



MOURNING MONEY is three symposiums organised by UKK – Organisation for Artists and Curators. The aim is to investigate questions around art and finance, as they relate to the role of the artist, the circulation of work and novel organisational forms in the field of art.

Each symposium will address specific questions in relation to the value of art and the labour of artists as it is configured between disparate, yet mutually dependent, systems. UKK has invited international artists, writers, and theorists to address, firstly, the role of the artist as subject to technology and feminisms; secondly, the operative powers of a (post-)contemporary art practice; and thirdly diverging functions of macro organisations in art.

In strengthening the development of critical consciousness around systemic agencies in art and relationships between art and finance, UKK wishes to show how artists and curators are key constituents of these relationships, and have the capacity to directly affect them.

The symposiums, January 17-18th, are generously hosted by The Royal Danish Academy of Fine Arts, Schools of Visual Arts in Copenhagen.

UKK is an independent, professional association, whose aim is to provide better conditions for contemporary art and its practitioners in Denmark. UKK was founded in 2002 and represents several occupational groups: artists, curators and mediators. The board of UKK works as a think tank and knowledge-sharing platform, enabling a transdisciplinary approach that may extend beyond the institutional conventions of art.

The symposiums are kindly supported by Bikubenfonden and Beckett Fonden and are generously hosted by The Royal Danish Academy of Fine Arts, Schools of Visual Arts in Copenhagen..



OPERATIVE POWERS OF ART PRACTICE

17 January 2019, 11.30-17.00

The Royal Danish Academy of Fine Arts,
Schools of Visual Arts

The symposium considers the implications of control in relation to the operative powers of the practice of art. The aim is to discuss (post-) contemporary art practice as it increasingly becomes subjected to arts financialization. With the awareness of the financialization of art, we hope to address how art practices may become more visibly and actively 'in control' of current financial dynamics. Through the contributions of the invited speakers, we hope to strengthen the notions around 'arts systemic agency' - whether this means to allow it to be understood as more abstract or through a more complex and operational understanding of this agency. - Perhaps also, and through this understanding, it would be a way to address useful operative powers to program/further the cultural field. Lastly, in order to sustain and allow for a common and less exclusive language around this topic, we believe it is necessary to share key practices and research. In the current context of competing global crisis', we will ask what transitional role art may face considering its systemic agency. Reassessing the term 'artistic agency' would be important to this task. We will ask what are the scales and implications necessary, to allow art to bend the means of control rather than causing it to block future potential development.

The three speakers are the artist duo, João Enxuto & Erica Love, artist Alexandra Pirici, curator and writer, Tirdad Zolghadr. The symposium will be moderated by artist and chair of UKK, Gro Sarauw.

João Enxuto & Erica Love

INVESTMENTS

The duo will cover recent work and research on how financial value is modeled and created through art institutions and platforms. Granting profit and gain to artists requires an assessment of their significant financial and social impact. As NYC-based artists they will focus on how specific regulatory constructs can present both barriers and opportunities for art workers. They will cover projects such as Institute for Southern Contemporary Art (ISCA), an analysis of algorithmic modelling of the art market present in their forthcoming essay 'When Zero Equals Affinity', and a consideration of the secondary market and resale royalties through our Sensus and Crypto Coffers propositions. Covered topics will cut across conventions staged in the art academy, primary and secondary art markets, and offer

paths beyond received artistic strategies. Besides their own work Enxuto and Love will highlight practices that creatively experiment with the economic, legal, and techno-institutional structures that frame the art field and beyond.

Alexandra Pirici

INVISIBLE AESTH-ETHICS

The presentation will focus on the expanded field of politics of art and artworks, understood beyond content as encompassing what the artwork enacts. This will be done considering the dynamics an art work enables, the economic, financial models it endorses, including the institutional models that it interacts with - whether altering them or not - what the artwork participates in, and how it circulates marketwise. Pirici will present two artworks - "Parthenon Marbles", an ongoing action from 2017 and "Aggregate", a large scale performative environment from 2017, both situated in the frame of the artist's practice at large. Pirici's questions connected to collecting, acquisition policies and labour gives her work a significant role in the context of the economy and circulation of performative practice in visual arts.

Tirdad Zolghadr

QUALITY CONTROL

Mourning Money invokes "control", as a good object, not a threat. In this, it offers a rare opportunity. The next step would be to tightly define what it is we wish to take control over, and to which end. This is where the issue of morality becomes unavoidable, while the issue of "quality" offers little respite. After all, definitions of Good and Bad art are regulated by a "moral economy" specific to the field. Zooming in on financialization processes is a promising way to assess Contemporary Art's limits and possibilities, both qualitatively and quantitatively speaking. Especially if we refrain from fetishizing free flows of financial complexity, and aim for "controlled" definitions of regulation and redistribution instead (UKK is a strong example here). This lecture will address the conference premise by drawing on curatorial experience within the frame of the REALTY program, an ongoing project by KW Berlin and the Sommerakademie Paul Klee Bern.

MACRO

18 January 2019, 12.00–17.00

The Royal Danish Academy of Fine Arts,
Schools of Visual Arts

Our interest with this symposium is to explore how, where and in what ways we care for and organize the field of art at macro scale / collective levels.

What organisational forms operate at the macro scale and what visions of art do they further? Why do we have the set of macro-scale institutions we have? What might be missing at these scales? If we argue that the organisational models operating in the field of art are central in negotiating the parameters and qualities of artistic practices, and how the latter are in turn disseminated and brought to a variety of publics, then the question is what is currently being omitted but may be of urgent necessity?

Some examples of existing macro-scale organizational models in the art field outside the nexus of organizations and institutions aiding in production and presentation of art include different types of unions, interest organizations (BKF, UKK, UKS), mission-driven organizations (W.A.G.E.), global and niche financial actors (Deloitte, Athena Art Finance, Artist Pension Trust.), financial technology and other market-oriented startups (Maecenas, Codex Protocol, Artsy), galleries (Gagosian, Hauser and Wirth, David Zwirner), private foundations and national art foundations. We will explore the different functions and purposes such initiatives serve in rendering and articulating the reality of the art field, and what can the criteria be by which their capabilities and limitations are to be assessed in order to further the art field's development.

The three speakers are curator, writer and consultant Victoria Ivanova, Director of Strategy at Gnosis Kei Kreutler, and Associate Professor of Media and Communication at the University of West London Helen Hester. The symposium will be moderated by researcher Aslak Aamot Kjærulff.

BIOGRAPHIES

João Enxuto and Erica Love collaborate on projects about art institutions, labor conditions, and value systems shaped by recent technologies. In 2016 they founded Contemporary.Institute with the Institute for Southern Contemporary Art (ISCA), an experimental platform to benefit artists and cultural producers deriving from machine learning and art market data. They have given talks, written essays, and exhibited widely, amongst other at the Centre Pompidou, Whitney Museum of Art, the New Museum, Anthology Film Archives, Walker Art Center, Louisiana Museum in Denmark.

Alexandra Pirici is an artist with a background in choreography that works undisciplined, across different mediums, both in the gallery space and in the public space. Her works have been exhibited within the decennial art exhibition Skulptur Projekte Munster 2017, the Venice Biennale - Romanian Pavilion at the 55th edition, Tate Modern London, New Museum - New York, The 9th Berlin Biennale, Manifesta 10, Centre Pompidou - Paris, Museum of Modern Art - Warsaw among many others.

Tirdad Zolghadr is a curator and writer. His most recent publication is Traction, Sternberg Press 2016. Curatorial work includes biennial settings as well as numerous long-term, research-driven efforts. Zolghadr is artistic director of the Summer Academy Paul Klee in Bern and associate curator at KW Institute for Contemporary Art in Berlin.

Gro Sarauw is an artist and chair of UKK. Sarauw works with sculpture, architecture, and emerging technologies. She has exhibited at various European venues and is a graduate of Goldsmiths MFA Fine Art. In addition, Sarauw has an extensive background in architecture, and as an architect, she has, among others, worked at the Office for Metropolitan Architecture (OMA) in NY. Her ongoing projects are about the subjectivity of the artist and erosion of the role the artist, and what impact technology will have on the artist's future. Collaboration is a core concern in her practice. As a member of the artistic-research group The Winter Office (TWO) Sarauw will be producing two solo exhibitions in Los Angeles in 2019, exploring blends of art and architecture in relation to spatial justice and other urban issues. Gro Sarauw is currently working on her next solo show 'Transcalar' that will open at the contemporary art platform Surdez Aps, in February, 2019. She lives and works in Copenhagen.

Victoria Ivanova is a curator, writer and consultant living in London. Her core focus is on systemic and infrastructural conditions that shape socio-economic, political and institutional realities. To this extent, she develops innovative approaches to policy, finance and rights in the sphere of contemporary art and beyond. She is a co-founder of Izolyatsia, Real Flow and Bureau for Cultural Strategies (bux), and currently doing a practice-based PhD in collaboration with the Serpentine Galleries and London South Bank University. Back in 2010, she graduated from the LSE with an MSc in Human Rights, which was followed by a Masters in Curatorial Studies from the Center for Curatorial Studies Bard College in 2014.

Kei Kreutler is a researcher interested in how cultural narratives of technologies shape their use. She is Director of Strategy at Gnosis, and she curates events at Full Node, Europe's largest co-working space for blockchain initiatives. She is an alum of Strelka Institute for Media, Architecture, and Design, and her work has been exhibited by organisations including the Victoria & Albert Museum, London, UK, and Ideas City, New Museum, New York, NY. Her artistic practice focuses on organizational design and utopian conspiracies.

Helen Hester is Associate Professor of Media and Communication at the University of West London. She is the author of Xenofeminism (Polity, 2018) and Beyond Explicit: Pornography and the Displacement of Sex (SUNY Press, 2014).

Aslak Aamot Kjaerulff holds a PhD degree in mobilities research and action research from Roskilde University. He is a co-founder of Diakron, a platform for transdisciplinary research and practice. He teaches urban studies and strategic planning at Roskilde University. The core trajectory of his practice is to trace how concepts and ideas travel across cultures and disciplines. This involves exploratory methodological designs, where problem formulations, research processes, artistic productions are invented collaboratively in various constellations. The outcomes have been exhibitions, government reports, artworks, transdisciplinary communities of practice, radio documentaries, and fictional as well as academic texts.