu, and is part of both ELO 2021 Festival: Platform (Post?) Pandemic and the



2021 SLSAeu conference: Literary and Aesthetic Post humanism. The exhibited works will be shown in JOY Forum, Knut Knaus, Rom 61 and the UiB Humanities Library. The exhibition also has an online component at: <https://www.eliterature.org/elo2021/> that will launch at the same time as the in person UiB exhibition.

19 Mar 2021

## Masja Nor Nødtvedt & Ida Nerbø

### *Hylja – det skjulte*

Hylja er en performance basert på konseptet «de andre». Verket tar tak i det å føle seg annerledes, og henter inspirasjon fra det okkulte og underjordiske. Dette er gjennomgående tema i Nødtvedts arbeider.

Verket viser et vesen som leter etter tilstedeværende i et samfunn der alle ser på det med avsky. Et minne om vår egen avsky og hvordan vi mennesker er opptatt av å skjule hvem vi egentlig er for resten av verden. Gjennom letingen åpner vesenet en portal til en annen verden, ved å gå rundt en sirkel mot solens retning. Dette er en praksis som fremdeles er i bruk i ulike okkulte menigheter slik som Wicca. Når portalen er åpnet mottar vesenet



belønning via små syntetiske egg. Vesenet fortærer eggene. Det er en påminnelse om offeret menneskeheten må gjøre for å bli fri fra våre lenker.

Performansen er lydsatt av Nerbø. I arbeidet benyttes det feltopptak av vesenets skraping og growling, i kombinasjon med et mørkt lydlandskap. Nerbø sine komposisjoner er fokusert på en fysisk opplevelse av lyden, og med saktegående endringer. I dette prosjektet henter Nerbø inspirasjon fra undergrunnen med mål om å skape en intens, hypnotisk og nærmest truende stemning.

Gjennom kombinasjon av lyd og bevegelse ønsker Nødtvedt og Nerbø frem en totalopplevelse i Hylja med assosiasjoner til utenforskap, avsky og annerledeshet. Forstyrrende, men vakkert.

«Vi mennesker frykter det som er ukjent for det ligger i vår natur å tenke det betyr fare, men alt er ukjent før det blir kjent.»

19 Mar

20 Mar 2021

**Alice N Darby**  
**Anna Rebecca Lerke**  
**Emil Olsson, Emma Aarflot**  
**Isolde Berkqvist, Mimi Hemsett**  
**Pauliina Pöllänen, Tine Antonius**  
*REST HERE lille støvkorn*

Message to the old storage shed at Marineholmen:

You will probably not stand here in 20 years.

This city has outgrown its need for you.

While awaiting something to happen to you, we will rouse you from sleep and put you to use.

We will examine the traces of what was here before.

Collect your residual material.

Brush off your dust and let it land on the artwork we brought with us.

Use you as an entrance point to discover new worlds, new spaces.

## Auður Ómarsdóttir

### *Goodbye, Goodbye*

Auður is a graduating MA student from KMD and the exhibition is a mix of paintings she has worked on over the past two years that weren't chosen for the master exhibition at Bergen Kunsthall. Her paintings are both from her own imagination and painted after appropriated images.

Auður Ómarsdóttir (b.1988, Iceland) works mainly in painting, sculpture and installation. Her installations are often multidimensional and eclectic as the works represent a symbiosis of different styles and methods. Human perception and experience are central to her practice. Auður talks of her experience of art making as having one foot in the subconscious and one in reality. Her works explore pop culture, human experiences such as desire, despair, fantasy and tragedy.

## Gunhild Sannes Larsen

### *Malerier*

Gunhild Sannes Larsen (1988, Norge) jobber med store, abstrakte malerier - og er interessert i hvordan de forholder seg til, og speiler kroppen. Maleriene er et resultat av en søken etter livskraftsom hun utforsker gjennom farger, former og teksturer. Hun ser på sin kunstneriske praksis som en pilgrimsvandring, der det indre og ytre veves sammen – hvor det handler om å være åpen og våken, forberedt på det uventede.

# Thomas Kilpper

## *AL HISSAN - The Jenin Horse*



In 2003 the German artist Thomas Kilpper welded a horse out of scrap metal together with a group of young people in the West Bank. All the materials they used originated from destroyed houses and cars from the everlasting violent conflict devastating the area. The film *AL HISSAN* tells the story about the making of this simple horse, an Arabic symbol for freedom, but indirectly also show us something about the suppressing conditions under which these people live and strive. Art cannot solve these conflicts course, but it should always demand a debate on central social questions and conflicts, and insist on an improvement of the social situation in the sense of emancipatory developments, Kilpper says in an interview about the project. In the film one of the soldiers jokes about the sculpture potentially being a Trojan one. He couldn't be more right. Not in terms of it concealing a violent force, but something very different but still from inside and out. Sympathy as force. Empathy as a poetics.

# Matias Grøttum

## *JOY forum RADIO*



FM 88.6

A friend of mine said that she bets I won't have been three minutes on the air before I say something that will get me cancelled. And although I know what she means, this isn't the space for conflict or open rebellion. It is almost not intrusive enough to be considered a rebellion. After all a privateer does not rebel, they just bend the rules to their advantage.

Monday 04.10: Opening transmission

Tuesday 05.10: Karen Werner visits the show.

Wednesday 06.10: Afternoon transmission 16.00-17.00

Thursday 07.10: Rosa Marie Frang phones in from Denmark

Friday 08.10: DJ HoneyLord visits the show. Also reading of texts.

## Kraken

Kraken ynskjer å eksistera som eit alternativ til eit studentgalleri, og skal ha sitt fyrste arrangement på Bergen Assembly 10. desember 2021.

Foreløbig er me i planleggingsfasen, og i november og desember skal me bruka Joy Forum som hovudkvarter i ein intensiv planleggingsperiode. Tida i Joy Forum skal brukast til å

legga planar for neste semester, invitera inn folk me ynskjer å samarbeida med og til å arrangera lavterskelsarrangement på KMD.

Me skal også laga ei fanzina, med eit nummer for kvart arrangement, og ser for oss å starta arbeidet med denne når me er i Joy Forum.

Det viktigaste for oss er å skapa eit inkluderande og tilgjengeleg miljø. Det skal vera lett å vera med, sjølv om ein ikkje driv med kunst eller er innvia i det gode selskap. Difor tenkjer me også å arbeida tverrfageleg, og å invitera inn spanande og flinke folk til å samarbeida med.

## Pauliina Pöllänen

### *Tunnel Rather Than a Foothold*

Imagine trying to proceed on onerous terrain, it is raining as usual,  
slippery stones, looking for cracks, fractures,  
anything really to latch onto,  
to be like a little mountain plant that spreads  
its lean roots inside of humdrum bedrock,  
extend the tips of your limbs to find the limits of your reach  
to follow a line on a cusp of something.

Hang in there to get a breather,  
to absorb few drops of dew of the condensated mist through your

capillary system,  
feel your own porosity before threading further,  
flux taking form.

Has the water found a small crack before you, alone in a tiny pocket,  
filled a pouch, formed a pool that froze, eroded and expanded its  
edges,  
found another way to take care of itself.

If you can try, climb up the wall by placing seeds on something  
which at first feels like a rather generous recess,  
nurturing the stems about to be birthed, twines on the verge of  
spring.

What looked like a flat plane, after not looking for a while,  
can be pushed yonder, coil in a cove, branches can trail this hard soil.  
Where have you arrived, can you carry on.

Tunnel your way through dirt, now the inside connects with the  
outside,  
rainwater drizzles in,  
as above so below, no not a catacomb, maybe a passage.  
Where bodies of water mix and expand,  
togetherness ebb and flow,  
drip and spill,  
deeper into the unknown.





# Terje Nicolaisen med Olav Mathisen & Joy Forum

## *En Tegneklubb*

Den grunnleggende ideen bak dette arbeidsverkstedet er å komme sammen rundt et felles bord for å tegne. De tegningene som lages rundt bordet tilfaller bordet. Ingen tegninger signeres. Det eneste formatet er A4. Alle materialene er felles.

Å tegne/male samtidig rundt et stort bord, kan synes som en åpenbar, selvfølgelig og helt banal grunnleggende aktivitet. Men det viser seg altså, at dette ikke er så vanlig som man kanskje skulle tro. Felleskapet er et truet skap. Vi har av øko-politiske årsaker blitt satt i hvert vårt skap; vår individualitet som det heter, uttrykt for eksempel gjennom kunstnerskap.

I arbeidsverkstedet En Tegneklubb oppløses denne individualiteten; alt du lager rundt dette bordet tilfaller prosjektet og ingen navn nevnes. Det betyr at du strengt tatt ikke trenger å prestere, men heller kan fokusere på tegnemediets muligheter med fokus på selve prosessen. Innenfor disse rammene kan du bedrive en seriøs utprøving. Denne upersonlige formen forsterkes ved at alle tegningene blir laget i samme størrelse, - av praktiske hensyn benyttes kun A4 og A3-formatet.

En forutsetning for at en slik økt skal fungere, er at alle som deltar, deltar fra begynnelse til slutt. Dette er ikke en stikk innom-prosess, men en felles kamp for det som måtte komme. Her kan du prøve ut det som ellers ikke har tid eller mot til å teste. Her kan du sjarmere bordet med morsomheter, plattheter, virtuositet, politiske ukorrektheter, systemisk kritikk, satire, portretter, karikaturer eller en helt ny form for maleri! Parallelt med en enkel og umiddelbar kvalitet etterstrebes en tematisk og innholdsmessig kompleksitet.



Det er et uttalt mål at alle deltar i den store samtalen rundt bordet og at denne innspills baserte skravlingen til enhver tid informerer hvilke temaer som det tegnes om. Det er en god ting hvis flere tegner det samme. Ingen tema er for ubetydelige, ingen er for viktige. Poenget er å oppnå en flyt. Et ustopkelig arbeid for det som måtte komme.

**Håkon Asheim, Tina Athari,  
Charlotte Besuijen, Jason Dunne,  
Leon Hidalgo, Jia Li, Kimia  
Noorinejad, Sarah Streitenberger,  
Yasuyo Tatebe & Rikki,  
Oda Tungodden, Espen Folgerø,  
Sveiung Rudjord Unneland,  
Tord Træen, Eamon O`Kane**  
*STUDIO (studio)*

We built our own studio. Our studio is a reaction; a reaction to art and historical examples of the studio and a reaction to the new KMD building. This has been a collaboration between students from BAS and KMD.

Our studio had the meeting between BAS and KMD as a starting point. The idea of the meeting has resulted in a pit being at the heart of the studio. The artist can work alone on the flat floor or meet people by opening up the pit and sitting by the fire.

We have been influenced by the ideas of Arte Povera. In Arte Povera there was no distinction between art and daily life. Artworks according to Arte Povera should be made in a straight-forward and direct way. They should not be mediated through complex material processes but create a poetic view on reality through very simple means. Influenced by these ideas we have chosen an understandable construction for our studio that people can relate to directly by looking at it.

Our design stems from the water tower. The water tower is something symbolic. It rises high in the landscape. While walking on the street, you see the water tower and are aware of water as an important life resource. Like the water tower makes water visible as an important resource in daily life. We want to make art visible as an important

resource in daily life. However, because our studio needs to be practical it is only elevated slightly. It remains accessible and inviting, the artist can easily move materials and bring people into the studio.

Our studio is mobile and in that way new meetings can take place. This will create a new discourse focused on the future. It is dynamic and will keep changing. It is poetic and fit for purpose. It does not serve one site but the whole of Bergen.



The STUDIO(studio) is a project organized by KORO as a collaboration between students and staff from Faculty of Art Music and Design and School of Architecture (BAS). It is led by architect Espen Folgerø, Professor Eamon O'Kane and research fellow Sveinung Unneland. The STUDIO(studio) project aims to involve the city and the public in discussing studio practice and what workspaces for art, music and design might look like. Throughout history, studios have been used for individual work, for teaching and for meetings with colleagues and audience. How can a workspace provide both concentration and inspiration? What can an interdisciplinary studio for art, music, and design look like?

## BrianBrolin

### *Golden gold or / how does BrianBrolins feet smell after 90 minutes?*

“we love it [football] because it’s exciting, interesting and at its best, rises to the level of art”

- BrianBrolin

#### THURSDAY MARCH 10TH

Golden gold or / how does BrianBrolin feet smell after 90 minutes is a durational performance by artist duo BrianBrolin.

A performance where a footballmatch between Denmark and Sweden will take place in Joy Forums 30 kvm space. Within that timeframe the musician Avicii meets Robbie Fowlers sniffing celebration. Kim Larsen meets Eric Cantonas caratekick.

The intent is to take the worlds biggest sport - its rules and rituals - and place it into a new context, a smaller space with more goals and more celebrations.

The only things that are certain is this: 90 minutes, two teams, two goals, one ball. Within the timeframe anything can happen: the referee may suddenly stop the game and read a poem. The players may burst into wild celebration after scoring. Maybe a streaker will appear?

BrianBrolin is the collaboration between swedish artist Lars Jonsson and danish artist Jonas Erboe. An artistic duo who investigates the dynamics between language and sport in the tradition of performance art.

Picture of exhibition, Espen Pedersen







# Nina Eriksson

## *POST STAMPED IN GLITCH/ the boys*

the project POST STAMPED IN GLITCH/the boys pulls threads from a fictional recount of the story of the boys who are not boys who live in the inbetween. their story is free from timeline, free from structure beyond likeness. if they do not have their likeness they have nothing and so they cling to it like a buoy. they stay alive by calling one another the same name all over again while filling in the cracks that seem to never stop appearing. keys and keyrings, the security of shared and the own space, and firm taut knots to keep safe and restricted to what you know. the boys need this. the boys need to mirror one another and unlock the door to the lake house with the same set of keys so they know everyone in there belongs. melding forever and ever in a home that is imaginary. they sent this postcard to say hello. they sent a visitor to tell you what she saw.

POST STAMPED IN GLITCH/the boys focuses on the facets of inclusion, exclusion, identification, boys' clubs and brotherhood, agreed upon reality and fictional limitations. In this project, I draw on discourse surrounding queer identity and perspectives on safe spaces, family and queer identity through an abstracted fictionalised lense.

The role of the internet in community building, both negatively and positively charged and accelerated in speed and number in perspectives is prominent in our world. In the story it halts and glitches, is a tool for community through exclusion whatever that may be worth and cost.

The sculptural works draw on maritime accessory shapes and materials, as well as playfulness, tension and home access. The contrast between fluidity and rigidity is a recurring part of my work as it relates to queer identity and recognising yourself in others and the world around you.

# World Pickers Collective

## *'What does the gossip tell us about hidden worlds & species living inside the mountain?'*

We are the World Pickers Collective. Just as mushroom pickers collect mushrooms that live in the ruins of capitalism, our research collective collects worlds that might be able to survive in the ruins as well. Our collective functions as an open research community. The past month we have used Joy Forum as an laboratory and invited people to think along. We have delved into the seven magical mountains that encircle the city of Bergen, with a main focus on Lyderhorn. We have discovered that there is an hidden world inside of the mountain. An ancient slow evolving ecosystem, in which species mutate and become fertilisers for the world above. We invite you to come to one of the events in which more stunning discoveries will be shared.

9 May

2022

# The Pirate Academy

## *Conviviality*

Mark Fell & Jan Hendrickse

Vic Fracker

Brandon LaBelle

Joy Forum (Gard Frantzsen, Laus Østergaard, Sveinung & Borghild Unneland, Marie Vallestad, Fergus Tibbs, Charlotte Besujen, Tord Træen, Sara Bo Lindberg, Jasuyo Tatebe + more)

For this special edition of The Pirate Academy taking place at the Bergen Architecture School, we organize a single evening event, bringing into focus the question of Conviviality. The event will include performances, presentations and participatory projects

in and around BAS, activating a number of structures build in collaborations and in connection to students needs and desire. One of these is the STUDIO(studio) project, made by students from BAS and KMD together. Another is the Sauna that will be heated up for the occasion.

We'll bake bread, make flutes, share a table and food together, enjoy the ambience of the communal spaces, and engage with a range of listening experiences – bringing into play a time and space of hospitality as the welcoming of alterity.

Please join us for this celebratory, end of the year gathering! Bring something tasty to go with the freshly baked bread. And don't forget a towel and a swimming suit if you like to join the sauna, and warm cloths for spending time in the total darkness afterwards!



## Grade 9 (ISB)

### *How to talk to nature - how to talk to one another*

Grade 9 (ISB) has the pleasure of inviting you to the exhibition *How to talk to nature - how to talk to one another* @KMD (Møllendalsveien 61) Friday 13th from 16-18.

This is a collaboration with MA student of Architecture at Bergen Arkitektskole (BAS), Yasuyo Tatebe and grade 9 (International School of Bergen, ISB) to study how we can talk to nature and one another, through Architecture and Art. The students have studied how architecture and seasons are linked and how we design spaces influence how we build relationships.



# Masja Nødtvedt and Charlotte Besuijen

## *Get in, get out, get distracted.*

The structure hanging in JOYforum is the result of an intervention that was previously done in a hallway. The films shown alongside it show a person interacting with the structure and point your gaze to details of this interaction. These are moments in which the structure and the body of the person merges. The go pro was tied to the leg of the person interacting with the structure. In this way the go pro produces a distracted view. This view is not on the inside or on the outside of the structure. But dreams about what it can be.

Get in, get out, get distracted is a collaboration between Masja Nødtvedt and Charlotte Besuijen. Masja Nødtvedt is a performance artist based in Bergen. She works with the concept of “the other” with a focus on being different and with inspiration from Norwegian black metal and folklore. Charlotte Besuijen makes installations with simple and found materials. The installations are not separate works but are part of an ongoing process. By making the installations in different places and collaborating with different people they change form every time.

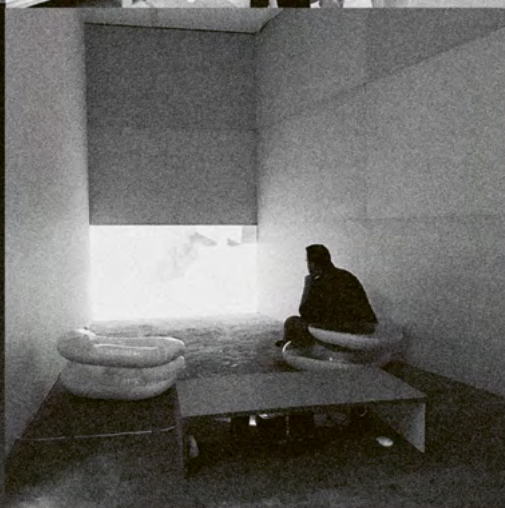
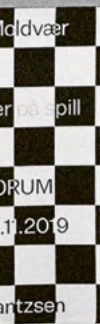






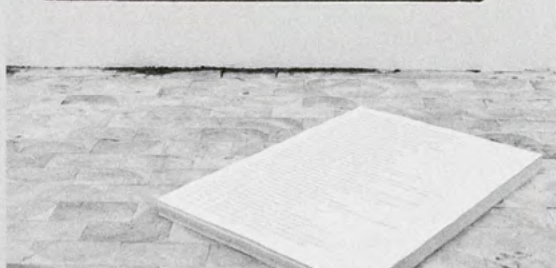
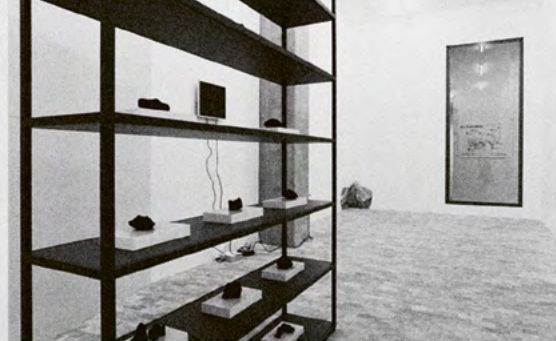




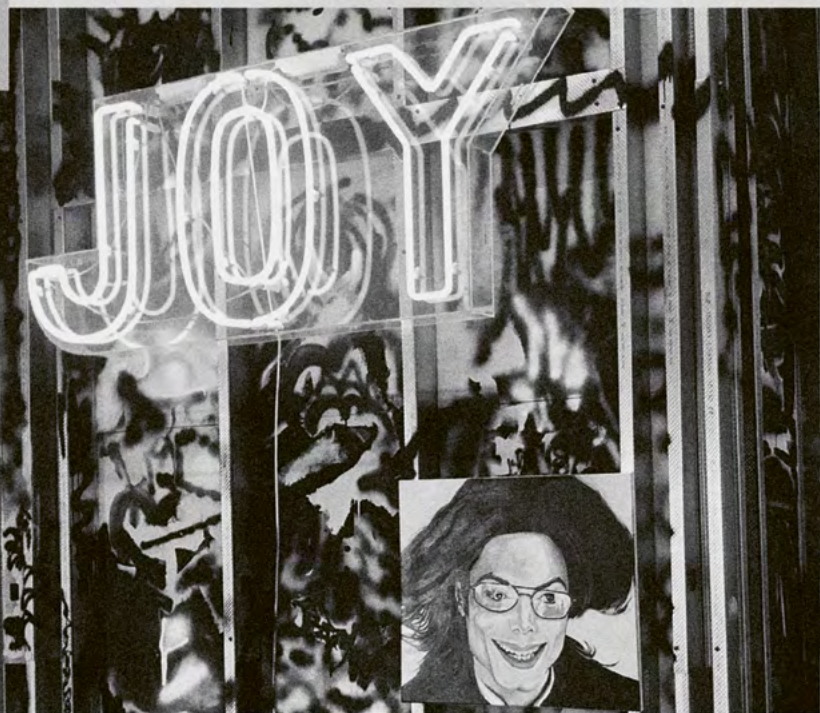


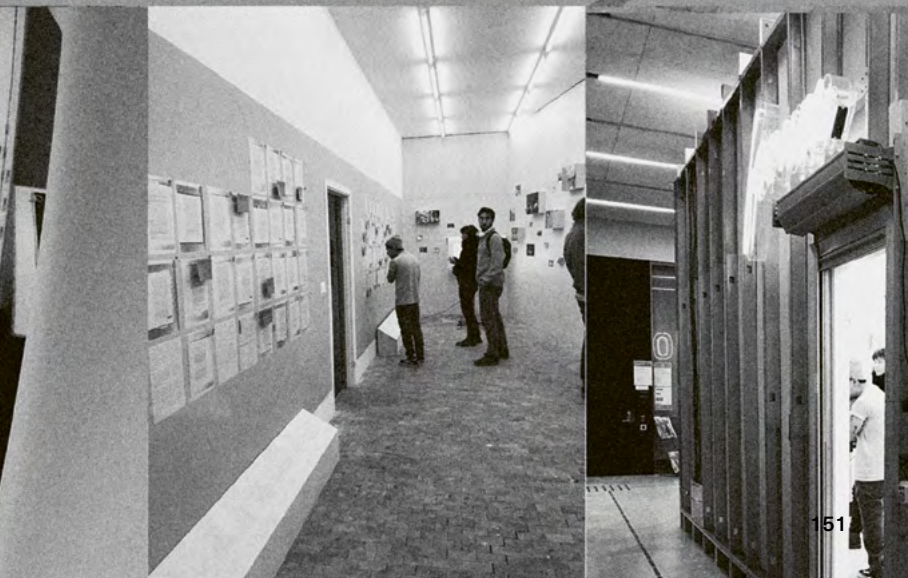














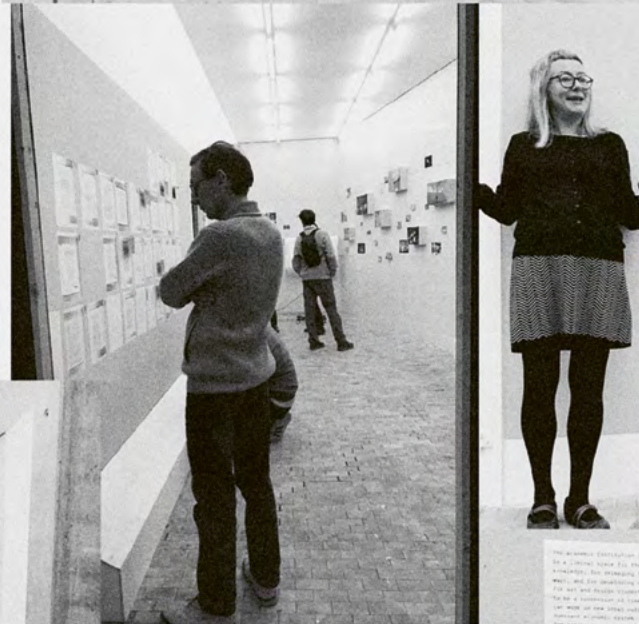












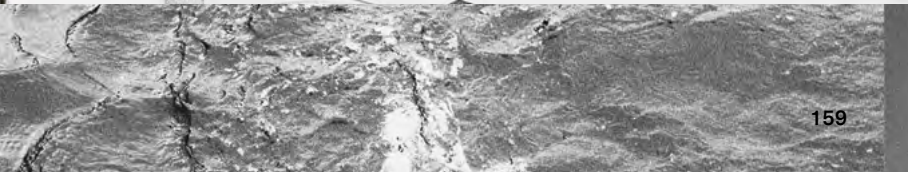
The new music landscape is a limited space for the knowledge, the exchange, the way, and the development of art and design. It is not a compromise at all, but a way to find a new way to create a new space for the new generation of artists. The new generation of artists is not a compromise at all, but a way to find a new way to create a new space for the new generation of artists.





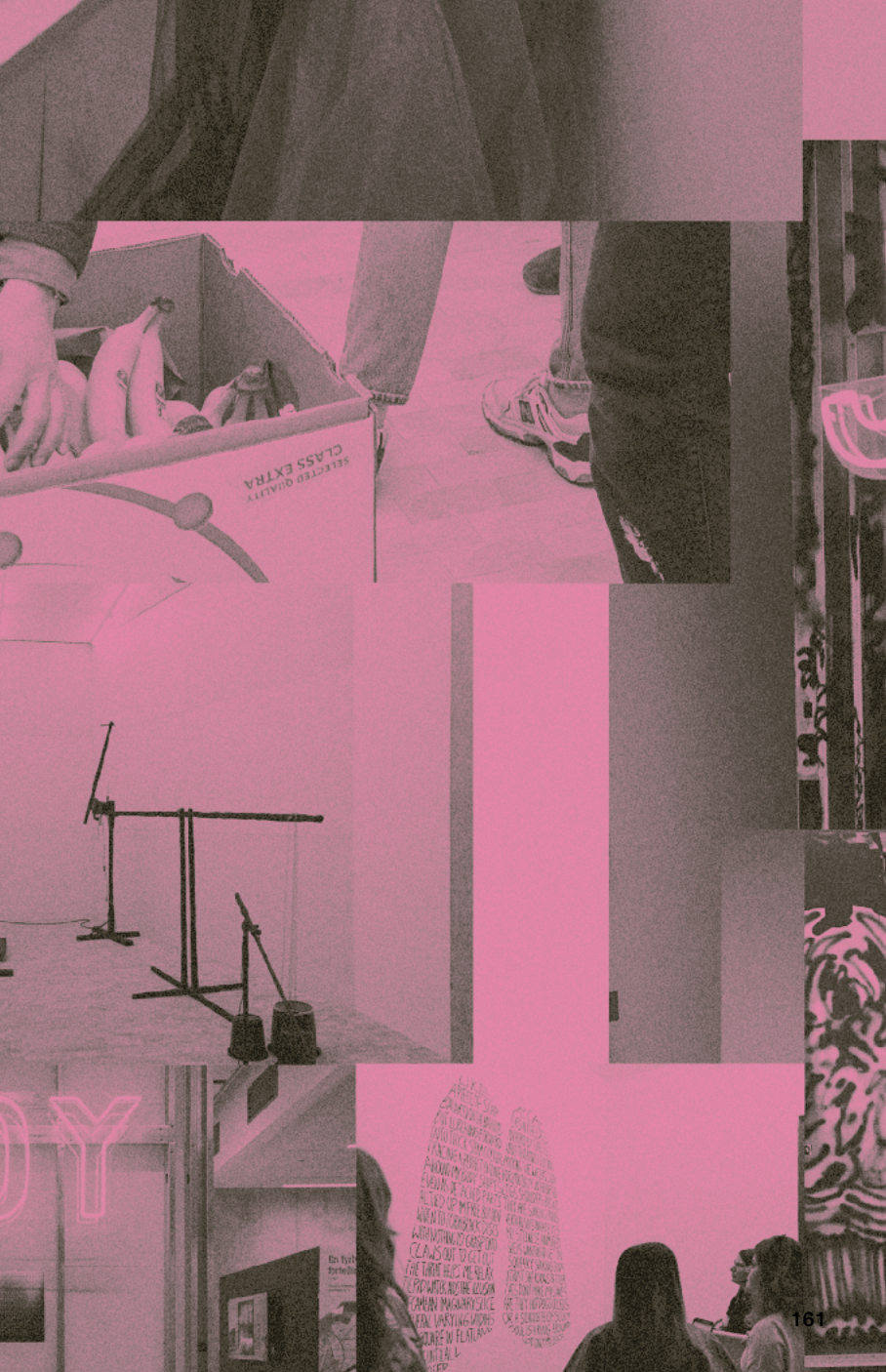














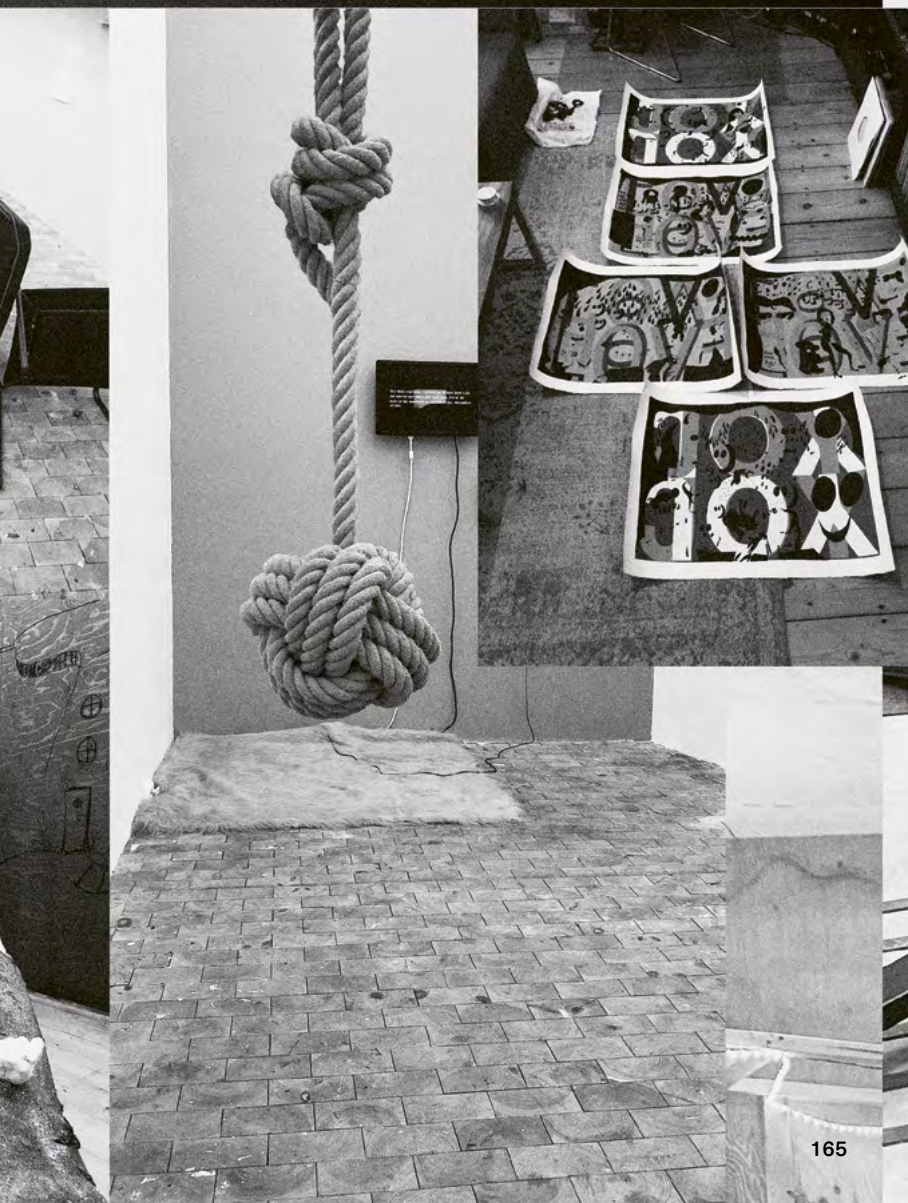












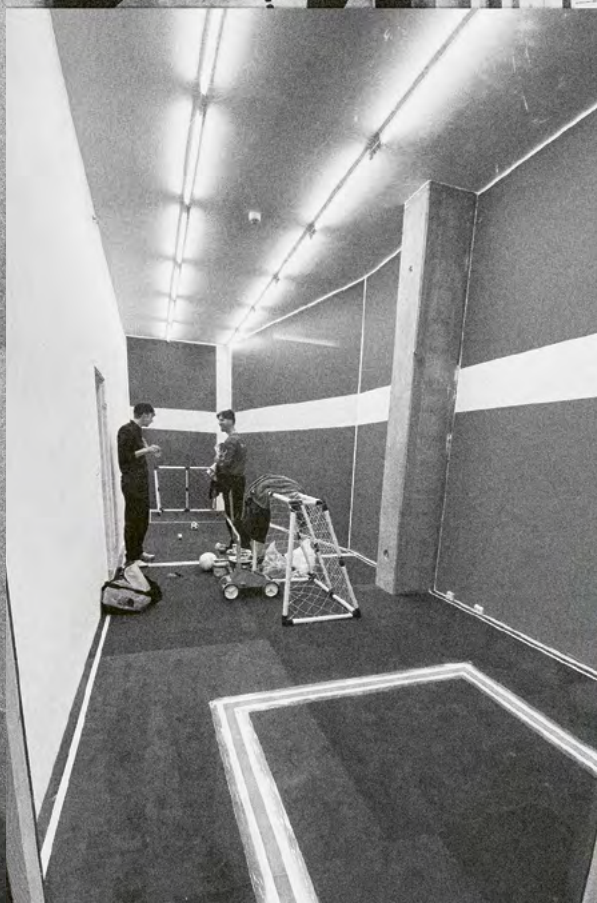
















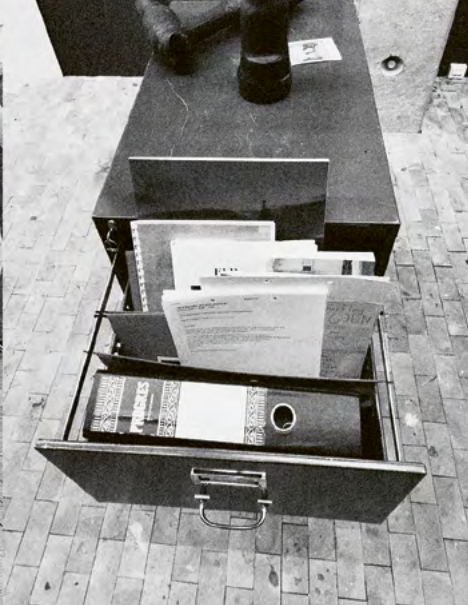
























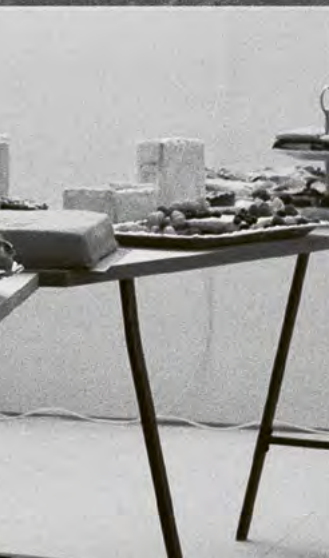




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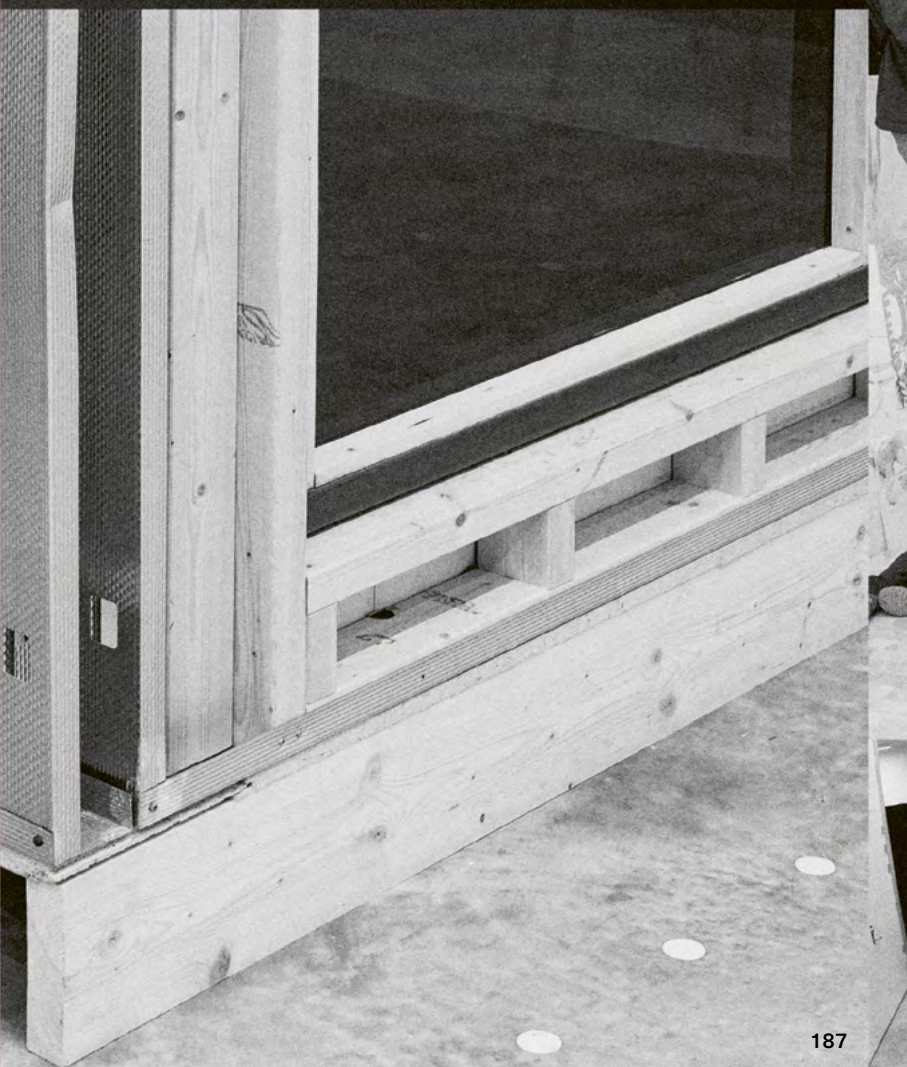




















*Art (Academy) Anxieties*

**Rosa Marie Frang**



1. I AM AFRAID I DON'T HAVE  
ENOUGH ARTISTIC DRIVE.

2. I AM AFRAID OF WHAT VOICES  
AND EXPRESSIONS ARE -  
DIRECTLY OR INDIRECTLY - MADE  
SILENT OR INVISIBLE DUE TO  
IMPENETRABLE ADMINISTRATIVE  
STRUCTURES, SYSTEMS AND  
PROCEDURES AT THE ART  
ACADEMIES.

3. I AM AFRAID I DON'T HAVE  
ENOUGH THEORETICAL ART  
KNOWLEDGE.

4. I AM AFRAID THIS TEXT WILL  
END UP BEING FULL OF USELESS  
BULLSHIT LINGO.

5. I AM AFRAID OF POINTING OUT  
HOW EMPLOYEES FOCUS JUST AS  
MUCH ON SECURING THEIR OWN  
FINANCIAL SURVIVAL THROUGH RE-  
EMPLOYMENT AS THEY FOCUS ON  
THE JOBS THEY ARE ACTUALLY  
HIRED TO DO.

6. I AM AFRAID THAT THE ESTABLISHED MEDIA DOESN'T SEE POLITICAL ATTACKS ON ART ACADEMIES AS A DEMOCRATIC PROBLEM, BUT ONLY HAVE THEIR FOCUS ON SEEKING ATTENTION BY MEANS OF STIRRING CONFLICT.

7. I AM AFRAID THAT THE ESTABLISHED MEDIA IS DOMINATED BY A CONSERVATIVE, PETTY-BOURGEOIS AND RIGHT-LEANING VIEW OF ART.

8. I AM AFRAID I'M NOT DRESSED IN THE RIGHT CLOTHES TO FIT IN.

9. I AM AFRAID OF HOW THE INVISIBLE GATEKEEPING AND NUDGING MECHANISMS IMPLEMENTED IN THE EU'S DEMAND FOR STANDARDIZED ASSESSMENTS CREATES AN EVEN MORE 'STRAIGHT AND NARROW' SPACE FOR THOSE WHO GET ACCESS TO AND THRIVE IN ART ACADEMIES.

10. I AM AFRAID OF THE NEGATIVE CONSEQUENCES FOR THE WHOLE ARTISTIC FIELD WHEN THE MEDIA REPORTS INACCURATELY ABOUT THE ART ACADEMIES AND NO ONE DEFENDS THEM PUBLICLY.

11. I AM AFRAID THAT WHAT I WANT TO ASK IS TOO STUPID TO SAY OUT LOUD WHEN I'M IN LARGER ASSEMBLIES.

12. I AM AFRAID THAT THE ART SCENE DOESN'T UNDERSTAND THE EXTENT OF THE DAMAGE DONE TO THE ARTS WHEN NO ONE DEFENDS THE ART ACADEMIES PUBLICLY.

13. I AM AFRAID I'LL NEVER LEARN HOW TO USE INSTAGRAM ADEQUATELY.

14. I AM AFRAID THAT THE SHY, INTROVERTED AND NON-VERBAL ART STUDENTS WILL DISAPPEAR INTO OBSCURE INVISIBILITY AFTER THEIR ART ACADEMY EDUCATION.

15. I AM AFRAID THAT THE ART ACADEMIES' OPERATIONAL AND ADMINISTRATIVE STAFF - BECAUSE THEY SIT ISOLATED OR BEHIND LOCKED DOORS - DON'T HAVE ENOUGH INSIGHT INTO WHO ARTISTS ARE AND WHAT THEY NEED.

16. I AM AFRAID THAT THE ART ACADEMIES ADMISSION COMMITTEES DON'T HAVE SUFFICIENT INSIGHT INTO TALENT RESEARCH, WHICH SHOWS THAT FUTURE ARTISTIC TALENTS OFTEN CAN'T BE PREDICTED AT ALL.

17. I AM AFRAID OF NOT HAVING SUFFICIENT ARTISTIC ABILITIES.

18. I AM AFRAID THAT OTHER ARTISTS WILL BE ENVIOUS IF MY ART DOES WELL.



19. I AM AFRAID OF BEING FORCED INTO LOW-PAYING JOBS THAT WILL BREAK ME BOTH PHYSICALLY AND MENTALLY.

20. I AM AFRAID OF UPSETTING OTHER ARTISTS IF MY ART DOES WELL.

21. I AM AFRAID THAT ART STUDENTS WHO ARE CRITICAL TOWARDS AUTHORITIES CENSOR THEMSELVES BECAUSE THE PRICE OF BITING THE HAND THAT FEEDS YOU IS TOO HIGH.

22. I AM AFRAID OF HOW THE BUREAUCRATIC SYSTEM'S ONE-SIDED FOCUS ON THE INDIVIDUAL MAKES IT IMPOSSIBLE TO APPLY FOR ADMISSION OR EMPLOYMENT AS AN ARTISTIC DUO OR GROUP AT AN ART ACADEMY.

23. I AM AFRAID OF NOT HAVING ENOUGH COURAGE TO BE A CONTEMPORARY ARTIST.

24. I AM AFRAID OF THE POLITICAL RIGHT-WING'S SHAMING OF ART THAT DOESN'T REPRESENT A NATIONAL CONSERVATIVE VIEW OF ART.

25. I AM AFRAID OF BEING A MISFIT WHEN TRYING TO MASTER THE SOCIAL CODES AND NORMS OF HOW TO BEHAVE.

26. I AM AFRAID OF THE NEGATIVE CONSEQUENCES WHEN THERE ISN'T AN OPEN, CRITICAL AND PROFESSIONALLY GROUNDED CONVERSATION ABOUT SELF-STAGING, BRANDING, SELF-CONTEXTUALIZATION, PRESS COVERAGE AND SOCIAL MEDIA.

27. I AM AFRAID I'LL NEVER BE ABLE TO DECIDE WHAT LIFE I WANT TO LIVE, BUT ONLY SUCCEED IN SURVIVING.

28. I AM AFRAID I'M HANDLING THE WIDE RANGE OF EVERYDAY TASKS BADLY.

29. I AM AFRAID OF THE SUBTLE AND CONCRETE CONSEQUENCES WHEN THERE'S ONLY A ONE-SIDED FOCUS ON THE ACHIEVEMENTS OF THE INDIVIDUAL ARTIST, AS IF ARTISTS ARE DETACHED FROM ALL SOCIAL CONTEXT.

30. I AM AFRAID OF THE POLITICAL SHAMING OF THE ARTIST AS BEING ELITIST.

31. I AM AFRAID THAT THE ART ACADEMIES' ADMISSION COMMITTEES DON'T HAVE SUFFICIENT INSIGHT INTO HOW A FUTURE ARTISTIC TALENT, ACCORDING TO RESEARCH, CANNOT BE PREDICTED ON THE BASIS OF A PORTFOLIO, BUT DEPENDS MORE LARGELY ON THE PERSON BECOMING PART OF AN INSPIRING, OPEN, KNOWLEDGE-SHARING AND INCLUSIVE ENVIRONMENT.

32. I AM AFRAID OF BECOMING SUPER WEIRD, IN A BAD WAY, FROM WORKING FULL-TIME AND ALONE EVERY DAY.

33. I AM AFRAID THAT THE POLITICAL ATTACKS ON CONTEMPORARY ART HAVE RESULTED IN A DAMAGING SILENCE FROM THE ART ACADEMIES, AS THEY FEAR FURTHER DISCUSSIONS WILL BE MISUSED AS ARGUMENTS FOR CUTS AND GREATER OVERSIGHT.



34. I AM AFRAID THAT THE ART ACADEMY ADMINISTRATION WILL LOSE EMPATHY WITH THOSE WHOM THEY ADMINISTER.

35. I AM AFRAID OF NOT HAVING GOOD ENOUGH WRITING SKILLS.

36. I AM AFRAID THAT I'M NOT BEING EFFICIENT ENOUGH.

37. I AM AFRAID I'LL NEVER LEARN HOW TO KEEP TRACK OF PROJECT BUDGETS.

38. I AM AFRAID THAT THE ART ACADEMY EMPLOYEES FORGET HOW HARDCORE LIFE AS A CONTEMPORARY ARTIST IS OUTSIDE THE WALLS OF THE ART ACADEMY AND THEREFORE PASS ON THIS PRIVILEGED VIEW TO THE STUDENTS.

39. I AM AFRAID OF LOSING THE JOY OF ART MAKING.

40. I AM AFRAID THAT STUDENTS FROM OUTSIDE THE EU ARE OVERLOOKED WHEN CREATING ECONOMIC OPPORTUNITIES TO STUDY AT SCANDINAVIAN ART ACADEMIES.

41. I AM AFRAID OF NOT HAVING ENOUGH KNOWLEDGE ABOUT CONTEMPORARY ART.

42. I AM AFRAID THAT MY ART IS SIMPLY NOT GOOD ENOUGH.

43. I AM AFRAID MY LIFE WILL END UP IN SOCIAL AND ECONOMIC RUIN.

44. I AM AFRAID THAT THE ART ACADEMIES WILL END UP AS DECADENT, IRRELEVANT AND OUTDATED, SINCE THEIR EXISTENCE, TO A LARGE EXTENT, IS BASED ON EXCLUSIVITY AND EXCLUSION AND THAT THEY WILL THEREFORE NOT BE ABLE TO IMPLEMENT THE RADICAL SYSTEMATIC CHANGE THAT IS NEEDED, WHERE FLAT STRUCTURE, INCLUSION AND SELF-GOVERNANCE AT ALL LEVELS, ARE FUNDAMENTAL FOR CREATING A HEALTHY AND SUSTAINABLE ENVIRONMENT AND FUTURE.

45. I AM AFRAID THAT I WILL NEVER BE ABLE TO DECODE THE INFINITE ARCHITECTURE OF INVISIBLE GATEKEEPING AND EXCLUSION MECHANISMS THAT I KEEP CRASHING INTO LIKE OVERLY POLISHED GLASS DOORS.

46. I AM AFRAID OF ADMITTING THAT ALL BIG AND SMALL INTERACTIONS WITH OTHER PEOPLE AFFECT ME GREATLY.

47. I AM AFRAID OF BEING EXPOSED AS ACTUALLY BEING STUPID.

48. I AM AFRAID THAT THE ANONYMOUS CORPORATE ART ACADEMY BUILDING DESTROYS THE POSSIBILITY OF SOFT TOGETHERNESS.

49. I AM AFRAID THAT I CAN'T FIGURE OUT HOW TO BUILD AN ARTISTIC IDENTITY THAT I FEEL COMFORTABLE WITH.

50. I AM AFRAID OF SPENDING ALL MY TIME ON ADMINISTERING MY ART PROJECTS SO I DON'T HAVE TIME TO MAKE THE ACTUAL ARTWORKS AND THE ART ENDS UP BEING SUPER BAD.



51. I AM AFRAID OF TALKING ABOUT MY UNFINISHED ART WORKS, BECAUSE EVEN THE SMALLEST REMARK CAN KILL ALL MY DESIRE TO FINISH IT.

52. I AM AFRAID OF WHAT CONSEQUENCES IT HAS FOR THE ARTISTIC PROFESSION, IF ART ACADEMY EMPLOYEES DON'T HAVE ANY PEDAGOGICAL KNOWLEDGE.

53. I AM AFRAID OF APPEARING UNCOOL.

54. I AM AFRAID THAT THIS TEXT IS JUST NOT GOOD ENOUGH.

55. I AM AFRAID OF THIS TEXT BEING COMPLETELY IRRELEVANT.

56. I AM AFRAID THAT THE SILENCE WITH WHICH THE LEADERS OF THE ART ACADEMIES MEET PUBLIC CRITICISM ALSO INCLUDES AN EXCLUSION OF CRITICAL VOICES IN THE ART ACADEMIES THEMSELVES.

57. I AM AFRAID OF NOT BEING MET WITH RESPECT BECAUSE I'M EDUCATED AS AN ARTIST - AND NOT SOMETHING ELSE.

58. I AM AFRAID OF THE POLITICAL SHAMING OF ACTIVIST ART.

59. I AM AFRAID OF HOW THE POLITICAL RIGHT IS COPYING ACTIVIST ART STRATEGIES.

60. I AM AFRAID OF HOW THE ART ACADEMIES SILENCE-IN-THE-MEDIA STRATEGIES RESULT IN THEM APPEARING IRRELEVANT.

61. I AM AFRAID THAT THE INCORPORATION OF ART ACADEMIES INTO THE UNIVERSITY SYSTEM EXCLUDES DYSLEXICS AND NON-VERBALLY STRONG PERSONS AND THUS HARMS DIVERSITY.

62. I AM AFRAID THAT THE ADMISSIONS COMMITTEES AT THE ART ACADEMIES DO NOT TAKE INTO ACCOUNT THAT A PORTFOLIO FROM A MIDDLE-CLASS PERSON WHO HAS BEEN IN A POSITIVE, OPEN AND INCLUSIVE ENVIRONMENT IMMEDIATELY LOOKS BETTER THAN A PERSON WHOSE PORTFOLIO WAS CREATED ALONE, WITHOUT SUPPORT OR ACCESS TO CULTURAL CAPITAL, SINCE THIS SAYS NOTHING ABOUT WHO OF THE TWO HAS THE BEST POTENTIAL TO BECOME A FANTASTIC FUTURE ARTIST.

62. I AM AFRAID OF ENDING UP LONELY AND ALONE BECAUSE I SPEND ALL MY TIME ON ART.

63. I AM AFRAID THAT MY ARTISTIC LONELINESS WILL CRUSH ME.

64. I AM AFRAID THAT I'M BLINDED BY MY PRIVILEGE.

65. I AM AFRAID THAT THE ART ACADEMY'S TIME IS SPENT ON STRANGE ANALYZING SYSTEMS LIKE THE S.W.O.T. METHOD (SHORT FOR STRENGTH, WEAKNESS, OPPORTUNITIES AND THREATS) STANDS IN THE WAY OF BUILDING REAL AND POSITIVE RELATIONS BETWEEN PEOPLE OF ALL POSITIONS, WHICH IS ESSENTIAL FOR A HEALTHY AND SUSTAINABLE INSTITUTION.

66. I AM AFRAID OF NOT HAVING SUFFICIENT KNOWLEDGE OF ART HISTORY.



67. I AM AFRAID THAT THE STREAMLINED AIRPORT VIBE OF THE NEW ART ACADEMY BUILDINGS ALSO AFFECTS WHAT KIND OF ART IS BEING MADE THERE.

68. I AM AFRAID OF NOT BEING ABLE TO PERFORM EVERYDAY TASKS QUICKLY ENOUGH.

69. I AM AFRAID THAT I'M NOT USING THE MOST EFFICIENT WORKING STRATEGIES.

70. I AM AFRAID OF NOT FINDING INSPIRATION.

71. I AM AFRAID OF NOT FITTING IN ANYWHERE.

72. I AM AFRAID OF NOT BEING GOOD AT EXPRESSING MYSELF - THE WORD I'M LOOKING FOR IS ELOQUENT.

73. I AM AFRAID OF MY ART NOT BEING INTERESTING AT ALL.

74. I AM AFRAID OF QUESTIONING WHETHER WE ARE EDUCATING TOO MANY ARTISTS BECAUSE THERE ARE TOO FEW RESOURCES FOR EACH ART STUDENT.

75. I AM AFRAID OF WHAT CONSEQUENCES IT HAS FOR THE PSYCHOLOGICAL ENVIRONMENT WHEN EMPLOYEES DON'T HAVE ANY PEDAGOGICAL PROFESSIONALISM AND THE LEADERS HAVE NO LEADERSHIP PROFESSIONALISM.

76. I AM AFRAID THAT THOSE PUT IN CHARGE OF ATTENDING THE PRACTICAL AND ADMINISTRATIVE OPERATIONS OF THE ART ACADEMIES DON'T FULLY UNDERSTAND THE IMPORTANCE OF SHOWING COMPASSION FOR THE ARTS.

77. I AM AFRAID THAT MEDIA IS NOT SUFFICIENTLY EDUCATED TO SEE THROUGH ITS OWN SEX-, CLASS-, AND ETHNICITY-BIAS TO COVER CONTEMPORARY ART.

78. I AM AFRAID OF HOW THE ART ACADEMIES' FUSION WITH UNIVERSITIES, IN COMBINATION WITH COGNITIVE CAPITALISM, CREATES AN IMPENETRABLE MECHANISM OF EXCLUSION THAT LIMITS EXPRESSION IN CONTEMPORARY ART.

79. I AM AFRAID THAT BECAUSE THE ADMINISTRATIVE AND OPERATIONS PERSONNEL EITHER SIT ISOLATED, BEHIND LOCKED DOORS, OR ARE HIRED LIKE UNDERCOVER HITMEN, THEY HAVE LITTLE DESIRE TO HELP, BE FLEXIBLE OR HUMANE TOWARDS THE ARTS.

80. I AM AFRAID THAT THE  
ESTABLISHED MEDIA LANDSCAPE  
IS NOT EDUCATED ENOUGH TO  
RESPECT CONTEMPORARY ART.

81. I AM AFRAID OF  
HOW THE NEOLIBERAL  
INSTRUMENTALIZATION OF THE  
STATE'S INSTITUTIONS SLOWLY  
KILLS THE INSTITUTIONS ACTUAL  
RAISONS D'ETRE.

82. I AM AFRAID OF NOT BEING  
SOPHISTICATED ENOUGH TO BE  
A CONTEMPORARY ARTIST.

83. I AM AFRAID OF NOT  
BEING REFLECTED AND  
CONTEMPLATIVE ENOUGH WHEN  
TALKING WITH ART STUDENTS.

84. I AM AFRAID OF THE UNSPOKEN  
AND UNCONSCIOUS SOCIALIZATION  
THAT GOES ON IN AN ART ACADEMY.



85. I AM AFRAID THAT THE FREE ARTISTIC SPACE IS NOT TAKEN SERIOUSLY, BUT IS MERELY SOMETHING THAT SOUNDS GOOD WHEN SAID OR WRITTEN AS A BUZZWORD, WHILE AT THE SAME TIME ACCEPTING THAT AN ART ACADEMY CLOSES AT MIDNIGHT.

86. I AM AFRAID THAT OUR EVALUATION CULTURE RESULTS IN AN INTERNALIZED, ALL-PRESENT SELF-EVALUATION THAT IN TURN RESULTS IN SELF LIMITATION, SELF-CONTROL AND SELF-CENSORSHIP.

87. I AM AFRAID THAT I WILL NEVER TRULY BE ACCEPTED BY THE UNDEFINABLE AND SUPER HARDCORE COOL INNER CIRCLES OF THE ART SCENE.

88. I AM AFRAID OF WHAT CONSEQUENCES THE EMPLOYEES LACK OF PEDAGOGICAL PROFESSIONALISM HAVE ON THE MATTER OF CREATING AN INCLUSIVE ENVIRONMENT.

89. I AM AFRAID OF NOT BEING SMART ENOUGH TO USE REFERENCES FROM INTELLECTUAL THINKERS.

90. I AM AFRAID THAT IT IS ONLY THE WELL-SPOKEN, SELF-DRIVEN AND SOCIALLY WELL-FUNCTIONING STUDENTS WITH FINANCIALLY STRONG FAMILIES WHO ARE THRIVING AT THE ART ACADEMIES.

91. I AM AFRAID THAT THE SPECIALIZED ART PROFESSION AND ITS SPECIFIC SOCIAL ENVIRONMENTS ARE SUFFOCATING SLOWLY WITH THE STATE'S WISHES TO MAKE THE ART ACADEMIES MORE EFFICIENT THROUGH STANDARDIZED PROCEDURES.

92. I'M AFRAID THAT EVERYTHING I DO WILL TURN INTO DULL DUTIES.

93. I AM AFRAID OF HOW THE NOTION THAT EVERYONE HAS EQUAL ACCESS TO STUDY AT A STATE-SUPPORTED SCANDINAVIAN ART ACADEMY IS A FICTION, SINCE THE VAST MAJORITY OF THOSE WHO APPLY FOR ADMISSION COME FROM A WHITE EUROPEAN MIDDLE CLASS OR UPPER MIDDLE CLASS BACKGROUND.

94. I AM AFRAID THAT BECAUSE OF THE MANY TEMPORARY EMPLOYMENTS OF CAREER ARTISTS, WHO (LITERALLY) FLY IN AND OUT OF THE ART ACADEMIES, NO ONE HAS ANY INTEREST IN, TAKES RESPONSIBILITY FOR, OR HAS INSIGHT INTO THE ART ACADEMIES IN A LARGER PERSPECTIVE.

95. I AM AFRAID OF MY ART BEING TRIVIAL.

96. I AM AFRAID OF APPEARING MANIPULATIVE.

97. I AM AFRAID I'LL COME ACROSS AS UNEMPATHETIC.

98. I AM AFRAID OF NOT BEING GOOD ENOUGH AT PROMOTING MYSELF – IN THE RIGHT WAY.



99. I AM AFRAID THAT MY EGO WILL BECOME MORBIDLY UNHEALTHY AND SELF-ABSORBED FROM THE CONSTANT PRESSURE OF DOING SELF-PROMOTION.

100. I AM AFRAID THAT THE ADMISSIONS COMMITTEES AT THE ART ACADEMIES DON'T TAKE INTO ACCOUNT THAT FORMAL CODES - SUCH AS NEAT PHOTO DOCUMENTATION, THE RIGHT BUZZWORDS, SLEEK GRAPHIC LAYOUT OR SOCIAL SKILLS SUCH AS SELF-CONFIDENCE, A CHEEKY OR RELAXED ATTITUDE AREN'T NECESSARILY INDICATORS OF A GREAT FUTURE ARTISTIC TALENT - BUT MORE OFTEN CLASS-AFFILIATED SOCIAL CODES.

101. I AM AFRAID OF THE CONSEQUENCES WHEN ART ENDS UP AT THE BOTTOM OF THE ESTABLISHED MEDIA'S HIERARCHY OF IMPORTANCE.

102. I AM AFRAID THAT NO ONE WILL BOTHER TO READ THIS TEXT TO THE END.

103. I AM AFRAID THE ART ACADEMY PROFESSORS ARE NOT TAKING THEIR RESPONSIBILITIES SERIOUSLY ENOUGH, CONSIDERING THE ENORMOUS SALARIES THEY GET.

104. I AM AFRAID THAT CONSIDERING THE ENORMOUS SALARIES ART PROFESSORS GET, THEY ARE STILL NOT SUFFICIENTLY AVAILABLE FOR STUDENTS.

105. I AM AFRAID I'M WASTING MY TIME AND NOT BEING EFFECTIVE WHENEVER I'M LOST IN CONFUSION ABOUT MY ART.

106. I AM AFRAID THAT THE ART ACADEMIES WILL END UP BEING MERELY SELF-FEEDING ISOLATED HIERARCHICAL INSTITUTIONS.

107. I AM AFRAID THAT I STILL DON'T HAVE A HANDLE ON HOW TO WORK JOYFULLY.

108. I AM AFRAID OF THE ART ACADEMIES SURRENDER TO AN INHUMANE SYSTEM, WHEN INSTITUTIONALLY CRITICAL ARTISTS OR ART GROUPS ARE MET WITH SILENCE OR EXCLUSION FROM THE LEADERSHIP OF THE ART ACADEMIES.

109. I AM AFRAID I DON'T POSSESS SUFFICIENT PEDAGOGICAL PROFESSIONALISM TO TUTOR ART STUDENTS.

110. I AM AFRAID THE ARTISTIC FETISH CAUSES A SMOKESCREEN OF BULLSHIT LINGO.

111. I AM AFRAID THIS TEXT IS JUST NOT VERY SOPHISTICATED.

112. I AM AFRAID THAT PEOPLE WILL TALK BADLY ABOUT ME.

113. I AM AFRAID I'M TOO BANAL.

114. I AM AFRAID THAT THE  
DIFFICULT AND LIMITED ACCESS  
TO ART ACADEMY WORKSHOPS  
CREATES A MATERIALISTIC NOTION,  
THAT ONE MUST HAVE ACCESS TO  
EXPENSIVE MACHINES TO MAKE  
GOOD ART.

115. I AM AFRAID THAT I AM  
ABOUT TO BURN OUT FROM TOO  
MANY YEARS OF CONTINUOUS  
PSYCHOLOGICAL AND PRACTICAL  
PRESSURE.

116. I AM AFRAID THAT I AM NOT  
HANDLING MY STRESS PROPERLY.

117. I AM AFRAID OF  
UNCONSCIOUSLY ENDING UP  
MAKING THE TYPE OF ART THAT  
I CAN MAKE MONEY FROM RATHER  
THAN THE ART THAT I FEEL  
PASSIONATE ABOUT.



118. I AM AFRAID OF THE CONSEQUENCES FOR OPENNESS WHEN THE ART ACADEMY EMPLOYEES DON'T HAVE PEDAGOGICAL PROFESSIONALISM.

119. I AM AFRAID THAT CONSIDERING THE ENORMOUS SALARIES ART PROFESSORS GET, THEY ARE STILL NOT COMPREHENDING, OR TAKING SUFFICIENT RESPONSIBILITY FOR, THE IMPORTANCE OF CREATING A FEELING OF SAFETY IN THE LEARNING ENVIRONMENT.

120. I AM AFRAID OF NOT KNOWING HOW TO POSITION MY ART.

121. I AM AFRAID THAT ARTISTIC PROFESSIONALISM IS DECLINING WHEN IT IS MOST OFTEN THOSE WITH A FINANCIALLY STRONG FAMILY BACKGROUND, OR FINANCIALLY STRONG SPOUSES WHO GET AN ART CAREER.

122. I AM AFRAID OF THE EFFECTS ON TODAY'S ART STUDENTS WHEN THEY FROM A YOUNG AGE HAVE BEEN SOCIALIZED IN THE EDUCATION SYSTEMS TO FOCUS ON FINDING THE RIGHT ANSWERS AND NOT TO FIND PRIDE IN BEING INDEPENDENTLY CREATIVE AND CRITICAL THINKERS.

123. I AM AFRAID OF THE STATE-ORCHESTRATED THEATRE OF ABSURDITY WITH ITS DEMAND FOR STREAMLINING OF ART EDUCATION, AND IT'S BUREAUCRATIC ROLEPLAYING ONLY WILL ACCUMULATE MORE EVALUATIONS, ASSESSMENTS AND REPORTS ON ARTISTIC PROFESSIONALISM, WHEREBY THE ARTISTIC PROFESSION LOSES RESOURCES BECAUSE IT'S SPENT ON DOING EVALUATIONS, GRADING AND REPORTING ON HOW WELL THE ARTISTIC PROFESSIONALISM IS HANDLED.

124. I AM AFRAID OF THE POLITICAL  
RIGHT WING'S SHAMING OF  
CONTEMPORARY ART.

125. I AM AFRAID IT CREATES  
A STATIC ART VIEW AND CLASS  
SYSTEM WHEN THE ART ACADEMIES  
MOSTLY RECEIVE APPLICATIONS  
FROM THE WHITE MIDDLE CLASS OR  
UPPER MIDDLE CLASS.

126. I AM AFRAID OF THE SUBTLE  
AND INFORMAL DEVELOPMENT  
TOWARDS A SITUATION WHERE ART  
ACADEMY APPLICANTS NEED TO  
HAVE ATTENDED A PREPARATORY  
ART SCHOOL IN ORDER TO BE  
CONSIDERED FOR ADMISSION.

127. I AM AFRAID OF STILL NOT  
KNOWING HOW TO FUNCTION BEST  
CREATIVELY.

128. I AM AFRAID OF THE  
CONSEQUENCES WHEN LEADERS  
OF ART ACADEMIES HAVE NO MEDIA  
TRAINING.

129. I AM AFRAID OF THE STATE'S PASSIONATE LOVE AFFAIR WITH THE IDEA OF BIG IS BEAUTIFUL, BECAUSE IT MAKES IT IMPOSSIBLE TO CREATE A SOCIAL ENVIRONMENT WITH A SAFE, TRUSTFUL AND OPEN KNOWLEDGE-SHARING BETWEEN ALL PEOPLE AND POSITIONS AT THE ART ACADEMIES.

130. I AM AFRAID THAT SOON I WON'T BE ABLE TO AFFORD MY STUDIO ANYMORE BECAUSE THE HOUSE PRICES IN THE CITIES KEEP GOING UP.

131. I AM AFRAID OF NOT BEING ABLE TO CONTEXTUALIZE MY ART.

132. I AM AFRAID OF MY ART NOT BEING DEEP ENOUGH.

133. I AM AFRAID OF NEVER ACHIEVING JOY AND HARMONY IN MY LIFE AS AN ARTIST.

134. I AM AFRAID OF MENTIONING THE MATTER, THAT A GRAND ART CAREER OFTEN INVOLVES A SINGLE-MINDED, SELF-CENTERED OR CYNICAL MINDSET.

135. I AM AFRAID OF THE CIRCUMSTANCE THAT I'M MOST OFTEN THE BOSS FROM HELL TOWARDS MYSELF.

136. I AM AFRAID TO POINT OUT HOW MUCH COMPETITION THERE IS IN CONTEMPORARY ART.

137. I AM AFRAID THAT MY ARTWORKS ARE JUST EMBARRASSING.

138. I AM AFRAID THAT THIS TEXT IS JUST SIMPLY EMBARRASSING.



139. I AM AFRAID OF THE STATE'S QUALITY CONTROL METHODS HAVING A NOCEBO EFFECT, WHERE THE CONTROL DOESN'T CREATE SECURITY, TRANQUILITY AND EXCITEMENT, WITH MORE CONFIDENCE IN ONE'S OWN AND OTHERS' ABILITIES, BUT ON THE CONTRARY CREATES UNCERTAINTY, UNREST AND A LACK OF TRUST IN ONE'S OWN AND OTHERS' ABILITIES AND EFFORT.

140. I AM AFRAID THAT THE LIMITS FOR THE CRITICISM THAT THE ART ACADEMIES WILL EMBRACE HAVE BECOME NARROWER.

141. I AM AFRAID THAT STRESS WILL BREAK ME...AGAIN.

142. I AM AFRAID THAT I WILL RUIN MY ARTIST BRAND IF I APPEAR TO BE TOO NORMAL.

143. I AM AFRAID OF APPEARING SELF-CONGRATULATORY.

144. I AM AFRAID THAT I HAVE AN UNACCEPTABLE SENSE OF HUMOR.

145. I AM AFRAID THAT THE MEDIA - UNLESS THEY CAN INCITE OUTRAGE - HAS A NONCHALANT, BELITTling AND COZY APPROACH TO THE COVERAGE OF ART AS THEY THINK THAT MIDDLE-AGED WOMEN ARE THE ONLY ONES INTERESTED.

146. I AM AFRAID OF HOW THE ASSESSMENT AND EVALUATION CULTURE AFFECTS THE TYPE OF ART THAT IS, AND ISN'T, CREATED AT ART ACADEMIES.

147. I AM AFRAID THAT IT'S ONLY THOSE WITH FINANCIALLY STABLE FAMILY SUPPORT WHO DARES TO APPLY FOR ADMISSION TO AN ART ACADEMY.

148. I AM AFRAID I'M WAY TOO ANTI-AUTHORITARIAN TO EVER GET A POSITION AT AN ART ACADEMY.

149. I AM AFRAID OF HOW THE ESTABLISHED MEDIA DISTORTS IMPORTANT DISCUSSIONS ABOUT THE ART ACADEMIES, GIVING THE IMPRESSION THAT THE ART ACADEMIES ARE 100% DYSFUNCTIONAL.

150. I AM AFRAID THIS TEXT ISN'T VERY PHILOSOPHICALLY DEEP.

151. I AM AFRAID OF BEING ASSOCIATED WITH UNCOOL PLACES, PEOPLE OR CONTEXTS.

152. I AM AFRAID OF BEING PERCEIVED AS IGNORANT.

153. I AM AFRAID THAT MY ART ISN'T CONTEMPORARY ENOUGH.

154. I AM AFRAID THAT I'LL NEVER GET CONTROL OF MY PERFORMANCE ANXIETY.

155. I AM AFRAID OF THE  
PSYCHOLOGY OF STRATEGIC  
ARTISTIC POSITIONING.

156. I AM AFRAID THAT  
MY EMOTIONAL LIFE IS  
INSTRUMENTALIZED IN THE  
ATTEMPT TO HAVE AN ARTISTIC  
CAREER.

157. I AM AFRAID THAT  
MY EMOTIONAL LIFE IS  
INSTRUMENTALIZED IN THE  
ATTEMPT TO WRITE THIS TEXT.

158. I AM AFRAID OF THE STATE'S  
COMMODIFICATION OF ART  
EDUCATION.

159. I AM AFRAID OF THE  
IMPENETRABLE ADMINISTRATIVE  
AND OPERATIONAL STRUCTURES  
AND PROCEDURES OF THE ART  
ACADEMIES, AS BEING DIRECTLY  
COUNTERPRODUCTIVE FOR ARTISTIC  
PROFESSIONALISM

160. I AM AFRAID OF THE  
IMPENETRABLE ADMINISTRATIVE  
AND OPERATIONAL STRUCTURES  
AND PROCEDURES OF THE ART  
ACADEMIES, AS BEING DIRECTLY  
COUNTERPRODUCTIVE TO ARTISTIC  
DIVERSITY.

161. I AM AFRAID OF THE  
IMPENETRABLE ADMINISTRATIVE  
AND OPERATIONAL STRUCTURE  
AND PROCEDURE OF THE ART  
ACADEMIES, AS BEING DIRECTLY  
COUNTERPRODUCTIVE FOR ART  
EDUCATION.

162. I AM AFRAID OF THE  
IMPENETRABLE ADMINISTRATIVE  
AND OPERATIONAL STRUCTURES  
AND PROCEDURES OF THE ART  
ACADEMIES, LEAVING NO ROOM FOR  
THE UNRULY STUDENT OR TEACHER.



163. I AM AFRAID THAT THE IMPENETRABLE ADMINISTRATIVE AND OPERATIONAL STRUCTURE AND PROCEDURE OF THE ART ACADEMIES ARE CREATING A GENERALIZED FRUSTRATION, FOLLOWED BY APATHETIC HOPELESSNESS.

164. I AM AFRAID OF THE CONNECTION BETWEEN THE POPULARITY OF THE POLITICAL RIGHT AND THE SHAMING OF CONTEMPORARY ART.

165. I AM AFRAID THAT THE ART ACADEMIES ARE STANDING DEFENCELESS AGAINST FUTURE POPULIST, TECHNOCRATIC OR AUTOCRATIC GOVERNANCE.

166. I AM AFRAID OF NOT HAVING A CLUE OF WHAT I'M TALKING ABOUT IN THIS TEXT.

167. I AM AFRAID OF HOW THE ADMINISTRATION OF THE ART ACADEMIES HAS AS ITS MAIN AIM THE CREATION OF A FRICTIONLESS CULTURE.

168. I AM AFRAID TO MENTION THE WORD CREATIVITY IN A CONTEMPORARY ART CONTEXT.

169. I AM AFRAID OF BEING TAKEN LESS SERIOUSLY BECAUSE I AM A WOMAN.

170. I AM AFRAID OF SAYING SOMETHING REALLY STUPID.

171. I AM AFRAID OF THE ART PROFESSIONALISM DECLINING WHEN THE STATE CONTINUES TO INTRODUCE ADMINISTRATIVE TASKS TO THE PROFESSIONAL ART EMPLOYEES.

172. I AM AFRAID THAT  
CONTEMPORARY ART DEVELOPS  
INTO ONLY BEING CREATED BY  
A WHITE MIDDLE- OR HIGHER  
MIDDLE CLASS, FOR A WHITE  
MIDDLE- OR HIGHER MIDDLE CLASS  
SEGMENT.

173. I AM AFRAID OF MY SHYNESS  
STANDING IN THE WAY OF  
OPPORTUNITIES.

174. I AM AFRAID TO SAY OUT LOUD  
THAT IF THE ART ACADEMIES REALLY  
LIVED UP TO THEIR OWN OBJECTIVES,  
THE ADMISSION OF NEW STUDENTS  
MIGHT AS WELL BE BASED ON  
LOTTERIES.

175. I AM AFRAID OF MY ART  
FUNDING APPLICATIONS BEING  
TERRIBLY BAD.

176. I AM AFRAID OF HOW THE ESTABLISHED MEDIA DON'T PRIORITIZE PROFESSIONALISM IN THEIR COVERAGE OF CONTEMPORARY ART.

177. I AM AFRAID OF THE CONSEQUENCES WHEN THE HEADS OF THE ART ACADEMIES DON'T ENGAGE IN DISCUSSING THE ART ACADEMIES, IN THE MEDIA, ON THEIR OWN INITIATIVE.

178. I AM AFRAID OF HOW THE ANONYMOUS ADMINISTRATION, WHO CAN ONLY BE REACHED THROUGH EMAIL, CONTRIBUTES TO A FEELING OF UNCERTAINTY AND OF BEING ALONE.

179. I AM AFRAID THAT THIS TEXT DOES NOT CONTAIN ANY NEW THINKING AT ALL.

180. I AM AFRAID THAT THIS TEXT IS SIMPLY QUITE BORING.

181. I AM AFRAID OF BEING  
INADEQUATE IF I AM HONEST.

182. I AM AFRAID OF NOT BEING  
GOOD ENOUGH AT DOING SELF-  
PROMOTION.

183. I AM AFRAID MY PERSONALITY  
HAS COME TO BE THE COMMODITY  
OF MY ART CAREER.

184. I AM AFRAID THAT MY  
FRIENDSHIPS ARE BEING  
INSTRUMENTALIZED FOR CAREER  
BENEFITS.

185. I AM AFRAID TO DWELL ON THE  
FACT THAT IF I HAD NOT BECOME  
AN ARTIST I WOULD HAVE HAD THE  
FINANCES TO HAVE MORE THAN ONE  
CHILD.

186. I AM AFRAID THAT THERE  
IS NOT ENOUGH FOCUS ON  
THE IMPORTANCE OF OUR  
PSYCHOLOGICAL WELL-BEING IN  
ORDER TO CREATE GOOD ART.



187. I AM AFRAID THAT I'M BEING OVERLOOKED BECAUSE I'M 47 YEARS OLD.

188. I AM AFRAID OF THE FINANCIAL AND PROFESSIONAL CONSEQUENCES FOR THE ART ACADEMY WHEN HIGHLY PAID EMPLOYEES HAVE TO SPEND THEIR WORKING HOURS ON ADMINISTRATIVE SECRETARIAL WORK.

189. I AM AFRAID THAT CONTEMPORARY ART WILL LOSE ITS RELEVANCE AS A CENTRAL CONTRIBUTOR TO THE DEMOCRATIC DEBATE IF IT IS ONLY CREATED BY A WHITE MIDDLE CLASS OR UPPER MIDDLE CLASS, FOR A WHITE MIDDLE CLASS OR UPPER MIDDLE CLASS SEGMENT OF THE POPULATION.

190. I AM AFRAID OF THE POLITICAL RIGHT WING'S DESIRE TO REMOVE ARTISTIC STATE SUPPORT.

191. I AM AFRAID TO MAKE THE RADICAL PROPOSAL TO ADMIT NEW ART STUDENTS BY LOTTERY.

192. I AM AFRAID OF BEING EXPOSED AS UNSOPHISTICATED BECAUSE I DIDN'T HAVE A MIDDLE CLASS UPBRINGING.

193. I AM AFRAID OF HOW THE GENERAL DEMOCRATIC CONVERSATION AND INFORMED REFLECTION, OF WHICH ART SHOULD BE A PART, IS LOST WHEN RESEARCH-HEAVY JOURNALISM IS RESERVED FOR THE ECONOMIC FIELD AND REFLECTIVE ANALYTIC JOURNALISM IS RESERVED FOR THE FIELD OF POLITICAL POWER PLAY.

194. I AM AFRAID OF HAVING TO INSTRUMENTALIZE MY FEELINGS IF I AM TO BECOME GOOD AT NETWORKING.

195. I AM AFRAID THIS TEXT MIGHT CONTAIN TOO MANY META LAYERS.

196. I AM AFRAID OF WHAT YOU THINK OF ME WHEN READING THIS TEXT.

197. I AM AFRAID THAT THE ART ACADEMIES WILL TRANSFORM INTO YET ANOTHER STRAIGHT AND NARROW INDIVIDUAL-FORMING PRODUCTION UNIT, WHERE ONLY THE DUTY-FULFILLING AND FUTURE-ADEPT CITIZENS OF SOCIETY ARE REWARDED IN AN OPAQUE SOUP OF MANAGERIAL QUICKSAND LYING LIKE ARCHAEOLOGICAL LAYERS, FROM THE WELFARE STATE, THE MANAGERIAL STATE, NEW PUBLIC MANAGEMENT TO THE INVOLVING NETWORK STATE.

198. I AM AFRAID THAT I'LL NEVER LEARN TO BE GOOD AT TIME MANAGEMENT.

199. I AM AFRAID OF USING THE BUZZWORDS AND JARGON SUCH AS: CARE, POST-HUMAN, ACTIVIST, RESONANCE, BECOMING, BELONGING, SPECULATIVE, HYBRID, TRANSFORMATIVE, LIMINAL, GESTURE, AGENCY, SUSTAINABILITY, JUST TO FIT IN AND APPEAR RELEVANT.

200. I AM AFRAID THAT THE LEADERS OF THE ART ACADEMIES DO NOT CONSIDER PSYCHOLOGICAL SECURITY AS A CENTRAL MANAGEMENT TOOL, WHEREBY CRITICISM IS WITHHELD AND MISTAKES, BLIND SPOTS, FLAWS, SHORTCOMINGS AND OPPORTUNITIES OF PROGRESS ARE OVERLOOKED.

201. I AM AFRAID THIS TEXT WILL LEAVE YOU UNAFFECTED.

202. I AM AFRAID OF THE ART ACADEMIES DEVELOPING INTO CLOSED CIRCUITS WHERE THE ONLY ONES WHO BENEFIT FROM THEIR ART EDUCATION ARE THOSE WHO SUBSEQUENTLY ENTER THE EXCLUSIVE ART ACADEMY EMPLOYMENT FOOD CHAIN.

203. I AM AFRAID THIS TEXT WON'T CHANGE A THING.





*The End of Art Education  
as We Know It*  
**Ane Hjort Guttu**



The new art academies that emerged in the Nordic region during the 2010s offer multi-functional spaces. They also prescribe a new role for the artist: project manager.

*I would've liked to visit the dean or head of department from time to time, but it's hard because we're in separate zones and the students don't have access to the administration. It would've been nice to have been able to just go and ask when you're wondering about something.*

We have come to know an art school by its brightly lit, convoluted, and messy spaces full of second-hand furniture, graffiti, makeshift walls, and smelly refrigerators. In the often chaotic student studios you would find materials, works of art, and garbage liberally scattered around, and telling the difference could be difficult. The art school was an indefinable zone of freedom, created year after year out of layers upon layers of artistic work. This architecture served as a backdrop for the artist of old: a somewhat inarticulate individual who achieved insight through their singular, introverted practice, and whose main workplace was the studio. At the old art school, art students came across as people for whom health and safety protocols, due notification procedures, or adequate lunch schemes were entirely irrelevant: they lived in worlds of their own, would often work through the night, and had no specific duties as long as they submitted a work for the graduation show. It was a strange kind of school where all demands were

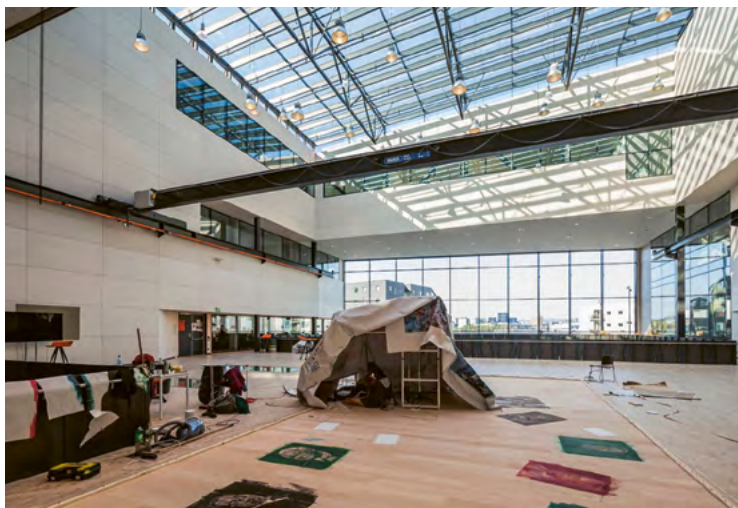
unwritten and where the main goal was to safeguard and pass on the Olympic fire, i.e. art.

By the turn of the millennium, most art academies and art schools in Scandinavia were independent institutions with a structure that was more or less based on the so-called “professor school” model in which students belonged to a given group headed by a specific professor, and the vast majority of teaching and evaluation took place within this group. Often, all of the professors sat on the admissions committee, picking out the students they wanted; they had their own budgets and were free to teach and lead their groups as they pleased. This model had its flaws and shortcomings: it was authoritarian and hermetic; the teaching differed hugely and was wholly dependent on which professor you ended up with; and once you had a professor, you were stuck with them. Harassment cases were common, but were rarely acted upon. Few outsiders had insight into how the teaching was conducted.

With the exception of Denmark, this model is now almost extinct in the Nordic countries. Art academies have become faculties or institutes under the auspices of larger merged units, either through incorporation within pre-existing universities or by fusing with other institutions specialising in aesthetic/artistic disciplines. Concurrently with these mergers, art schools have, to varying degrees, implemented reforms outlined in the Bologna Accord for standardising higher education within Europe and adapted to match national and European qualification frameworks. Between 2000 and 2010, the “professor schools” were replaced by coordinated admission procedures, shared programme budgets, looser affiliations between students and teachers, interdisciplinary courses, and a number of follow-up routines that are common to all and serve quality assurance purposes. In the last ten years, this development has quite literally been cemented in



the form of prestigious new builds or costly renovations of old factories repurposed as the new homes of art programmes. A total of seven art academies in the Nordic countries have moved to new or newly adapted buildings, and at least three are currently undergoing a relocation process (Malmö, Valand, and Helsinki). In Norway, this has happened to all four art academies: Oslo, Bergen, Trondheim, and Tromsø. When you enter these new buildings, it dawns on you how fundamentally art education is changing.



Faculty of Fine Art, Music and Design, University of Bergen, designed by Snøhetta.  
Photo: Tomasz Majewski.

A special feature that the new art schools share with all contemporary public and corporate construction is the large, open spaces: airy entrances, atrium courtyards, and project halls. This spaciousness confers upon art education a status it has never held before, communicating artistic practice as a multifaceted and spectacular activity. There are financial advantages to not having a given discipline locked into specially designed facilities that then run the risk of being underused. First and

foremost, however, these areas express an ideology of openness, interdisciplinarity, flexibility, and cooperation associated with the “sharing economy.” As the architectural office Snøhetta writes about the newly built Faculty of Fine Art, Music and Design in Bergen: “Another important feature of the building is its unifying mission, manifested through the project hall. As a powerful symbol of the unification process of six faculty buildings merging into one KMD, it is a direct reflection of the faculty’s ambition of stimulating collaboration and cross-disciplinary exchange.”

The new art school buildings in the Nordic region are characterised by precisely such huge spaces that can potentially be used for everything from public concerts and performances to project work, meetings, downtime with your laptop, carpentry, and getting from one place to the next. As much as they offer flexibility, they also incite the students to take on a new role, one where they learn the fine art of navigating between work and leisure, socialising and study, constant availability and ceaseless performativity. The shabby painting studios we were all so fond of, with their heavy doors slamming noisily shut, have been abandoned and replaced by bookable and multi-functional rooms.

## Glass floors

*When I’m at my workplace at school, I start to behave the way I think an art student would behave. If I’m doing carpentry, for example, then I think ‘now it looks like I’m working’. I pace back and forth because I think it looks good, like I’m being productive and know what I’m about.*

The focus on openness is reflected in the use of huge glass surfaces combined with vast project spaces and features like Plexiglas floors. Staff and students are increasingly observing

each other as they work. In Bergen, student workplaces have been moved down into the atrium yards where they can be viewed from above. In Tromsø, the walls of the student studios are made of glass, making them useless for working. This transparency is commented on in all analyses of what may be called “neoliberal architecture.” In his book, *After the Great Refusal* (Zero Books, 2018), Mikkel Bolt Rasmussen describes Zaha Hadid Architects’ BMW factory in Leipzig: “The workers are precisely not monitored, but effect an ongoing control themselves ... Instead of an external power overseeing the plant, we have a transparent and dynamic space in which workers are always visible to each other, communicating and participating in production.”



Inside Oslo National Academy of the Arts. Photo: KHiO.

Concurrently with the architectural arrangements to ensure monitoring and, thus, self-control, countless other control options have been implemented at all levels of the institutions. The proportion of administrative staff has increased dramatically as various institutions have begun cohabiting (obviously, the argument claiming that mergers would reduce

bureaucracy did not pan out). Let us consider an example: in 1996, the small art school in Umeå had two professors and two administrative staff. In 2020, the number of professors has dwindled to one, while the ranks of administrators have swelled to six, a staggering 300 per cent increase. The merged institutions have outsourced core functions such as IT, cleaning and operations, which require added levels of co-ordination and handling. Management strata are set up to govern specialist departments without having any direct knowledge of the field, which only makes their affinity with the ministries' requirements on documentation and evaluation all the keener.

The art field itself never developed its own discipline-specific evaluation criteria outside the artistic sensibilities and discernment of professors and fellow students, and when such assessments suddenly had to be standardised and documented, educators resorted to traditional academic tools such as credits, course structures, and exams every semester, all the way down to minutia like a required number of supervisory sessions per semester. This development is symptomatic of a general weakening of the professors' and specialists' power within the field of art education. In part, their authority has been eroded through direct political changes such as larger numbers of external members on various boards and the introduction of parity between elected and appointed rectors. Another reason is the ever-mounting bureaucracy. We might also want to think about the fact that while the specialists/professors – those who know about art – are predominantly employed on fixed-term contracts, everyone in the administration is tenured. Thus, the administration becomes the permanent staff who come to represent stability in the schools and, eventually, embody institutional memory too.

A distinctive feature of the new art school buildings, then, is a schizophrenic mixture of openness and ceaseless

monitoring. The long corridors and heavy doors are long gone, as are the closed façades with entrances known only to insiders. Arriving at the new art schools is like approaching a public cultural institution, entering via a vast entrance hall through sensor-operated doors (the architectural prospectuses call particular attention to the seamless connection with the outside world; the lack of a *threshold*). At the same time, you can be monitored by the architecture itself, via key cards and in some cases surveillance cameras. While tracking an individual's movements in a given building is illegal in the Nordic countries, key cards still enable security personnel to map general patterns of movement and check who, if anyone, has entered a specific room. During the current coronavirus crisis, this became a useful tool: it was easy to see where the key cards were used, so if people were going places they shouldn't, they could be denied access altogether – a threat easily carried out by simply blocking their cards.



Faculty of Fine Art, Music and Design, University of Bergen, designed by Snøhetta. Photo: Tomasz Majewski.



What is more, you can be monitored digitally: on the learning platform Canvas, which is used by most art programmes in the Nordic countries, teachers can check whether their students have read assigned texts or filled in evaluation forms, while the IT department has access to every single PC issued to members of staff.

Contrary to neoliberal organisational ideology, where the boss should ideally circulate among their staff and cultivate a 'buddy' image, the hierarchy of the institution has been deliberately reaffirmed by placing administrative staff, academic staff, and students separately, and barring student key cards access to the school's management area.

### **Where's the kitchen?**

*I don't need that much, really. I mostly write and draw. A window to look out of, and a kettle. And I would've liked a mattress, I need to lie down to rest from time to time.*

The issue of student studios has been a recurring problem in the new art school buildings as well as in rehabilitations of old ones. The building processes demonstrate a lack of any clear idea of what a student studio is and what it takes to make it work. In several cases, construction has been launched based on the attitude that students should work in open landscapes. Soon, however, it dawns on everyone that no art students can work that way, and the open-plan offices are transformed into labyrinths of lightweight walls, giving each student a tiny cramped cubicle in which to work. It seems that entrepreneurs and architects find it so hard to accept that the students want their own private workplace that they refuse to comply before the need is absolutely urgent. The practical and financial reasons for this probably have to do with the fact that private spaces require more square metres, but the official

line is that the open-plan offices reflect a desire for greater openness. A critique of the new art school in Bergen printed in the Norwegian architects' journal *Arkitektur N* (nr. 8, 2017) makes for an interesting read. Pernille Akselsen writes:

*The art students have wanted their own private rooms, and got their wish in the form of white fibreglass walls that create small rooms arranged in a row. This does not appear to be sufficiently private for most of them, since the spaces have been further sealed off with rugs and textiles. The cubicles form a stark contrast to the open-plan office of the design students. I am told that the walls are not just about achieving concentration, but that art students have a need to physically retreat. Either this is an ingrained culture that has tagged along from the previous building, or it is a real need for this particular field. Whatever the case may be, the result is corridors of white walls that block the daylight and impede visibility. As an outsider, one struggles to understand how this solution was arrived at. The walls allow a culture that is about 'me and my thing' rather*



Faculty of Fine Art, Music and Design, University of Bergen, designed by Snøhetta. Photo: Tomasz Majewski.

*than knowledge-sharing and openness. It is neither an inspiring environment nor architecturally beautiful.*

Here it seems as if Akselsen wants to strong-arm students into “knowledge-sharing and openness.” In the new educational institutions devoted to art, not being “open” is the deadliest sin. However, it is true that students are sitting in far too cramped studios without proper light or ventilation. In several cases, schools have had to rent premises outside the new building or annex atrium courtyards and workshops as student workplaces. The situation is an all-too-clear example of the strong ideological foundations that underpin the new architecture of art education. The British architectural firm DEGW’s influential 2004 text on the new universities, the ‘User Brief for the New Learning Landscape’, states that “traditional categories of space are becoming less meaningful as space becomes less specialised, [and] boundaries blur ... Space types [should be] designed primarily around patterns of human interaction rather than specific needs of particular departments, disciplines or technologies.”

Shared kitchens have been replaced by canteens or cafés. Health and safety rules are rigidly enforced, often because the buildings are rented from private owners who want to ensure maximum security and minimal wear. Students are therefore directed to buy their food instead of making it themselves. Not only does a lack of shared kitchen facilities make socialising more difficult, it also imposes financial demands and contributes to the pervasive performativity mentioned above; one acts as a customer at a café rather than as an artist at work. All this conveys a rejection of the old art school’s ideal which aimed to have the student’s situation mimic that of an established artist in their studio as much as possible. What is more, the canteens close early, emphasising how the artists’

age-old habit and privilege – working throughout the evening and night – is not supported by the institution. A beautiful exception is the art academy in Tromsø, where a large and luxurious kitchen has been installed in the middle of the building, open to all students and teachers.

## Reklamarchitektur

*When I became a research fellow, I think I spent the entire first year trying to understand what artistic research was. Nobody could explain it, really, even though we read articles about it and talked about it all the time. In the end, I just had to put it aside and do my art.*

The new art schools often boast wonderful workshops and resources for the students; they have high-end 3D printers and rows upon rows of Macs. When the Oslo National Academy of the Arts moved into a former canvas factory, the largest ceramic kiln in Northern Europe was installed there. The main reason underpinning these acquisitions is probably that the investment budgets are ample, while the operating budgets are getting leaner and leaner, so in ten years' time the picture may be quite different. Whatever the case may be, this focus on technology seems exaggerated for fine arts programmes, which are still primarily about gaining artistic insight through fairly simple means. Somewhat speculatively, one might entertain the idea that this focus on technology has arisen concurrently with the emergence of a new artist subject: the artist as researcher. Huge EU investments in research, innovation, and technology have also reached the realm of Scandinavian politics, and over the past ten years most of the new resources within the field of art education have gone towards setting up PhD fellowships at art schools and to research funding for academic staff.



A sculpture by Nils Erik Gjerdevik from 2014, made using KHiO's ceramic kiln, the largest in Northern Europe. Photo: KHiO.

The advent of artistic research has an interesting duality. On the one hand, it has opened up great opportunities for artists who can immerse themselves in a project for several years. It was important to ensure that art education was not left out when all the other programmes got their PhD schemes. Indeed, important battles have been waged within these programmes, championing artistic practices and art's distinctiveness. On the other hand, artistic research has not been able to escape an academic feel that may eventually cause it to become unmoored and drift away from the rest of the art world. Peer-reviewed journals within the field have sprung up, such as the *Nordic Journal of Art and Research* and *JAR – Journal for Artistic Research*, as well as initiatives like the European Artistic Research Network (EARN), which mimic established academic formats from university life.

This may have been necessary to convince funders (i.e. the countries' respective ministries for education and culture) that there is a network in place to receive the results of the research. However, for the rest of the established art field this discourse seems far removed and irrelevant. Neither



the art market nor the museums, nor the artist-driven and alternative scenes seem particularly interested; they might well exhibit the art projects, but rarely engage with the dissemination of the research results as such. One consequence of this is already becoming apparent: a loss of language. Professors and associate professors now call their artistic endeavours “research,” while the art they create becomes “research results.” To this we may add requirements concerning the dissemination of their research, prompting an overproduction of books and seminars to discuss the art projects. This, of course, changes their relationship with their own practice as well as those of their students, giving rise to a reassessment and shift in the field’s established quality criteria and the principle of art’s intrinsic value.

This focus on artistic research may eventually divide Nordic art education into two camps: those who were quick to realise what artistic research offered in terms of financial and organisational benefits for the institutions, and those who did not. In Denmark, for example, the art academies fall under the auspices of the Ministry of Culture, which has shown no interest in introducing a PhD scheme. Thus, the art schools have no accreditation of PhD candidates, and the few research positions there are in Denmark are funded by a private foundation, Novo Nordisk Fonden, while the supervision is carried out by university academics.

When seeking to gauge where artistic research is headed, it can be useful to look to academia. Ever since the art academies were first set up, the professors’ practice outside of the actual teaching has consisted in their own – more or less individual – artistic endeavours. Those artistic activities may have been deeply introverted or transgressive, their merits assessed and validated only through the professors’ participation in and position on the art scene. Now, the guidelines

issued by research councils hint at ever larger research projects, often involving overarching themes, PhD fellows and several different partners. This is to say that the funding available is aimed at institutionally orchestrated projects rather than individual practices. Even now, much artistic research has taken on a hybrid quasi-academic form and is presented and disseminated in closed forums. In the longer term, one may envisage a number of more dramatic consequences: the staff's artistic practice may be steered in certain directions by the granting or withholding of research time and funding; we are likely to see the introduction of specific methods for measuring academic performance where every exhibition or publication is awarded points or credits (ranked according to principles pertaining specifically to artistic research), and MFA programmes may increasingly be aimed at a subsequent PhD degree, with all that this implies in terms of formatting, documentation, and text production.

But let us return to the new architecture of art schools today, which to many of us seems so incomprehensible and exaggerated. In certain ways, it is an example of what is known as *reklamarchitektuur*, or “advertising architecture,” meaning architecture as a direct agitational expression of a certain ideology. So what does it advertise? It is not genuinely neoliberal in the sense of being “adapted to the art market.” Even though it promotes the entrepreneurial artist through multifunctional hub spaces, the poorly equipped student studios testify to little emphasis being placed on individual careers. The new art school's ideal figure is not the biennial or gallery artist with high profile projects around the world. Rather, this is a case of “propaganda scenography” promoting a vein of new managerialism with a slant towards public funding. It is architecture created for the *project manager* – a team leader of a research network, for example. This ideal person does

not need a personal workspace, but can work quite happily in open-plan offices, formulating project descriptions in collaboration with research clusters throughout the European Union. He/she is at the forefront as far as specialised technology is concerned, but also very open towards working across different academic disciplines – if not in practice, then at least in theory. He/she likes to eat in the canteen, is good with digital platforms, announces his/her need for a conference room well in advance, does not spill things, and does not make a mess. He or she goes home at 17:00.



*Alive to the passions of  
this precious gathering*  
**Brandon LaBelle**

“I must interrupt to say that ‘X’ is what exists inside me.  
‘X’ – I bathe in that this. It’s unpronounceable.  
All I do not know is in ‘X’.”

– Clarice Lispector, *Água Viva*









As we returned to presential teaching in the fall of 2021 at the Bergen Art Academy, I felt compelled to try something different, to bring energy to inventing a new framework or way of approaching the work of teaching, one that would stimulate new forms of learning as well as to celebrate the very fact of being together again. The Pirate Academy was conceptualized along these lines. From the start, its very naming was grounded in a pedagogical imaginary, suggesting a type of parallel structure or world smuggled into the institution. Launching the Pirate Academy was literally to embark on an adventure, provoking an alternative position for both teachers and students, and in terms of what learning could be about. To confess, I have always understood the framework of education as one of adventure: an adventure in doing and thinking, of engaging with topics and issues, and each other, where the grasping of knowledge forms the basis for *something more* – this *more* which I would like to designate under the term or figure of X. X marks the pedagogical or educational scene as one of experimentation, an eXperimental undertaking that opens itself to individual, localized desires, struggles and fantasies, alongside that of worldly realities and issues. In doing so, the educational scene is embraced as that which eXcites the imagination, contamination, transformation. As such, X names (without naming) a position of radical hospitality, one that invites or aims for a polylogical intrusion in which notions of critical consciousness are grounded (or let loose) by the fact of heterogeneity – following Julia Kristeva’s ideas of subjectivity as a *body-in-process*. X is therefore always on the side

of bodiliness, and eXcess – this X that “exists inside me” and that Clarice Lispector further describes as that which “vibrates without melody”. Such vibrational, polylogical Xing figures the educational scene as one of eXhaustion, where thinking never stops, doing never completes itself, and ideas circulate along a course of endless proliferation: a germination, a spreading. As such, X also signals (as well as celebrates) the fact of not defining beforehand a final outcome (it may in fact signal a dead-end, a do-not-X warding off any instrumental policy, this X which states: no applications allowed). Experimentality as an educational attitude puts itself on hold, staggering curriculum with adventurous undertaking, a festivity that *funkifies* the critical (and crucial) mix that is knowledge.

Between September 2021 and May 2022 a series of seven sessions of The Pirate Academy were organized, which moved across the themes of Party Studies, Second Culture, The Night, Common Space, Love, Dance, and Conviviality. The sessions invited the participation of a range of guests as well, including Kim Hankyul, Nayara Leite, Dóra Ísleifsdóttir, Sara Gebran, Karen Werner, Emilie Wright, Audrey Hurd, Marianna Dobkowska, Kristoffer Jul-Larsen, Gentian Meikleham, Adam Kraft, Anäis Florin, Mark Fell & Jan Hendrickse, Joy Forum and Eamon O’Kane. In addition, the artist Sveinung Unneland contributed an ongoing addition by way of his Kitchen Sculpture, a mobile kitchen that became integral to nurturing a social and convivial atmosphere throughout the gatherings. Each session operated as an open yet focused activity onto the given topics, moving across presentational and performative formats, as well as creative exercises and group activities, not to mention just hanging out and talking. It was important to mobilize a conceptual path, a discursive-material-thinking around a set of critical-creative terms, so as to capture a range of perspectives that could



support how we approach artistic activities. It was also important to search for moments where everyone who gathered together could engage in more open sharing, where views could be explored, emotions and feelings articulated, and conversations could follow a free course, winding by way of an ongoing act of discovering along the way.

In posing the Pirate Academy as an eXucational scene, I was additionally interested to mobilize artistic research as a generative, excessive proposition in itself, making it more accessible to students across the BA and MA levels by putting it on the move, posing research more as a milieu than a project. This took shape through an *embodied positionality*, a type of dance-form in which ideas are embraced as partners, a dancing-with-discourse that is less performative and more conducive in terms of setting things in motion and keeping them going. Rather than position artistic research as a statement of intent, even a concerted action, it was instead understood as a passion. This might be akin to notions of gesture posed by Giorgio Agamben, where gesture acts to subvert or withdraw from the operative force of productive work. In opposition to the directive of projects, as what puts one to work and aligns one with a quantifiable, instrumental output, as well as systems of capital accumulation (the hoarding of a certain “cultural capital” often shaping artistic activity today), gesture relishes itself as pure means (and which I’d further highlight as a *giving away*). A pirate methodology, and by extension, a pirate pedagogy, is envisioned as one of pure means, a gestural mode shaped by festivity, the celebratory joy of nothing but itself and what may arise from within such a scene, amongst friends and colleagues, strangers and friends of friends. This is not to say that a pirate approach does not search for connections beyond itself, rather, through an intensification of its own gestural pleasures or dance it necessarily destabilizes itself;

dancing-with vibrates the scene with a joyous energy that is contagious, invitational, at times despairing, turning the eXucational scene into a party in which the unknown is welcome. The unknown, or the strange, comes to operate as a limit to the familiar and the known, and within the context of pirate methodologies, acts as a horizon of celebration – that is, the strange is always already a friend, a collaborator, a guide, and a potential dance-partner. In fact, pirate methodologies aim for a position of *estrangement*, to perpetually differentiate itself and what it understands itself to be.

This found a type of eXpression by organizing each session of the Pirate Academy as a three-night research festival loosely structured around the particular topics. By conceiving the sessions as research festivals or parties, as sXenes of delirium, the very act of gathering became the basis for understanding research as something one does not do, but rather that one *undergoes*, or goes through. From listening and drinking, talking in the dark or cooking together, to moving in a space and lying on the floor, research-eXucation is cast along the lines of a positive-negativity, one that upsets (or *shimmers* as Anastasia A Khodyreva might say) socialization and symbolic ordering in favor of expenditure, joy, a giving away.

Here, research is understood as a movement, a material or embodied undergoing that is no less involved in thinking and reflecting, pulling language into itself and intervening onto or withdrawing from given regimes of discourse – a storying that goes where it must. The research festival as a construct thus captures a sense for knowledge production as a production against itself, as a non-productive thing, a knowing too much and too little at the same time. In this sense, research is always a question of the body: of bodies as material and psychic agents, where knowing is suffused with not-knowing, with the generative and interruptive force

of unconscious drives and the (erotic) commingling of the thoughts-feelings of each other. Xing the field of research is to finally bring knowledge production back in touch with the repressed, the silences that speak otherwise, and that find their way, via artistic research, back into what counts as the work of logic. Am I going too far? – I hope so. Going too far is precisely where artistic research starts, because it takes liberties with what counts as science, having been given the tools to run amok in the house of the master. Pirates? Absolutely.

It was important from the start that the Pirate Academy sessions act as journeys, because something happens when we gather together, and gather again the next night, and the next; something happens at festivals, at parties, a kind of durational suspension or concert unfolds, where each is invited and asked to participate fully, to carry the energy over the course of days and nights, and in doing so, to figure the event into a form of inhabitation, a way of living. We live together over the course of the festival, temporally figuring (or prefiguring) a world that also requires maintenance, care, responsibility, a hanging on. Here, the Pirate Academy conceived itself as an act of squatting: a squatting of the institution through an imaginative-material occupation of its spaces, acting as a zone of eXperimental doing – a jamming one contributes to and undergoes with – that also squats the terms of knowledge production, an undergoing that exceeds itself precisely as a way of fulfilling what artistic research suggests, that of *funkifying* science, dubbing and over-dubbing its terms and methods by way of an exhausted criticality – a poetics that never stops, that is already elsewhere. To pirate knowledge is to exceed production in favor of living otherwise, a manner of style that always finds ways of undergoing something more, Xing the forms and formats, methods and media by which projects are posed and pursued.

From experimenting with party habits as the basis for prolonging the joys of an erotic togetherness, or discussing histories of squatting in the city of Bergen, to dancing as a way of rhythmitizing a relation to the surrounding institution and its systems, or occupying the night as a time-space of occluded and eclipsed subjectivity, a trance-based knowing of things, piracy emerged as the basis for Xing education and funkifying the arts – that is, breaking the beat that puts us into certain grooves so as to prolong disobedience as the art of art.

## Images

**p. 247** The Pirate Academy hidden archive.

**p. 248** Sveinung Unneland introducing his Kitchen Sculpture, September 2021.

**p. 250** Pirate Academy session, opening the Kitchen, September 2021.

**p. 252** Marianna Dobkowska hanging out with Emma Fuchs Sjövall during her visit, February 2022.

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**p. 253** Another beautiful night.

**p. 254** Discussing, sharing, hanging out, April 2022.

**p. 256** Anaïs Florin and Adam Kraft waiting to share their research and practices, November 2021.

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**p. 262** Lying on the floor, bathed in red light, as part of Emilie Wright’s sound performance, September 2021.































Renningsvel  
Ikke blokker!

Ikke still opp noen barer  
foran eller bak seg selv  
for å hindre andre i å  
gjøre som de vil.





# The Night

Pirate Academy

Professor Eamon O'Kane, 2021















*A conversation made  
at the edge of a world*

**Stephan Dillemoth and  
Sveinung Rudjord Unneland  
in conversation**

*September 2019*



The workshop *PolarGraphic* took place in the small, remote, roadless village of Sagfjorbottn, a little more than two hours by boat north from the village Fauske, deep within the Arctic Circle in the north of Norway. It was organized by Thomas Kilpper, Stephan Dillelmuth and Sveinung R. Unneland. For ten days, a small farmhouse was used as the site for workshops and discussions on contemporary art.

This text is based on a series of conversations recorded during the stay in Sagfjorbottn. It touches upon several topics relating to modes of artistic production, as well as the research and development of art in individual and collective contexts.





## Why do you paint?

**S.U.** I'm so happy to be able to meet you here in this beautiful, remote location. Life at the art academy and in the art world seems pretty much irrelevant or temporarily forgotten out here. It seems like the perfect place to talk about important stuff.

You probably won't remember this Stephan, but you had this huge impact on my practice back when I was a student. Very concretely actually, connected to this specific encounter I had with you. I was a totally fresh undergraduate student at the Art Academy in Bergen, totally trigger-happy, working late with my paintings, smoking cigarettes. It was dark and probably even raining outside. Suddenly this voice came out of nowhere from the dark, saying: *Why do you paint?!*

It hit me like a lightning bolt! It was fantastic! I often tell my students that I have been trying to answer the question ever since. Why don't we make it the starting point for this conversation? Cutting right to the core. So, why do you paint? Why bother making art in the first place?

**S.D.** I don't know - I could have done anything. My parents wanted me to become a doctor. It seemed nice to be able to help others, but for me this wasn't really an option because I didn't want to be responsible for other people's lives, i.e. maybe hurting or killing them by making a mistake. However, mistakes in art can be helpful – art and mistakes can be friends. About ten years ago, I saw a documentary about a child doctor who worked on these hospital boats during the Vietnam war. This doctor's life seemed to be such a positive and fulfilled life that I am somewhat ashamed that I wasted my life on these stupid art things. Seemingly without any responsibility.



Today, art has a somewhat cool status. This was different in the 70s when I started. The decision to become an artist was escapist. On one hand, there was the near mythical idea of a calling, a vocation. On the other hand, there was also a kind of revolutionary thing, more political and social in its approach, which meant revolutionary also within the aesthetic field – a revolution in terms of invention.

That has changed however. Art is not a fight against old conventions. Art is not revolution anymore. Everything in the arts seems to be possible and, at the same time, no one really cares. For me, this insight was the point when research came in. Because the lack of meaning in the arts had to be investigated.

- S.U.** It sounds like you are speaking about a specific kind of artist? An artist somehow on a mission, driven by a sense of responsibility, curiosity or personal conviction of sorts.

**S.D.** If you ask me if I am an artist - I do not want to be an artist in this traditional sense. At best, I am someone who tries to find out what an artist is. And I'm not making art but trying to find out what art is or could be. Hopefully we can live with that.



### **The self-organized academy**

**S.U.** This seems to be a good place to shift our conversation towards the identity of being a teacher. Both of us are teaching and have been doing so for quite some time. I know there are several artists that have been very inspired by your work both as an artist and teacher. I would even argue that you have left an important imprint on a whole group of artists during your years in Bergen. Using your description of not being an artist but someone trying to find out what art is, or what an artist could be – it could be interesting to ask the same about your role as a teacher.

**S.D.** My role as a teacher? I have to go a bit further back, to the time I worked with Friesenwall 120 in Cologne (1990-1994). That was the most formative time for me. Today you would call this a self-organized space, or a project space. As a group of friends and a small but participatory audience we talked a lot about the possibilities of such a space and we staged some odd and experimental shows.

Besides the attention we gained for that, these four years were the best education for me. At the same time, around 1993, I got my first teaching job at the academy in Düsseldorf. A weird experience as I had studied there some seventeen years earlier and now, back in the institution, I felt as if nothing had changed since then: the same class structures, the same teaching, the same stuff being (re-)produced. I came out of this absurd, yet somehow contemporary experiment, Friesenwall 120, and I felt like a joke teaching in this sleepy institution. I realized that I had learned more in these self-organized group activities than in the academy and inferred that the academy should be a self-organized thing.

In 1994, Helmut Draxler and I organized a Summer Academy at the Munich Kunstverein. In a way, you could see this as a kind of retrospective of the four years with Friesenwall 120. Inviting the nexus of people that got involved with the space in Cologne, trying to make an institution like the Kunstverein into a temporary school that would be not a static exhibition, but rather something that exists in a permanent state of change. There were various shows, workshops, and talks, intersecting or run in parallel with each other. An experiment in how far an institution like the Kunstverein could be used as a model for a different kind of academy. A lot of



things were stirred up about education and institutions and in the following year we worked on a publication about all of these different ideas of the self-organization in art and education.

Historically, interestingly enough, the whole idea of the academy has been based on self-organization. From Plato to the Renaissance, these academies were always self-organized. However, in the sixteenth and seventeenth centuries they turned into huge institutions with a lot of power and even a sort of credit point system. Initially intended as a critique of the sometimes very dry curriculum, the masterclass was introduced in the nineteenth century. It was a return of the idea of the master/apprentice relationship that existed in the medieval workshops.



After this book about the academy, I was invited both here and there, more or less preaching like a barefooted prophet that the academy needs to be self-organized.

Ironically, I ended up in an institution as I got the call and the job in Bergen.

So, the question became for me, can you maintain the idea of self-organization in an institution like that? Or, if the self-organized academy is the better academy anyway, what are these Kunsthøgskoler good for? Right at that point, the Bergen Academy has developed a hunger for research in the arts and for the money that came along with it.

- S.U.** I think many artists struggled with the questions on how to change and engage in society and the same time it to aesthetics. I have a feeling that this question of self-organization somehow relates to this struggle.



- S.D.** As a student, I saw Joseph Beuys at Documenta once, standing in the street near the Fridericianum having a discussion with all these random people that had flocked around him. They were totally attacking him:

“Look at that charlatan... fat in the corner... how can that be art!”. The 1970s were still in a bit of a postwar mood, with half-fascist opinions, totally alienated from any concept of contemporary art and so these people were totally blown away by the thought of someone getting thousands of dollars for some fat in a corner. To my amazement, Beuys did not feel himself being attacked, nor did he defend himself. Instead, he kept totally calm, he made himself vulnerable, explaining his work with patience and perseverance. But he never explained the work as merely art, he always put it in relation to society and direct democracy.

- S.U.** Compared with some of the most famous artists today he doesn't really fit their description, does he? Seeing things from today's perspective I can't really imagine an artist like him getting that kind of publicity for such an experimental, radical position in the same way. Almost to the point that I don't think that the fantastic encounter you described earlier could happen today because the people in the streets would simply not recognize this person at all... In some ways, you could almost start to wonder if many of the most important artists of today are going undercover, so to speak.
- S.D.** Despite the dominating image of the artist as a heroic, white, male genius, the politicization of the art scene in the 70s was aimed at an anti-hierarchical, international solidarity. Many of the ideas that are central to the discourses today came out of the political debates in the 70s. The art world, however, and especially the art market is, and was, always very fixated on names. Art history has only recently started to look behind the big names and see the forgotten ones. For example, the women and other contributing members of bohemian communities.

Often these collective efforts are forgotten as the market focuses on one person that “inherited” the group’s knowledge and experience, it appears as if “he” was its only representative.



### **The aesthetic happening**

- S.U.** I would like to shift the focus a little away from the collective movement or bohemian communities, as you call it. You have always made your own individual work too, often mixing a variety of expressions and mediums into environments or installations. They have this specific kind of aesthetic to them. Could you talk about the relation between the subject matter in your work and the aesthetics you use.
- S.D.** Aesthetics come to the surface once an idea takes shape. You cannot plan aesthetics, like you cannot plan a mistake to happen. Is a mistake a mistake or can you accept a mistake as a friendly hint, as good advice? This

negotiation between things you accept or reject comes from playfulness and it might follow a vague idea or image you have in mind.

- S.U.** The artwork becomes a site where these aesthetic experiences and memories come into play with each other somehow? How does your studio practice fit into this?
- S.D.** Until the end of the 1980s I was still very much working in the studio on a day-to-day basis. Sometimes I could produce two paintings or objects a day. And then watch them pile up with little possibility of showing them and even less possibility of selling them. So, you end up in a situation where you don't know where to put all this stuff. When I returned to Cologne after two years in Chicago, my practice became more conceptual. I produced only for a pending exhibition or project, often using the exhibition site as my studio. It was a quite a good method of working for me. You get a sense of the site, the location, its parameters socially, culturally, and architecturally. Within this context, you start producing for the exhibition to come. Slowly the studio space turns into the space of the exhibition. But this also left me with objects that had to go into storage. It's like markers on a path, both pleasing and annoying. Recently I got a studio again.
- S.U.** I have a problem with finishing work without knowing the site the work is supposed to inhabit. I think it is related to this idea about the exhibition being somehow the format of the work.
- S.D.** It definitely comes with disadvantages. I had to throw away my whole contribution to the Bergen Assembly.



## The role of the exhibition

- S.U.** Earlier on we touched on research as a potentially new mode of artistic production – a way to draw some sense out of this condition we are in. Do you see challenges or problems arising within this new field of artistic production? It is, maybe, special in regards to the status of the object and the exhibition. For example, the way artistic research sometimes treats art objects or exhibitions simply as stations on the way, rather than ends in themselves. It makes me think about Theodor W. Adorno and his critical stance against instrumentalization and purposeful thinking in relation to art.
- S.D.** My assumption is that the art world, as we once knew it, is increasingly falling apart into different fields. We have the market with its fairs, where objects have to be pleasing, sellable and fashionable: that is for the rich and their extravagances. Then you have this circuit of biennials working more with “political” and “non-profit” artists



and organizations. Then you have the often derogatory term “research art” that is connected to universities and educational institutions. And then all these other fields like the experimental film-making scene, that is becoming more and more a part of the art scene because the space for experimentation within the cinematic industry is getting smaller. And then you have performance, sound, new media and so on.

It reminds me of Niklas Luhman who wrote that the more complex modern society becomes, the more individual function systems emerge as subsystems which have achieved their own operational closure and autopoiesis. In analogy: the one, single, western art might fall apart into all these different fields but they still make up an even more complex world. That’s the new art world. Maybe the exhibition is a unifying method. In the exhibition, all these subsystems compete and must prove themselves to be “right”, meaning they must be interesting enough to be taken seriously. “Art market art” that is only seen as a commodity will not be taken seriously. And “research art” has to be tested on the ground of the exhibition as well. As a form of merely academic production, it exists within academia and, therefore, not wholly in the arts, which means it has to show evidence of its value in the artistic field as well.

I use the term “exhibition” in its broadest and most experimental sense of course. Without exhibitions it would be very difficult and problematic to talk about a unified art world.

- S.U.** The question of the role of the exhibition, its relation to the objects displayed, and questions about different ways to practice it, is something that I see surface regularly in the artistic research program that I’m part of.

The exhibition has this fantastic democratic and individual potential to it. The exhibition can potentially create non-linear ways to convey narratives, histories, experiences. But sometimes we treat it too simply and this is especially a challenge in research intensive artworks, I think. There are many examples of artists that dump research into space with this simplistic idea that this will evoke a democratic and non-linear relation to the research itself. But what really happens, I will argue, is more that the research material itself becomes aestheticized, mere material so to speak. It becomes observed as a type of surface. Not really engaged or committed-to in the sense of subject matter.

**S.D.** What works, works. And what does not work, does not work...

**S.U.** Hehe, yes that is a nice way to put it :)

### **Self or organization?**

**S.U.** We talked about the history of self-organization earlier on in relation to the art academy, connecting it historically to a line going all the way back to Plato and antiquity. I sense that you are somehow concerned if this is really happening the same way nowadays. Funnily enough, when I studied in the early 2000s, I got the feeling that self-organization was almost a new thing. Instead, it should have been conveyed as something at the core of our very field. Is there something threatening self-organization as we know it? And, is it possible to say something about what the opposite of self-organization could be? Sometimes I get the feeling that it is treated simply as a strategy for creating entry points to the system you know.



**S.D.** It's helpful to distinguish between self-organization and self-help. In order to improve the situation of the workers in the middle of the nineteenth century some socialists were promoting the idea of self-help. In order to make the workers more self-sufficient it was suggested they should keep a goat and have a garden. Ferdinand Lasalle, however, regarded this very critically. He argued that the workers already had very long days and working additionally on this self-sufficiency would mean they had to work even longer. Instead, the workers should be paid properly – and what is needed for that? Education!!! He assumed capitalists would not dare to offer starvation wages to educated workers. So, the distinction between self-help and self-organization has its trajectory into the question of education. Self-education!

Why do I organize myself? Because I'm dissatisfied with the dominant system. I don't want to enter or participate

in it. I want to participate in the processes of self-organization as something that is different and maybe even opposed to the system. So either it runs parallel or it is opposed to it.

**S.U.** It sounds connected to self-empowerment also?

**S.D.** Self-empowerment may result in this. But power is never a reason in itself.



**S.U.** There are many examples of artist-run spaces developing into institutions. For example, the local institutions in Bergen. Both Hordaland Art Center and the Art Academy are direct results of self-organization. Sometimes self-institutionalization can be a good strategy to challenge existing institutions. But it's more common with more temporal projects. Artist-run spaces and groups usually exist only for a couple of years and then evaporate, change into something else or break up.



## Bohemian Research & love relationships

**S.D.** In my eyes, all of these projects are love relationships. They originate from mutual attraction. From elective affinities<sup>1</sup>. And this formation results in a process that I call Bohemian Research. A prerequisite for this Bohemian Research is the group.

The question of how the group comes together, how it is formed and how it works is important. According to Erhard Schüttpelz, a group forms around a problem. The problem acts like a magnet and attracts those who want to exchange ideas about it. In order to communicate successfully the people must be both similar and dissimilar enough. Similarity alone means talking to a mirror, dissimilarity alone would lead to constant misunderstandings. "Similar enough" means that people have language and some experience in common in order to understand each other. "Dissimilar enough" means that different backgrounds, different experiences and knowledge become tools that the group can use to address the common problem.

Thus, the group is able to gain better understanding of itself and profit from the differences. Successful communication in the use of these tools results in an increasing understanding and in an increasing ability to differentiate. That way the members of the group are able to sharpen their minds on each other and to dig deeper and deeper into the problem. Affinities elect and radicalize each other.

The group might not have a self-image of itself as a fixed, closed group and might consider itself open for others. However, seen from the outside, a group that can communicate so well about a problem actually looks like a group that has a distinct agenda. The more the

group develops, the sharper and more differentiated the distinction becomes, the deeper the understanding that develops, the tighter the group appears, up to the point where it seems to possess an almost secret language. In order to avoid being seen as a secret society or an esoteric circle, according to Erhard Schüttpelz, the group has to build in mechanisms of de-differentiation. They have to appear open and try to convey the group's insights to others on the outside. Only if you mediate the group's findings can you draw more people into the understanding of what is happening. This goes for the art context just as much as for other contexts. A public must be created. In research you have peer reviews, publications and symposia in order to present your findings. Imagine how a public might grow, like the rings of a tree, from a small circle of peers to an increasingly larger public.

### **Inter-relational aesthetics**

- S.U.** It makes me think back, to earlier on in this conversation, to what I sensed as a kind of admiration you had for Joseph Beuys. You talked about him facing the people in the streets. I imagine him trying to make this leap over the void dividing common people and their interest in art, and Joseph Beuys, the amazing innovator and reformer of contemporary art. How have you been dealing with this leaping to the other side? Or have you, maybe, been dealing more with things within your group?
- S.D.** In the 90s there was a network of self-organized spaces and groups in Germany, Austria, and some other countries. They worked with fanzines, spaces, exhibitions and with early internet stuff. It was a lucky situation of exchange, almost parallel to the "official" and

institutional art world. Because of the network structure, a breakup in one group could often lead to the members of joining one of the others or even creating new ones.

A little like in the music world.

Elective affinities are, at their core, love relationships. Breakups can be painful. However, thereafter, almost like a compensation, people and matter, including research, might become reshuffled. Groups often break up because the communication (i.e. differentiation) is not working as well as it once did. Some members might not be able to come to terms with success properly. Credits and benefits might not be distributed equally. There are hundreds of reasons for relationships to break up. Some members might even leave the art world.

The place I was engaged with, Friesenwall 120, went through different phases of collaboration. Towards the end, it became a bit tired and, anyway, the lease was running out. One could say I inherited a lot of its credits and assets. That can be criticised, but that was the way it went. However, I started the space, I financed most of its activities and I was the only one who stayed all the way through it. I underwent various kinds of relations with people that I continued working with. Everyone who contributed to Friesenwall 120 should be credited, most importantly: Josef Strau, Nils Norman, Kiron Khosla, Merlin Carpenter. Norman and Carpenter started Poster Studio in London some years later.

Josef Strau thought of Friesenwall as a model, a “multiple”, in the way that the ideas Friesenwall was representing or was part of, should be taken into other spaces by other people, should be copied and modified to match the new context.

Often in the art world, the discussion is about who invented an idea and who owns it or has the right to use it. We were aware that we did not invent the idea of artist-run spaces, they had already existed before. The difference was more in how we started to handle the space itself, i.e. as a tool and not so much as a container for objects.

- S.U.** A more pragmatic way to see it could be to directly tie the activity of the type of space Friesenwall 120 represents to the deficiency of the established institution – thinking both of the museum and the academy, that the current institution was simply not equipped for what the artist really wanted to experiment with.

There was a time when you couldn't really bring performance art into any established institutions, whether it be the museum or the art academy. Thinking along this trajectory, I get the sense that the contemporary, self-organized group should almost be considered a kind of practice itself, crucial in order to be able to experiment with collective artistic strategies for example. Thinking in terms of interdependence and networks and merely along the line of the genius and extraordinary.

At the beginning of the year 2000 in Norway, the situation was pretty much that you could count the number of artist-run spaces on one hand. It's interesting to see how these initiatives seeded, eventually changing, interfering, and contributing to how the art scene in Norway looks today.

- S.D.** A space like Friesenwall 120 cannot be planned – it was learning by doing. It appeared at the right time, in the right environment. I had just come back from Chicago and was still making these objects that I called Disco Decorations. I moved to Cologne looking for a studio,

but, by chance, I found this cheap storefront space and almost overnight I had these crazy ideas “that ought to be done”. It was clear that I didn’t want to become a gallerist and I also did not want to start a “producer gallery”. That was a model from the 1970s where artists chipped in and rented a space together in order to show each other and maybe some of their friends. I didn’t like that model, as during the 1980s it had become a feature of bad artists trying to help themselves. Here you see the difference between self-organized and self-help again. What can be done then with this space that is not a gallery and not a self-help space? In the first exhibition I just showed brand new car tyres that I borrowed from Firestone, the tyre manufacturer. The show played with the possibilities of the space. Was it a storage space, a sales room for tyres or an art installation? The reading was ambivalent. As a subtext for me, it was also an exorcism of the 70s (rubber wheels as a hippie symbol) and of the 80s (appropriation of corporate commodities and sponsorship).

As we had hardly any money the shows had to be cheap. Sometimes this came as an advantage. For example, we did the first show of Tom of Finland in Europe. He was first shown in Chicago by Feature Gallery and I called Hudson, the owner, and I asked him if he would consider sending photocopies of the work – which he did. Otherwise, I couldn’t have paid either the customs charges nor the transport for the originals. A gallery or a museum couldn’t have done that! Similarly, we combined original posters, photocopies and forgeries two years later in the exhibition about the Situationist International that we did in collaboration with Roberto Ohrt.



Working on Friesenwall 120 as artists, we also used curatorial methods and we found strategies and possibilities that went beyond the limitations of institutions. Friesenwall also became a hangout, an archive, an activist space but also a place to experiment with different ways of artistic production.



### The Colors of Bohemia

- S.U.** One thing that I wonder, perhaps because I'm 38 and very much defined by my straight life in the nuclear family... You talk about the social, about love relation, friendships and the group, is there a generational aspect to this also? We are way much more social in some parts of our life than others.
- S.D.** That touches on the question of bohemianism, I guess. In order to identify this spectrum of people some use the word "milieu", others "subculture" or "scene". I still use the classic term "bohemianism" because it contains also

all the criticism of bohemianism. For example, that it is a very romantic concept.

In the beginning, in the early nineteenth century, bohemian was a derogatory term used to designate outsiders and unconventional people: the unsteady, the unreliable and the poor. But with the success of the book *Scènes de la vie de bohème* (Scenes of Bohemian Life) by Henry Murger<sup>2</sup>, the term was turned into something sentimental and picturesque. Now it's about those who are living a wild and experimental lifestyle.

According to Helmut Kreuzer<sup>3</sup>, that concept may be called the "green bohemianism". It's typically the phase of a young artist, just out of the academy, entering big city life, developing new friendships and living an experimental life without money. It's a time of playfulness and of becoming, when new identities take shape. In the advent of success, it enters a new phase, that of the professional artist. You have a career, you marry, you reproduce, you are respected. But you are not a bohemian anymore. The green bohemia is the idea of a transient period of your life, typically between 18 and 30.

The German writer Erich Mühsam<sup>4</sup> has coined another concept of bohemianism. Red bohemianism means that those marginalized in our societies are joining hands in order to fight and change bourgeois society. Artists who are, deliberately or not, associated with those margins ought to show solidarity and responsibility in this fight. As a red bohemian you align yourself with the other outcasts, like the prostitutes, the criminals, or migrants. It's a political idea of bohemianism, not a transient, but a lifelong concept of bohemianism.

Finally, we have the concept of the black bohemianism. It more or less describes the failed bohemian. In the

beginning you might be positively engaged with your dreams of being a successful artist, but the lack of fame puts you into the lifelong powerlessness and precarious situation, of just simply getting through by.



Today we could try to add other colours to the palette of bohemianism. Can we see a pink, silver or a rainbow-coloured bohemianism? Could that designate self-proclaimed outcasts that try to bring change to society in the name of identity-politics?

### **The most urgent problem**

**S.U.** I definitely don't feel very much like a bohemian when I'm running around in our apartment cleaning up after my kids – that's for sure. Haha!

But anyhow, I initiated this project called Joy Forum back in 2018. It's included as an element in my PhD project, but really involves a lot of people. I think Joy Forum

is quite influenced by you and your work in Bergen back in the early 2000s. You started this artist-run gallery called the White Cube where you played around with this idea of shaping or creating a new audience or collective. Treating it as a kind of method in order to research the idea of the group, or, at least, a tool for playing around with institutions and critiquing the ideological framework of the art scene.

I think Joy Forum is in touch with some of the same questions and mechanisms, but more directly responding to a specific local situation: a sense of loss of sovereignty or self-determination connected to moving into a new building and being re-organized as an educational institution.



The idea of building the Joy Forum was really a way to deal with the pressure of this situation but included many of the elements that you have been talking about.

The need and dynamic of a group, the creation of something social, the common problem. I have almost come to think about the project as simply a way of reinforcing oneself (as a group).

- S.D.** I am very excited that we are going to do a show there! Was there an attempt of Joy Forum to define its own understanding of research? Usually, the problem with institutional research is that the institution tells you what to do. In a pharmaceutical company this might make sense, but in artistic or bohemian context we research into problems at hands. This means problems that concern us because they are close and pressing. In Bergen the institution is slick, oppressive and doesn't give you the space needed. That is why we travel all the way out here to Sagfjorbottn, into this little hut in the Arctic Circle. And here we can experiment, mess around, deepen the group's understanding, hang out... Back then, in the old Academy of Bergen, as we created the White Cube space. I remember that it was important for us to have a different address and different entrance than the rest of the academy building. Actually, it was the garage of the building next door. That created a semi-autonomy from the institution. Even though students regularly showed work there, it was important for us that we did not turn into a "student gallery". A student gallery has the problem that it doesn't really get taken seriously and we wanted to avoid this trap in order to be able to operate within a larger context. It was also important that we didn't announce it as a novelty, like a lot of other spaces did. We didn't even really announce the openings that took place at that space at all. Rather, we put our trust in a whispering campaign, a type of mouth-to-ear propaganda. We didn't do much



advertising in Bergen, but we did direct some sort of spamming towards the outside world. As an address of the White Cube we announced the name of the street, but not the city, thus making people curious as for where it was. We got emails from New York and London of people trying to find the gallery. It created a lot of irritation but also attention. I guess more people saw these shows on the net than in real life.

**S.U.** How involved were you with the curatorial part of the project? How was the group dynamic?

**S.D.** The group consisted of about five students – their local experience was very important. But the shows were also informed by my background, i.e. working with Friesenwall 120. As soon as we started to work with each other we experienced the phenomenon that I described earlier in this conversation: the group immediately became more isolated from the rest of the school. What was conceived of as something to participate in was rather perceived as exclusive. I experienced the very same thing at the UdK in Berlin with a project of the Freie Klasse (Free Class) called Haus Selba where they constructed makeshift architecture for talks about self-organization. While sitting there and talking we saw students sneak by on the outside, and we suddenly realized: Oh no! What was intended as a discursive platform for all was seen from the outside as an elitist thing. People often talk about group identity, but I think most of that identity is created by projections onto these groups from the outside.

**S.U.** We experience similar challenges in Joy Forum, but maybe less in terms of being or getting exclusive or excluded. More in terms of how the project is structured and initiated. It started as a course aimed at becoming

an investigation into the question of self-organization and sovereignty (in relation to this new institutional framework), engaging with this very practically and in an action driven way. We have had this focus on constructing a space. Struggling with the bureaucracy of the institution, bending the rules, getting clearance, getting materials, getting funding. When the Joy Forum finally started to unravel, we had become this group.

One of the questions I have been struggling with is how to make others engage in this project seeing it also as specific type of production form that interacts and interferes with the institution surrounding it.

- S.D.** It usually starts to develop its own dynamics, its own power structures, and its own routines. It's hard to break it up because you have used all this time to establish it. It's like a machine you have built, and then suddenly it starts developing itself, by itself.
- S.U.** Yes, almost a little like a ghost machine...

<sup>1</sup>[https://en.wikipedia.org/wiki/Elective\\_Affinities](https://en.wikipedia.org/wiki/Elective_Affinities)

<sup>2</sup>[https://en.wikipedia.org/wiki/Henri\\_Murger](https://en.wikipedia.org/wiki/Henri_Murger)

<sup>3</sup>[https://de.wikipedia.org/wiki/Helmut\\_Kreuzer](https://de.wikipedia.org/wiki/Helmut_Kreuzer)

<sup>4</sup>[https://nn.wikipedia.org/wiki/Erich\\_M%C3%BChsam](https://nn.wikipedia.org/wiki/Erich_M%C3%BChsam)





*Faking it in the  
neoliberal art school*  
**Ola Innset**





It can be tempting to deride everything we don't like as being neoliberal, or an expression of neoliberalism. But if we want the word to mean anything, if we want it to be useful, then we must be precise. After years of doing academic, historical work on the concept, I know quite a lot about neoliberalism, but I unfortunately know very little about art schools. I've never gone to art school, but I wish I had, because it seems like a lot of fun. Or at least it seems like it used to be a lot of fun, and maybe that's why this topic has even come up. "Did neoliberalism take the fun out of art school?" we may ask, partly in a serious manner, because the fact that art is, or at least *can* be fun - or to be more precise, that it doesn't have to serve any purpose outside of itself, as a fundamentally *human* activity which is playful and autonomous - is what pisses people off about it. This Kantian disinterestedness, or the Schillerian idea of art as *play*, is often what makes the arts, and by extension the art school, a target for resentment. This is a perfectly logical reaction. If you find yourself having to spend the majority of your waking hours performing some sort of work that you have been conditioned into thinking is very important or highly rewarding, but that you deep down somewhere know is both quite meaningless and essentially stealing your life away from you, then it can be a cause of resentment to see that there are people who can devote at least some of their time here on earth to simply exploring whatever seems like an interesting thing to explore, and to create whatever seems to them like something they would like to create for whatever reason. It could be a beautiful sculpture,

which would be less provocative, or it could be a performance including anal spray painting, which would be more provocative. If you add that this select group of individuals, who hardly have to do any real work but are allowed to just follow their whims and do whatever projects they feel like doing, are sometimes paid to do so, through public funding that we have been led to believe is the *same money* that other people have paid in taxes on the income *they* have gotten from their soul-destroying jobs –which it technically isn't but that's how our society conceptualizes public spending - then it is no wonder that artists and the schools that educate them do piss people off, and that there's a pressure to reform publicly funded art schools and force them into being more useful and delivering more value in return for what is invested into them. That's perfectly reasonable within the discourses and conventions that structure our society today.

Are these neoliberal discourses and conventions, and do we live in a neoliberal society? Are art schools being reformed and put into flashy new buildings because of neoliberalism? Yes and no.

In what follows, I will make a brief tour through the history of the welfare state, in order to show how certain aspects of what we call New Public Management, which is a way of reforming the public sector by trying to make it more like the private sector, can be seen as an expression of neoliberalism both as a concrete phase of capitalism and, in more convoluted ways, of neoliberalism as an ideology and a political program. It is nonetheless important to bear in mind that New Public Management also has a non-neoliberal lineage. Things that have to do with managerialism, bureaucracy and control – do not necessarily arise out of neoliberalism but also have a social democratic history. Because social democrats can also get annoyed at the perceived freedom of artists, and perhaps

more importantly, they can certainly also want to have control over how their money is spent and want to find out whether they are in fact getting something back. It also bares highlighting, right at the outset of this essay, that the mere existence of publicly funded art schools *at all*, is quite non-neoliberal. It certainly a legacy of social democracy that we in Norway have such a thing as tuition free, publicly funded arts education available, in principle to people from all social backgrounds.

The modern art school can thus in no way be seen as purely neoliberal, and New Public Management itself is a sort of ambiguous hybrid system that we can find expressed through the many tensions of the modern art school. Towards the end of the essay, I'm also going to argue briefly that the only way to make things better is to rescue some of the ideals of social democracy, and defend a strong public sector as something fundamentally different from the private sector. That's where this is going to land, and the story begins in the postwar years.

Let us consider the art school as a part of the welfare state. As with many other parts of the welfare state, like other educational institutions or hospitals, art schools existed before the creation of the welfare state but were absorbed into it in the twentieth century, especially so in the postwar years from 1945 and onwards. Art schools and nursing homes and children's hospitals were not invented by the welfare state, but instead of being depended on the good will of religious orders or wealthy individuals, the creation of the welfare state meant that these things became publicly funded, democratically run and hugely expanded.

This was all a very big deal, possibly one of the most important developments of modern history, of human history for that matter, and it was a clear outcome of the slow democratization of western societies. We sometimes hear that we've

had democracy in Norway since 1814, but that is completely wrong if you consider the actual meaning of the word democracy, which is “rule by the people”. The founding fathers of the Norwegian constitution didn’t even use that word themselves. What was instituted in 1814 was a rule by the elite, supposedly grounded in the will of the people. That very unfulfilled ideal did lead to gradual reforms, and we by 1918 Norway had universal suffrage. Over 100 years later, that is, because even though women earned the right to vote in 1913 the poor only got it in 1918. So democracy is very new now, if you think about it, and it certainly was back then, in 1945. This progressive movement for democratization and social change received a big push with the end of the Second World War, where there was both a sense of a new beginning, and, perhaps more importantly, a profound change in relations of power. Because not everyone was in favor of democratization. Most obviously, of course, those who had a lot of power in the pre-democratic world - the nineteenth century golden age of capitalism. The ideology of neoliberalism arose in the interwar years, as quite specifically an anti-democratization and anti-welfare state movement around people like Friedrich Hayek and Ludwig von Mises. It’s not so much that early neoliberals didn’t want people to have the right to vote, although some of them didn’t want that either, but more so that they didn’t want these new rights to fundamentally change anything with regards to who were in charge of the economy. And the economy is not a separate part of society, the economy really *is* society in so far as it is a word that describes how we produce, consume and interact with each other.

The neoliberal movement, which arose in the interwar years and founded an organization in 1947, was in many ways reactionary. Its champions defended the order of the nineteenth century and rallied against what they called



“interference” by newly democratized nation states into the economy. But, there was a modernist twist to neoliberalism, and that was the insistence on market mechanisms as the answer to the central question of modernity: “How can we coordinate an intertwined world society – a world economy that binds together people who don’t know each other, who will never ever meet and who therefore have none of the traditional social bonds connecting them?” That was and still is a big and very real question. The neoliberal answer was markets. Building on previous liberals and conservatives, they argued that market mechanisms had appeared organically and spontaneously and that they coordinated modern societies without anyone having to do any active or explicit planning or coordination. According to them, politics and governance should be about tending to the market, so to speak. But if you messed with markets - and there’s obviously a fine line between messing and tending – bad things could happen. If democratic states, catering to irrational electorates, introduced high taxes to pay for new welfare programs, or if they subsidized certain activities as opposed to others, it risked ruining the incentive structures and the whole spontaneous and organic *order* of things. The whole thing could just collapse, and the famous slippery slope argument was that state interference in the economy, led to totalitarian dictatorship. They blamed Hitler on the welfare state.<sup>1</sup> The solution for the neoliberals was not to disown the state as such, however, but to use modern states in the service of these magical market mechanisms, rather than instead of them - which was what was happening through the rise of welfare states. This was an ideological movement that had ideas about how the modern world could work, but it was also funded by capitalists who saw these ideas as being in their interest against the rise of democratization and welfare states.

At first they weren't very successful. Not only because no one really believed that capitalism could solve everyone's problems after what had happened in the interwar years, but also because capitalists were unable to mount much of a defense of their interests in the wake of the sheer destruction of World War II. They had to compromise, and the postwar order is famously known as a *class compromise* between labor and capital, between the new democratization movement and the old business elites. One that worked if not in the interest of "everyone" then at least in the interest of both sides of the bargain. Until it didn't any more.

After a period in which this compromise worked out pretty well, businesses overall, experienced decreased profits. This had to do with a slow-down of technological change, with the entry of independent postcolonial states into world markets, tensions with oil producing countries in the middle east and really a lot of other things that in turn lead to a fundamental reorganization of the world economy. Perhaps the most important thing to happen was that the so-called Bretton Woods system, which had been set up after WWII for nation states to control the postwar international economy, broke down. That mattered, because all welfare were based in nation states. Democracy was and is to this day, nation-based. Capitalism, on the other hand, is trans-national. We call it the world economy for a reason, because there are cross-border flows of products, capital and labor. That tension between national democracy and transnational capital represents a fundamental problem,<sup>2</sup> one that was attempted solved by the Bretton Woods system. Two words sums it up: capital controls. The Bretton Woods system allowed for nation states to exert some sort of control over capital, and that was lost in the 1970s.

Owners of for instance shipyards felt like their ability to succeed on ever more competitive world markets was being

hampered by the growing welfare state and the increasingly strong bargaining power of labor unions. This was not necessarily an issue of greed, but rather a systemic one: Capitalist enterprises exist in competition with other capitalist enterprises, and as competition expanded across borders, companies stuck in countries where they had to pay big taxes to fund welfare systems and where labor unions keep expecting wage increases, almost had to push for changes in order to survive, often threatening with moving abroad. These were the sorts of mechanisms that the Bretton Woods system of capital- and exchange rate controls had been designed to stop, but the world economy changed so much from 1945 to 1975, that the system fell apart and we entered into a new historical phase of capitalism, the neoliberal era.

Governments didn't have much choice but to relent in the face of these pressures, because they were depended on businesses employing the population and paying taxes. They had to try to appease business and make their economies more competitive in the world market – which meant severe reforms of the postwar welfare states. Ideas also played a role here, because the neoliberal organization that I mentioned earlier, had grown very strong in these years. In particular through the field of economics, neoliberal ideas disseminated to the mainstream economics profession by the American Chicago school, gained in influence. In one way, the crisis of the 1970s showed that the neoliberals had been right all along in saying that you shouldn't mess with the market, by making welfare states that created unsustainable imbalances in the market order. The return of these ideas in the ever more influential economics profession meant that for instance the Norwegian Labor party didn't see the reforms they carried out as a defeat of social democracy. They instead started believing that cutting back on political "interference" in the

market order, would actually make things better for everyone. In many countries that meant cuts to welfare programs and active union busting, but not so much in Norway, partly because we had oil money. It did mean macroeconomic policies that favored businesses, including deregulation of finance, credit and the housing market – which is perhaps the most important legacy of this period, but, thankfully, beyond the scope of this essay.<sup>3</sup>

Well within the scope of this essay, on the other hand, is New Public Management as a reform program that has affected the Art School, and it has its background in this crisis of the 1970s. Lower wages, and lower rates of taxation on those wages, not to mention on the profits of capital, meant that there was comparatively less money flowing into the public purse after the 1970s crisis. And with neoliberal ideas becoming dominant in policy circles, so-called deficit-spending, which can mean taking up public loans but it can also just mean making new money and spending it on public programs, was off the table, since it was believed to distort the market order. The realization was that public budgets had to be cut. Welfare states were very popular and they weren't going anywhere, but there was certainly an idea that they had to become more efficient. That idea, by the way, wasn't entirely wrong. There was of course huge room for improvements and there were lots of things that weren't working in the public sector, that's an important part of the backdrop. But ideology played a role too, because as mentioned, Norway didn't really have much of a "fiscal crisis of the state" because of the oil money. It's one of the most interesting aspects of this story that the idea that the state is broke and public spending has to be cut, has become almost second nature and intuitive, even in this very rich country. The sheer *anxiety* that we *could* run out of oil money, has played an important part in legitimizing reform pressure

in the public sector also in Norway - which has to do with the neoliberal idea that public spending is in essence bad, wasteful and a distortion of the natural order of things.

Among austerity policies, cuts and pure privatizations from the 1980s and up to this date, the paradigm of New Public Management emerged as a way of making the public sector more efficient by making it more like the private sector. All though the financial pressures were at least half-real, and the notion that something had to be done with inefficiencies in the public sector was also quite real – *the way in which this was done*, is almost pure ideology. The welfare state could have been reformed in all kinds of ways, but the idea that the public sector could be improved by making it more like the private sector is a very clear product of the ruling ideas in politics and academia since the 1980s. Those ideas constitute a very interesting, hybrid way of thinking, because the wish to improve the public sector is of course not neoliberal. In some ways, it is non-neoliberalism at its finest. But we have been choosing to do so, based on the neoliberal idea that the pressures of market mechanisms always lead to more efficient outcomes and a better world for all. This is a neoliberal logic, but in a twisted way it also fits into what we may call an impoverished version of a social democratic logic: If all you see is a system, a public sector, and you want it to work as well as possible, and all your advisors tell you that introducing different forms of market mechanisms is what's going to make it work better, then New Public Management can almost seem kind of social democratic, or even the thing that will save social democracy.

There have been different ways of doing New Public Management. The most clear-cut is pure privatization, where the government just stops delivering some kind of service and leaves it up to the individual, or sells off something that used to be publicly owned. That's quite rare, at least in Norway and



at least when we talk about the so-called “soft” parts of the welfare state, like hospitals, nursing homes or art schools. In some respects it’s a problem that we’ve reserved the word “privatization” for only these cases, when we should also be using it for other ways of trying to make the public sector more private-like. An in-between way of doing it, is to use what the Chicago economist Milton Friedman called a voucher-system, which is called “anbud” in Norwegian: The service is still paid for with public money, but capitalist companies are invited to compete for a tender. The idea is that businesses operating in markets introduce competition, which leads to efficiency. This way of delivering public services is very widespread now, and in the last few years we have started running nursing homes, child protection services and all kinds of things in this way. A third way, which is the most relevant one for the art school, is what I, for the purpose of this essay, will call “faking it”. “Faking it” is when no profit maximizing companies are involved, it’s still a fully public sector venture, but the whole thing is attempted reorganized so as to mimic the mechanisms of market competition. We do this in hospitals now, and we also do it in education. You might remember that the neoliberal argument about why markets are so good, rests on the idea that it is a spontaneous order, but here we have this fascinating creation of for instance different point systems that give a value to each type of medical procedure, and then the regional hospital corporation pays out a sum per each procedure of that sort, and so on. You have public institutions split up into units that pretend to buy and sell things from each other, and who even compete with each other, and so on and so forth. When we get to “faking it”, which is where we are with the art school and higher education as a whole, I would argue, we have also gotten quite far away from “original neo-liberalism”. It is the public sector and in no way a market in

any meaningful use of the term. It is a way of trying to get the public sector to work better, based on the neoliberal precept that markets always work better. It's all very paradoxical.

It's a strange sort of hybrid between social democracy and neoliberalism, and I think that "faking it", the New Public Management version of privatization, is appealing because it answers to a great need when organizing something big, like for instance a public sector institution or a whole welfare state, which is that you can actually measure it and see how it's going. Is it going well or is it going badly? And there's really nothing neoliberal about wanting to know that. That doesn't necessarily have to do with marketization in itself, but marketization delivers on that premise, or at least purports to deliver. The promise of the market, or fake markets really, lies in the fact that it will always be easier for a business to evaluate its performance than it is for a welfare state. A business has a bottom line, and that's what it's there for. Period. To get red numbers turning black. It's very concrete. It's beautiful in its simplicity, and I think it's very tempting to try to introduce that simplicity to the public sector - which has very complicated goals that are really hard to measure. By reducing research to impact factor and education to expected future income, or police work to numbers of arrests, then you're getting closer to something. The urge to get those easily understandable numbers is very understandable, and marketization holds out a promise to non-neoliberals and non-neoliberal parts of society, like the art school, that it can deliver that.

But can it? Let me end on a more explicitly critical note, if the tone of this essay has not been critical enough already. The most important aspect of the welfare state and the public sector is, quite simply, that it is not the private sector. It is meant to be something different entirely. By trying to make it more like the private sector, we risk depriving it of its reason

for being in the first place. Some would perhaps argue that that is the whole point - that faking it and voucher systems are all designed to be steps towards full privatization and an actual dismantlement of the public sector. I am not so sure, and let us assume that the reformers really do want what is best for the welfare state, and for art schools. I would argue then, that they need to is the historical understanding of the welfare state as a civilizational project that I have tried to express in this essay. It's hard to measure exactly how well each part of this civilizational project is going. There is no simple bottom line like there is in a company which exists to turn a profit. These are two fundamentally different things, and to try to make the one like the other is potentially quite a big mistake. The democratic welfare state, at its best, is something that allows us to have things in society, institutions and spaces that do not have to make a profit – whose worth is not easily measured in money. It can have other goals, that are much more complicated. The arts, and by extension the art school, is one of those places that can be made safe from profit, safe from capitalism, by the democratic welfare state. I know that there's lots of money in the visual arts actually, unlike most of the arts I know anything about, but I imagine it's quite unevenly distributed. And so to have a tuition free, publicly funded art school, and a publicly funded art and cultural scene which we in many respects have in Norway, is actually quite something. It would say it's part of the welfare state, and as so many other parts of the public sector it's something that cannot be reformed by making it more like the private sector, precisely because its essence lies in being something different from that.

In Ane Hjort Guttu's film *Manifest*, there are all these little instances of *control* in the new art school building that the students and teachers take issue with. Everything from the micro-level, where the walls are made of glass and entries

in and out of the building are registered and monitored, to how all the lesson plans have to be in accordance with framework xyz, teachers have to have certain degrees and courses have to follow specific guidelines and so on. In a way, all these would be more or less reasonable measures, in order to achieve a bottom line, in a private company operating in a market. But in the public sector as such, and in the art school perhaps even more so, this form of organization, the fake market, runs antithetical to what was the point of the whole endeavour in the first place: To create a space where human beings can do whatever it is we want to do, or think needs doing - where we can be playful, and have fun and express our humanity, regardless of whether it turns a monetary profit. That is the sort of space that the welfare state created with the public sector, it's the sort of space the art school used to be, and it's the sort of space the characters in *Manifest* are trying to create within the modern art school. I think the art school and the public sector as such could be that kind of place again, but it requires us to understand that the whole point of it is for it to be outside of the market and fundamentally unlike a business.

<sup>1</sup> The most famous version of this is Friedrich Hayek's 1944 book *The Road to Serfdom*.

<sup>2</sup> The German sociologist Wolfgang Streeck is one of the most influential proponents of the analysis I am presenting here. See for instance his book *Buying Time – The Delayed Crisis of Democratic Capitalism*, from 2014.

<sup>3</sup> You can read more about this in my book on Norwegian market reforms: *Markedsvendingen* from 2020.





*JOY STORIES*

**Arne Skaug Olsen**

**Eamon O'Kane**

**Skade Henriksen**

**Susanna Antonsson**

**Marie Vallestad**

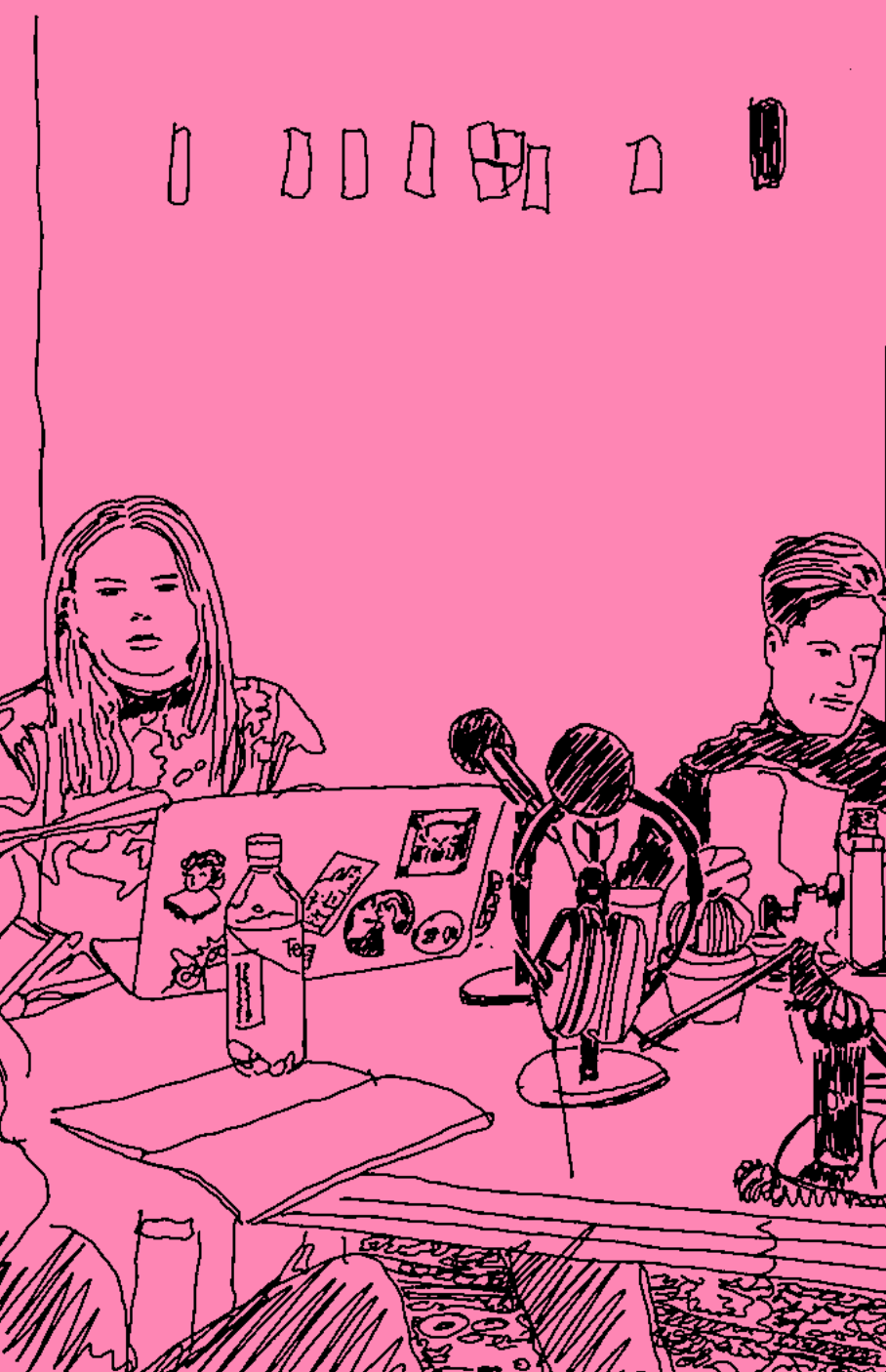
**Sara Bo Lindberg**

**Gard Frantzsen**

**Matias Grøttum**

**Sveinung R. Unneland**

*October 2021, Bergen*

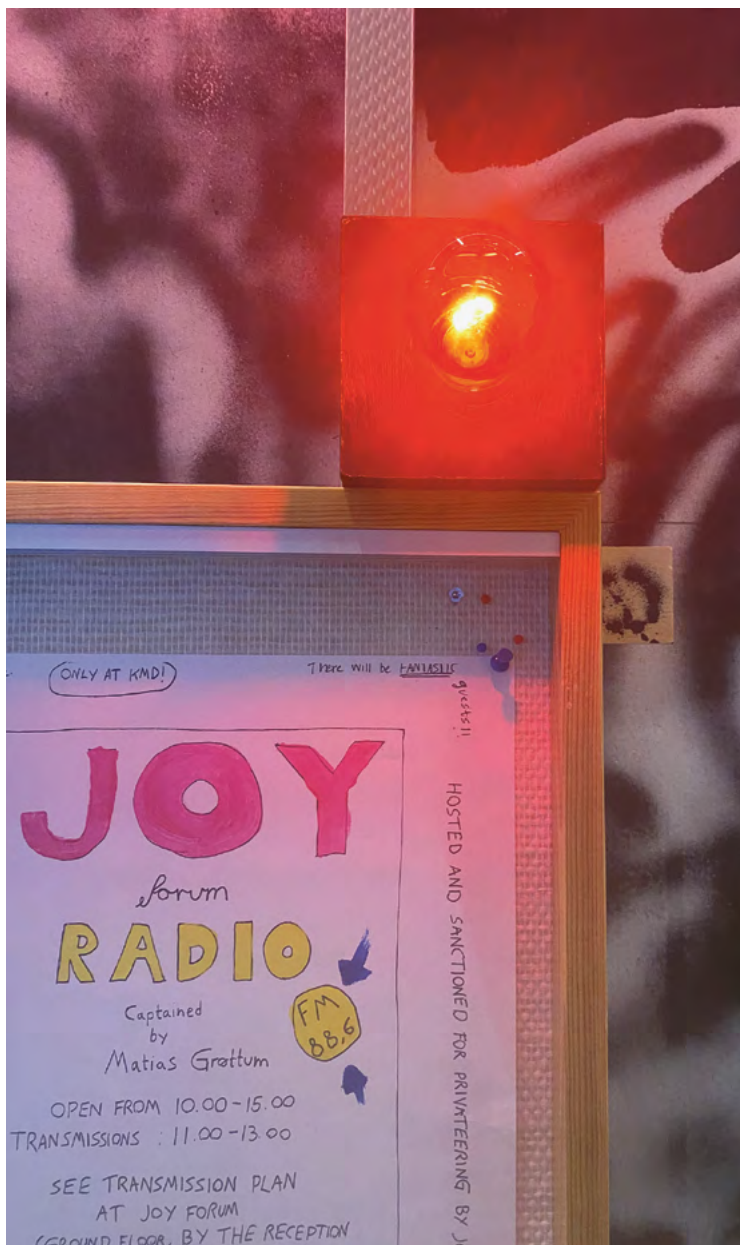






This text is based on a conversation recorded and broadcast live on **Joy Forum Radio**. The radio project was hosted by Matias Grøttum and consisted of establishing a temporary short range “privateering” radio station within the institution, situated inside Joy Forum. The conversation was led by Arne Skaug Olsen and included all current members of Joy Forum. The aim with the conversation was to enable different perspectives on the history and context leading to the building and establishing of the Joy Forum.





- A.S.** What sort of activities does Joy Forum itself engage in?
- S.U.** First and foremost, we've been doing different kinds of exhibits, often tied to different guests that are presenting a project. But additionally, we've also been developing our own projects where Joy Forum as a group is involved in different ways. A good example is actually the project we're sitting inside right now. Namely, Matias Grøttums pirate radio project.
- A.S.** So this is where the joy comes in? This is a project that that is rooted in the enthusiasm or joy of making art and exhibiting it?
- S.U.** Joy Forum was first used as a title as early as 2014. I hosted an exhibition with my tutorial group at Galleri Christinegaard. I was interested in playing around with this ambiguous in-between space. Between this hysterical declaration of joy and art. Thinking the latter as potentially, painstakingly truth-seeking and often very sad, basically. The whole project is based on some sort of leftover energy, I would say. It is about looking at things differently. It is about discussing, criticizing, disagreeing, and letting oneself be heard.
- E.K.** "Joy" in the title was inspired by the British rock band Joy Division and "Forum" derives from the roman word that describes a kind of public space or room. Joy Division's most famous hit song is "Love Will Tear Us Apart". In many ways, it was in that kind of emotional state we were in when you started working on the first Joy Forum project at the old Art Academy in C. Sundts gate – an extreme mix of happiness and frustration tied to the fact that we were moving into this new building and becoming part of the university.
- M.V.** I was part of it from the beginning of Joy Forum here at KMD, but had nothing to do with the old school. So, I'm

perhaps not relating as much to this shift from the old to the new. To me, the name is more of a sarcastic joke. To be frank, it was quite a lot of things that wasn't working when we first became students here. Joy Forum felt like a way to punch back against it; make something ourselves, something nice that you hadn't been able to do. Yeah, so it's obviously not just joy in Joy Forum. And honestly, I didn't know much about Joy Division either.

- S.U. Are we witnessing the beginning of a generational conflict?
- M.G. When our generation speak of joy, it's generally done in a sarcastic way. "Joy" in quotation marks.
- S.U. Those of us that are "a little older" had our formative years in the decade of irony. So it's absolutely a lot of thoughts and attitudes from that time period that are at play here.

*There is a rumbling in the background as if a train is passing by. The conversation halts and Matias adjusts the microphones.*

- A.S. (Jokingly) How nice that we've placed ourselves so close to the train platform. We can hear the echo and literally feel the vibrations from the building and institution that Joy Forum is enclosed in. Can you say something about how Joy Forum has managed to squeeze itself into this strange "fabric of space" on the inside of this institution? And, could it be that Joy Forum is attempting to bring something into the institutional framework of this place? Perhaps from the old institution?
- E.K. The KMD version of Joy Forum is actually directly connected to a pretty crazy 1:1 model of the KMD building. It was situated in a building that previously stood on the neighbouring lot. It was a materials model. A test



version that doesn't mimic the building's architecture, but rather its materiality. A jigsaw puzzle of types of floor and wall materials, doors key card readers, etc. Really an incredibly surreal room. At first we merely asked if we could simply take over the existing model and Statsbygg. The owner said "yes" almost immediately, although this was followed by an almost equally immediate notice that the building would now be demolished. It was simply not possible to move this big model, so we ended up dismantling as much of it as we could. These materials became the foundation for the Joy Forum we are sitting in today.

- S.U.** The most surreal part of this model was the ventilation system they had installed. It was going in a circle! It would be the ultimate joke to have it installed here in Joy Forum. But it was absolutely impossible! I almost become bitter thinking about it.

**E.K.** At roughly the same time, I was working with the Masters students on the idea of inviting the artist Joar Nango to Bergen to do a workshop with the goal of constructing a temporary building in which they could do their Master seminars. We had to cancel this for several reasons. The title of this project, *Nomadic Structures*, was based on the students' idea of building a type of mobile structure that we would be able to move around within the building, but also potentially move outdoors. This became a kind of basis for the course *Nomadic Structures* – the course in which Joy Forum was made. At first, we applied to set it up in the lower hall, but because of a conflict with Borealis Music Festival it all looked like it would fizzle out. It was then that our receptionist, Rebeca Torres, came up with the liberating suggestion of setting it up in the reception area instead. We would never have been able to develop this project without Torres, as well as, not to forget, the institute leader at the Art Academy at that time, Aashild Grana. She basically funded us when we ran out of secondhand materials and were forced to install electricity with Statsbygg's own, expensive contractors.

**S.U.** But, to return to your question, Arne, I absolutely think that there are things we are trying insert into Joy Forum. Things that derive from the old institution. Things tied to this idea of self-governance or autonomy of sorts. These are terms that can be problematic, but I still believe we need them in order talk about liberal arts, about the art academy and its traditions. To me personally, the construction of Joy Forum was in large part about establishing something that could operate in the service of this tradition.



- S.H.** I am one of those students that did my bachelor at the former Kunsthøgskolen i Bergen (Khib) and then began my Masters studies here in the new building. Joy Forum absolutely has some of Khib in it, but it is another space entirely. It's not Khib, it's not the institution itself and it's definitely not just a gallery either. It's an undefined third space, filled with conversation and initiative. We're not just waiting for something to be handed to us.
- A.S.** I'm thinking on what you said about autonomy. We can try to be philological about this. I would say that the word joy is the opposite of apathy. If we go back to thinking about what an institution is and how it shapes the activities within its borders; is this autonomy an opposition to apathy? Is this what Joy Forum expresses through its activities? And could this be seen as directly connected to the institution and its shortcomings?
- S.U.** I think that the rather extreme number of exhibition projects says something both about the project in general, but also something about those that joined the project.
- M.V.** So, I understand your question like this: could Joy Forum be looked at as a way not to be apathetic when you're facing a structure that can make you experience apathy? That Joy Forum is a way to win back some of our rights to govern ourselves.
- A.S.** Yes, that was actually a very good way to put it.
- M.V.** In that case, the answer is yes. That was one of the things we talked about when we started. Finally, we could do something we decided on ourselves, inside this structure where everything felt like it had already been decided for us. Even opening a window was prohibited.
- S.U.** Our reply to this situation was quite funny. We are not talking about an exhibition taking place every now and

then. We're talking about an exhibition taking place every week. And this did not last for months, but went on for one and a half years. I mean, we were all burnt out by the end of it.

**M.V.** Yeah, so we became apathetic after all. Just kidding!

**S.D.** But we had all this energy. After a while it was a bit much of course, but we had a lot to tap into. In addition, we saw that other initiatives appeared as well, that perhaps lasted just a short while. For example, when Bokboden was closed, it continued as an off-the-books operation. There was a broad understanding that we could start things on our own, both temporarily and more permanently. Things were brewing outside of Joy Forum as well. Not that Joy Forum should take all the credit for this, but it played an important role.

**S.L.** I think that Joy Forum enabled all the things that happened in the beginning. For a while it had been a collective feeling of apathy and now we finally experienced what it was like to be free of the institution for a little while. We could finally make something happen without



spending time waging war on the administration. To finally be able to decide things for ourselves ignited a kind of happiness.

- S.D.** It's a bit strange that we were mostly first year students in the group that started Joy Forum. Apart from those of you that are employed here at KMD. Does this perhaps say something about the other students?
- M.V.** Like, it could be that us first years were not as gloomy. That we didn't experience this feeling that it was all better before as much. That we're here now and we'll just have to make the most of it, you know. Perhaps we didn't need the time to grieve what had been lost, like many others did. A need I understand well by the way.
- S.H.** I didn't spend that much time grieving, but mostly because I predicted a lot of the problems and simply went away on a residency for that first semester. But later, dialogues with my co-students confirm your description, Marie.

### **Planned for, or simply become?**

- A.S.** Was Joy Forum meant to be a relational project from the start or did it become like that out of necessity?
- S.U.** I have been joking about that Joy Forum started in a state of affect. That is not far from the truth, so it would be problematic to claim that Joy Forum rests on conceptually firm ground. It was emotions that triggered it. A conviction that we had to act. That we had to do something. That we had to create something that could grow into something or open something up. Things soon started to look like strategies. Strategies with obvious ties to categories such as the artist-run and the self-organized. My experience with these concepts stems from my student days and the work of Professor

Stephan Dillemoth, but also from my time in the board of the Norwegian Artist Union, Unge Kunstneres Samfund (UKS). I have, through all my professional life, been interested in these small artistic organizations that operate as temporary, semi-autonomous bubbles. I sympathize with this idea that it is first and foremost artists that can and should develop the concept of art, not the market demand. And not theory or the educational institution, I should probably add.

The things we experienced in the startup of this new faculty contrasted greatly to the pretentious rhetoric which coloured the speeches on the occasion of its opening. We armed ourselves with the words they used. Words like: challenging, cross-disciplinary, frictional, provocative, border- or ground-breaking. We took them at their word and started experimenting with the institution as an incubator for attitudes. Testing the institutions tolerance and reaction.

And really, here we are in contact with a dimension that I think sometimes gets poorly communicated. The fact that the institution actually has been quite supportive of Joy Forum, at least parts of it. That being said, it is challenging to keep track of when the word institution references something concrete and when the term references something abstract.

- M.G.** That is similar in regard of this pirate radio station project too. The institution is really supportive actually. From that perspective this might not be so piracy after all.
- S.U.** But that depends a bit on which institution you're talking about. You are actually breaking the law by sending this radio signal 290 meters longer than what you are allowed too.

- M.G.** Well, technically yes. I actually like to think about it more as a privateer radio. A kind of authorized pirate endeavor. In last week's transmissions I talked quite a bit about how mad I was when Statsbygg decided they would install sprinklers and smoke detectors here in Joy Forum. I almost wanted to decommission the whole thing because I felt that Joy Forum had now stopped being an independent object within the building. The way I symbolically perceive it now, this is my answer when I'm asked why I'm transmitting from this exact location. But I like the feeling that Joy Forum is this "other" place, and I like the mental image of me sitting within this object, transmitting out into the rest of the institution. Even if the independence is illusory – because of its connection to the buildings fire alert system, etc – the installation of these sensors was, to me, equal to an invasion.
- S.U.** I remember several of you feeling that way. Or rather, I remember us having a number of talks about it. Wasn't this one of the reasons for inviting the Oslo based artist, Nora Jung, and her smoke-filled installation, "The Great Human Unspoken"? It for sure created a headache for the guys in Statsbygg, basically ending with letting us turn off the sensors during the show. This touches on the fact that Joy Forum has changed as a project throughout its existence. It was one thing at the start, then it changed, and now it's something altogether different from that again. Several of you wanted to work more confrontationally, I remember.
- S.A.** The beginning was coloured by us mainly putting together exhibitions, I guess – it was more gallery-like. But then, as a reaction to greater demands, or different



kinds of challenges, we simply had to change our approach.

- M.V.** Now, I'm not that mad about the sprinklers anymore, but what annoyed me was that Joy Forum, that had started something with its own power and integrity, was kind of too well-liked by the administration. Joy Forum had sort of become their pet. It almost felt like we had become an alibi for an institution that did not allow the same kind of activities in other parts of the building. We put together lots of exhibitions and had lots of fun basically, but at the same time bikes were thrown out, walls were moved and art was thrown away without warning or notice. We are here and are allowed to be here on their mercy. Things like that made us want to be more confrontational. I didn't want us to turn into a Persian cat on someone's lap.

### **To cat or not to cat? (The pitfalls of institutional critique)**

- A.S.** One of those classic pitfalls when criticizing institutions is that the institutions absorb and assimilate these critical activities and, in that way, take away their credibility and simply make critique impossible. In the text "Farvel til kunstutdanningen slik vi kjente den", Ane Hjort Guttu talks about "the under commons". A term she borrows from Fred Moten and Stefano Harney. It more or less describes the invisible under groups that appear within the institutions. She implies that it is within these groups that the real development happens. The way I see it, it's precisely because they avoid the meta-perspective of institutional criticism that they are able to maintain their critical potential. But do you guys think that is how Joy Forum works? Or has it become the Persian cat by the fireplace that makes everyone happy?

E.K. I can try and begin to answer that. Back in the beginning, starting the Nomadic Structures course and planning this temporary building in collaboration with Joar Nango, we thought about it as a kind of parasite. In the case of Joy Forum, bacteria might be more useful as an allegory. A type of friendly bacteria, like the ones in our intestines, or ones that help trees communicate. Joy Forum's role can, from the outside, be perceived as a little clammy and strange but it plays an essential part in keeping it all together, all the same.



It makes me think back to when we started the workshop whose title we're using. Can you remember, Sveinung, how we were frustrated over artistic research, artistic development work, etc? It was very confusing, but also, at this time, we were starting to find a form and a structure and an idea of how to make things, how not to be passive, to not allow all this new stuff control us as artists. It's a mixture of being anti-environment and a bacterium.

**M.V.** I don't mean that we have to be activists all the time. That would perhaps be too much to ask, but it feels good when we are. It produces a kind of high to be both on the inside and on the outside at the same time. But it's hard to maintain balance, to know which place we're in at any given time.

**S.U.** You know, this Persian cat... It sounds like we've found the cover photo for the publication we're working on! The cat is absolutely perfect, it's a pet that is well known for doing what it wants.

But back to what we were talking about. We started doing projects that were more connected to or was brewed in relation to Joy Forum, the most extensive one being the collaboration with Ane Hjort Guttu. Almost everyone around this table was connected to her film project in some way, be it as an actor, extra, producer, carpenter or coffee brewer. But it's interesting to think a little bit about how this collaboration came to be. The starting point was us inviting her to show her film "Time passes" and then out of her dialogue and interaction with us, Ane got the idea for the film "Manifest". Of course, with many other involved parties as well, but she'll have to answer to that herself.

But I remember the excitement. The feeling that this collaboration could potentially take us beyond local circumstances that we had been dealing with until then – the institution versus us. It felt like a promotion to level two. Joy Forum started to look different from what it had been in the beginning. The thing we were part of, what we were in the middle of, was relevant outside our own context. These things, in a way, made us more independent. The meaning and the dynamics of our activities changed.

One tendency in the work with Joy Forum is that the group we communicate with is more diverse and bigger now than in the beginning.

- G.F.** I feel a need to add to the discussion regarding the transition from college to university. I think that both UiB and Statsbygg were caught a little off guard to be honest, it all happened so quickly. KhiB was basically thrown at them at the time. The administration leadership of the newly founded faculty mostly consisted of people inexperienced with KHiB and no knowledge of the former parameters and systems of governance. So there we found ourselves in a situation where leadership and rules were not adequately adjusted to reality. My feeling is that UiB should have handled this transition in a better manner.

It had to end in conflict, and it definitely was frustrating. I work as an advisor here at the institution and it's really quite liberating to be a part of Joy Forum's support system. And as was made a point of earlier, one of the reasons these sub-projects that have grown out of Joy Forum are so relevant, is that they invite people from outside the institution who are free to say and express something about it. It has provoked some big reactions though. A good example was now in September when our Dean Frode Thorsen reacted strongly to an interview with Guttu in Khrono. His reactions gave the impression that it's acceptable to criticize within the institution, as long as it doesn't move outside of it and for the world to see. It's seemingly not something supposed to take place in the public sphere. It's interesting though. I see this reaction as partly paradoxical in relation to the institution's purpose, at least at the Art Academy, which is to educate free, critical and creatively

thinking people. On the other hand, the faculty is of course financing the publication on Joy Forum...

**S.U.** I firmly support all you're saying, Gard, and I will not make excuses for Dean Thorsen, but I wonder if perhaps some of the harshness of his reaction could be related to the fact that this same criticism appeared twice. The way I read it, that is what triggered Thorsen. The problem was that this criticism, appearing twice, was exclusively related to the pandemic.

But let's turn our gaze forward for a moment. One reason we're all sitting here today is that we're working on a publication that is intended to present Joy Forum as a project. A publication supported very generously by the faculty. The idea is that today's conversation will serve as the basis for a collective text.

**S.H.** I'm thinking that this publication we're working on, the collaboration with Ane, the many different projects and exhibitions we've arranged, this has all been in service of Joy Forum creating possibilities. Not just opportunities for others, but also for us that are on the inside of Joy Forum. Looking at it like that, in relation to what Eamon said earlier, we're more like symbiotic bacteria. And we've also talked about what would happen if we were to tear all these neon lights down and move Joy Forum somewhere else. The bacterium abandons the host. What will then happen to the institution? It's not an exaggeration to say that Joy Forum has played a central role in inviting outsiders to exhibit at this institution.

**G.F.** The way Joy Forum is organized makes us able to operate and move quite dexterously and quickly. We can change directions at any time. We're a pretty antibureaucratic unit, and I think that might partly be the reason for the good amount of support we've received from

faculty level. The university sector is strongly governed by rules, unlike the arts. And I think that internally, within the institution, we've seen that what we're dealing with is a form of organization that can move all across the board and make its own decisions within reason. Joy Forum has made it evident that something is needed to preserve the nature of the artistic when it meets the university. I think there is an understanding that Joy Forum is a necessary element that will have to be replaced when it disappears.

- A.S.** Most artist-run initiatives that are built from scratch spawn from a place and a context, but they are also generally quite short-lived. At some point, they've burnt all their fuel. Have you talked about Joy Forum's life-span and the act of prolonging it? When these kinds of projects appear, they will inevitably consume a lot of time and energy and they will perhaps occupy space that other similar projects might like to occupy. Has Joy Forum colonized the whole field in such a way that it prevents others from creating similar projects at KMD?
- S.L.** There's been at least one parallel project going on at any given time. I think particularly of the gallery Lars Jonsson founded, El Adob, and also Gallery Watch. At the very least, it shows that it hasn't been impossible for other parallel projects to occur. But we have actually talked a lot about if we should find somebody to take over Joy Forum, or possibly how we would end it. Should it be transformed into something new? Moved out?
- A.S.** Could a project like this be inherited? Could one leave this in someone else's hands or is it better to tear it down and let something new be built from the ashes of the old?



- M.G.** That depends. I don't feel like Joy Forum has existed for a long enough time to establish its own traditions to be followed. If someone else takes the reins, I think it will once again change into something completely different.
- M.V.** I don't think it is wise to think that taking initiative automatically removes the initiative of someone else. Thinking like that, you can't really do anything without feeling that you're holding other people back. Rather, we should strive to organize our activities in a way that also allows other feel that they can take up space. But when talking about lifespan, I have two thoughts: if a take-over happens, I think it must happen organically so that it can bring with it healthy changes. The second thing is more in connection with small institutions like the Bergen-based Tag Team Studio, for example. It was also founded out of necessity by young artists in Bergen, and now 10-12 years later, they are established as a serious institution – alive and well, still. The art scene is quite exciting in this way. It seems like things naturally appear when there is a need for them. New things happen all the time, if you feel something is lacking, you should make it yourself.
- A.S.** Many of the artist-run projects in Bergen are beginning to become quite old. Knipsu just had their 10th anniversary I believe; I think Entree is 14 years old. Tag Team was started right after them. Even Palmera has been around for a few years now. Generational shifts are healthy, but in the period before Entree it was all pretty desolate. There were some initiatives way back in the early 2000s but they disappeared and it was pretty quiet after that.
- Perhaps we're at the dawn of a new era of initiatives. There are several things going on in Bergen. We've



already mentioned OVE. We've got Michael Laundry's Art Garden, Gyldenpris Kunsthall, Galleri Flik. The role that these initiatives play – in the creation of opportunities for artists and as an inspiration for what is possible to achieve with meagre means – is hard to underline strongly enough. The idea that you can put together projects, that are important and formative for a whole generation of artists, from more or less nothing, is one still important to hold on to.

- S.U.** The tendency has been for Joy Forum to go from being an artist-run gallery to becoming something that more strongly resembles an artist collective. I like the collective as a potential framework for future work. There is room for quite a lot of different people in a collective. There are those that hang out in the kitchen and want to talk all the time, and then you have those that feel more like sitting in their room reading. The collective makes it possible for us to think dynamically about ourselves as

a fellowship. Things had a more hierarchical structure in the beginning, now things float more organically.

- S.A.** That has been the development between us members, but I also think there is a similar tendency among those that exhibit or do projects with us here in Joy Forum. We used to have open calls with clear deadlines and rules. It wasn't necessarily a problem, but it sort of becomes something in the back of everyone's mind and perhaps it limits the kind of projects and exhibitions that have been done. Now, things are more dynamic. People make contact, initiate conversations or contribute ideas.
- E.K.** The Academy in Bergen has actually lost a number of project spaces in recent years. We've lost Bokboden and Galleri Fisk. This adds to the already tremendous pressure on Joy Forum to fill the holes left behind when they closed the old school. The ideal situation would be that several initiatives operate simultaneously. Today's situation shows how great the need is for a formal student gallery.



**S.U.** Really, my feeling is that Joy Forum has lived and died many times before. It's gone through different lives. The beginning was all about quantity, followed by a middle period where we worked on more curated exhibitions. From there it moved quite quickly to the dynamics of the pandemic, that can be summarized as the challenge of trying to do art in a situation with no students, no audience, not even employees passing by. The pandemic was challenging, to put it mildly, but we made strategies for this too. We launched this idea of Joy Forum as an archive for activities, just as much tied to the everyday as any artistically extraordinary one. We made the exhibition "Hverdagen" (The everyday). I think half of Joy Forum was either in quarantine or at a corona hotel at the time. We also presented an exhibition by Aleksí Wildhagen, more or less built according to instructions provided by him due to the travel ban. The research provided by this situation was crucial to how the exhibition "Ghost in the Machine" at HKS turned out. This also applies, of course, to the parallel exhibition "Ghost Stories" here in Joy Forum. The way we included different events as part of "Ghost in the Machine": – events from everyday life and artistic ones alike – is directly connected to the experience of making shows during lockdown.

On a different note, there are many new and exciting things going on within the institution that I think have obvious connections to Joy Forum. I welcome them warmly as new contributions and possible future collaborations for Joy Forum. I specially think about Brandon LaBelle's "Pirate Academy" established this Fall. It looks to have much of the same thinking, strategy and drive in it. In addition, there's a project that appeared just

a few weeks ago that called “Kraken”. They will use Joy Forum as an incubator until Christmas, on their own terms and with their own rules. It will be exciting to see what they’ll do and where it will lead.

**M.G.** We can see it already then, that even if Joy Forum was to disappear we’re not taking this space with us. I think these kinds of liberal projects will appear on their own. That being said, we don’t know yet what we’ll do with Joy Forum as a collective.

**E.K.** We could have both options. If someone keeps this space going for a time, that will open up the possibility for Joy Forum to do other projects elsewhere. You could have guests, more like a kind of residency, often for longer periods. And that also opens up the possibility that Joy Forum – collectively and/or individually – could happen in many other places. Not just big projects but also smaller ones. Like a little workshop or something. We actually consist of quite a lot of people all around the world, especially if you include those that have exhibited here.

**A.S.** At Tromsø Art Academy they’ve created a kind of camp. They have made room for a couple of lavvos in Tromsdalen and they also have a mobile sauna that can be attached to a bicycle and a place to make fires. In a way, they’ve taken parts of Joy Forum and developed it; physically moved it out of the institution. It’s not a place for exhibitions, but a place to gather and possibly think a little differently than how we would usually do in the boxes we occupy on a daily basis. It would be fun, for example, to see Joy Forum on the ice of Lille Lungegårdsvann in the winter, or something like that. This room is a very important place if you are connected to the institution, but it might not be as important or visible to those that don’t see this institution as their home

address. So there's something about the push and the importance of Joy Forum that would have been good for the general public. To have another audience other than those already initiated.

- S.U.** My feeling is that you are addressing a door we are just about to open, both in the work with the already mentioned publication and an exhibition project that is to take place in Kristiansand Kunsthall in the beginning of 2023. I hope that the questions you're posing might be answered through these two projects. My biggest hope is that these projects can inspire some imaginative drive.
- A.S.** And there is, for example, a large number of institutions in northern Europe, which could also be potentially exciting new arenas for Joy Forum – an opportunity for Joy Forum to travel and spread the gleeful message.
- S.A.** Joy Forum, the franchise! :)
- A.S.** Yes, and maybe we could send each of you on a mission to different outpost :)
- S.U.** Hehe, it's easy to laugh at the idea, but in terms of the institution, Eamon briefly touched on it earlier with the question of what artistic research is, or what characterizes the pedagogical models in the art academies in the present moment. I think Joy Forum's activity is interesting in this regard. It shows there are still possibilities for self-organizing even in this context. It would, of course, be interesting to explore similar methods in other similar institutions. But, at the same time, collaborations that I have established here with Eamon and the rest of this group would take some time to develop. It requires personal investment and friendship. It requires mutual trust and attention to one another. One thing I am absolutely sure about is that I will not be accused of defining the educational goals and outcomes too clearly.



- A.S. That's what's so good about it! It's important to have activities that don't really fit into the curriculum. Because if everything did fit in... that could get dangerous.
- S.U. Let those be the famous last words!







*Ghost in the Machine*  
**Ane Hjort Guttu,  
Sveinung R. Unneland,  
Laus Østergaard,  
and Mathijs van Geest**





Ane Hjort Guttu and Sveinung R. Unneland, "Ghost in the Machine."

*Hordaland Art Centre in Bergen, Norway, recently hosted Ghost in the Machine by Ane Hjort Guttu and Sveinung R. Unneland, an exhibition consisting of Guttu's new film Manifesto projected on a freestanding white wall. Walking around the wall, visitors discovered that it contains a fully-equipped kitchen with an oven, hot plates, a fridge, and a sink. Part exhibition architecture, film prop, sculpture, and gathering space for an art department within an art department, the hidden kitchen reveals a covert resistance to the demands of administrated art education. Over the three-week exhibition period, the kitchen hosted an exciting series of events, workshops, and performances with a large group of collaborators.*



**A.G.** The film *Manifesto* is about a school hidden inside another school. An art department of a major university, both students and faculty staff, is so frustrated by the many impositions and requirements decreed from above that they have decided to manage themselves. They act as a subordinated department and appear to follow all the rules but they do everything their own way without asking. They have a secretly elected principal, secret courses, an alternative study program, and a kitchen hidden inside a wall. This last element is necessary because they are no longer allowed to freely cook their own food in the school but must eat in the school café.

**M.G.** It seems as if *Manifesto* is full of duplicity: there is a façade, and then the film presents quite a different reality that only some people know about.

**A.G.** Yes, I've been teaching ever since I graduated from the Oslo National Academy of Art in 1998. My relationship to artistic practice has always been two-sided: there is the professional art field that consists of institutions, discourses, a market, and many different, distinct disciplines. But on the other side, art and artistic practices are intellectual and revolutionary activities that deal with fundamental human, social, political, and emotional relationships that transcend these professional categories. I think that many artists who teach relate to very practical and technical matters in their everyday teaching, but the goal is still to connect with something bigger, a kind of Olympic flame that you reach out for and that the students too must learn to reach out for. This ideal is revolutionary, and I suppose we dream that it should transcend both market and institutions. As a professor, I experience that the educational institution is intended to bring students into the professional

field, but this does not reflect the bigger thing we all aspire to. It doesn't create conditions that make students ask fundamental questions or change the world, even though this is the task of art. I have therefore always walked around with an idea of *the other school*—a school that is more in line with the higher purpose inherent to any artistic practice.



Terje Nicolaisen, "Tegneklubben."

## The New Architecture of the Art School

**M.G.** This conflict is expressed not only as a way of thinking and working in the academy but also through the physicality of the institution itself. Can you describe your first visit to the new facilities of the Faculty of Art, Music, and Design (KMD) in Bergen?

**A.G.** Yes, previously the school was placed in an old factory of eight floors. It was worn down but worked fine as an art school with good studios for the students and a big communal kitchen with a roof terrace. But in 2017, the school moved into a new building designed by Snøhetta Architects. When I visited, I was very surprised by the totalitarian feeling of these new facilities.

I had been invited to the school by Sveinung Unneland, a doctoral degree student at KMD who runs the gallery Joy Forum. Joy Forum is built as a kind of container and located on the first floor of the school. Sveinung had many thoughts about institutions and counter-institutions; for example, he chose to create this gallery as a structure with walls, roof, and floor within the building, rather than use a gallery space in the school.

I was at KMD to show an earlier film but quickly got into a discussion with Sveinung and students about the new school and how it affected the students' daily life and activities.

**M.G.** Other than the totalitarian expression of the building—its metallic facade, black entrance, and large cubic shape—what kind of problems and restrictions do the students face that influence their practices?

**A.G.** The building does not facilitate the most important thing that should take place in an art school: the students' own work. When it was built, both the builder and the architects wanted the students to work in open-office

spaces. It quickly became apparent that the students were not able to work that way. After many discussions, a *favela*-like labyrinth was built from lightweight walls so the students could find some space for concentration. Primary factors like daylight and ventilation were not arranged for these workplaces.

In addition, the building contains disproportionately large atria, among them the gigantic “Building Plaza,” which also functions as a stage and entrance hall. Many of the student studios are now located there, and it creates a total surveillance situation. When you work in the Building Plaza or just sit in your little studio, you can be seen from all the floors above. I had an interesting conversation with Laus Østergaard, who was a student when I was there, about this.

- K.Ø. Yes, I was assigned a studio right beside a staircase that leads down from the big atrium. Since the atrium is also used for public events, I constantly saw heads and fingers of guests sticking out over the railing, where they had an unimpeded view of our workplaces. Often these guests took pictures or filmed us. Ahead of events in the atrium, we received emails from the administration with instructions to stay away from the workplaces before and during concerts and ceremonies.

I have spent several hours crawled up under my desk or hunting for other private places in the school where I could concentrate. Over the course of my three years at the Academy, I gradually moved my studio back to my bedroom in the collective where I live. I adapted my practice to avoid the workshops at the school, and my studio in school became more and more “performative,” that is, it became a place for the projects that I felt comfortable showing, but it wasn’t a place for trial and error.

For a period, I used a big cardboard box as a reading room and “safe space.” It had a little door I could creep in through and close behind me. Inside the cardboard shelter I had a couple of cushions and some materials to make it more comfortable. Here I could work in peace, take a nap, or just do nothing.

**M.G.** In the film *Manifesto*, a teacher claims that Health, Safety and Environment (HSE) guidelines are used as instruments of control. Is this something you experienced as a student?



Matias Grøttum and Vilde Jensen, “Digression” online kitchen podcast.



Matias Grøttum and Vilde Jensen, "Digression" online kitchen podcast.

**K.Ø.** Yes, at the school all attempts to modify the workplace were torn down and removed with a reference to health and safety. Every day, representatives of the owners of the building went around keeping a close eye on whether we followed all the HSE rules. In the beginning, several artworks were removed and destroyed in these raids. It was not permitted to have "comfortable furniture" or sofas not made of fireproof material, to have spray paint, hot plates, or anything else that required power apart from so-called "safe devices": chargers,



lamps, and computers. In addition, they removed all curtains and textiles that the students hung up to get more privacy. Even having a bicycle standing in your own studio was prohibited!

But this is an art school! People should be able to work with all sorts of materials, with water and power tools and large and small installations.

- S.U.** HSE was also mentioned as one of the reasons why the school must close early in the evenings and entirely during some weekends. After they introduced a total alcohol prohibition, they came down hard on even the most sober social events. This hasn't only been applied during the pandemic: it has been a tendency ever since we moved here years ago. Normal small gatherings with a glass of wine at an opening or the like are strictly forbidden. This contributes to an overall condition in which the social is constantly sacrificed for other purposes. The institution can't see the importance of such social meetings.
- K.Ø.** No, also the accessibility to the administration department has become strikingly worse. All the doors in the school have to be opened with a key card, and this way they can control where one is allowed to enter and where one is not. For example, the administration department is inaccessible to the students, making it impossible to get hold of a student counsellor or administrator without an appointment, and you also must agree on which door they will use to let you in. This too creates opportunities for monitoring the students.
- A.G.** It was extremely interesting to hear this from the students. After my visit to KMD I began to envisage a different, self-organized school. I imagined that this school could exist inside a big university. Universities have after

all become so gigantic that perhaps no one would notice a small, alternative institution hidden within it; a “temporary autonomous zone,” as Hakim Bey would call it.<sup>1</sup> So, I wrote a script about such a school. It had to be secret from everyone except those who went there, and it had to have some ideals, for example, that students, teachers, and administration should be equal and be on the same side and collaborate. I shot the film at the art academies in Oslo and Bergen with former and current students and teachers as the actors.



Terje Nicolaisen, “Tegneklubben.”



Terje Nicolaisen, "Tegneklubben."

### A Kitchen in the Wall

**S.U.** I first knew about the details of Ane's script in the autumn of 2019. I was looking for a way to explore social meeting places in art education, the spaces where informal and often relatively unplanned dialogues take place. The description in the script of a kitchen hidden in a wall gave me very specific ideas and a curiosity about how it could function in reality.

**M.G.** And this is how you proposed to create such a kitchen together with bachelors and masters students from the Bergen art department, as a kind of workshop.

You invited Maik Riebort, an artist and boat builder, to collaborate in the workshop and the musician Mari Kvien Brunvoll for a concert during the first dinner event when the construction of the kitchen was completed. From the very start, this kitchen has functioned as a meeting place and space for initiatives—not only a prop for the film, it was also a fully functioning kitchen where students could cook and gather.

**S.U.** Yes. We placed it in the paint workshop at the school, where it functioned as a wall. It has been used a lot, both as wall and kitchen, but of course it's illegal. It will be exciting to see how long we can keep it.

One of the things I really appreciate in this whole collaboration is how this kitchen has allowed for all sorts of interaction outside and beyond the initiators' control. I do hope it will live its own life in the institution, and I am interested in this object's many different roles in the ecology of art: as exhibition architecture, prop, sculpture, and utility object. We have tried to express this in "Ghost in the Machine," where it functions as a screening wall for the film on one side and a kitchen on the other. Throughout the exhibition period, students have had social events in the kitchen, and in between these, it becomes sculpture again, then the doors are almost closed and the light shines out through the crack in the door.

**M.G.** The film introduces viewers to a group of people who have concentrated their efforts on developing a new kind of art school, hidden within the existing system. This group seems undefined in detail, but it consists of students, teachers and professors, a dean and administration, and a cleaner who is also the alternative school's rector. This group is never given a name or formulated as an identity. We don't know if it's a guerrilla movement,

an underground organization, or merely an innocent exercise. What we see is the playful structure of the group: they are democratic, flexible and, most importantly, passionate.

- A.G. I've made several films about individuals trapped in restrictive systems who try to rebel or find a way out of them. *Manifesto* is the first that is about a group of people, a collective. I think it was very liberating to work with a group. The film is not realistic, and such a secret guerrilla group would likely encounter a host of difficulties, including divisions within the group. I see the situation in the film more as a metaphor, a symbolic gathering of firebrands who burn for a truer, more democratic education.
- K.Ø. On the whole, there is something deeply paradoxical in an education created by the Bologna process and various state and commercial guidelines about quality assurance, throughput compatibility, supply and demand, etc., where the purpose should be to educate free, critical artists. The rector in the film says that "the only possible relationship to Academia today is a criminal one." This is a moderated quote taken from the American philosopher Fred Moten, who sees the university as an institution that produces, maintains, and perpetuates class divisions and racism.

## The End of Art Education

- M.G. In the spring of 2020, while simultaneously working on the film script, you wrote an article in the Nordic online art magazine *Kunstkritikk* titled "The End of Art Education as We Know It" where you describe how higher education in the Nordic region has changed significantly over the last fifteen years, including art academies. I feel

this is an important part of the project. The problematic examples described in the film are not just the story of one poorly executed building project, they are international concerns shared by many artists and educators.

**A.G.** I think it applies to the whole field of education, but art education is a particularly clear example because in principle it is so unquantifiable and so incompatible with European educational policy. There are few analyses of what an optimal art education is. When you look at well-known and “successful” schools of art throughout history, from Kazimir Malevich and Marc Chagall’s UNOVIS and Bauhaus in the 1920s to Nova Scotia College of Art and Design or California Institute of the Arts in the 1970s, you discover that they tended to be temporary, often forced to move around, and with relatively few resources but with a high degree of sociality and engagement from students and teachers. Unfortunately, these schools have not been models for the development of art education in Europe. Instead, neoliberal theories of innovation and creative economies have been applied to aesthetic educations, which in turn generate these architectural environments and the schools’ managerial operation.

**M.G.** Through interviews and observational shots, *Manifesto* follows a clear documentary-style format and aesthetic, yet the narrative is completely fictional and even becomes a bit absurd. Both the film and the storyline seem to thrive on fiction as a disguise for reality. Can the power of fiction benefit today’s educational landscape? Can fiction be a tool for reimagining art education?

**A.G.** As I mentioned, I am very interested in types of parallel conceptions and realities, activities that are disguised, rebellion that looks like compliance or people who refuse to produce. In *Manifesto*, there are a number of examples of



how the rebels hide their real activity, often behind typical “fine art” conventions: a kitchen is hidden in a gallery wall, the secret course plans look like large drawings, and the cleaner-rector is hidden behind a “pseudo-dean.” Even the school is hidden inside another school.



Eamon O'Kane, “Tegneklubben.”

One reason for this urge to conceal oneself is, of course, the requirement of visibility or *image*. In the new controlling regime of art education, the image is almost privileged over reality: if the students behave like images of students, then everything is fine. The new architecture of higher education has been created for the camera lens and invites visual effects like reflections, bird's-eye and worm's-eye perspectives, and the observation of people's activity through architectural grids. Any resistance to this image-regime becomes potentially political. We can see Katrine's hunt for a cardboard box to sit in as a kind of resistance. Invisibility, non-productivity, darkness, sleeping—all these can be political positions. It is enough to mention Jacques Rancière's studies of the labor movement's night schools,<sup>2</sup> Jonathan Crary's analysis of the capitalist assaults on sleep in *24:7*,<sup>3</sup> or Jenny Odell's critique of the "attention economy" in *How to Do Nothing*.<sup>4</sup> That is why the HSE attack on comfortable furniture that Katrine talks about is so symptomatic: one should preferably not be seen lying relaxed at school.

- S.U.** My experience is that a strange internal struggle is being waged among those who are trying to maintain the artistic and professional level of the institution, those who are responsible for the buildings, and those who control the educational process on behalf of the appropriating authorities. Within this struggle, staff and students make use of small loopholes they find in the regulations and procedures to engage in activities they are otherwise denied. This can be called camouflage, but it is perhaps just as much a symptom of how the systems have become hypersensitive. When a teacher is represented as almost revolutionary because he or she

makes soup with the students, that says more about the system than about the soup.

**A.G.** In general artists have used fiction as social criticism, and this has perhaps been particularly effective under oppressive regimes. I feel that we are in fact living under such a repressive educational regime now that it is difficult, for example, to conceive of an alternative art education outside the institutions. In Norway, we have seen in the recent past that all attempts at innovative art schools have been forced into formats such as bachelor courses or “profession schools,” with all the guidelines and requirements such a designation entails. For me, it is in fact more logical now to imagine that we must hide in the belly of the beast.



Laus Østergaard, “Dinner Conversations” event.



Laus Østergaard, "Dinner Conversations" event.

**M.G.** Throughout the film, I sense a longing to discover the unexpected, but also to be educated in a place that runs a bigger risk of failing. Is today's art education too safe, too predictable? Whose responsibility is that? Amid the strategies of hiding, secrecy, and camouflage, is the most "criminal act" as an art student perhaps being too obedient?

**A.G.** The motivation for the secrecy and camouflage in the film is the wish to be able to sustain a decent art education. These people are not engaging in criminal activity for the sake of excitement. In the doctoral dissertation of the Norwegian sociologist Jo Ese, "Defending the University," Ese reviews all the different strategies that staff and students in the universities have developed to avoid demands from above. His conclusion is that these strategies have been developed to give students a *better* education, one that is more in keeping with what the professional field deems as required and goes against the recommendations of university management. He mentions an example where supervisors give their doctoral fellows ten hours of supervision instead of the predetermined two because they think it is necessary. This is also the goal of the activists in the film. Their view is that an art education that promotes criticality, solidarity, sociality, independent thinking, risk etc. is not possible within the existing regime. They have to create their own school to be able to offer this to the students.

**M.G.** The exhibition program for *Ghost in the Machine*, although strongly affected by COVID restrictions, was filled with events. Hosted by both students and actors from the film, there were drawing workshops, dinners, bar nights, and concerts, all taking place in the kitchen. This wide variety of "kitchen meetings" resonated with

a scene in the film in which the students question who has the right or power to play the role of the teacher. The film seems to support the idea that knowledge should be shared by all: students teach, and everyone is invited to participate in courses. Can we today envisage an art education governed by these rules and with its own logic? Can there be a place where another hierarchy or world is possible?



Sara Bo Lindberg and Fergus Tibbs, "[NON]PIZOP" bar event.

**A.G.** We should absolutely envisage that. And many of us have this as an ideal when we teach. But as I said, I doubt whether it is possible in Europe today to create an alternative kind of art education that is stable, and





Sara Bo Lindberg and Fergus Tibbs, “[NON]PIZOP” bar event.

which is available to many. It's easy to establish expensive private schools and give admission to those who can pay for it, but not as simple to offer free education with an alternative pedagogical approach. I think we can make a difference; we can be more aware of admission procedures, power structures, and exclusion mechanisms, and we can ask critical questions and create alternative forms of teaching within this system. And that is important. But it's naive to think that we will *be allowed* to create a genuinely socially critical type of education that shakes up factual power structures and privileges. Schools reflect society's priorities in an incredibly precise way, and this also applies to art schools.

- K.Ø.** It's important to think about what the academy of art really should do. If we want art education to range wide, then it's important to relate all the structures art students pass through before they are accepted, and not least whom these structures exclude and what voices the art scene thus never hears. For example, admission to the art academies in the Nordic countries is in practice determined by having attended a private preparatory school. These schools are often expensive and therefore not accessible by everyone. It is the responsibility of the art academies to solve this problem. I dream of an art education where the students can have more influence on the schooling: the course options, the structure of the teaching, and how the school's budget is distributed. I also think it's important to imagine what the ideal art academy could look like. Not least because that helps to create the small rebellious acts like hiding from the watchmen at night, starting a student gallery in the toilets, or initiating critique classes.
- S.U.** I think your question should rather be directed the opposite way: can we refrain from imagining a different system and a different world? That said, I don't think you can imagine your way to change. It's rather something we cultivate collectively, and it requires a community, not just individual goals and rights.





# Timeline

*2018–2023*



## Joy Forum

### *Current members*

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Marie Vallestad  
Sveinung Rudjord Unneland  
Gard Andreas Frantzsen  
Skade M. Henriksen Svennevig  
Matias Grøttum  
Sara Lindberg Hansen  
Eamon O'Kane

### *New and associate members*

Charlotte Besujen  
Tord Træen  
Jasuyo Tatebe  
Rikki Winde  
Fergus Tibbs  
Borghild Unneland

### *Former members*

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Laus Østergaard  
Rasmus Jäderström  
Ingrid Bjørnseth  
Anine Aasen

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Eamon O'Kane  
Rasmus Jäderström  
Oskar Enetjärn  
Susanna Antonsson  
Sigurd Hansen  
Robin Everett  
Marie Vallestad  
Gard Andreas Frantzsen  
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Aashild Grana  
Frans Jacobi  
Klaus Flavio Berntsen  
Fredrik M Salhus  
Antoine Arthur Hureau  
Bjarte Bjørkum  
Brukerutvalget  
Eli Høie  
Synnøve Myhre  
Ann-Helen Mydland  
Frode Thorsen

*Statsbygg represented by*  
Meindert Østervold



## 2018

*Joy Forum Opening Show*  
Marie Vallestad

*Mistaking Pressure for Pleasure*  
Brynhild Winther

### UNGUIS

Espen Pedersen

*How to make money*  
Adrià Julià med studenter

### Hyberobjects

Margrethe Kolstad  
Brekke, Roderick Coover and  
Scott Rettberg, Christina René,  
Benedicte Clementsen & Frans  
Jacobi (Synsmaskinen), Chris  
Chafe, George Hilley & Greg  
Niemeyer, Ellen Røed, Kjersti  
Sundland, Martin Mikkelsen &  
Ole Kristian Ellstad, Sveinung  
Rudjord Unneland & Eamon  
O'Kane, Erik Friis Reitan

*Ninja Bar*  
Ninjas of Bergen

*WORDS WHICH TOUCH EACH  
OTHER IN STRANGE PLACES*  
Samuel Brzeski & Laurie Lax

*Everything is strange.  
Things are huge and very small.*  
Kim Hankyul &  
Gentian Rhosa Meikleham

*Practicing identity #1*  
*fanzine-edition launch /*  
*party-exhibition*  
Lars Korft Lofthus i samarbeid  
med Oda Monslaup Ese /

Hanna Pherson, Morten  
Magnus, Maia Sippel Krill,  
Anna Chrsitine Brock, Runa  
Amanda Halleraker, Tilda Lene  
Bratsberg, Jasmine Børresen,  
Kaeto Sweeney, Sanna Albenius,  
Annie Holm, Trude Berg

*X-large*  
Sigurd Hansen

*FLOATING IMAGES*  
Alexandra Jegerstedt

*THE MODEL, THE DOLLHOUSE,  
THE SELF-CLEANING HOUSE*  
Dominique Hurth

*Decepcionada*  
Dimitri Thomas-Komissarov

*STONE is the BONE of my  
MOTHER*  
Joel Danielsson &  
Louise Öhman

*enJOY yourself*  
Sofie Fribo

*Sun-bi-lag*  
Craig Wells & Jeremy Welsh

*Självhjälpsbiblioteket*  
Project initiated and curated by  
Susanna Antonsson &  
Marie Vallestad

Linnea Jardemark, Franciska  
Gottlieb, Gunhild Sannes  
Larsen, Ida Vildheart Bergman,  
Ina Marie Winther Åshaug,  
Maria Vallevik Borg, Pernille  
Elida, Runa Amanda Halleraker,

Siri Unger, Maria Sannes, Stella  
Palm, Vilde Jensen, Matias  
Grøttum, Sonja Zornat, Tanja  
Silvestrini, Lisa Him-Jensen,  
Ella Honeyman-Novotny, Dorte  
Gottlieb, Sigrid Stokker,  
Jennifer Caneva

*B.L.O.B*

Laura Ociepa, Peter Voss-Knude  
Emilie Wright, Daniela  
Bergschneider, Johan Gonzalez  
Elea Menager, Laura Gaiger  
Haruka Fukao, Daaf Brouwers  
Nayara Leite

**2019**

*Staged Simulacrum*  
Lasse Hieronymus Bo

*LEO + ARIES*  
Kaeto Sweeney

*Memory Cabinet Rönnevägen 15a*  
Laurens Rohlf

*Money is Dirty - But I hope you  
will accommodate me for free on  
one of my next travels*  
Vilde Jensen

*Colorboxes Pink*  
Sara Plantefève-Castrick

*Screening of the film  
"Time Passes"*  
Ane Hjort Guttu

*Preteen Shed*  
Sanna Albenius  
*Fortvilelsens Fugle /  
Les Oiseaux désespoir*

*A retrospective exhibition  
1980–2019 by Frans Jacobi*  
Frans Jacobi

*Focus++Fragility*  
Eirik Melstrøm & Tijs Ham

*Let's crush the patriarchy*  
Lisa Englesson Hallberg

*Interpreting Fallopija Japonica*  
Siren Elise Wilhelmsen

*House house house*  
Aleidis Skua

*Moving Through Thresholds*  
Ellen Eurenus Hallgren

*De studerende -  
Et antropologisk indblik,  
en undersøgelse udarbejdet af  
Freja Marie Hegelund &  
Laus Østergaard*

*I didn't go to Crimea and all i got  
was this alien message*  
Zuza Banasińska

*PolarGraphics/  
American Tourister/  
Performing Alienation*  
Stephan Dillemath, Thomas  
Kilpper and Sveinung Rudjord  
Unneland together with  
students Diana Bitar, Laura  
Gaiger, Anna Franciska  
Gottlieb, Marie Jenssen,  
Andrea Grundt Johns, Elina  
Krima, Margrethe Emilie Kühle,  
Ida Mårdhed, Sonja Nordstrøm,  
Kaeto Sweeney and  
Emilie Wright

*Variasjoner på spill*  
Marius Moldvær &  
Gard Frantzsen

*KMD Architecture and  
the Neoliberal Aesthetic*  
Victoria Gouzikovski

*Kissing Cowboys*  
Håvard C.S. Kranstad

*Studio*  
Hild Borchgrevink

## 2020

*Elusive Habitat*  
Mads Andersen

*The Great Human Unspoken*  
Nora Joung

## Pandemic

*The launch of the archive*  
Joy Forum

*Arkivet?*  
Aleksi Wildhagen

*Hverdagen 2.0*  
Susanna Antonsson,  
Skade M. Henriksen  
Sveinung Unneland,  
Kathrine Østergaard,  
Matias Grøttum,  
Sara Bo Lindberg

*Every surface is a canvas*  
Joy Forum  
in collaboration with  
Eirik Falckner &  
Olav Mathisen

## 2021

*GHOST STORIES*  
Susanna Antonsson,  
Dan Brown, Mari Kvien Brunvoll,  
Matias Grøttum, Vilde Jensen,  
Lotte Konow-Lund, Sara Bo  
Lindberg, Terje Nicolaisen,  
Maik Riebert, Sarah S, Fergus  
Tibbs, Marie Vallestad, Laus  
Østergaard, Fatou Åsbakk,  
Ane Hjort Guttu &  
Sveinung R Unneland.

## *Posthuman*

Santiago Canek AND Zapata  
Paniagua, David Jhave  
Johnston, Winnie Soon, Simon  
Biggs, Beat Suter and René  
Bauer, Roderick Coover, Will  
Luers, Karen Ann Donnachie &  
Andy Simionato, Nick Montfort,  
Kyle Booten, David Thomas  
Henry Wright, Johannah  
Rodgers, Eamon O'Kane, Kat  
Mustatea, John Murray & Mark  
Marino, Brad Gallagher  
Curated by Eamon O'Kane,  
Jason Nelson, Scott Rettberg &  
Joseph Tabb

*Hylja - det skjulte*  
Masja Nor Nødtvedt &  
Ida Nerbø

*REST HERE lille støvkorn*  
Alice N Darby, Anna Rebecca  
Lerke, Emil Olsson, Emma  
Aarflot, Isolde Bergqvist,  
Mimi Hemsett, Pauliina  
Pöllänen, Tine Antonius

*Goodbye, Goodbye*  
Auður Ómarsdóttir

*Malerier*  
**Gunnhild Sannes Larsen**

*AL HISSAN - The Jenin Horse*  
**Thomas Kilpper**

*JOY forum RADIO*  
**Matias Grøttum**

*Kraken*  
**Ådne Dyrnesli, Live Skogesal,  
Lisa Rytterlund**

**2022**  
*Tunnel Rather Than a Foothold*  
**Pauliina Pöllänen**

*Tegneklubben*  
**Terje Nicolaisen &  
Olav Mathisen**

*STUDIO(studio)*  
**Håkon Asheim, Tina Athari,  
Charlotte Besuijen, Jason  
Dunne, Leon Hidalgo, Jia Li,  
Kimia Noorinejad,  
Sarah Streitenberger,  
Yasuyo Tatebe & Rikki,  
Oda Tungodden,  
Espen Folgerø,  
Sveinung Rudjord Unneland,  
Tord Træen, Eamon O'Kane**

*Golden gold or / how does  
Brian Brolins feet smell after  
90 minutes?*  
**Lars Jonsson and  
danish artist Jonas Erboe**

*POST STAMPED IN GLITCH/  
the boys*  
**Nina Eriksson**

*World Pickers Collective - 'What  
does the gossip tell us about  
hidden worlds & species living  
inside the mountain?'*  
**Sara Lindberg Hansen +  
Hans-Hannah, Emil Ambroos**

*The Pirate Academy #7:  
Conviviality*  
**Mark Fell & Jan Hendrickse  
Vic Fracker, Brandon LaBelle**

*Joy Forum (Gard Frantzsen,  
Laus Østergaard, Sveinung  
& Borghild Unneland, Marie  
Vallestad, Fergus Tibbs,  
Charlotte Besuijen, Tord Træen,  
Sara Lindberg, Jasuyo Tatebe)*

*How to talk to nature - how to  
talk to one another*  
**Yasuyo Tatebe & Grade 9 (Inter-  
national School of Bergen, ISB)**

*Get in, get out, get distracted*  
**Charlotte Besuijen & Masja  
Nødtvedt**

*Myopi*  
**Johanne Thingnes Leira**

*TBA*  
**Rikki Winde**

*Factory Talk*  
**FACTORY WORKERS UNITE  
(Søren Thilo Founder  
& Tina Helen)**

**2023**  
*Gap Gardening*  
**Sveinung Rudjord Unneland**

*Complete list of exhibitors:*

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Brynhild Winther  
Espen Pedersen

Margrethe Kolstad Brekke  
Roderick Coover &  
Scott Rettberg  
Christina René  
Benedicte Clementsen &  
Frans Jacobi (Synsmaskinen)  
Chris Chafe  
George Hilley &  
Greg Niemeyer  
Ellen Røed  
Kjersti Sundland  
Martin Mikkelsen &  
Ole Kristian Ellstad  
Sveinung Rudjord Unneland &  
Eamon O'Kane  
Erik Friis Reitan  
Samuel Brzeski &  
Laurie Lax  
Kim Hankyul &  
Gentian Rhosa Meikleham  
Sigurd Hansen  
Alexandra Jegerstedt  
Dominique Hurth  
Dimitri Thomas-Komissarov  
Joel Danielsson &  
Louise Öhman  
Sofie Fribo  
Craig Wells &  
Jeremy Welsh

Linnea Jardemark  
Franciska Gottlieb  
Gunhild Sannes Larsen  
Ida Vildheart Bergman  
Ina Marie Winther Åshaug  
Maria Vallevik Borg  
Pernille Elida  
Runa Amanda Halleraker

Siri Unger  
Maria Sannes Undheim  
Stella Palm  
Vilde Jensen  
Matias Grøttum  
Sonja Zornat  
Tanja Silvestrini  
Lisa Him-Jensen  
Ella Honeyman-Novotny  
Dorte Gottlieb  
Sigrid Stokker  
Jennifer Caneva

Lasse Hieronymus Bo  
Kaeto Sweeney  
Laurens Rohlf  
Vilde Jensen  
Sara Plantefève-Castrick  
Ane Hjort Guttu  
Sanna Albenius  
Frans Jacobi  
Eirik Melstrøm & Tijs Ham  
Lisa Engleson Hallberg  
Siren Elise Wilhelmsen  
Aleidis Skua  
Ellen Eurenus Hallgren  
Laus Østergaard &  
Freja Marie Hegelund  
Zuza Banasińska

Stephan Dilleuth  
Sveinung Unneland &  
Thomas Kilpper  
Diana Bitar  
Laura Gaiger  
Franciska Gottlieb  
Marie Jenssen  
Andrea Grundt Johns  
Elīna Krīma  
Margrethe Emilie Kühle  
Ida Mårdhed  
Sonja Nordstrøm  
Kaeto Sweeney &

Emilie Wright  
Marius Moldvær &  
Gard Frantzsen

Victoria Gouzikovski  
Håvard C.S. Kranstad  
Hild Borchgrevink  
Mads Andersen  
Nora Joung  
Aleksi Wildhagen

Susanna Antonsson  
Skade M. Henriksen Svennevig  
Laus Østergaard  
Matias Grøttum  
Sara Bo Lindberg

Eirik Falckner &  
Olav Mathisen

Santiago Canek AND  
Zapata Paniagua  
David Jhave Johnston  
Winnie Soon  
Simon Biggs  
Beat Suter & René Bauer  
Roderick Coover  
Will Luers  
Karen Ann Donnachie &  
Andy Simionato  
Nick Montfort  
Kyle Booten  
David Thomas Henry Wright  
Johannah Rodgers  
Eamon O'Kane  
Kat Mustatea  
John Murray & Mark Marino  
Brad Gallagher

Masja Nor Nødtvedt  
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Alice N Darby

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Emma Aarflot  
Isolde Berkqvist  
Mimi Hemsett  
Pauliina Pöllänen  
Tine Antonius  
Nina Eriksson

Mark Fell &  
Jan Hendricks  
Vic Fracker  
Brandon LaBelle  
(Gard Frantzsen  
Laus Østergaard  
Sveinung &  
Borghild Unneland  
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