Participation and collaboration in contemporary art: a game without borders between art and 'real' life

Fotiadi, S.E.

Link to publication

Citation for published version (APA):

General rights
It is not permitted to download or to forward/distribute the text or part of it without the consent of the author(s) and/or copyright holder(s), other than for strictly personal, individual use, unless the work is under an open content license (like Creative Commons).

Disclaimer/Complaints regulations
If you believe that digital publication of certain material infringes any of your rights or (privacy) interests, please let the Library know, stating your reasons. In case of a legitimate complaint, the Library will make the material inaccessible and/or remove it from the website. Please Ask the Library: https://uba.uva.nl/en/contact, or a letter to: Library of the University of Amsterdam, Secretariat, Singel 425, 1012 WP Amsterdam, The Netherlands. You will be contacted as soon as possible.

UvA-DARE is a service provided by the library of the University of Amsterdam (http://dare.uva.nl)
ACKNOWLEDGMENTS

This PhD has been realized with a scholarship from the Greek State Scholarships Foundation (IKY). I am grateful to the Institute of Culture and History of the University of Amsterdam for hosting and supporting my research between 2003-2008, and particularly to Paul Koopman for dealing with all sorts of administrative and financial queries. A travel grant from the Doctor Catharine van Tussenbroek Foundation made possible the completion of my research in Austria. Access to the archives of Steirischer Herbst in Graz, Manifesta in Amsterdam and the Gemeente Vlaardingen has also been most valuable.

More than anyone else I am indebted to Dr. Jeroen Boomgaard, my PhD advisor during the five and a half years of my research, who never left any single text, question or email unread or unanswered. His intellectual input and personal support are behind every page. This research started at the University of Amsterdam thanks to Prof. Dario Gamboni’s initial acceptance. Following his departure from Amsterdam, I am extremely lucky and grateful that Prof. Deborah Cherry took over supervision in 2006. She offered a fresh and critical eye to matters that escaped my attention, forced me to confront those I chose to ignore, and supported me in rounding up the entire endeavor.

I am most thankful to the artists included in this book for their willingness to provide me their time and materials from their projects. Most importantly, my appreciation and gratitude to them is deep for patiently reading chapters and generously sending comments and images, even when our interpretations of their work did not coincide.

A great number of people assisted me in a great number of ways to form my views and turn them into this book. A list of recorded interviews, mainly with artists, art historians, theorists and individuals involved in the art projects I analyze, follows the bibliography. To that list I should add here several people more, who read drafts of chapters and/or discussed with me about them: Alena Alexandrova, members of AOI (http://www.architectureofinteraction.net), Ljubomir Bratic, Tamuna Chabashvili, Esther Deen, Khaled Hafez, Adi Hollander, Martine van Kampen, Reinaldo Laddaga, Theodor Markoglou, Thouli Misirloglou, Ruth Sonderegger, Siebe Thissen, Monika Vykoukal and at early stages also Alexandra Katsiani, Thanasis Chondroand, Efi Strousas and Kyrillos Sarris (and I surely forget some). A special word of acknowledgement goes to Public Space With A Roof (Adi, Tamuna, Vesna) for my book cover and for a lot of inspiration, to Jane Gregersen for improving my English, to Beatrice von Bormann for correcting my translations from German, to Astrid van Weyenberg for translating the PhD summary into Dutch, to Rikke, Louise and Huibert for teaching me something about graphic design, to Tomas, Anna, Beatrice and Saskia my office-mates and, indeed, to Stavros for a spare laptop, an i-pod full of music and a writing-recovery-trip to New York. For remaining close to me often despite distance, loving, caring, and often also hosting me, I would like to thank my friends Monika, Katerina, Takis, Rodrigo, the two Eleftheries, Marianna, Areti, Theodor, Nikos, Zeynep, and of course my two wonderful paranimphen, Aspasia and Barbara.

Last by not least, this book would never had finished and nothing would be the same without the unconditional love, presence and tolerance of Aristea, Jorgos and Stavros, my dearest, dearest family.