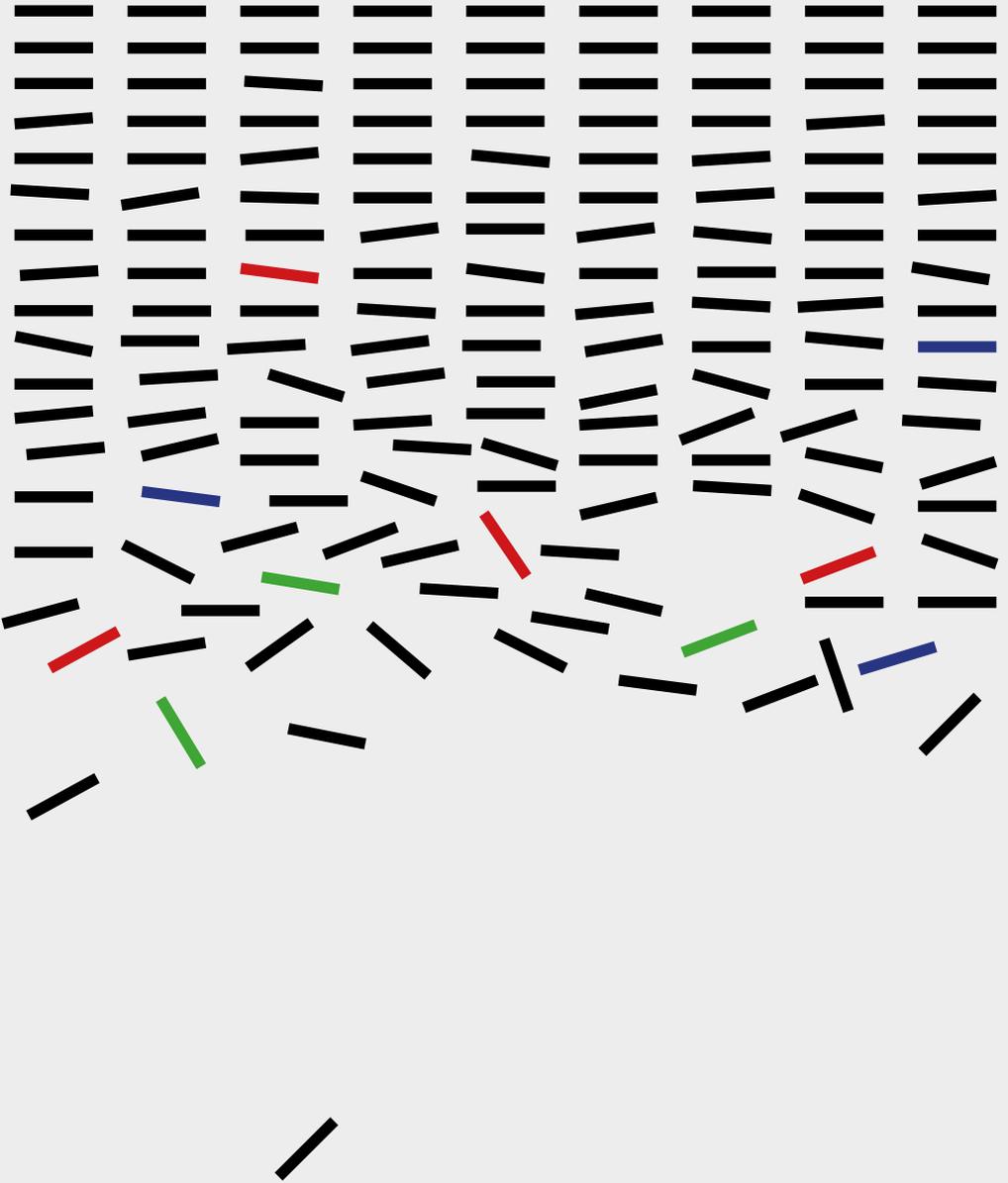


DECOLONIZING NORTH 7-8 DECEMBER 2017



The north is not only a geographical expression, it indicates often a power relation based on presumption of superiority. Despite violent border regimes and colonial processes on indigenous populations, northern European countries have scarcely dealt with their self-image of colonial powers. Is decolonization today a possible political project of liberation against this historical prejudice? What is at stake and how should we position ourselves within an imperative process of decolonization in relation to land and knowledge? In particular, how to de-align from

the reproduction of oppressive structures and look instead to new alliances between native and migrants' populations, and towards solidarity practices within art, discourse and immediate locality. Addressing a range of topics in relation to contemporary colonial forms, inner-nordic colonialization of Sámi and Inuit, reflections on decolonizing terminologies, white supremacy the conference will be focusing on questions of decoloniality and its meaning for the particularities of North Europe today.

— Corina Oprea, Mattias Gardell, Shahram Khosravi, Elof Hellström
and Alessandro Petti

Thursday 7th

17:00-19:00 THE DRIVE TO REMEMBER

Tone Olaf Nielsen

Friday 8th

Session 1

9:30 -12 :00 WHAT'S AT STAKE?

Lesley-Ann Brown

Respondents: Stefan Helgesson and Patricia

Lorenzoni

12:00-13 :00 Lunch break

Session 2

13:00-16:00 LAND-CRACKS AND MOVEMENTS

Gunilla Larsson, Gurminder K. Bhambra

Respondents: Ylva Habel and Tímea

Junghaus

16:00-16:30 Coffee break

Session 3

16:30-18:00 DESTABILIZING KNOWLEDGE

Encarnación Gutiérrez-Rodríguez

Respondent: Lesley-Ann Brown

18:00 Opening of the exhibition Nordic Trouble at
Konsthall C

Tone Olaf Nielsen

Tone Olaf Nielsen is an independent curator and activist. In 2005 she formed together with Frederikke Hansen the curatorial collective Kuratorisk Aktion [Curatorial Action]. It is a Danish curatorial collective that employs art and curating to address inequalities in the global community. Kuratorisk Aktion has received international recognition for its curatorial investigations into the aftermath of colonialism's race and gender-thinking in our globalized present. Previous exhibition productions, think tanks, publications, and discussions are: "Rethinking Nordic Colonialism: A Postcolonial Exhibition Project in Five Acts" (2006), "The Road to Mental Decolonization (Norway, 2008-10)", "Metropolitan Repressions" (2009), "TUPILAKOSAURUS: Pia Arke's Issue with Art, Ethnicity, and Colonialism, 1981-2006" (Copenhagen, Nuuk, and Umeå, 2010), "Troubling Ireland: A Cross-Borders Think Tank for Artists and Curators Engaged in Social Change" (Ireland and Northern Ireland, 2010-11), and "TUPILAKOSAURUS: An Incomplete(able) Survey of Pia Arke's Artistic Work and Research" (Copenhagen, 2012).

Lesley-Ann Brown

Lesley-Ann Brown is a Brooklyn-born writer, educator and activist who currently lives in Copenhagen, Denmark. She worked for four years at Marie Brown Associates with Marie D. Brown, a publishing pioneer and one of the first African-American literary agents in New York City. Her activism began in high school when she became a member of the War Resister's League which has been instrumental in removing military recruitment from mostly poor and Black neighbourhoods. Brown created the critically-acclaimed "lackgirlonmars" blog and founded Bandit Queen press. She currently writes for NBCBLK and is the Vice President for Black Women in Europe Social Network, a not-for-profit committed to uplifting women of African descent in Europe. Brown was a co-organizer for the Women's March in Copenhagen which drew over 5000 demonstrators and is an active supporter of Black Lives Matter, DK.

Gunilla Larsson

Gunilla Larsson is Doctor of Philosophy from Department of Archaeology and Ancient History at Uppsala University with the dissertation: "Ship and Society. Maritime Ideology in Late Iron Age Sweden". Following she worked as a researcher retracing Sámi history on the base of the ancient monuments, in cooperation with May-Britt Öhman on Center for Gender Studies at Uppsala University. She developed two projects: "DAMMED: Security, Risk and Resilience around the dams of Sub-Arctica" and "Rivers, Resistance Resilience: Sustainable futures in Sápmi and other indigenous peoples' territories". Currently she is participating in Katarina Pirak Sikkus project at Uppsala University with the title "To Give me my perspective. The traces of Race Biology in Sámi society". She had participated in an eight member delegation of Sámi scholars and activists at Arctic Council and NAISA (North American Indigenous Studies Association) conference in Washington.

Gurminder K Bhambra

Gurminder K Bhambra is Professor of Postcolonial and Decolonial Studies across the Departments of Geography and International Relations, School of Global Studies at University of Sussex. She is author of "Connected Sociologies (2014) and "Rethinking Modernity: Postcolonialism and the Sociological Imagination" (2007), which won the 2008 Philip Abrams Memorial Prize for best first book in sociology. She has co-edited four collections, "European Cosmopolitanisms" (2016); "African Athena" (2011); "Silencing Human Rights" (2009); and "1968 in Retrospect" (2009). She set up the Global Social Theory website (globalsocialtheory.org) and is co-editor of the online social research magazine, Discover Society (discoversociety.org).

Ylva Habel

Ylva Habel is a researcher in Media and Communication Studies, with a background in film studies. Her interdisciplinary research is on anti-Black racism and includes Black Studies, Afrodiasporal, intersectional, Postcolonial perspective and critical studies about whiteness. In her recent research about exceptionalistic affective economies, she focuses on discourse of relationships between contemporary Swedish and Dutch climate of debate. In both of these contexts there are often unspoken color-blind beliefs that our welfare policies makes antiracist perspectives and actions redundant.

Patricia Lorenzoni

Patricia Lorenzoni holds a Ph.D. in History of Ideas and is currently a lecturer at the Institute for Research on Ethnicity, Migration and Society (REMESO) at Linköping University. She is also active as an independent cultural critic, writer and translator. She is the author of "Mama Dolly: Bilder av moderskap från jungfru Maria till Alien" (Mama Dolly: Images of Motherhood from Virgin Mary to Alien 2012) and has, as a translator, introduced among others Gloria Anzaldúa and Walter Dignolo in Swedish. She is currently finishing a book on contemporary colonialism in Brazil.

Stefan Helgesson

Stefan Helgesson is professor of English at Stockholm University. His research interests include southern African literature in English and Portuguese, Brazilian literature, postcolonial theory, translation theory and theories of world literature. He is the author of "Writing in Crisis: Ethics and History in Gordimer, Ndebele and Coetzee" (2004) and "Transnationalism in Southern African Literature" (2009), and is co-editor (with Pieter Vermeulen) of "Institutions of World Literature: Writing, Translation, Markets" (2015). He is currently leading the Swedish research network "Cosmopolitan and Vernacular Dynamics in World Literatures", funded by Riksbankens Jubileumsfond. Stefan Helgesson is also active as a translator and critic.

Tímea Junghaus

Tímea Junghaus is an art historian and contemporary art curator. She started in the position of executive director of the Berlin-based European Roma Institute for Arts and Culture in September, 2017. Previously, Junghaus was a Research Fellow of the Working Group for Critical Theories at the Institute for Art History, Hungarian Academy of Sciences (2010-2017). She has researched and published extensively on the conjunctions of modern and contemporary art with critical theory, with particular reference to issues of cultural difference, colonialism, and minority representation. She is completing her PhD studies in Cultural Theory at the Eötvös Lóránd University, Budapest. In recognition of her curatorial activities Junghaus received the Kairos - European Cultural Prize from the Alfred Toepfer Stiftung F.V.S., in 2008.

Encarnación Gutiérrez Rodríguez

Encarnación Gutiérrez Rodríguez is Full Professor of Sociology at Justus-Liebig University Giessen, Germany. Her teaching and research engages with questions of global inequalities and their local articulations particularly in Germany, Spain and the UK. Further, she is interested in post/Marxist and decolonial perspectives on feminist and queer epistemology and their application to the field of migration, labor and culture. This is particularly reflected in her books "Migration, Domestic Work and Affect" (2010) and "Decolonizing European Sociology" (2010, with Manuela Boatcă and Sérgio Costa) and the co-edited volume "Creolizing Europe: Legacies and Transformations" (with Shirley Anne Tate, LUP 2015).

NEUTRALITY IS A PRIVILEGE

Embedded in the programme, a series of spatial configurations created by Decolonizing Architecture Advanced Course students use the exhibition format as a support structure for lectures, discussions and gatherings.

These spatial interventions aim to destabilize the traditional format of knowledge production and interaction in exhibitions and academic conferences. The elements that constitute a conference – speakers, audience, projection, audio, registration, coffee break – become the raw materials for an exhibition. Both the white cube and the conference room are often thought of as ‘neutral’ spaces, however their spatial configuration - from the neat artworks aligned on a white wall to the image of the speaker-on-a-podium pitched against a passive audience - reveals a specific power relation which ties into the disciplinary architectures of schools, churches, and patriarchal homes. In so doing, we underline the fact that, far from being natural or neutral, space is a historical and political construction reproducing social reality. In other words - space is politics.

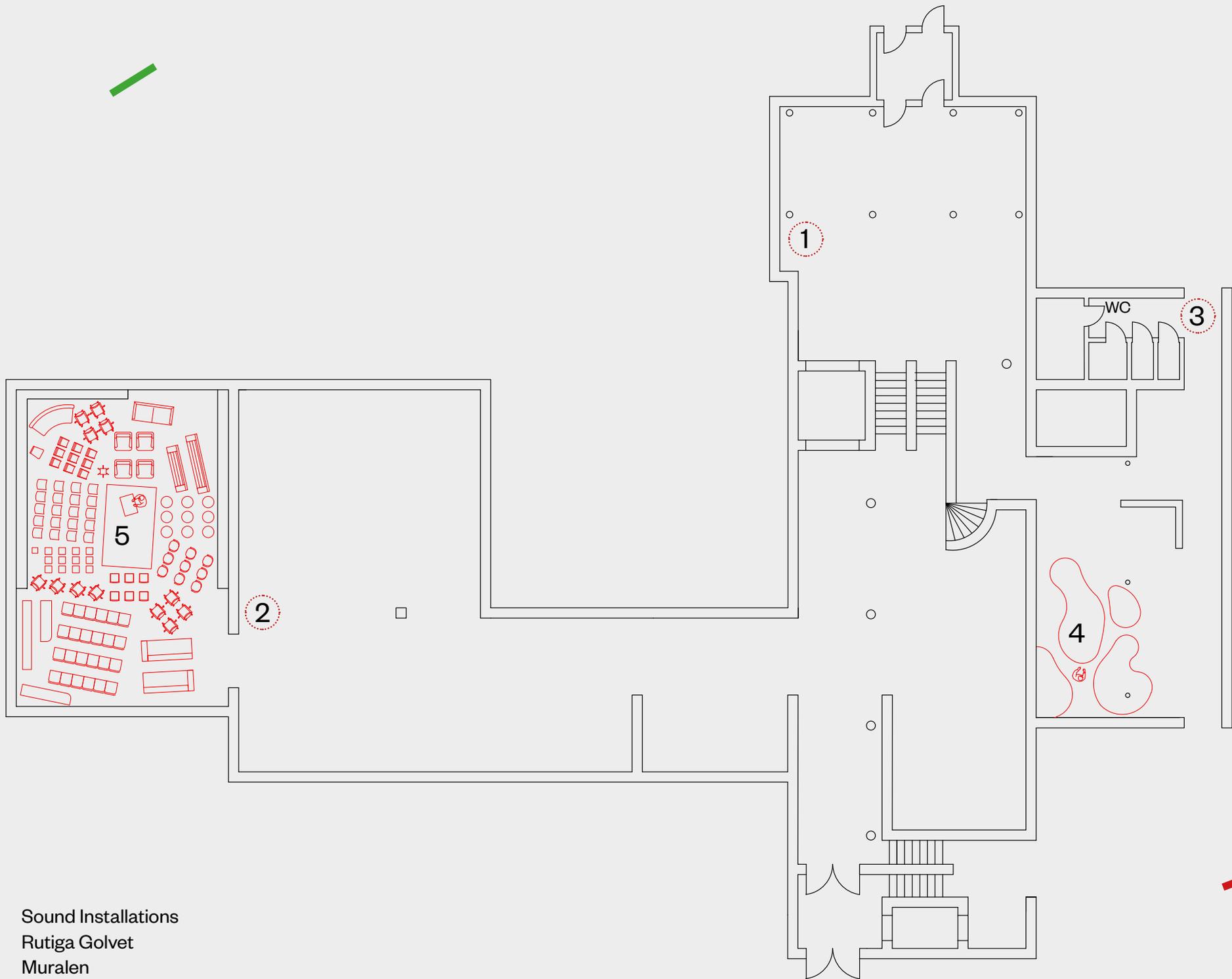
The attendees to the conference are received in the lobby by a sound installation (1) that critically interrogates the role of neutrality as a neo-colonial ideological tactic. Contemporary forms of colonization do not merely allude to military conquests but the production and dissemination of a civilizing cultural ‘neutral’. The production of a “Nordic neutrality” carries within it the production of its very antagonism: the uncivilised Other. Is it possible, after all, to be neutral? Doesn’t remaining neutral in conflictual situations imply always taking the side of the powerful? A robotic ‘neutral’ voice from a disturbing language lesson tape accompanies the audience throughout the space, recalling the alienating, almost traumatic nature of learning through the imitation and repetition of dominant codes and discourses.

The second spatial intervention at Rutiga Golvet (4) is a ‘weaponised landscape’ addressing the problem of neutrality by juxtaposing and collapsing a bucolic and innocent image of Swedish nature with its national military industries. The nature in Rutiga Golvet is packaged and sold. Trees are chopped and used for seating and the moss is hiding land mines that Sweden has historically been a major exporter of. At home the Allemansrätten, the law granting the right of public access, gives people the freedom to roam anywhere in the countryside, yet abroad the minefield heritage denies access to land and kills and injures innocents.

The third spatial intervention at Muralen (5) creates a situation in which remaining neutral is simply not an option, anywhere. The supposed neutral setting of a conference with its rows of equal seating is substituted by different kind of seating borrowed from the university office, classrooms and libraries. Different groups of chairs resemble different neighbourhoods, compelling conference attendees to make a decision if they want to sit.

— The Decolonizing Architecture Advanced Course at the Royal Institute of Art





- 1/2/3 Sound Installations
- 4 Rutiga Golvet
- 5 Muralen



Konsthall C