



Post Institutional Stress Disorder

16.03.2018–03.02.2019

Post Institutional Stress Disorder (PISD) er en gruppeudstilling, som forløber over ti måneder og bygges op af en række værker af danske og udenlandske kunstnere.

Titlen er en omfortolkning af diagnosen Post Traumatic Stress Disorder (PTSD), som opstår på baggrund af en eller flere traumatiske hændelser, og som har store konsekvenser for den, der rammes. *Post Institutional Stress Disorder* tager stilling til og undersøger, hvordan vi påvirkes af og interagerer med institutioner i samfundet. Udstillingen ser på, hvordan systemer til tider påvirker og skaber en følelse af magtesløshed hos det enkelte individ. Udover at kommentere og undersøge institutioner som skoler, hospitaler, fængsler, militær og lovgivningen generelt undersøger udstillingen også, hvilke forhindringer og udfordringer, kunstinstitutionen selv skaber mellem institution og publikum.

PISD er en kumulativ gruppeudstilling, som følger overophobningens princip. På åbningsdagen består udstillingen kun af et enkelt værk, men når den lukker ti måneder senere er udstillingsrummet fyldt med værker herunder skulptur, fotografi, video, maleri etc. Udstillingen udvikler således sin egen uforudsigelige og – i sidste ende – uoverskuelige logik.

Post Institutional Stress Disorder (PISD) is a group exhibition that builds up over a period of ten months and contains works by Danish and international artists.

The title is a reinterpretation of the diagnosis Post Traumatic Stress Disorder (PTSD), which occurs on the basis of one or more traumatic events and has major consequences for the affected person. *Post Institutional Stress Disorder* addresses and investigates how we are influenced by and interact with institutions in society. The exhibition examines how systems at times affect and provoke a feeling of powerlessness in the individual. Besides commenting and investigating institutions such as schools, hospitals, prisons, military and legislation in general, the exhibition also examines the obstacles and challenges the art institution itself creates between institution and audience.

PISD is a cumulative group exhibition that follows the principle of over-accumulation. At the opening, the exhibition consists of one single work, but when it closes ten months later, the exhibition space is filled with works including sculpture, photography, video, painting, etc. The exhibition thus develops its own unpredictable and – ultimately – chaotic logic.

Udstillingen er støttet af:

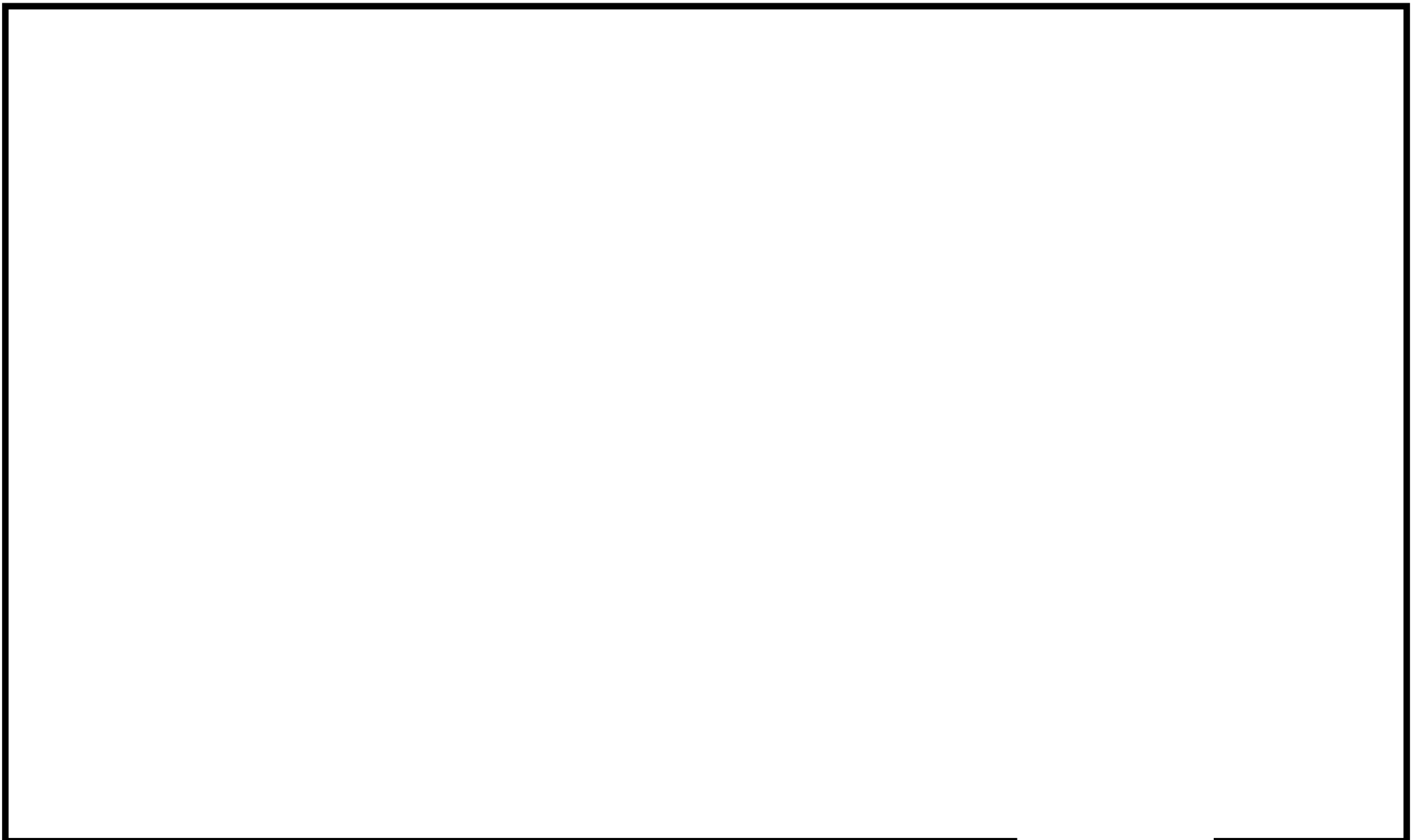
STATENS KUNSTFOND  **DET OBELSKE FAMILIEFOND**

The exhibition is supported by:

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Post Institutional Stress Disorder

Galleri ①



<u>Exhibition Period</u>	<u>Artist</u>	<u>Title</u>	<u>Material / Specifications</u>	<u>Year</u>
16.03.18-03.02.19	Jes Brinch	<i>Udmeldelse af samfundet (Resignation from Society)</i>	A4 form	1993
23.03.18-03.02.19	Michael Smith	<i>My First Photo</i>	Black / White Photograph	1972
28.03.18-03.02.19	Sara Deraedt	<i>Samsung</i>	Analogue photograph, Omnia print, Produced by hand, 13,5 x 9 cm	2016
06.04.18-03.02.19	Cameron Rowland	<i>7.5'</i>	Exit height strip, 36 x 1 inches (91.44 x 2.54 cm), The height strip allows for identification. Typically it is used at the door of gas stations and convenience stores. Collection Daniel Buchholz & Christopher Müller, Cologne	2015
13.04.18-03.02.19	Henrik Olesen	<i>Intolerancen viser sit sande ansigt, A4 flyer to provide a better public information about gays and lesbians in primary schools</i>	Two flyers, A4	1998
17.04.18-03.02.19	Adrian Piper	<i>My Calling (Card) #1</i>	Series of performances	1986-1990
02.05.18-03.02.19	Andrea Fraser	<i>Index II</i>	Poster, 94 x 125 cm	2014
09.05.18-03.02.19	Jesse Darling	<i>Compartment Syndrome (Hanging in There)</i>	Grip bar, plastic bags, plastic tube, zip tie 167,64 x 124,46 x 12,70 cm	2018
09.05.18-03.02.19	Harun Farocki	<i>Leben – BRD</i>	Video, 01:18:39 min	1990
28.05.18-03.02.19	Carolyn Lazard	<i>A Conspiracy (Contracted)</i>	Eight Dohm White Noise Machines (Colour; tan), each machine is 5.8 in	2018
08.06.18-03.02.19	Studios Idéfix	<i>The Twelve Tasks of Asterix - #8: Find Permit A 38 in "The Place That Sends You Mad"</i>	Video, 9:27 min	1976
18.06.18-06.01.19	Maryam Jafri	<i>American Buddhist</i>	Video / Installation, 66 x 56 x 36 cm	2016
07.08.18-03.02.19	Adrian Piper	<i>Everything #1</i>	White bond paper with inkjet printed red text, 8.5 x 11 in	2003-ongoing
13.08.18-03.02.19	Jesse Darling	<i>Plexus</i>	Back brace, mild steel, lacquer, grip bar, cool pack, 73 x 50 x 20cm	2017
13.08.18-03.02.19	Mike Kelley	<i>Street Sign</i>	Serigraph on aluminium	2004
14.08.18-03.02.19	Ayoung Kim	<i>Porosity Valley, Portable Holes</i>	Video, 21:20 min	2017
14.08.18-03.02.19	Julia Scher	<i>Copenhagen</i>	Sound, 3:09 min	1997
22.08.18-03.02.19	Goodiepal and Pals	<i>Og jeg gentar 10 gange</i>	Mural. Markers, paint, stickers, 250 x 250 cm	2018
12.09.18-03.02.19	Jens Haaning	<i>Kabul Time (Gold Edition)</i>	Wall clock	2017
12.09.18-03.02.19	Fred Lonidier	<i>29 Arrests</i>	30 Unmounted photographs, each photograph is 5.5 x 8.5 in	1972-2018
03.10.18-03.02.19	Henrik Olesen	<i>Rechte Ecke</i>	Plaster cast of the right corner of Gallery 1 at Kunsthall Aarhus	2018
08.10.18-03.02.19	Eva Barto	<i>The Philanthropist, ongoing (version 0)</i>	Support certificate along with deduction voucher for cancellation	2018
31.10.18-03.02.19	Freja Niemann Lundrup	<i>Petrification (Forstening)</i>	Marble sculpture	2017
09.11.18-03.02.19	Henriette Heise	<i>Nogen må jo gøre det (Someone must do it)</i>	Video, 16 mm, 40 min, loop	1996
09.11.18-03.02.19	Henriette Heise	<i>Den deprimerede planet (The Depressed Planet)</i>	Wallpaint on canvas: Blackboard varnish green and black, Chroma Key green and blue	2018
13.11.18-03.02.19	Dena Yago	<i>Boring from Within</i>	Mural. Stencil, painted chalk, black charcoal, 380 x 270 cm	2018
23.11.18-03.02.19	Søren Andreasen	<i>Synthesia</i>	Four digital prints	2018
23.11.18-03.02.19	Søren Andreasen	<i>Kunst uden ophav (Art with no origin)</i>	Leaflet	2018
23.11.18-03.02.19	Lasse Krog Møller	<i>Bureaukratiske Apparater (Burecratic Appartus)</i>	Serie of 12 framed photos, edition á 3. + et a.p.	2015
26.11.18-03.02.19	Jessica Vaughn	<i>28" x 22.75"</i>	Offset prints on newsprint, 4 pages, each: 22 ¾ x 28 in, Edition 2/2	2018
29.11.18-03.02.19	Shahab Fotouhi	<i>Faces Holding the Void</i>	White stencil, green wall paint	2018
27.11.18-03.02.19	Hannah Heilmann	<i>Mors og fars sexliv (Mom and Dad's Sex Life)</i>	Minute quilt	2017
06.12.18-03.02.19	Stephan Dillemoth	<i>tit for tat</i>	Plaster, flocking, gold leaf, antenna, 50 cm / 100 cm	2017
04.01.19-03.02.19	Sten Kallin & Sture Johannesson	<i>Computer paragraph</i>	Composition in silver, silk screen	1972-1973
04.01.19-03.02.19	Henrik Plenge Jakobsen	<i>In Advance</i>	Pitchfork, 135 x 30 x 12 cm	2019
04.01.19-03.02.19	Henrik Plenge Jakobsen	<i>Total Institution</i>	Mural, 153 x 230 cm	2001-2019
04.01.19-03.02.19	Michael Smith	<i>The Big Relay Race</i>	Black / White Photograph	1981
07.01.19-03.02.19	Hospital Prison University Archive / Jakob Jakobsen	<i>Projekt# 8 'Sumut og Sumullu? / Hvor og hvorhen?' med Eva la Cour Projekt# 7 'Kunst, Penge og Værdi' med 'Kunst for Varer' og Joen Vedel Projekt# 6 'Den Tredje Verdenas udstillingen og Kulturkongressen på Cuba i 1968' Projekt# 5 'Byens Utopi' med Blød By og Frisk Flugt Projekt# 4 'Kvindekamp' med Ekstatisk Feminisme og de strejkende fra den Kgl. Porcelænsfabrik i 1976 Projekt# 3 'Sexualpolitik' med Tine Tvergaard og Wilhelm Reich Projekt# 2 'Arbejde' med Thomas Bo Østergaard og Folmer Bendtsen Projekt# 1 'Ændrede Bevidsthedstilstande' med Henri Michaux og Søren Andreasen</i>	Risograph poster. Sticker and date on reverse	2017-2018
07.01.19-03.02.19	Margaret Honda	<i>West Blvd</i>	A crumpled paper	2007
27.01.19-03.02.19	Carey Young	<i>Obsidian Contract</i>	Vinyl text and black mirror	2010



Jes Brinch, *Resignation from Society*, 1993



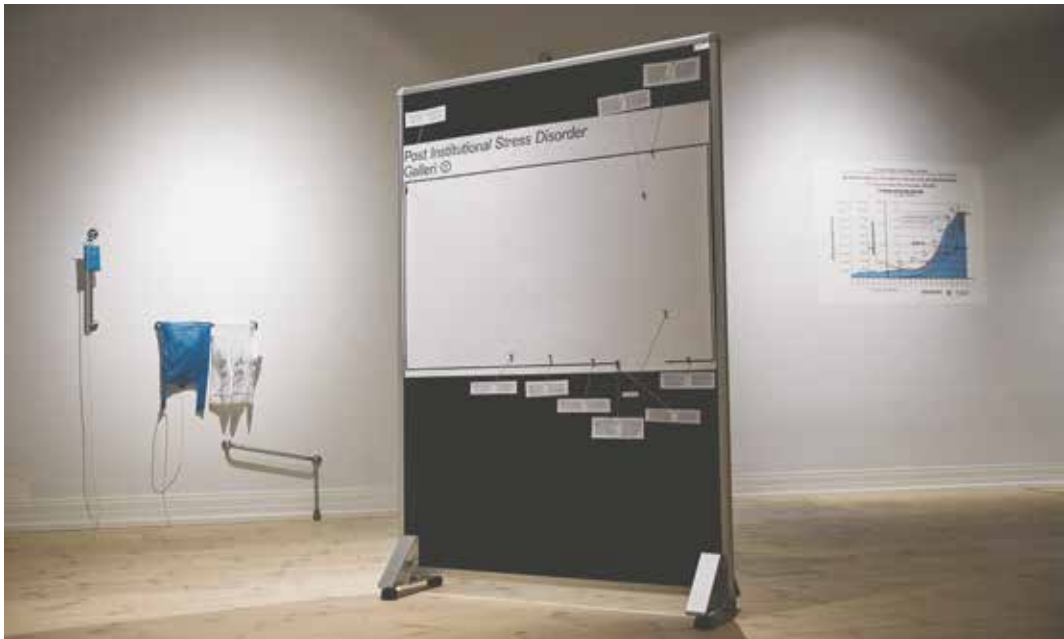
Jes Brinch, *Resignation from Society*, 1993



Michael Smith, *My First Photo*, 1972



Jes Brinch, *Resignation from Society*, 1993, Henrik Olesen, *Intolerancen viser sit sande ansigt / A4 flyer to provide a better public information about gays and lesbians in primary schools*, 1998, Michael Smith, *My First Photo*, 1972



Jesse Darling, *Compartment Syndrome (Hanging in There)*, 2018, Andrea Fraser, *Index II*, 2014



Sara Deraedt, *Samsung*, 2016, Harun Farocki, *Leben – BRD*, 1990



Sara Deraedt, *Samsung*, 2016, Jes Brinch, *Resignation from Society*, 1993, Henrik Olesen, *Intolerancen viser sit sande ansigt / A4 flyer to provide a better public information about gays and lesbians in primary schools*, 1998



Michael Smith, *My First Photo*, 1972, Jesse Darling, *Plexus*, 2017



Michael Smith, My First Photo, 1972

January							2020
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Schreber, who is fully aware of his own mental breakdown, interprets this breakdown as a direct result of this struggle. He tries to let go of his body and his mental capacities and yet, at the same time, he does not want to let go. He tries to become what the 'system' expects of him – to command and to carry himself as a supreme court judge, to be treated and conduct himself as a mental patient, to perform the functions of the wife of God – and yet he is never able to fully do so. The expectations about what it takes to become a certain 'person', to fulfil a certain function, to play a certain role, is never explicitly articulated by anyone, and yet Schreber, like any other person, has his own (unrealistic) expectations and crumbles under the pressure and his own unwillingness to fully do so.

Making one's body including its mental capacities a docile instrument is, paradoxically, a violent task the self performs against itself. The roles – judge, accused, doctor, patient – are already there, they are already established, before we, as individual human beings, are put in their place and set out to perform them. The world with its symbolic gestures and expectations is there before we are. We already have a name and place within the family and within society before we are even born or have any awareness of what it means to have a name and be a person.

The institution is the name for the place in which this abstract power becomes concrete. The legal institution is where some persons take up the role of judges and face other persons playing the roles of accused. The mental institution is where persons perform their role as doctors and other persons those of patients. The family institution is where we are supposed to behave as proper parents and children, uncles, grandmothers, husbands and wives. And the same can be said for the rest of the institutions whether related to education, art, policing, surveillance or killing – whether disciplining children, migrants or people without jobs, whether fighting insurgents on foreign soil or domestic protesters.

The institution always has a material aspect. It is a place (the home, the school, the police station, the border) and it usually comes with a certain dress code (from the police uniform to the birthday party attire). But first and foremost, the institution is symbolic, and the function of the material aspect is to uphold and reproduce this symbolic order. The institution is where individual bodies perform the functions of symbolic roles and reproduce relations of power. Institutions are where persons become doctors (a symbolic function) and others become patients (another symbolic function). It is where we become who we are, life is nothing but drifting from one institution to the next, hour after hour, day after day, year after year, from home, to elementary school, to family, to sports club, to music school, to job centre, to migration office, to hospital. There is no true self. No substance. We are but singular combinations of a multiplicity of institutional embeddings.

This process, however, cannot be effected without some form of reaction, without mental and physical symptoms of anxiety, stress and depression.

This reaction, whatever its form, has a double cause. On the one hand, it stems from the fact that we can never fully become what we expect is expected from us: We can never fully create ourselves in our interpretation of God-the-system's image. This creates not only a sense of inadequacy – which can be introvertedly (low self esteem) or extrovertedly (racism, abusiveness) acted out – but also stress as one continuously attempts to become what one cannot be.

The supreme court judge, Daniel Paul Schreber, had fantasies about becoming the wife of God. In order to serve his function and take up his place in the world, Schreber, in his own view, had to open his body and mind to God's penetrating rays. "God demands constant enjoyment," as Schreber put it, and in order to let God fulfil his fantasies, "I must continually or at least at certain times, strive to give divine rays the impression of a woman in the height of sexual delight; to achieve this I have to employ all possible means, and have to strain my intellectual powers and foremost my imagination." I must, Schreber writes, "imagine myself as man and woman in one person having intercourse with myself."

We know of Schreber's account from his *Memoirs*, first published in 1903, describing his treatment for a nervous illness in a mental asylum as well as his cosmology of a world connected by nervous systems and governed through impulses and divine rays. In order to take up one's place within this world, within this symbolic order of high court judges, mental patients and religious believers, one must, as Schreber puts it, become a prostitute: one must render one's body a docile body that can be used to satisfy the desires of the (divine) system.

This act, however, is not performed easily. It is a constant struggle and riven with anxiety.

HVOR ER DINE BØRN LIGE NU?

HAR DU ET GODT FORHOLD TIL DINE BØRN?

**VIDSTE DU, AT HYPPIGHEDEN AF SELVMORDSFORSØG
BLANDT TEENAGERE I DANMARK ER LANGT HØJERE
END I DE FLESTE ANDRE EUROPÆISKE LANDE?**

**CA. 10 % AF DANMARKS BEFOLKNING ER BØSSER
ELLER LESBISKE. ER DET OK AT DE IKKE HAR DE
SAMME JURIDISKE RETTIGHEDER SOM ANDRE?**

SYNES DU AT VORES POLITISKE SYSTEM ER I ORDEN?

MENER DU AT VI HAR ET FRIT SAMFUND FOR ALLE?

**HVAD MENER DU KAN VÆRE GRUNDEN TIL AT MANGE
TEENAGERE IKKE TØR FORTÆLLE DERES FORÆLDRE
HVIS DE ER BØSSER ELLER LESBISKE?**

**HVORFOR TROR DU AT FORÆLDRE OFTE IKKE
ACCEPTERER NÅR DERES BØRN ER BØSSER ELLER
LESBISKE?**

**SYNES DU AT DET ER BETRYGGENDE AT DER IKKE
EKSISTERER NOGEN UDDYBENDE
OG INFORMATIV OPLYSNING
OMKRING HOMOSEKSUALITET
I FOLKESKOLEN?**

**TØR DINE BØRN FORTÆLLE DIG
HVAD DE LAVER NÅR DU IKKE
ER DER?**



VÆR TOLERANT. MINE FORÆLDRE VAR DET IKKE.

Henrik Olesen, A4 flyer to provide a better public information about gays and lesbians in primary schools, 1998*

February							2020
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*DO YOU KNOW WHERE YOUR KIDS ARE RIGHT NOW? / DID YOU KNOW THAT THE FREQUENCY OF ATTEMPTED SUICIDE AMONG TEEN-AGERS IS FAR HIGHER IN DENMARK THAN IN MOST OTHER EUROPEAN COUNTRIES? / ABOUT TEN PERCENT OF THE DANISH POPULA-TION ARE GAY MEN OR LESBIANS. / IS IT O.K. THAT THEY DO NOT HAVE THE SAME LEGAL RIGHTS AS OTHERS? / DO YOU THINK THAT OUR POLITICAL SYSTEM IS ADEQUATE? / WHY DO YOU THINK THAT SO MANY TEENAGERS ARE SCARED TO TELL THEIR PARENTS THAT THEY ARE GAYS OR LESBIANS? / WHY DO YOU THINK THAT PARENTS OFTEN DON'T ACCEPT IF THEIR CHILDREN ARE QUEER? / DO YOU FIND IT REASSURING THAT THERE IS NO THOROUGH AND EXPLANATORY INFORMATION ABOUT HOMOSEXUALITY IN PRIMARY SCHOOLS? / DO YOUR KIDS DARE TO TELL YOU WHAT THEY ARE DOING WHEN YOU ARE NOT THERE? / BE TOLERENT. MY PARENTS WERE NOT.					1	2	
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On the other hand, forcing oneself to become a docile instrument in the hands of the other, the institution, is in itself an unpleasant experience. Giving oneself over to the institution, making one's body a docile instrument and putting one's will in line with the institutional logic, is a violent act. It is performed by others and we perform it on ourselves. And what is more, performing this violence against others is at the same time performing it against ourselves – and vice versa. The teacher beats himself into the role of teacher when he tests the student; the student beats himself into the role of the student when faced with the test. Performed enough times, this act of violence might become almost habitual, and yet, every action will produce a residue of what we might call post-institutional stress.

To Sigmund Freud, Schreber was the paradigmatic case of paranoia, which, according to Freud, resulted from Schreber's foreclosure of the possibility that he could be a homosexual. The French psychoanalyst Jacques Lacan would later take the processes of foreclosure up in his discussion of psychosis. And for Elias Canetti, Schreber was the paradigmatic case of a kind of cultural paranoia, a disease of power, that would characterise the mass psychology of Nazism.

But we could also interpret the case of Schreber with concepts taken from Michel Foucault. To Foucault, modernity – starting in the late 1700's – is characterised by a reconfiguration of power. In modern times, power is no longer centred around the king or master and no longer takes the form of command. Rather, power is expressed in different techniques that produce docile bodies; techniques that are embedded in an emerging set of institutions: the prison, the school, the hospital, the asylum. Here, through routines and daily practices, tests and challenges, punishments and rewards, humans will mould their bodies and minds in ways that will make them actively reproduce institutional logics, hierarchies of power and, most importantly, capital. They will sell their labour power at the labour market, they will obtain the skills and discipline needed, they will learn to desire consumer goods, they will oversee production and they will, in any aspect, live their lives according to the logic of capital. They will become producers, distributors, managers and consumers.

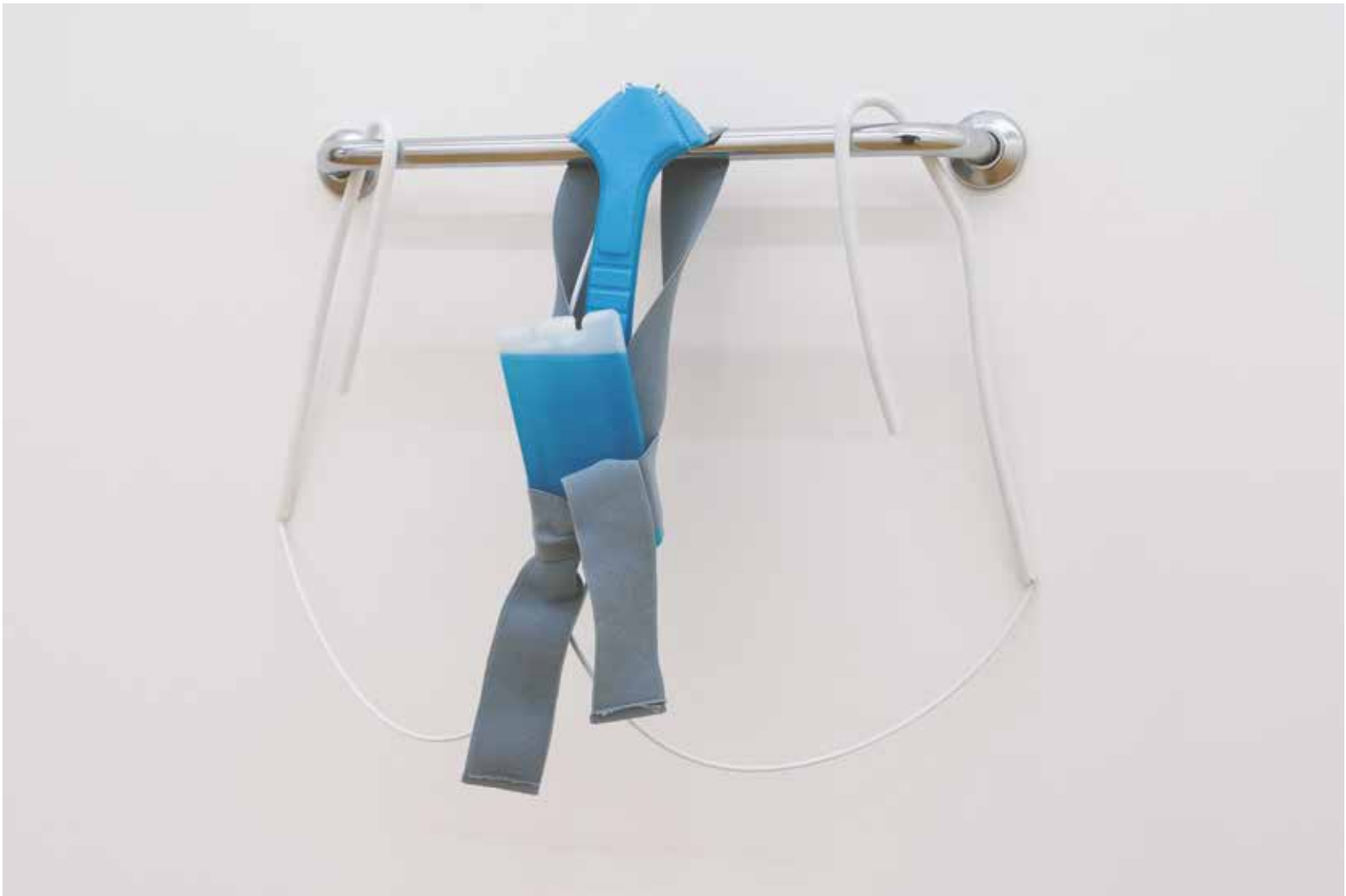
In modernity, power is no longer tied to the person. Rather, one only has power according to one's role within an institutional embedding. One is not powerful by default, but one may have an opportunity to exercise a certain power to do certain things. One is not respected because of one's name but one may earn respect as a teacher, as a parent, or as a prison guard. It all depends on one's ability to perform one's institutional role. Similarly, one may earn respect or a set of privileges according to one's ability to perform the role of the good student, the good patient or the good child. But woe betide the person unable or unwilling to mould his or her body and mind in the image of the good subject.

What Schreber shows in an extreme form is that moulding one's body and mind in the image of the symbolic order is not frictionless. It produces a variety of symptoms, mental and physical reactions that range from ticks, giddiness, frustration and disgust to serious illnesses and mental breakdowns. From sadness to anxiety and depression, no one goes through the process of making oneself available for God's violent and insatiable desires untouched. Becoming a subject, the kind of subject that fulfils its institutional role, invariably comes with a set of disorders, with a set of individual and diverse responses. These disorders, whatever their nature, is what we might call different variants of post-institutional stress disorder.

Paradoxically, this disorder might also indicate a road to emancipation. Not because post-institutional stress disorders are in themselves liberating. Unlike what some theorists suggested in the 1970's, there is nothing emancipatory about living with madness and mental illnesses. But, as Foucault points out in various places, new forms of power have developed throughout history because of disorder, because people become and make themselves ungovernable. This happens when people stick to their disorders and insist on behaving disorderly; that is, not performing their roles as expected by the institutional logic and thus halting the reproduction of institutional power relations. Foucault's examples of disorderly and ungovernable persons are mostly individual cases. But Foucault also speaks of the new power technologies developing in the 1970's – neoliberalism, where market logics and ideas of persons as holders and investors of their capacities, as human capital, become the governing norm – as a response to a general crisis of governability.

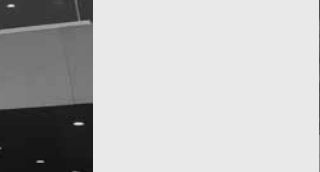
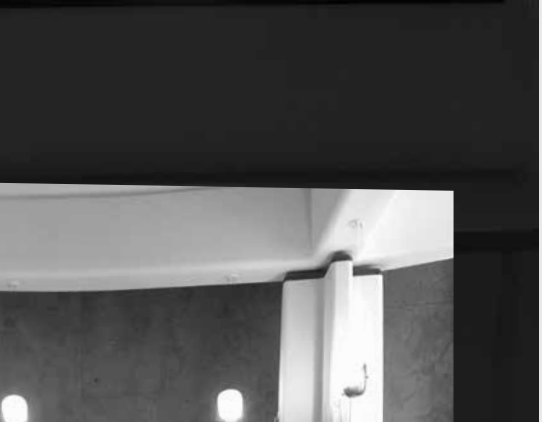
The way out of our current regime, of the power relations incentivising us to become certain subjects and govern ourselves in certain ways, is thus to make ourselves ungovernable. To make ourselves ungovernable on the individual level and, crucially, to create collective movements organised around these forms of ungovernability. That is, not to conform with the roles ascribed to us and not to conform with the image of what it is to be a good subject. Not to accept the post-institutional disorders as a normal way of life.

Instead of reproducing our bodies and minds in the image of capitalist society, we should instead produce and reproduce them in the image of a democratically and collectively organised society; democratising the production, distribution and consumption of basic goods as well as the institutions forming the subjects who will carry out this work. From the point of view of capital and our established institutions, this will look like nothing but disorder. Never mind. Disorder at the societal level then, is the way out of the post-institutional disorders through which we are currently governed.



Jesse Darling, *Plexus*, 2017

March							2020
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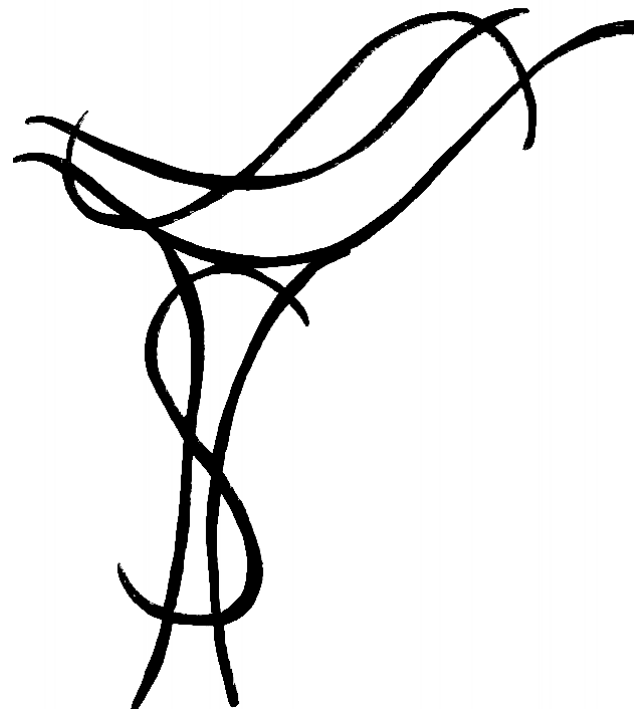


Selected institutions and waiting spaces in Aarhus, Denmark: Hospital, dentist, bank, gynecologist, city hall, age association, church office, prison, theatre, library, shop, school, court, museum, doctor, undertaker, laundromat ...

Everything
will be
taken
away

Adrian Piper, *Everything* (detail: close-up on text), 2003 – ongoing

April							2020
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Jessica Diamond, *Money Dances*, 1993

2

To find out whether this approach to 'art' as an institution makes sense, I meet with the sociologist Lars Bo Kaspersen, to hear what he has to say.

Kaspersen agrees that institutions are indeed to be conceived of as regulating mechanisms. It is merely a question of the sense in which we are talking about regulation. He refers to the current ambiguity in the usage of the term, 'institution', within social and political sciences, calling this 'a semantic battle field'; a fierce struggle regarding the signification of the concept 'institution' as represented by theoretical positions like neo-institutionalism, sociological institutionalism, and historical institutionalism.

We talk about how this 'semantic battle field' is somehow parallel to the apparent semantic meltdown in Western democracies where political agency is often characterized by ambiguity and self-contradiction, as when prospects of de-regulation go hand in hand with a legislation that increases state regulation.

To Kaspersen, this particular instance of contradiction is essential to gaining an understanding of the agency of neoliberalism. As he sees it, traditional liberalism was an ideological rebellion, equivalent to Marxism in that sense, and therefore unable to govern, whereas the neo-liberal agenda is characterized by the aim of neutralising current modes of regulation in order to install a new format of regulation that is all about government. As a result, state power is increasing and being executed ever more ruthlessly. Offering a relevant example, Kaspersen refers to the recent reform of the Danish university system that has turned educational institutions into political instruments, mainly for employment policies.

We talk about the role of 'art' within the social and cultural situation that Kaspersen outlines. By comparing the materiality of art with the symbolic representation of art, this sense of ambiguity and self-contradiction is only amplified.

We find that contemporary art is increasingly dominated by art works with a materiality equivalent to that of the film industry. We observe that the production of art works is extensively commission-based, i.e. ordered and financed by collectors, art institutions, and other investors, just as the actual realization of art works tends to

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How can it be so that the term, 'art', makes sense in contexts that have nothing whatsoever to do with art?

What does it mean, for instance, when pundits speaking about the labour market refer to 'artistic practice' as a model for the implementation of self-realization and creativity as qualitative parameters for the working capacity of employees?

Or how is it possible to use 'the artist' as a vanguard in processes of gentrification, where artists and other bohemians are stimulated to live and work in rundown neighbourhoods that are supposed to be made attractive for investment and well-off citizens?

And what is 'art' doing in educational programmes for technological innovation and entrepreneurship?

These questions have many answers but they only make sense because the terms 'art', 'artist', and 'artistic practice' are unproblematically transferrable to contexts that have nothing to do with art. These questions do, in other words, indicate that 'art' is functioning as a term with common validity.

How is this possible? What does it mean when 'art', 'artist', and 'artistic practice' are used as social and cultural notions of common value?

One response to this question would propose that the usage of 'art' as a term with common validity entails that 'art' is an institution. A social and cultural institution. A mechanism that regulates social and cultural formation in general.

In this way, using the term, 'art', in the institutional sense signifies that 'art' is a social and cultural regularity. That art is always already there, regulating the lives we live. That art is an integrated part of social and cultural regulation as such.



Lasse Krog Møller, *Bureaucratic Apparatus*, 2015

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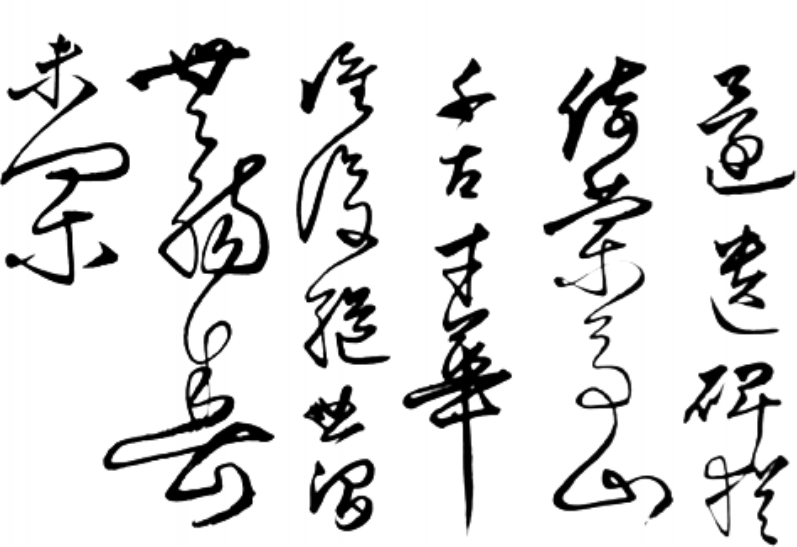
be managed by studios or workshops that handle everything from conceptualization to execution and mediation. And we notice that the very same art works are being represented by a symbolic narrative, telling us that the artist is a singular originator of unique art works. And we witness a global distribution, consumption, and economy of art without precedent.

Realizing that the topic of institutional regulation is far from exhausted, our conversation is placed on ‘pause’ ... to be continued, with Kaspersen pointing at the German sociologist Niklas Luhmann’s theory of Social Systems as yet another perspective to take into consideration.

Inspired by biology and cybernetics, Luhmann defines a society as the totality of a multitude of self-generative social systems. It is these systems that communicate, not humans. And each system is based on a binary code. For instance, the Art System is based on the code ‘beautiful/not-beautiful’, whereas the Political System runs on the code ‘power/not-power’. When the systems communicate, these binary codes are adapted to one another. In the Political System, the code ‘beautiful/not-beautiful’ is thus conceived according to the code ‘power/not-power’ while, conversely, the Art System adapts the code ‘power/not-power’ to the code ‘beautiful/not-beautiful’.



Charles Darwin, *Transmutation of Species* (drawing in notebook), 1836



Chang Pi, *Song of the Cursive Script*, ca. 1460

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How did art become a social and cultural institution? At what point in history did ‘art’ emerge as a notion of common value and as a mechanism of social and cultural regulation?

One precondition decisive to the institutionalization of art must be the ability to conceive of art as something in itself. As a concept. And as a social and cultural materiality. Thus, on the one hand, the institutionalization of art has to do with the historical emergence of the autonomous category, ‘art’, and, on the other hand, with a specialization of art’s materiality.

In a Western context, the institutionalization of art takes place within a historical process that saw the constitution of art history and art theory being melded *pari passu* with the establishment of art academies and public art collections. None of these factors would make sense without the autonomous category, ‘art’. All these factors transform known quantities by means of ‘art’ as an autonomous category.

This is what happened in the 18th century: during the era of Enlightenment, of rococo and of a fundamental change in epistemology, men and women began to conceive of themselves as the creators and organizers of knowledge.

As it happened, the status of an artist began to change from that of a craftsman to that of an author. The commission-based production of art works managed by artists’ workshops was challenged by artists working individually and deciding motif, technique, and style on their own. The training of artists was gradually relocated from the workshop to the art academies. The significance of ‘the artist’ became that of an origin. A creator. An author.

This is one historical process where it is pointless to speak of cause and effect. Too much was happening at one and the same time. It is important, rather, to notice that the conceptions of ‘art’ as an institution, ‘artist’ as an origin, and ‘artistic practice’ as authorship are parts of the same historical process. Transpiring together with the establishment of art academies and public art collections. Entangled with the constitution of art theory and art history.

In this line of thinking, the status of an artist is never exact but evolves within a certain social and cultural habitat. Thus, the historical shift from craftsmanship to authorship will inevitably lead to further mutation of ‘the artist’. And a status not yet known is going to replace that of authorship. In all likelihood, it already has. We’re just not able to recognize art with no origin.

RESIGNATION FROM SOCIETY

PLEASE PRINT

Date of resignation	Day, month, year	Address	Number, Street, Floor./Apt. No.	Postal code
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NOTE:

Before filling out this form, please read the following.

State reason

List relatives

I understand that I am waiving all rights of citizenship, mailing address and Civilian Population Registry address, personal name, social security number and right to vote, ownership, property, hiring, rental, credit, creditcards, installments and bank accounts, as well as all connections to gas, water, heating, electric power, telephone, internet, cable television and sewage.

Furthermore, I waive all rights to paid work and vacations, public assistance, unemployment benefits, education, as well as early retirement, retirement and disability benefits.

I hereby resign from society

Social security number	Last name	All given and middle names

Date and signature	Day, month, year	Signature	<div>Mail this form to: International Court of Justice Peace Palace 2517 KJ The Hague The Netherlands</div>
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The International Court of Justice will notify your national authorities, Local, State and Federal Tax and Police Departments, The Customs and Excise Department, Selective Service System, Banks and Credit Rating Institutes, Local Church and Telephone Companies.

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Andrea Fraser, *Index II*, 2014, Maryam Jafri, *American Buddhist*, 2016, Jes Brinch, *Resignation from Society*, 1993, Henrik Olesen, *Intolerancen viser sit sande ansigt / A4 flyer to provide a better public information about gays and lesbians in primary schools*, 1998, Goodiepal and Pals, *Og jeg gentar 10 gange*, 2018



Michael Smith, *My First Photo*, 1972, Jesse Darling, *Plexus*, 2017, Ayoung Kim, *Porosity Valley, Portable Holes*, 2017



Freja Niemann Lundrup, *Petrification (Forstening)*, 2017, Dena Yago, *Boring from Within*, 2018, Julia Scher, *Coopenhagen*, 1997, Harun Farocki, *Leben – BRD*, 1990, Sara Deraedt, *Samsung*, 2016, Henrik Olesen, *Rechte Eche*, 2018



Harun Farocki, *Leben – BRD*, 1990, Fred Lonidier, *29 Arrests*, 1972/2018, Mike Kelley, *Street Sign*, 2004, Jens Haaning, *Kabul Time (Gold Edition)*, 2017, Freja Niemann Lundrup, *Petrification (Forstening)*, 2017



Adrian Piper, *My Calling (Card) #1*, 1986-1990



Adrian Piper, *My Calling (Card) #1*, 1986-1990, Carolyn Lazard, *A Conspiracy (Contracted)*, 2018, Henriette Heise, *Den deprimerede planet (The Depressed Planet)*, 2018. Wall paint on canvas: Blackboard green and black, chromakey green and blue.



Lasse Krog Møller, *Bureaukratiske Apparater (Bureaucratic Apparatus)*, 2015, Shahab Fotouhi, *Faces Holding the Void*, 2018, Stephan Dillelmuth, *tit for tat*, 2017, Jens Haaning, *Kabul Time (Gold Edition)*, 2017, Carolyn Lazard, *A Conspiracy (Contracted)*, 2018, Cameron Rowland, *7.5*, 2015, Exit height strip, 36 x 1 inches (91.44 x 2.54 cm). The height strip allows for identification. Typically it is used at the door of gas stations and convenience stores, Collection Daniel Buchholz & Christopher Müller, Cologne, Andrea Fraser, *Index II*, 2014.



Andrea Fraser, *Index II*, 2014, Maryam Jafri, *American Buddhist*, 2016, Jessica Vaughn, *28" x 22.75"*, 2018, Jes Brinch, *Resignation from Society*, 1993, Henrik Olesen, *Intolerancen viser sit sande ansigt / A4 flyer to provide a better public information about gays and lesbians in primary schools*, 1998.



Dena Yago, *Boring from Within*, 2018

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However, it was not only as a surveillance tool that the prison became a template for other institutions in the period 1650-1800. It was also significant in its organisation of *space*. The very fact that its space was divided into cells, and the position of its subjects fixed, was precisely the rationale underpinning the model for other institutions: the hospital, the orphanage, the barracks, the home and (not least) the factory. The notion that everything was in its place, divided and subdivided, and that all movement between the subdivisions could subsequently be controlled became the blueprint for the industrial factory. It was a matter, on the one hand, of the division of space and, on the other, the predetermination of movement; these achieved their highest form of expression in military drill – and, much later, in the school prom dance.

It was not, however, in the prison itself that the concept of a strict spatial division emerged; to separate in this way had proved an effective measure in the fight against the bubonic plague during the seventeenth century. Epidemics are outstanding source material for any potential student of organisational studies because they give the population a stark choice: organise yourselves, or die. As long as a city remained free of the plague, visitors were allowed only as far as a camp outside the city, where they would remain for forty days – hence the word ‘quarantine’, from the Italian *quarantina*, meaning ‘forty’ – in the belief that any plague victim would have died by the end of that period. The plague-free visitors could then be allowed into the city. If, however, the city was already infected by plague – what then? From this situation emerged the idea of building the quarantine into the city itself by fixing the position of its citizens within their houses and creating precise rules regarding all movement and cleansing procedures for forty days. In this way it became possible to survive the plague through the *prevention of movement*.

It was this parcelling of space that the prison was able to adopt and mould into a template which was distributed into the wider society during the period from 1650 to 1800, formatting its institutions. When, in *Surveiller et punir*, Michel Foucault asked whether the whole of society had not become prison-like (*carcéral*), he did not mean by this that the whole of society had become a prison, but that this right-angled architecture, the disciplinary code and disciplined behaviour had spread to the whole society, such that all institutions resembled, and to some extent continue to resemble, prisons. When today’s kitchen has its function zones – washing-up zone, cooking zone, eating zone – its separate cutting boards and its food parcelled out onto plates: there we have a division of space in accordance with the prison.

So far, so good, then, as far as the formatting of *space* is concerned. However, the organisation of behaviour involved another aspect, that is, the co-ordination of *movements*. The coordination of predetermined movements functioned most optimally and with the most ‘economical’ use of power if individuals did things by themselves. In other words, repetition disciplined individuals to do the same things automatically again and again. Whether learning to write, learning to load a gun, learning to play or to cook, inculcation through repetition was the means through which the appropriate movement was patterned such that the required movement became automatic.

The disciplinary process has, however, a much older history, leading us back to the fourth-century **church** and monastery, which adopted the Stoic principle that a dependence upon the joys and miseries of the world would lead only to an unhappier life, given that one would live according to the chance occurrence of external events. One would, in other words, live in hope and fear. The Stoic division between an outer and an inner life acquired then, in a Christian form, a means to make the inner independent of the outer through asceticism. Asceticism was the exercise of self-discipline, through

The disciplinary society

It has been claimed that the **prison** was the template for the architecture of the modern world. To clarify this claim, the “Panopticon” prison was used as the model for the way in which a form of social organisation based upon control, surveillance and co-ordination moulded itself into a more effective society.¹ It was a prison whose very architecture, long before the era of the surveillance camera, made it possible to see into, and indeed through, all its cells. If all the cells were organised around a control tower in such a way that the light passed through the cells and into the tower, it would then be possible for an observer in the tower to register every movement. As if this were not enough, if it were also impossible for prisoners within the cells to see whether the tower was manned, they would have no option but to behave at all times as though they were being observed. Bentham’s architecture did via the prison what God’s all-seeing eye had done via the conscience: it intensified the exercise of power by means of a reduction in the exercise of power. Panopticon was, like the conscience, an economy of power.

¹ It was French philosopher Michel Foucault who, in his ground-breaking 1975 work on the history of the prison, *Discipline and Punish (Surveiller et punir)*, introduced us to the notion that modern institutions were modelled on the prison. In order to clarify this idea, Foucault drew upon Bentham’s notion of the “Panopticon” prison. Foucault characterised modern society understood in this way as “disciplinary”. In the article that follows, I draw upon this sense of discipline and apply it to social areas other than those analysed by Foucault in an attempt to demonstrate what kind of society this is and what kind of organisational form has succeeded Foucault’s analysis and which we, together with the disciplinary organisational form, inhabit on a day-to-day basis. This postdisciplinary society I call the “project society”.



Shahab Fotouhi, *By the Horses Who Run Painting*, 2009*

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*June 2009, a week before the presidential election in Iran, Fotouhi turned Tehran's Azad Gallery into a campaign office for opposition candidate Mirhossein Mousavi. The artist claimed his program was not an exhibition, due to a law which obliged galleries to obtain exhibition permits from the Ministry of Culture. But since citizens are allowed to use private property for political campaigns, the gallery could function as a campaign office. Mousavi and his wife Rahnavard's paintings were exhibited there, and campaign posters by designer Farhad Fozouni were distributed both in the gallery and in the streets. During the opening, Fotouhi moderated a panel featuring representatives of opposition parties from Mousavi's election campaign.						1	2
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which hunger, thirst, and such needs as company, sex and sleep should become superfluous in relation to one's wellbeing, enabling one to concentrate on God. As such, the Church was a medium for discipline and for regular testing in the form of self-examination, designed to secure the correct inner condition, just as penance would offer purification; it was for the clerical more than for the secular, but discipline for all.

What does it really mean to be disciplined here? Yes, it means acting in accordance with a set of rules, as opposed to following one's desires or sudden impulses. If the set of rules has a foundation, to be disciplined means to follow a plan with a purpose. This purpose might be salvation. Or, if the set of rules is founded rationally, it means following reason. One of the prerequisites for Kant's moral philosophy was that actions should not be motivated by desire or chance, but through reason – and because reason is universal, to act rationally is to act universally. Similarly, a production plan takes into account the whole; the division of labour is co-ordinated rationally, such that when each executes his movement, does his things in his allotted time, everything functions as a whole.

When a **football** team plays with discipline, each individual acts not according to impulse and whim or his own inclination, but in relation to the master plan. As a defender, I always want to run toward the opponents' goal, because it is more fun to be there, because it is there that the spectacular happens; I can score goals. But I don't, because I would then undermine the master plan, the tactics. We have agreed that, because I am not so good with the ball but can, on the other hand, ensure that my opponent is made to suffer, I must play at the back. To be disciplined is to follow a master plan. The master plan involves assignments: each individual has something he must do in order for the whole to function. As in the factory.

Football has not always, however, been so disciplined. Football means a game that is played from the foot, as opposed to, for example, polo, which is played on horseback. Back in the thirteenth century, football was about using all available means to force the ball through the city gates of a neighbouring settlement. With industrialisation, it became necessary to define bounded pitches in the towns. It was an English public boarding school that drew up the first set of rules. Eton's rules evolved into football, while Rugby's laws evolved into... well, rugby. This was in the 1840s.

Originally, football was played in the way that kids often play it today: all the players can be anywhere on the pitch and most run to wherever the ball is. When the ball pops up somewhere else, most of the players run there too. To improve the game on defined pitches, plans were devised, at first by simply crowding a lot of players in front of the goal. Later, more advanced plans – called tactics – were devised, which developed through the fragmentation of the space: defence, attack, right, left, middle. This gave rise to football *systems*, which have their own history. But let us first state that with the plan, the tactics, came the task, the duty, the discipline: you must do it, and you must do it so that we can do it. Discipline is a mechanical whole that relies on mechanical sub-operations, as with, for example, the automated movements of the factory.

The first systems were rather attacking compared to those we know today. With ten outfield players, teams played a 2-3-5 formation, that is, with two defenders and five attackers (the 'pyramid'). Later, between 1930 and 1950, the favoured formation was 2-3-3-2 (the 'W-M' system), followed later by 3-4-3 and 3-5-2.

Towards a post-disciplinary society: the emergence of the project society

Discipline was challenged in many different spheres at approximately the same time – in the period from 1960-80. Discipline is extremely good at planning, but it is insensitive to its subject. All soldiers are

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treated the same way, irrespective of height and shape. All pupils must be moulded into the same student. All prisoners are dealt with according to the same set of rules. Discipline was challenged on the grounds of *sensitivity*: it now became the customer-sensitive business, the patient-oriented medical facility, the pupil-centred school that made the factory, the hospital and the authoritarian school superior.

In adaptability lies also the ability to *exploit contingency*. Discipline is good at giving guarantees because it plans ahead. But this prevents it from being able to exploit contingency. Discipline therefore strives to eliminate contingency – the fact that one soldier is taller than another, that one client understands more than another – by creating programmes for the unfolding of events, as the dance school creates codes for dances.

Eventually, discipline was challenged on the grounds of *flexibility* and *the pace of adaptation*. The factory can make the same thing cheaply again and again, but the factory's productive equipment is slow at adapting. The permanent employee guarantees routine and provides experience, but it is easier to move staff on than to re-train them if it is necessary to adapt quickly. And it is here that the project comes in.

What emerged from the challenges to disciplinary organisation is not what was expected when it was challenged. When families were challenged with communal living arrangements and polygamy, the result was not communes and polygamy, but the single life, where polygamy was redeemed as a temporary project organiser. Today, the single life is among the most project-oriented because it operates emblematically on the basis of interchangeability and temporary organisation. With the dissolution of organisational pyramids, the result was not flat organisations, but project organisations. When authoritarian educational methods were challenged, the result was only a temporarily democratic pedagogy, in which the child secured equal rights with parents now addressed by their forenames; it became instead an unfolding pedagogy, consisting in facilitating the unfolding of the child's wants, as opposed to taming them. And the same went for the management of the employee.

What I claim, then, is that the disciplinary system emerging during the final third of the twentieth century has given birth to a project-oriented organisational system, i.e. a projective system. The disciplinary system has not disappeared; it stills exists alongside the project-oriented system. The project-oriented system is rooted in *modulation* rather than form (*moule*) and in *initiative* rather than obligation, in *networks* rather than stable relationships, in *probabilities* rather than certainties, the stepping stone rather than the foundation.

It is important to note *the disciplinary organisation* has not disappeared and that it is still widespread, but also that it has had superimposed upon it a *projective* organisation which constantly confronts, points the way to and exceeds discipline. When I talk of a project society, I mean that a project organisation, a project system (which I will explain below), involves itself in the disciplinary organisation and surpasses it, such that a projective way of living and organising emerges.

The project society

In the network, discipline's organisation of *relations* is transformed. With disciplinary organisation, relations existed between those that belonged together: to the colleague working alongside; to the neighbour living next door; to the niece and nephew, the sibling's children. In the project organisation, these relations are replaced by *connections*. Here, one enters into connections with those one does not belong with. Here, one carries out projects that transcend discipline as, for example, with interdisciplinary and cross-



Carolyn Lazard, *A Conspiracy (Contracted)*, 2018 [Courtesy Jason Madella]

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institutional projects. And since these are short-term projects, we cannot talk of the same types of relations. That is, when the project has run its course, the connections are dissolved again, returned to the network and potentially used to secure other projects. Therefore, what counts is to maintain contacts at an appropriate distance, sufficiently removed as not to generate obligations and sufficiently close as still to be useable.

The *temporary character* of the project, which results from the fact that the project *will not be repeated* and that it comes to an end at a certain time, means that participation in the project is not regarded as being a foundation, but rather as a springboard to something new. Formulated negatively, it means that you stand on an ice floe, well aware that it is melting...and you have to find yourself another one before it does so.

And even if one has a permanent job, this merely brings with it the sense that one is stuck, as unstirred milk sticks to the pan; fixed employment is regarded as a resource in order to move on. The organisation is to be flexible. But it cannot be as flexible if it has permanent employees with notice periods. In the project, on the other hand, one has been given one's notice even before the project has begun, and therefore no-one is fired. But individuals will also be flexible in moving onward, because any failure to negotiate the passage now means that they are in a state of deadlock.

The battle for flexibility reveals itself in the contractual agreement. Just as the representative of the organisational side states that no promises can be made about the future because it is impossible to know how it will be necessary to adapt, so individuals also begin to give expression to this management of uncertainty concerning agreements in relationships with each other. Today, one might wonder why agreements are not binding, but must be confirmed, just as one must confirm one's flight ticket at the check-in. Seen in the light of the project society, it is not so strange. One does not enter into a definite arrangement two weeks, or even one week, beforehand, because one wishes to retain the flexibility possibly of entering into a better arrangement. If I want to see a football match with a friend, I cannot make a definite agreement, but a *probable agreement*. Both of us communicate positive intentions in order to keep open the possibility, but if I want to increase the likelihood of seeing the match with someone, I must once again follow the example set by airline companies, that is, I must overbook. My friend must do the same. And in this way, we both increase insecurity within the system, by dealing with uncertainty in an individual way. We can only know at the last minute whether or not we will get to watch the football together.

This phenomenon is seen even more clearly on dating sites, where everyone communicates monogamously with many. Precisely because it is necessary to increase their chances should one date go down the drain, everyone communicates with several others and, precisely because of this, it becomes more difficult to commit themselves to one person at a time; if I knew that she would do the same, it might be sensible for me to stick with her, but as long as the rules of the game dictate self-optimisation in a world of uncertainty, I would be unwise to put all my eggs in one basket.

In such a world, it is no longer the obedient individual that is successful, but the enterprising individual. The one who thrusts – *projects* – toward the future. This is partly the product of the fact that, as the twentieth century unfolded, the possibility of relying upon preceding generations as a model began to diminish; it became necessary to prepare oneself to hit upon something new. This also applies to identity. One cannot simply form oneself into a form; one must be in a state of constant reformulation. This also applies to the organisation as long as it cannot rely on reproduction, but must invent new products. The organisation passes

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its development requirements down to its employees in such a way that the organisation's development can function through the self-development of the employees, that is, by realising themselves again and again through self-transformation in their work. The act of passing through is no longer exceptional, but something that one both has to and wants to do; for when, in a project society, one orients oneself in relation to the future, this will also encompass identity.

We define ourselves less in terms of what we have successfully repeated during the previous ten years and more in terms of what we are doing right now. What we are in the process of becoming right now. Where we are passing at the moment and where we are, at some point, headed for a while.

The disciplinary and the projective

As stated above, the disciplinary organisational principle has not disappeared, but the disciplinary and the project-oriented do not simply co-exist side-by-side.

There are at least three ways in which the two interact – which are experienced by the individual in his daily life, not only by having to live up to and navigate the project-oriented system, but by having to meet the demands of both systems.

The first connection consists, within the project-oriented system, in demonstrating that one can *transcend* the disciplinary system. In education, one must demonstrate interdisciplinarity; in project applications, one must demonstrate an ability to perform across institutions and to transcend institutional boundaries. What compels the singleton to go on a date is that she transcends the bonds of the housewife.

The second connection consists in the project system promising the disciplinary system's security and routine. What also compels the singleton to go on a date is the hope of finding routine, partner, husband, wife. What compels one to take temporary employment is, in part, the hope of securing permanent employment. To be thrown out of the perpetual passage.

Finally, there is a subtle relationship, in which the project system appears as an exception from the disciplinary, even as it has become a rule. When I was a boy, the supply teacher was a temporary substitute for the teacher who had fallen ill, until such time as the illness had been overcome and we could return to the routine from the exceptional. Today, many temporary posts arise without anyone substituting anyone else, generating instead benefits from temporary structures bypassing the trade union rules applicable for permanent employees. The 'temp' has become a regular exception, using the language of discipline for the exception. The same occurs with some war projects that promise that law and order will be restored following the war, whilst, in reality, the war projects simply continue elsewhere.

The project society – space and action

This transformation is not the transformation accompanying capitalism's drive for greater sales – or at least it is far from being this alone. It is something more fundamental than capitalism, but which capitalism obviously knows how to exploit. It can buy and sell change, initiative, networks, stepping stones and probabilities. No, it is a transformation in the organisational structure of society itself, which we can see occurred in the period from 1960-1980, but which had cultural roots dating further back.

In dance, there was a development from nineteenth century partner dances such as waltz, mazurka and polonaise, via, for example, the Charleston and jitterbug, which underwent the same development. Broadly speaking, the partners in these dances moved further and further apart from each other and back on their heels. During that period, something decisive occurred with the twist, in



Fred Lonidier, 29 Arrests (detail), 1972/2018

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that the partners let each other's hands go altogether. In this way, co-ordination between them became redundant, thus paving the way for individual improvisation. The disciplinary institutions – the dance schools – would have suffered a major setback if the 70s and 80s had not fostered such dance movie as *Saturday Night Fever*, *Fame*, *Flashdance*.

On the football pitch, a similar transformation in favour of greater flexibility took place around the same time. Here, it was the 'libero' and Holland's 'total football' that constituted the challenge of flexibility to discipline. The libero was a team ploy that worked by freeing a player. When everyone obediently accepted their disciplined role by defending their space and their man, the libero was able to break forward, revealing the inflexibility of the disciplined game. Dutch total football was the dream of ultimate flexibility. The idea was that all the players should be able to play in any position, enabling the team to adapt instantly. If a defender pushes forward, an attacker can drop back to midfield and a midfielder can drop back to the defence. Such a switch can take place much more quickly than is the case when everyone has a fixed position. The problem with total flexibility was that no footballers were intelligent enough to oversee the whole team the whole time, as was required of all the players. As a result, there has been a return today to an organisational structure based upon a static organisation combined with the need for movement and flexibility required by the more dynamic approach to football. With this approach, a defender can no longer simply carry out his obligation *qua* defender, but must, as an attacker, also take the initiative. Discipline is challenged, then, on the grounds of flexibility, speed of adaptability, exploitation of contingency (a player can move around accordingly) and sensitivity (adjusting to changes in the game and in the opposing team). Occasionally, the traditional disciplined style of play can be seen today, as, for example, when an away team has a player sent off, or when a team is leading 1-0 near the end of the match. This harks back to the traditional disciplined organisational style, in which everyone has a defined role and the most important thing is, not taking the initiative, but simply the avoidance of error. Once again, obedience becomes the most important factor.

Football's space is one thing. But what happens with other spaces, for example those of the Church or the prison, when discipline is challenged by flexibility? Spatial organisation was, after all, the fundamental organising principle of discipline. What happens is that spaces in the project society are overcoded by functionality. What does this mean?

What discipline did in the period from 1650-1800 was to create what we now call institutions. It made space, time and function fold into each other. By overlaying space with the co-ordinate system, the former could be divided into, for example, the separate subject rooms like the woodwork or biology classroom. By also subjecting time to the co-ordinate system, the timetable came into being, such as French, woodwork and biology classes. Thereby, space, time and function could be folded into each other: biology in the biology room with the biology teacher in the biology period. After this, relocate to another room: French in the French room with the French teacher in the French period. The same applied to the factory: this basic disciplinary organisation made the conveyor belt possible. Disciplinary organisation is engaged in the fixation process, while transportation – the passage between classrooms or between functional spaces in the factory – is really just an obstacle to be overcome. And likewise moving back and forth between institutions, which are also divided according to function: care in the home, leisure at the leisure centre, holidays at the holiday centre, work at the workplace, banking at the bank, coffee drinking in the café, the treatment of illness at the hospital.

The project does not base itself on the co-ordination of space,

Anders Fogh Jensen

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time and function, but starts out from the activity. The activity opens up the space. The disciplinary space is marked out before the activity, as with a stage upon which the actors perform or a dance floor upon which the dancers' movements constitute their activity. The project-oriented activity, on the other hand, *opens* a space by dint of the activity. It opens up a working space in the café when the computer is switched on. It opens up a dance floor in the kitchen at a party when a spontaneous dance starts there, and it closes again when it stops. And the dance floor can be opened up again later elsewhere in the apartment. The project-oriented activity opens up a health space within the holiday space when it builds physical exercise into the holiday, or it opens up a health space within the workplace when vaccinators, ergonomists or occupational therapists come by, or when exercise bikes are installed. It opens up a workspace in the home. It opens up a meeting at dinner. It opens up a welfare space via the staff appraisal meeting.

Obviously, from a disciplinary perspective, this must seem like a lot of nonsense. It is just not disciplined. But, seen from the perspective of the project, it does not seem like nonsense. It has its own order, taking its starting-point in project activities. Rather than understanding society in terms of space, we should understand society as plans. Project activities plane their way through the three-dimensional functional space that discipline had differentiated. The health project planes its way through the hospital, the holiday and the workplace. The work project planes its way through the workplace, the café and the home. Care planes its way through the home, the workplace, the holiday and recreation centre.

In this, neither PRISON nor Church is an exception. With regard to prison, training, which had previously been re-education, is, for example, planing its way there. The same applies to the drug trade, criminality and the network. But prison is also planing its way out into the home via electronic tagging and into the rest of society via community service.

With regard to the Church, these days we are seeing Church spaces being opened up by other functions. Youth arrangements, lectures, cultural gatherings are some of the functions for which the Church, more or less willingly, more or less of necessity, makes itself available.



Ayoung Kim, Porosity Valley, Portable Holes, 2017

November

2020

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Sara Deraedt, Samsung, 2016

December							2020
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Lasse Krog Møller, *Bureaukratiske Apparater*, 2015, Shahab Fotouhi, *Faces Holding the Void*, 2018, Mike Kelley, *Street Sign*, 2004, Julia Scher, *Copenhagen*, 1997, Henrik Plenge Jakobsen, *Total Institution*, 2019, Jens Haaning, *Kabul Time* (Gold Edition), 2017, Stephan Dilleuth, *tit for tat*, 2017, Andrea Fraser, *Index II*, 2014



Margaret Honda, *West Blvd*, 2007



Ayoung Kim, *Porosity Valley*, *Portable Holes*, 2017, Hannah Heilmann, *Mors og fars sexliv*, 2017, Søren Andreasen, *Synthesia*, 2018, Søren Andreasen, *Kunst uden ophav* (Art with no origin), 2018



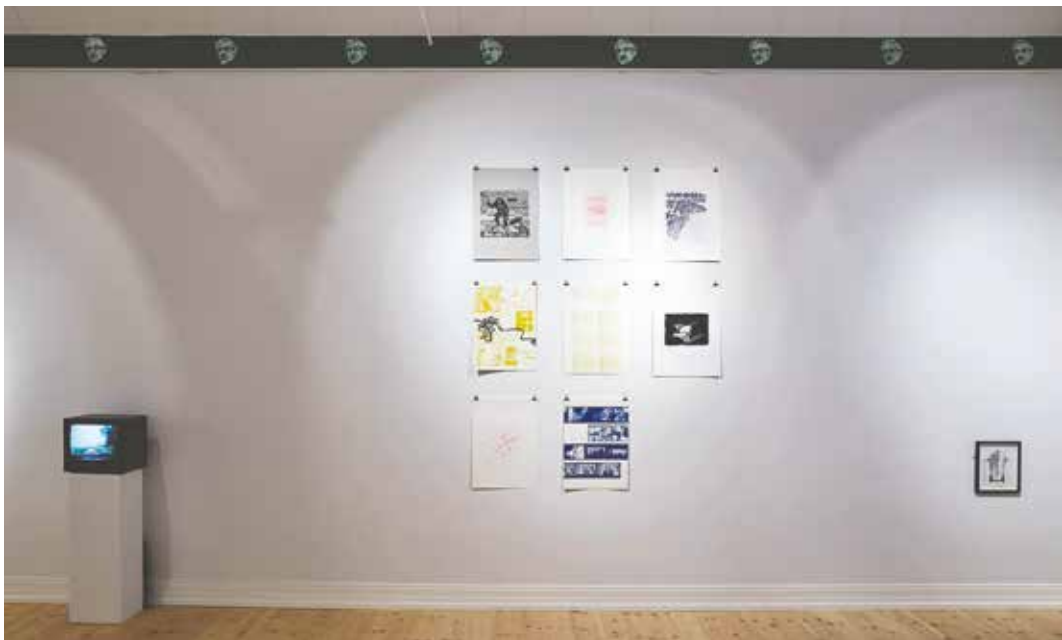
Ayoung Kim, *Porosity Valley*, *Portable Holes*, 2017, Hannah Heilmann, *Mors og fars sexliv*, 2017, Søren Andreasen, *Synthesia*, 2018, Søren Andreasen, *Kunst uden ophav* (Art with no origin), 2018, Studios Idéfix, *The Twelve Tasks of Asterix - #8: Find Permit A 38 in "The Place That Sends You Mad"*, 1976, Henrik Plenge Jakobsen, *In Advance*, 2019



Shahab Fotouhi, *Faces Holding the Void*, 2018, Hospital Prison University Archive / Jakob Jakobsen, 2017-2018, Freja Niemann Lundrup, *Petrification* (Forstening), 2017, Sten Kallin & Sture Johannesson, *Computer Paragraph*, 1972-1973, Julia Scher, *Coopenhaagen*, 1997, Dena Yago, *Boring from Within*, 2018



Shahab Fotouhi, *Faces Holding the Void*, 2018, Henrik Plenge Jakobsen, *In Advance*, 2019



Shahab Fotouhi, *Faces Holding the Void*, 2018, Henriette Heise, *Nogen må jo gøre det* (Someone must do it), 1996, Hospital Prison University Archive / Jakob Jakobsen, 2017-2018, Michael Smith, *My First Photo*, 1972



Carolyn Lazard, *A Conspiracy* (Contacted), 2018, Henriette Heise, *Den deprimerede planet* (The Depressed Planet), 2018. Wall paint on canvas: Blackboard green and black, chromakey green and blue, Abena Hånddesinfektion, Informationsstander

Post Institutional Stress Disorder

17.03.2018–03.02.2019

Post Institutional Stress Disorder (PISD) er en gruppeudstilling, som foreløber over ti måneder og bygger op af en række værker af danske og udenlandske kunstnere.

Titlen er en omfortolkning af diagnosen Post Traumatic Stress Disorder (PTSD), som opstår på baggrund af en eller flere traumatiske hændelser, og som har store konsekvenser for den, der rammes. Post Institutional Stress Disorder tager stilling til og undersøger, hvordan vi påvirkes af og interagerer med institutioner i samfundet. Udstillingen ser på, hvordan systemer til både plejers og skaber en følelse af magtforhold hos det enkelte individ. Udover at kommentere og undersøge institutioner som skoler, hospitaler, fængsler, militær og lovgivningen generelt undersøger udstillingen også, hvilke forandringer og udfordringer, kunstinstitutionen selv skaber mellem institution og publikum.

PISD er en kumulativ gruppeudstilling, som følger overophobningsprincippet. På åbningdagen består udstillingen kun af et enkelt værk, men når den lukker ti måneder senere er udstillingsrummet fyldt med værker herunder skulptur, fotograf, video, maleri etc. Udstillingen udvikler således sin egen uforudsigelige og – sidste ende – uoverskuelige logik.

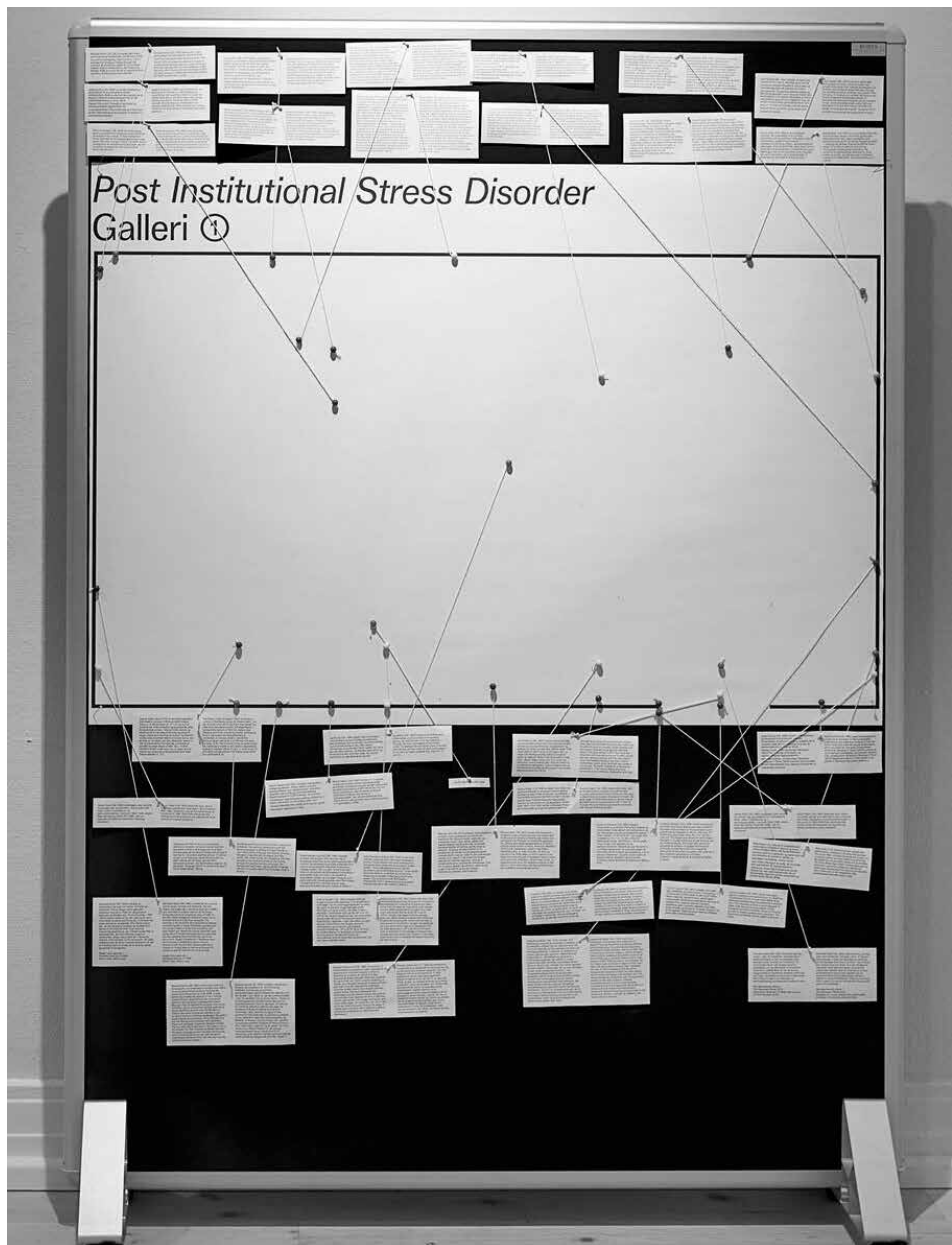
Udstillingen er støttet af:
STATENS KUNSTFOND

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Post Institutional Stress Disorder

Galleri ①



This calendar is published on the occasion of the exhibition *Post Institutional Stress Disorder* (PISD), Kunsthall Aarhus, March 16, 2018 – February 3, 2019.

PISD Concept and Curator
Jacob Fabricius

PISD Managers
Nadia Donnerborg, Anne Nørgaard, Jeanett Stampe

PISD Talks
Henrik Jøker Bjerre, Moritz Schramm, Marie-Louise Holm, Tue Andersen Nexø, Nicolai von Eggers and Suresh Rattan

PISD Calendar writers
Nicolai von Eggers, Søren Andreasen and Anders Fogh Jensen

PISD Yoga
Maria Kjær Thomsen

PISD Installation views
Kåre Viemose

PISD Institutional photographs
Johanne Westh Sloth

PISD Design / Exhibition logo
Dan Solbach

PISD Design / Calendar
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Denmark is considered to be one of the most economically and socially developed countries in the world. Danes enjoy a high standard of living and the country ranks highly in some metrics of national performance, including education, health care, protection of civil liberties, democratic governance, prosperity, and human development. The country ranks as having the world's highest social mobility, a high level of income equality, intolerance, is among the countries with the lowest perceived levels of corruption (banks not included), the eleventh-most developed country in the world, has one of the world's highest per capita income, and one of the world's highest personal income tax rate.

In the United States about 3.5% of adults have PTSD in any given year, and 9% of people develop it at some point in their life. In 2017 Denmark was populated by 5,77 million people. We estimate that approximately 4,77 million suffer from PISD.

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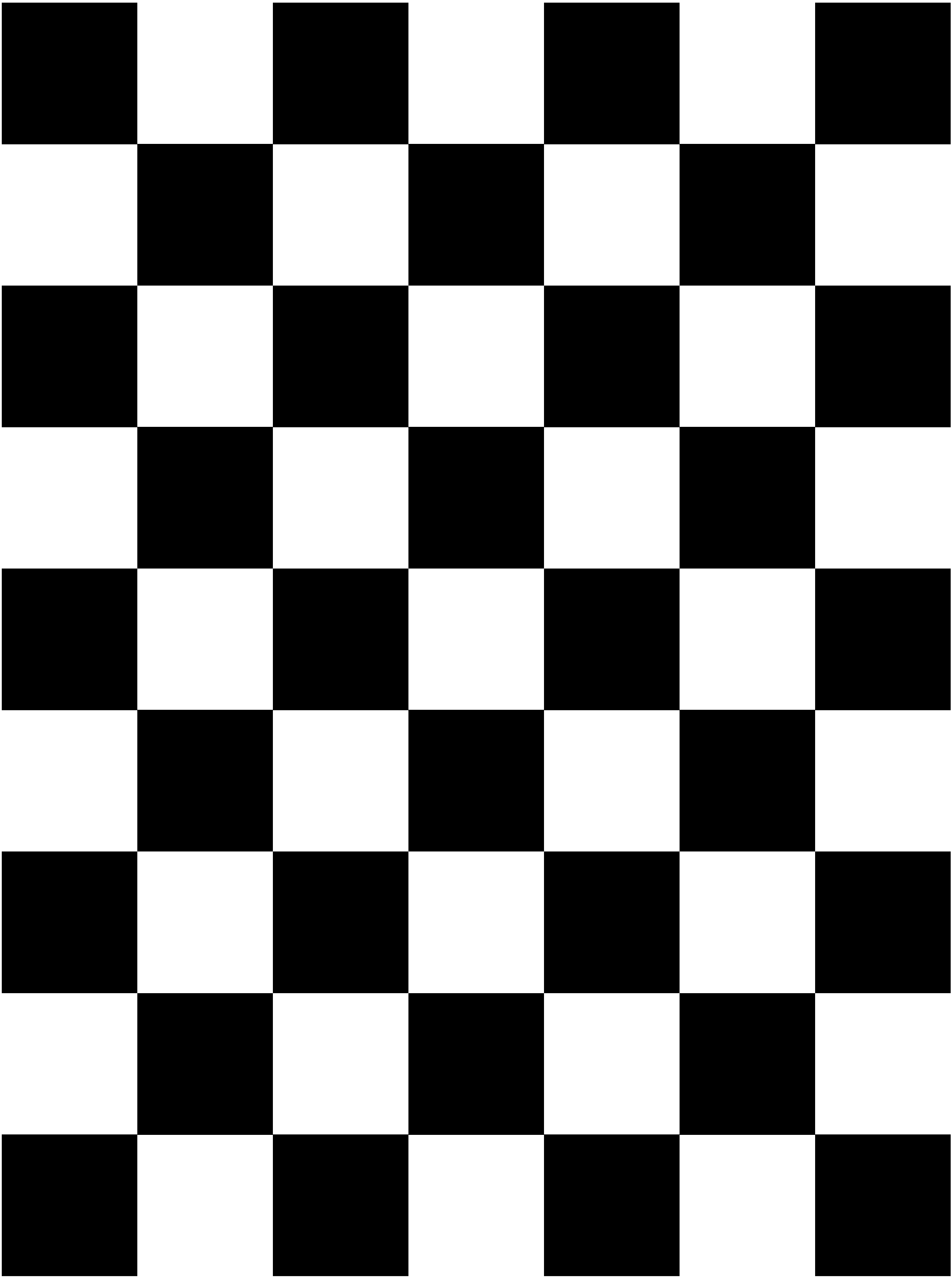
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Thanks
Participating artists, thinkers, writers, and the board of directors throughout more than 100 years, without which there would not be an art institution on the Gallows hill in Aarhus.

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