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

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NOTES


3 Collectivity in art has a completely different background in former communist countries, which I do not touch at all in this book. Accordingly, there are contemporary engaged, process-based, participatory/collaborative practices in Latin American countries, which are also not studied here.

4 It should be noted that, regarding local discourses, I can speak only about the linguistic environments to which I have access, i.e. the English, German, Dutch and Greek.


8 See, for instance, Holger Kube Ventura, “Zum Einfluss politisch-künstlerischer Praxis aus den USA,” in *Politische Kunst Begriffe in den 1990er Jahren im deutschsprachigen Raum* (Vienna: Selene, 2002), 155-157. Accordingly, in their introduction to the collection of articles published after the conference Dürfen Die Das? Kunst Als Sozialer Raum the organizers/editors maintained that: “Beginning in the early nineties, an understanding of art as a space of social exchange and political articulation became accepted not only among artists and theorists, but finally also by leading institutions. In Europe this was more clearly received as a change of paradigms than in the USA, where collective, participatory and activist ways of working had been continuously present in art since the civil rights movement of the sixties.” Stella Rollig and Eva Sturm, “Introduction,” in *Dürfen Die Das? Kunst Als Sozialer Raum*, eds. Rollig and Sturm (Wien: Turia und Kant, 2002), 25-35.


11 Raven’s notion is picked up, e.g., by Suzanne Lacy who discusses extensively the different characteristics of “art in public spaces” and “art in the public interest.” See, Lacy, “Introduction,” 21-28. Miwon Kwon also uses the division, adding also a third category of “art as public spaces” in her essay “Public art and urban identities,” on www.eipcp.net/diskurs/d07/text/kwon_prepubl_en.html, first published as “For Hamburg: public art and urban identities,” in *Public Art is Everywhere*, ex. cat. (Hamburg: Kunstverein Hamburg und Kunstbehoerde Hamburg, 1997), and later in “Sittings of public art: integration versus intervention,” in *One Place After Another*, 57-99.


14 Felshin, “Introduction,” *But is it Art?*, 9-30 (10)

15 Ibid., 12.


17 Ibid., 28.


19 Deutsche, *Evictions*, xii-xiii

20 Deutsche, “Agoraphobia,” in *Evictions*, 269-328. This analysis is made mainly in the last chapter, “Agoraphobia,” which was not been published before, while all other chapters are revised versions of articles published between 1985 and 1993.

21 Ibid, xxii, see also “Agoraphobia.”

22 Ibid.

23 Ibid, 272-275.


26 Ibid., 172.

27 Ibid., 173-174.

28 Ibid., 174.

29 Ibid., 177-180.

30 Ibid., 196.
PARTICIPATION AND COLLABORATION IN CONTEMPORARY ART

33 For Kwon’s connection to Rosalyn Deutsche see, One Place After Another, 2-3.
34 Ibid., 3 and chap. 1, “Genealogy of site-specificity,” 11-34.
36 Ibid., 6.
37 Ibid., 118-136.
40 Services started from the Kunstraum der Universität Lüneburg and toured to Stuttgart, Munich, Geneva, Vienna and Hasselt, Belgium. Participants in the exhibition and working group included Judith Barry, Ute-Meta Bauer, Ulrich Bischoff, Iwona Blazwick, Böro Bert, Susan Cahan, Clegg & Gutman, Stefan Dillemulth, Helmut Draxler, Andrea Fraser, Renée Green, Christian Philipp Müller, Fritz Rahmann and Fred Wilson. Fraser spent much of the 1990s travelling between United States and Europe. It is interesting to note here that Helmut Draxler and Hedwig Sachsenhuber took over the Munich Kunstverein in 1993 and changed its directions. From market-centred artists, they turned to artists working site-specifically, often process-based, and also laid emphasis in new ways of addressing the public. See Helmut Draxler, “Munich Kunstverein 1992-1995,” in Beyond Ethics and Aesthetics, eds. Ine Gevers and Jeanne van Heeswijk (Nijmegen: SUN, 1997), 125-145.
43 Deutsche, Evictions, 290.
44 Ibid.
46 Ibid.
47 For the time frame, see, e.g., Rollig and Sturm, “Introduction;” Babias, “Vorwort;” Fraser, “What is intangible, transitory, mediating, participatory….”
48 For the concentration and significance of these exhibition events in 1993 see, e.g., Ventura, Politische Kunst Begriffe, 69; Fraser, “Services: A working-group exhibition,” 210; Peter Weibel, ed., Kontext Kunst (Cologne: DuMont, 1994), xiii; Isabelle Graw, „Jugend forscht (Armally, Dion, Fraser, Müller),“ Texte zur Kunst, no.1 (2000): 166 - the last three references from Ventura, 255.
NOTES


50 For more events that influenced transformation in art production and institutional practices of the time, see, e.g., Babias, “Vorwort,” 9-28.

51 See, e.g., reclaiming the streets, rebel clowning, urban climbing, carnival resistance, pranksters, squatters etc.


54 For influential scholars in social geography, see, e.g., Doreen Massey, Edward Soja, Saskia Sassen, Manuel Castells.


57 For instance in Britain the rhetoric of social inclusion and accessibility on the cultural agenda of Creative Britain under the Tony Blair administration. For British debates, see, e.g., J.J. Charlesworth, “The art of the third way,” in Art Monthly no. 241 (2000). In the Netherlands see, e.g., projects in districts undergoing gentrification, where community-based art is directly or indirectly supported financially (among other sponsors) by local municipalities or housing corporations, while part of the local community is forced to move out due to increased rents. See, e.g., Transvaal in de Hague, [www.optrektransvaal.nl](http://www.optrektransvaal.nl); Overvecht in Utrecht, [http://www.inovervecht.nl](http://www.inovervecht.nl).

PARTICIPATION AND COLLABORATION IN CONTEMPORARY ART

(Cape Bordeaux, 1996). Claire Bishop, one of Bourriaud’s most known critics, sees the “laboratory paradigm” of curating “relational” art as promoted also by curators Maria Lind, Hans-Ulrich Obrist, Barbara Vanderlinden and Hou Hanrou. Bishop, “Antagonism and relational aesthetics.”


60 Ibid., 14.
61 Ibid., 19.
62 Ibid., 20
63 Ibid., 22
66 “Introduction,” in ibid., 531-532 (531).
70 Ibid.
71 Ibid., 12
72 Ibid.
73 Ibid.
75 Kontext Kunst, Neue Galerie, Graz, Austria. See Weibel, Kontext Kunst. According to Maria Lind: “Many of the relevant discussions around the work of these artists had, previous to the exhibition and the catalogue, been published in the journal Texte zur Kunst and a number of those involved felt that Peter Weibel as well as some other curators had hijacked their project.” See, for instance, Stefan Germer, “Unter Geiern – Kontext – Kunst im Kontext” in Texte zur Kunst, no.19, 1995. Lind, “The collaborative turn,” 31.
76 The artist had brought cooking ingredients, including eggs. Visitors started throwing the eggs against the walls instead of cooked them, which most likely means that that first dinner event was not enthusiastically embraced, whether as cosy cooking evening, or as art event. Erik Hagoort, Good Intentions. Judging the Art of Encounter (Amsterdam: Foundation for Visual Arts, Design and Architecture, 2005), 12.
77 Ibid. Culture in Action was also the main case study of new genre public art treated by Miwon Kwon with scepticism regarding the understandings of community derived from the various invited artists’ projects. See, “From site to community in new genre public art: the case of ‘Culture in Action’,” in One Place After Another, 100-137.
78 Hagoort, Good Intentions, 13.
79 Ibid.
80 So also Hagoort closes his introduction with the diplomatic/ironic (?) comment: “… one thing is for sure: the artists who feature in this essay all mean well.” Ibid., 10.
81 The Dwaallicht event was intentionally scheduled on a day that was also a kind of neighbourhood information day organized by the city council. Local residents receive information about other districts where they could move in, as the regenerated Nieuw Crooswijk is not expected to be

82 All English translations of titles are mine.

83 Titles of Jeanne van Heeswijk’s projects are given in English as long as they are in English in the original, or an English translation is provided on the artist’s website. Accordingly, the initials letters of words within projects’ titles are in capital or small caps following the artist’s preferred form.

84 When a city or area is mentioned in this chapter without indicating the country, the country is the Netherlands. Opportunities for projects are not necessarily connected to official invitations or commissions.

85 Appendix I is reproducing without editing the projects’ descriptions as given on the artist’s website www.jeanneworks.net at the time of writing this text. Later, in 2006, a new version of the website was launched. Any descriptions of projects given further in the text are based on the old website, unless otherwise indicated.

86 For the significance of emphasizing the particularities of the Netherlands when discussing issues of public space and artistic engagement see, for instance, landscape architect Adriaan Geuze: “Yes, precisely. It has very much to do with that. Therefore in the discussion I want to always put a comma and ‘in the Netherlands’, instead of just ‘about kunst’, or ‘about public spaces’. Rather, public spaces in the Netherlands, engagement in the Netherlands, context in the Netherlands, urban renewal in the Netherlands. It is about a very small, a really awfully small area” (my translation, original in Dutch, app. II. 2). Recorded discussion during the project Grootstedelijke Reflecties, Rotterdam, 1999, published in Henk Oosterling and Siebe Thissen, eds., Interakta 5. Grootstedelijke Reflecties. Over Kunst en Openbare Ruimte (Rotterdam: Faculteit der Wijsbegeerte, 2002), 50. See also, Van Winkel, Moderne Leegte.


88 Ibid., 34.

89 For more on Opzoomeren see http://www.opzomerennl/html/opzoomeren.html. CBK Rotterdam collaborated with Opzoomeren that year for the first time.


91 See here also, Hagoort, Good Intentions.

92 See, e.g., Fraser, “Services;” Fraser, “What is intangible, transitory, mediating, participatory....”

93 Bourriaud, Relational Aesthetics.

94 See, for instance, the contributions to the project Until we meet again by Jan Hein van Melis, Engelen & Engelen and Kamiel Verschuren.


97 See also Van Winkel, Moderne Leegte. For early discussions about the role of artists in urban gentrification process in the United States from the early 1980s onwards, see Deutsche, Evictions.
Later, with regard to community art and ethical issues of the 1990s see Kwon, “One place after another;” Kwon “Public art and urban identities.”

98 See, for instance, the criticism of Claire Bishop on Bourriaud’s relational aesthetics, in “Antagonism and relational aesthetics.” Eric Hagoort also refers in various places in his essay Good Intentions to art critics’ misgivings towards what he calls “the art of encounter.”

99 Rolf and Maaike Engelen in about ten projects as a duo or separately, Wapke Feenstra in seven, Marcel Wanders in four, Irene Hohenbüchler in three.


101 The Foundation Waterweg Wonen is the owner of most of the district’s building hardware, including the shopping strip. Priority was officially granted to people from the district, the community of Vlaardingen’s Westwijk. This is made explicit in various documents held at the archives of the local authorities of Vlaardingen. For instance: “The working group for art has the task to contribute by the means of visual arts to the life climate of Westwijk,” letter signed by J.J. de Kramer, director of the Welfare Service (Dienst Welzijn), Municipality of Vlaardingen, to Jeanne van Heeswijk, 27 October 1995 (my translation, see app. II.4 for all original Dutch citations in this note). “In the coming years the entire district of Westwijk will undergo a thorough face-lift. The Municipality of Vlaardingen has commissioned Jeanne van Heeswijk (visual artist in Rotterdam) to consider how visual art could be involved there.” Nieuwsbrief Beeldende Kunst, Vlaardingen, 1, 1996.

102 Randstad is the general name for the wide area that includes the urban centres of Amsterdam, Utrecht, de Hague and Rotterdam.

103 See Michelle Provoost, “Where exactly are we? Post-war neighbourhoods: unexploited territory” in De Strip, Berendsen and Van Heeswijk, 267-272 (for the English translation). Other roughly simultaneous long-term project initiatives by artists (occasionally also architects) in the Netherlands, which were developed with the intention of accompanying urban regeneration processes, include Op Trek in de Hague by Sabrina Lindemann and Annechien Meier, Art Walk in Amsterdam by Holger Nickisch, Zenith in Motion (ZiM) in Rotterdam by Daniela Zwarowsky, WiMBY! (Welcome into My Backyard !) in Rotterdam by Crimson Architectural Historians and Felix Rottenberg.

104 SKOR: Stichting Kunst en Openbare Ruimte.

105 Asked about the expectations an artist is faced with when invited to the Venice Biennial, regardless whether one’s art was principally in public spaces and at grass-roots community level rather than in institutional spaces, Van Heeswijk replied: “It is very problematic in more ways. They cannot accommodate this art…. But on the other hand I say also let’s not be naïve. Let’s never be naïve. The moment I got the invitation for Venice, I got 200,000 euro more for the Strip.” Jeanne van Heeswijk, interview by the author, tape recording, Rotterdam, June 16, 2004.

106 Jeanne van Heeswijk, presentation at the symposium Artists Strategies in Public Spaces, organized by the Professorship of Art and Public Space and Stedelijk Museum Amsterdam, December 2, 2005 (unpublished).

107 Accordingly, none of the artists’ initiatives/projects developed mentioned earlier in the context of urban regeneration processes (Op Trek, Art Walk, ZiM, WiMBY?) had a stated agenda of community activism or political protest against regeneration processes.

108 Felshin, But is it Art?; Finkelpearl, Dialogues in Public Art; Kwon, One Place after Another.

109 See, e.g., Van Heeswijk’s specific reference to philosophers Emmanuel Levinas, Hannah Arendt or the sociologist Scott Lash, to mention only widely known ones. Van Heeswijk, interview by the author.

110 See, e.g., Hagoort, Good Intentions.

NOTES


112 I am paraphrasing Michel de Certeau in his distinction between space and place: “In short, space is a practiced place.” The Practice of Everyday Life. Esp. “Chapter IX. Spatial Stories,” (Berkeley etc.: University of California Press, 1984), 115-130 (117).


114 The project’s “content” is understood here to include both activities that take place during a project, as well as its driving ideas and concepts.

115 Maaike Engelen, “Creative Urge. Annex a zeal for improvement,” [www.jeanneworks.net](http://www.jeanneworks.net). The preface to the dialogue reads: “The text was written for the presentation of the MAMA Cash Prize 2000 to Jeanne van Heeswijk. The text tries to give insights into the work and method of the artist.”

116 Mama Cash Prize, an award for women who contribute to culture.

117 For the museum attendant see Acte de Présence – Sans Valeur, for the chambermaid see Hotel New York P.S.1, for the critic see NExTWORK or State of Mind, for the dancer see Room with a View (positioning), for the poet see Until We Meet Again.


120 Esther Didden, interview by the author, tape recording, de Hague, November 21, 2005.

121 The Dahlia Race Show by Jan Hein van Melis, a one-weekend event of team races with miniature cars that aimed at making the first acquaintance between the local community and Until we meet again, met with various problems and limited attendance. Bik Van der Pol’s, Crimson’s and Edwin Janssen’s assignments were not realized by 2005. Besides The Strip, the assignments to Engelen&Engelen, who organized weekly meetings relating to poetry-making with children, seems to have been the only assigned project that was vibrant, well-attended and lasting a long period.

At the time of correcting the final draft of this text in 2008, all but one assignements were either realized or underway. Van Heeswijk, e-mail to the author, January 11, 2008.

122 Samples of publicity for Until we meet again are basically found in local press. E.g., “Westwijkers verbroederen en racen in postkantoor,” Rotterdamse Dagblad, October 20,1997; Ger van Veen “‘Until we meet again’ laat sociale aspecten in de beeldende kunst zien,” Groot Vlaardingen, May, 2000.

123 Two interesting examples on the extreme negative side of how contingent the narrative of process-based projects can be when they are formed on the basis of agendas (socio-political engagement), scenarios (a narrative framework) and a participatory/collaborative practice (as the agenda’s translation into a method) were the Culture in Action (Sculpture Chicago, USA , 1992-93) and Going Public. Politics, Subjects and Places (Sassuolo, Modena, Italy, 2003). The first one, a community-based art show, is haunted by Miwon Kwon’s critique on the curator’s agenda and perception of community art she favoured, but also by the withdrawal of the invited artist Renée Green. Green maintained that the curators would not accept from her anything but a project on women of ethnic origin, because Green was one herself, and was known for her related art works. Kwon, chap. 4, ‘From site to community in new genre public art: the case of ‘Culture in Action’,” in One Place After Another, 1000-137. For Going Public, one of the invited artists, Rainer Ganahl, wrote an extensive article on his irritation about the circumstances under which he was hosted by the project’s curator, in order to work in situ in relation to Arabs in Italy. See “Sassuolo - going public. A text and diary on this city and this project,” [http://www.ganahl.info/sassuolo_txt.html](http://www.ganahl.info/sassuolo_txt.html). About the entire exhibition see Marco Scotini and Claudia Zanfi, eds., Going Public. Soggetti, Luoghi e Politiche. Politics, Subjects and Places, ex. cat. (Milano: Silvana Editoriale, 2003).

124 Van Heeswijk, “Fleeting images,” 175.
125 Ibid., 177.
126 See also van Heeswijk, interview by the author.
127 With regard to what is “properly artistic” about the projects of Jeanne van Heeswijk, see the curator’s introduction by Carlos Basualdo in the book of Face Your World in Columbus-Ohio. Basualdo expands on the idea that understanding the role of “images” in Van Heeswijk’s work is crucial in understanding it as art. His way of approaching the theme of images is not the same as the one I propose here. Basualdo, “Introduction. Face It!”, in Jeanne van Heeswijk, ed, Face Your World (Amsterdam: Artimo & Wexner Center for the Arts, the Ohio State University, 2002), 11-17.
128 Van Heeswijk, interview by the author.
129 In fact whenever possible Van Heeswijk tries to turn invitations for exhibitions, commissions or other possibilities for collaborations with art institutions, into opportunities to realize either a project outside, or a temporary, interactive, event-based project inside the gallery space. See, for instance, the projects with P.S.1 (New York, 1998-99), with the Henry Moore Foundation (Leeds, 1999), her participation to the exhibition Worthless at Moderna Galerija (Ljubljana, 2000) or the project with the Wexner Center for the Arts (Columbus-Ohio, 2002).
130 Draw a Line was first displayed at the Tokyo City Opera Gallery in 2000, in the context of the exhibition Territory: Contemporary Art from the Netherlands. In 2003 it was part of Van Heeswijk’s presentation The Future from the Sidelines in Venice, and in 2006 it was exhibited at the Cobra Museum, Amstelveen, in the exhibition Speel! De Kunst van het Spel. Van Heeswijk’s installation was added to the Cobra Museum version of this traveling exhibition, which was originally organized and presented as Faites vos Jeux! Kunst und Spiel seit Dada, at Kunstmuseum Lichtenstein, Vaduz, Akademie der Künste, Berlin, and Museum für Gegenwartskunst Siegen, 2005-06.
131 Van Heeswijk, interview by the author.
132 The publication of Face Your World for Columbus, Ohio, is actually designed as a travel guide to the district.
133 By souvenir-like objects I mean different small objects that one was given during the Dwaallicht events, such as green candies, green-black armbands and green stickers. Meanings behind the colours were explained by Van Heeswijk, e-mail to the author, January 11, 2008.
134 To make this point clearer it could be interesting to consider another approach to the same issue in the example of Danish group SUPERFLEX. They are quite famous for projects they have developed together with people as collaborators or participants, often regarded as “users” (e.g., Guaraná Power, SUPERCHANNEL). SUPERFLEX mostly uses specific fonts, colors (white, orange, black), but also elements of playful humor and self-irony, all of which get incorporated into the graphic or visual materials produced for their different projects. Additionally, many of their projects – which they mostly understand as tools - are baptized with the prefix SUPER-, as in SUPERCHANNEL, SUPERMUSIC, SUPERSAUNA etc. As a result, already the projects’ names and design refer back to the group’s artistic identity. In this way, a finger points directly at those who take responsibility for whatever takes place. Additionally, the performative humor and playfulness often found in their work operate as self-reflection, as well as a reminder that one should not take oneself too seriously. Probably, because the themes dealt with are serious enough as they are (e.g., the exploitation of farmers in the Amazon area by multinational corporations as in Guaraná Power) and the group remains but external agent to them. So contrary to Van Heeswijk’s own identity dissolving in the graphic design, SUPERFLEX are bringing themselves to the fore. As vanity-feeding as it might be seeing one’s brand in exhibitions all over art shows, the same design brand that renders SUPERFLEX recognizable, “reduces” them also to a kind of identity: a 1990s group of young artists, with Scandinavian social and postcolonial sensitivities and a taste for plain design.
135 See here also Judith Butler’s analysis of her disagreement with the viewpoint underlying some
of Susan Sontag’s texts. According to the latter photographs cannot in themselves provide adequate interpretation, but need captions and text as they lack narrative coherence. Judith Butler, “Photography, War, Outrage,” *PMLA* 120, no. 3 (2005): 823.

136 See also the work of Alicia Framis or Rikrit Tiravanjia to mention only two very famous examples.


139 This metaphor relates also to the educational role that art is regarded as having for the public, a role rooted in the ideas of the Enlightenment and expressed in the establishment of public art museums in Europe after the French Revolution. According to those ideas education emancipates the individual. However, one should go beyond the educational role of art to grasp the phenomenon of the metaphor of space in Dutch art and spatial planning, especially after the 1939-1945 war.


141 See, e.g., the debates in *Grootstedelijke Reflecties,* or the working groups organized by the group Architecture of Interaction at the Veenbloper, Amsterdam, in 2005.

142 See introduction of this book.

143 The interest in relations is integral to the interest in interactive art projects. The popularity of interactivity among artists in the Netherlands is evident in the reasons leading to the establishment of the artists’ group initiative called Architecture of Interaction. The group was not formed to produce art. Diagnosing a problem of language and communication in the field, they aimed at creating a toolkit that could be used by artists and theorists from various disciplines (mainly theatre, visual arts, performance, new media) to describe the process and outcomes of interactive work. The toolkit includes a vocabulary and models of working methods. See Anna Best, Yvonne Dröge Wendel and Nikolaus Gansterer et. al., *An Architecture of Interaction,* published under the Creative Commons Attribution-Non-Commercial s.5 License, see also [www.architectureofinteraction.net](http://www.architectureofinteraction.net).

144 Van Heeswijk, interview by the author. Van Heeswijk was referring to ideas in Carlos Basualdo’s introduction to the book Face Your World. Basualdo was Chief Curator of the Wexner Center for the Arts who commissioned Van Heeswijk. See Basualdo, “Introduction. Face it.”


146 Ibid, 34.

147 For examples of paying attention to the quantity rather than the content of individual contributions in the remaining narrations of art projects see specially NEsTWORK, State of Mind, Hotel New York P.S.1, A Christmas Pudding for Henry, Krachschlagen (Bremen, 2000), The Strip, Dwaallicht.

148 This point of view recalls also Kwon’s critique about community art projects, see chaps. 4 and 5. “Sitings of public art: integration versus intervention;” “From site to community in new genre public art: the case of Culture in Action,” in *One Place after Another,* 56-99, 100-147.

150 crimson are relevant to this case study also as they have contributed a text to The Strip’s book. Besides, their own project Wimby! bears similarities to Van Heeswijk’s projects realized in conjunction with urban regeneration plans. For more see http://www.wimby.nl/ and http://www.crimsonweb.org/.


152 Leidsche Rijn is a satellite town of Utrecht. The term Vinex-locations comes from the “Vierde Nota Ruimtelijke Ordening Extra” (1993), a notation of the Dutch Ministry for Housing, Spatial Scheduling and Environment Management (Ministry of VROM). Large outer city areas were identified in this notation for massive new housing development to accommodate the further increasing of population in the country.

153 Crimson, Orgwars.


155 An important consequence of what I maintained in the previous paragraph about the merging of de Certeau’s paradigm of the practice of everyday life with professional practices (here, urban planning) is that de Certeau’s theory of practice starts losing its currency as a theory exclusively of the practice of everyday life. if one accepts that professional politics do not function only in pursuing set targets, but also in reproducing their very process, and at that level official strategies meet tactical, day-to-day handling, then from this perspective as well one may need to revise de Certeau’s idealism when he attributes the tactical practices he so fascinatingly analyzed only the “ordinary man,” the “anonymous hero” of the everyday. For the quotes see, de Certeau, v.

156 Here I prefer the more neutral term “groups” compared to the term “communities”. The latter usually implies an a priori positive disposition towards the social or other relations and interests connecting members. Such implications of connections sometimes function in people’s consciousness as surrogates for ideological matching points that in earlier days led to collective movements in art, from Russian Constructivism to Feminist art.

Also, my interpretation here with regard to where “relational aesthetics would lead, if brought to their ultimate consequences” echoes Claire Bishop’s reading of and respective criticism of Bourriaud’s relational aesthetics, as “intrinsic democratic.” Bishop bases her argumentation on Rosalyn Deutsche, who in turn takes her leads from Ernesto Laclau and Chantal Mouffe’s ideas about the necessity of conflict, division and instability for a democratic public sphere, and their theoretical approach to subjectivity that goes back to Lacan. In principle I agree with Bishop’s skepticism about relational aesthetics. My only reservation would be that the genealogy she draws from becomes almost an excessively theoretical detour for the discussion of Bourriaud’s relational aesthetics and artists (Rikrit Tiravanja, Liam Gillick). See, Bishop, “Antagonism and relational aesthetics.”


159 See here “One could say that my work is merely an investigation of the conditions under which images could be regenerated. I believe that today's aesthetics has isolated art by separating the image from reality, while shifting presentation to representation. Because of that, isolated images have emerged without any connection to reality,” in “Fleeting images of community,” 178.

160 It is extremely interesting here to consider how the editor of Baudrillard's Selected Writings, Mark Poster, in commenting on what Baudrillard had suggested as a way out of his own theoretical hyper-reality model from the 1970s, refers especially to de Certeau's as a counter-alternative to Baudrillard: “This simulated reality has no referent, no ground, no source. It operates outside the logic of representation. But the masses have found a way of subverting it: the strategy of passivity. … Baudrillard proposes a new way out: silence. Critical theorists will certainly not remain silent about Baudrillard's paradoxical revolutionary strategy. In fact, more suggestive approaches to the question of resistance have been offered by Pierre Bourdieu and Michel de Certeau in France and …. In the Practice of Everyday Life (1984), for example, de Certeau argues that the masses resignify meanings that are presented to them in the media, in consumer objects, in the layout of city streets. To many, de Certeau's position on resistance seems more heuristic and more sensible than Baudrillard's.” Poster, “Introduction,” in Jean Baudrillard. Selected Writings, 6. For Baudrillard's proposal, see Baudrillard, “The Masses: The Implosion of the Social in the Media,” from 1985.

161 Van Heeswijk, “Fleeting Images of community.”


164 There is no one definition of Fluxus events that art historians and theorists would agree upon. This relates to the complexity of Fluxus altogether. See, for example, Estera Milman, “Road shows, street events and Fluxus people: A conversation with Alison Knowles,” in “FLUXUS: A Conceptual Country,” ed. Estera Milman, special issue, Visible Language, 26 no. 1/2 (1992): 97-108; Ina Blom, “Boredom and Oblivion,” in The Fluxus Reader, ed. Ken Friedman (Chichester: Academy Editions, 1998), 63-90; Higgins, Fluxus Experience, 49-59; “1962 / Fluxus,” in Art Since 1900. Modernism, Antimodernism, Postmodernism, ed. by Hal Foster et al. (London: Thames & Hudson, 2003), 456-463. However all above authors see important origins of Fluxus events, for instance, in Dada, in the music classes of John Cage, his ideas about chance and time, and influences of Zen philosophy. Furthermore, sensory experience (e.g., smell, taste, touch) and, especially in George Brecht’s work, aspects of chance expressed by modern science, also played an important role in Fluxus events. One could really not trace these either as origins or as priorities in contemporary events organized as part of engaged, participatory/collaborative art projects.

165 One could add here also how Allan Kaprow saw the deliberate ambiguity of the use of events’ scores, which stands in contrast to the rather precise time-place-situation coordinates of most planned events in contemporary participatory/collaborative projects: “But in any case, most of the cards were ambiguous about how they were to be used. It was clear to some of us then that this was their point: to be applicable to various requirements. Those wishing to conventionalize the brief scores (as Brecht called them) into a new-Dada theatre could do so. Those who wanted to project their tiny forms into daily activity, or into contemplation were also free to follow that route….” Allan Kaprow, “Nontheatrical performance,” in Essays on the Blurring of Art and Life, Allan Kaprow ed. by Jeff Kelley (Berkeley, Los Angeles and London: University of California Press, 1993, expanded edition 2003),163-180, (169).

166 For this relation between the project as a space and the particular, for instance, neighborhood or
group of people as a place see also de Certeau: “In short, space is a practiced place,” in De Certeau, The Practice of Everyday Life, 117.

167 Kester, Conversation Pieces.

168 Ibid., 11. Kester sets a second goal for himself right afterwards, namely to find “appropriate criteria for the evaluation of this work that are relevant and appropriate to this specificity.” On the basis of the quality of the dialogical process produced by the works, one can thus judge them as successful or not. 169 Ibid.

170 Kester indeed acknowledges that: “By concentrating so intensively on a single dimension of these projects (dialogical exchange) I neglect other important aspects. In particular I give little attention to the significance of visual or sensory experience in many of these projects...” (12). However, throughout the book, it becomes evident that what he acknowledges as further important aspects neglected in his book, are connected either to the moments of performative dialogical interaction, or to the projects’ documentation, or to the social and political themes handled within the projects. Kester recognizes that especially the social and political themes are what surfaces in most discussions, due to their urgent and sensitive character.

In Kester’s eyes, his approach of considering the dialogical exchange as the central form of the projects is an original approach that has never before been reflected upon in its historical depth and genealogy. To my understanding, Kester does not really move too far away from the artists’ own perspectives, intentions and statements with regard to what is the art project, namely what here I called “events” and what is significant about them.

171 The central activity of the first phase of Face Your World in Slotervaart, was the implementation of a “design by the children involved in collaboration mainly with architect Dennis Kaspori and the artist. After the implementation of that phase, the so-called “Stedelijklab” that till then was housed in an old gym in Slotervaart and supported by the Stedelijk Museum Amsterdam, moved into the museum’s educational activities room. A number of experts meetings, round-table discussions, pupils workshops and project presentations took place there. See also http://www.faceyourworld.nl/index.php?id=24

172 As already explained, the events function also as the “official” public moments of the projects, while the projects provide the events with their narrative framework.


174 Interestingly, one could trace connections between this blurring of categories in public art events of a performative character and significant structural changes that the theatrical play as staged event has undergone in recent decades. For instance, the so-called “Post-dramatic theatre,” after the book by Hans-Thies Lehmann, offers useful perspectives. It deals with the phenomenon of theatre and the theatre play in particular, moving away from the category of “drama,” with the latter’s structure as a coherent whole and as a mimesis of life in the form of a theatre play. A play presented by actors on stage and in front of an audience that gets absorbed by the dramatic representation of reality that the play constitutes at the moment of its performance. This coherence towards a meaningful, narrative whole breaks up into its components in post-dramatic theatre, which is born the moment that the theatrical means [Theatermittel] are granted their autonomy, get free from their subordination to imperatives of a play’s dramatic representation. See, Hans-Thies Lehmann, Postdramatic Theatre, transl. and with an introd. by Karen Jürs-Munby (London and New York:Routledge, 2006).

Many questions deriving from these structural changes are close to prominent issues I see raised in the moments of staged activity within participatory, ephemeral, socio-politically engaged art projects. For instance, the experience and interpretation of the performative act, or the political and ethical implications of the relations between those staged, those staging and the issues put on stage. A study of parallels between (post-dramatic) theatre and participatory, public art events could offer
worthwhile insights for an analysis of the artwork’s structure and operation of re-presentation as act. While in art theory it has only been since the establishment of performances, events and happenings as art forms during the 1960s that some common interpretational ground was created amongst theorists for the understanding of (re-)presentation in the visual arts as anything but matter.

175 For the “transfer” as “metaphor” (translating from the Greek metaphor=transfer; transport) see de Certeau, The Practice of Everyday Life, 115.

176 For the ancient meaning of the word “theoros” referred to here and the notion of spectator as participant see Gadamer, Truth and Method, 121-122.

177 As starting point for the understanding of “play” and its relation to culture as applied in this paragraph, see Johan Huizinga, Homo Ludens. A Study of The Play Element In Culture (Boston: The Beacon Press, 1950), 13: “Summing up the formal characteristics of play we might call it a free activity standing quite consciously outside ‘ordinary’ life as being ‘not serious,’ but at the same time absorbing the player intensely and utterly. It is a activity connected with no material interest, and no profit can be gained by it. It proceeds with its own proper boundaries of time and space according to fixed rules and in an orderly manner.” In his book Huizinga sets out to show how play relates to the most diverse areas of culture: to contest, law, war, poetry, knowledge, philosophy, art. By and large, most authors writing on play and games later than Huizinga have been taking him as a starting point to expand further upon, or to dispute. The ones taken into consideration here are Roger Caillois, Man, Play and Games, transl. by Meyer Barash (London: Thames and Hudson, 1962); Umberto Eco, “‘Homo ludens’ oggi,” foreword to the 1973 Italian edition of Huizinga’s Homo Ludens (Torino: Einaudi, 1973), VII-XXVII; Steven Connor, “Playstations. Or Playing in Earnest,” keynote talk given at the opening of the European School Playtime! The Cultures of Play, Gaming and Sport, ICA, London, 26-30/07/2005, published in “Play and Violence,” Static, no.1, available also on http://static.londonconsortium.com/issue01/connor_playstations.pdf.

178 For play in relation to art, the main resources used here are Gadamer, Truth and Method; Joel C. Weinsheimer, Gadamer’s Hermeneutics: A Reading of Truth and Method (New Haven & London: Yale University Press, 1985); Nike Bätzner, ed., Faites vos jeux! Kunst und Spiel seit Dada, ex. cat., Vaduz, Kunstmuseum Liechtenstein (Hatje Cantz Verlag, 2005). For further sources relating also to the approach and concept of play found, for instance, in the Situationists and Constant (Nieuwenhuis), see here, Part II, chapter three.

179 Expanding Huizinga’s theory further, Umberto Eco points to differences between the terms “game” and “play.” “Game” refers to the matrix of combinations constituted by rules that offer the players a certain number of options to act and makes it possible for someone to win the game. While “play” refers to the role one plays, to a representation, a performance of competence in relation to a situation at stake. Huizinga himself did not make this distinction. This could be because the language in which he wrote, his native Dutch, contains only one term, spel < spelen. Léon H. M. Hanssen, e-mail message to the author, September 15, 2006. In our case, both concepts as explained by Eco are relevant. Though in practice, it becomes often hard to distinguish between the two.

180 At the time of writing this chapter Jeanne van Heeswijk has already presented an exhibition called Games People Play at the Ludwig Museum in Budapest, in 2004. That project is not considered here, as there was very limited information available. An abstract from the website reads: “The Dutch artist Jeanne van Heeswijk has opted for the latter solution when she based her presentation of videos – all dealing with games both in their actual and in a structural sense – on the understanding of human relations as social games. In her work, social roles function as frames which each of us ‘fill in’ while taking a particular role. We also mould these frames according to the particular interactions and relations we participate in, so the mutable aspect of the social roles is of high importance. Her
PARTICIPATION AND COLLABORATION IN CONTEMPORARY ART

piece In the Field [of Players] offers the best example for this performative nature of social roles. The participants are given various roles and no matter how strictly they intend to follow the rules that go with that particular role, every now and then they make lapses which sometimes entail expulsion from the game. In a certain sense, these videos are documentaries of the laboratory experiments Jeanne van Heeswijk astutely constructs.”

http://www.c3.hu/~ludwig/ludwig_b_e/oldal_2004/heeswijk_e.html

181 In fact it was not only children who participated in the design process, but neighborhood’s inhabitants in general. Nonetheless, both versions of Face Your World were principally aimed at children, the first one in conjunction with the program Children of The Future, while the second one with a local (HBO) school.  

182 In his book Gadamer takes into account earlier theories and definitions of play (e.g., Huizinga, Caillois). Developed as part of his aesthetic theory, Gadamer’s concept of play is more congruent here, even if in what follows I will suggest that his theory of play in relation to art has to be revised if it is to maintain relevancy for art forms that emerged since the 1960s.  

183 To be more precise, for Gadamer the experience of the work of art is the mode of being of the work of art and it constitutes an event: the event that is taking place every time a person encounters (experiences) an artwork. Gadamer used a concept of play to explain the mode of being of this event. He describes the structure of the experience as a play back-and-fro between artwork and spectator; as a kind of hermeneutic cycle that is simultaneously constitutive of the mode of being of the work itself, as much as of the way in which the spectator is transformed him/herself by means of the experience of art. Gadamer had in mind traditional forms of visual and performative arts (painting, sculpture, drama theatre, music) as people widely knew them before the early 1960s, when his book was published.  


185 Ibid., 108  

186 See, for instance, the project *Until we meet again* as in Mirjam Westen’s text.  

187 One could see, for instance, the 1% for-the-arts regulation concerning every public construction budget as an excess of spending with regard to the constructions per se. But “spending” and “excess” does not refer here only to money. Excessive time and energy are also spent on setting up only one event or project.  

For another approach to play as excess, see also Caillois on gambling as significant category of play in Western societies: “Play is an occasion of pure waste: waste of time, energy, ingenuity, skill and often of money for the purchase of gambling equipment or eventually to pay for the establishment.” In Caillois, *Man, Play and Games*, 5.  

188 Gadamer, *Truth and Method*, 108  

189 For the repetitive character of play see Huizinga, *Homo Ludens*, and Gadamer, *Truth and Method*.  


191 The terms “identity” and “orientation” are repeatedly met in official cultural policy documents and their critique. In particular with regard to the Netherlands during the 1970s, the time of public art’s thriving, see, e.g.: *Omschrijving van Taken, Werkterreinen, Kriteria, Werkwijze en Samenwerkingsverbanden van De Rijksadviescommissie voor De Beeldende Vormgeving in Relatie tot Architectuur en Ruimtelijke Ordening, Adviescommissie vor de beeldende vormgeving in relatie tot architectuur en ruimtelijke ordening, z. Pl.*, 1977; *De Zorg voor de Vormgeving*, Ministeries van Cultuur, Recreatie en Maatschappelijk Werk (s’ Gravenhage: Staatsuitgeverij, 1980); Jansen, *Kunstopdrachten Van De Rijksgebouwendienst na 1945*; Van Winkel, “Authentic Places.” For the 1990s see, e.g., Jeroen Boomgaard, An injection of planlessness, in *One Year in the Wild*, ed. Jeroen Boomgaard (Amsterdam: Lectoraat Kunst en Publieke Ruimte, Gerrit Rietveld Academie and
NOTES


192 The only interesting book that stands out here, but which focuses exclusively on the Netherlands, is Camiel van Winkel’s Moderne Leegte. His analysis illuminates the relations between art and the public sphere in the Netherlands from the 1950s to the 1970s, but his comments reach up to the 1990s. There is an extensive discussion of the Environmental Art of the 1970s, including also connections with the resurrection of its ideology in the rhetoric of public art advocates during the 1990s. I could name only one other exception to this weakness of contemporary art theory and critique, albeit this example refers to the public institutions of art. Namely Carol Duncan’s Civilising Rituals. Inside Public Art Museums (London and New York: Routledge, 1995) that is based on the older article by Duncan and Alan Wallach, “The Museum of Modern Art as Late Capitalist Ritual. An iconographic analysis,” Marxist Perspectives, winter 1978, 28-51.

193 Huizinga, Homo Ludens; Gadamer, Truth and Method.

194 These observations could indeed generate a lot of further (art-)sociological and cultural analyses and discussions, which exceed the ambitions of the investigation of play forms and modes in contemporary engaged, participatory/collaborative art that I propose in this book.

195 It should be noted that in this chapter I have chosen practices that lean towards activist art, rather than merely political art, if one takes into consideration the following distinction made by Lucy Lippard in 1984: “Although ‘political’ and ‘activist’ artists are often the same people, ‘political’ art tends to be socially concerned and ‘activist’ art tends to be socially involved… The former’s work is a commentary or analysis, while the latter’s art works within its context, with its audience.” Lucy Lippard, “Troyan horses: Activist art and power,” in Art After Modernism: Rethinking Representation, ed. Brian Wallis (New York: New Museum, 1984), 341-358. However, considering here as examples the work of Martin Krenn and Oliver Ressler, as well as the artistic work by the activists of maiz, the boundaries are often blurred.


197 The French movement of the sans-papiers started in Paris in the summer of 1996 with what became known in the media as the “affaire de sans-papiers de Saint-Bernard” (the affair of the undocumented immigrants of the Church of Saint Bernard). See, e.g., Rosello, Postcolonial Hospitality, “Introduction”. While the French movement started from migrants without papers, the German Kein Mensch ist illegal (KMii) was established foremost by German citizens. It began in Kassel in 1997 during Documenta X, as an initiative of various antiracist and christian groups who followed the
example of the French sans papiers. See, e.g., texts by some of the groups of KMii in dialogue with the editors a.o. in Vor der Information, 187-203.

198 A most interesting discussion about the state of “stateless” people, which touches among other issues upon the conditions of being il-legal, il-legal-ized, without papers or a perpetual foreigner without full citizen rights can be found in Judith Butler and Gayatri Chakravorty Spivak, Who Sings the Nation-State? Language, Politics, Belonging (London, New York and Calcutta: Seagull, 2007).

199 In this chapter I will be using English translations of the German titles of projects, citations etc. wherever published by the artists or other authors. My translations of citations can be found in appendix 3.


201 For instance, in a detention center for people pending deportation, on which one of WochenKlausur’s projects was focused, 85% of the inmates had no criminal records. WochenKlausur, Eine konkrete Intervention zur Schubhaft (Salzburg: Salzburger Kunstverein, 1996), 10.


204 In this text I retain the form of the name WochenKlausur as one word with a capital “K” for “Klausur,” as this is the form established by the group in their publications and website. Only in texts about their very early projects it appears as two separate words (Wochen Klausur).


207 Wolfgang Zinggl, “From the object to the concrete intervention,” in WochenKlausur. Sociopolitical Activism in Art, ed. by Wolfgang Zinggl (Vienna: Springer, 2001), 11-17 (17).


209 The participating artists’ second training varied between medicine, social work, psychology, journalism and archaeology. Chmelarz, “11 Wochen Klausur,” in Chmelarz, In Erwägung daß... es in Wien jährlich dreitausend Delogierungen gibt. 11 Wochen Klausur in der Wiener Secession (Vienna: Wiener Secession, 1993) 5, 19, 20. When I interviewed Wolfgang Zinggl in 2004, almost all of the first project’s participants were professionally involved in fields other than art. Three of them including Zinggl himself were actively involved in Austrian politics. Wolfgang Zinggl, interview by the author, tape recording, Vienna, November 1, 2004.

210 The bus was called Louise and it served hundred of patients per month for five years. In 1998 it was considered inadequate and Caritas bought a larger one, Louise II. Back in 1993 WochenKlausur had secured the sustainability of the project, for instance through sponsoring of the doctors’ payment, of medication and volunteer medical assistants and drivers. As for the lockers, the success of the idea later led more institutions to make additional ones available. Erich Steurer, “Intervention to provide
healthcare to homeless people,” in Zinggl, WochenKlausur, 21-26 (26).


214 Ibid., 8

215 See, e.g., Zinggl, “Im Rahmen der Kunst”; in In Erwägung daß ..., 9-17 (9); “F.A.Q.” on http://www.wochenklausur.at/texte/faq_en.html#faq and in Zinggl, WochenKlausur, 129-136.

216 For information and citations in this paragraph, see Jeannée, “WochenKlausur,” in Zinggl, WochenKlausur, 2001, unless otherwise indicated.

217 Ibid.


219 The sustainability of results is one of the reasons why WochenKlausur as an association opened an office in Vienna. See, Jeannée, “WochenKlausur,” 2001.


221 Ibid., 16.


224 Later in 2006 they worked again on a project that related to immigrants in Limerick, Ireland.


226 WochenKlausur was to develop a project on the basis of a sociological study called “Echt Gries!”. The study was about the living conditions in Graz’s district of Gries. It was commissioned by the festival Steirischer Herbst and implemented under the guidance of a sociologist from the Institut für Rechts- und Kriminalsoziologie, Vienna. WochenKlausur was to make an intervention following the end of the study, with the aim of improving the coexistence of different groups of foreigners living in Gries. Monika Pessler (Steirischer Herbst) and Univ. Doz. Dr. Günther Burkert, correspondence, Graz, 9.5.1995, unpublished data, archive Steirischer Herbst.


228 For information and quotations in this paragraph see Pitscheider, “Intervention in Immigration

229 Ibid., 47. It was significant to demonstrate that the foreigner would not take jobs wanted by locals and the choice of unskilled workers’ jobs for which there was shortage in the market contributed to that. Besides, a couple of Austrians would need to be hired to run the agency.

230 Ibid., 48.


232 For the citation and all information about the project see (unless otherwise noted) Andreas Leikauf, “Intervention to improve conditions in deportation detention,” in Zinggl, *WochenKlausur*, 2001, 63-69, (63). I use past tense in the text also with reference to Austrian laws that may still be valid, in order to emphasize that I refer to the situation in 1996.

233 “The Alien Law’s ‘third country clause’ states that refugees who were already safe from persecution in another country are barred from being granted asylum in Austria.” Ibid., p.64. The same law applies in various countries. For Germany see, e.g., Bade & Oltmer, “Einwanderung in Deutschland seit dem Zweiten Weltkrieg.”

234 Initiative Hoffnung Konkret was an umbrella organization including Amnesty International, Caritas, the association Brücke, pastoral workers and attorneys.


236 Ressler has as many as twenty two interviews on his website, [http://www.ressler.at/content/blogcategory/2/6/lang.en_GB](http://www.ressler.at/content/blogcategory/2/6/lang.en_GB).

237 *The New Right: Materials for the Dismantling* was a bill poster series in public spaces containing exclusively text. *Learned Homeland*, was a poster object in public space, reproducing two school book pages expanded with blocks of text and an announcement of the exhibition. The exhibition included a video with reactions from people passing by the installation, a video with interviews with theorists from Austria and Germany on racism and homeland, various materials providing further information on schoolbooks. *Institutional Racisms*, an installation in public space, providing extensive information for remand pending deportation in Austria. It was printed against a background of the façade of a detention centre. *War Zones* were five montages of photographs and text. For *Border Crossing Services* see details in the main text here. The public installation *European Corrections Corporation* and the *Posters for Aarhus Festival Copenhagen* were primarily text-based.

238 For information about the project used in this text see [http://www.martinkrenn.net/fluchthilfe/english/indexengl.htm](http://www.martinkrenn.net/fluchthilfe/english/indexengl.htm) or [http://www.ressler.at/fluchthilfe](http://www.ressler.at/fluchthilfe) (project website), unless otherwise indicated.

239 Ibid.

In the video the basic theme is separated into four sections. Fragments from most interviews are distributed throughout the sections. The sections are: “Who is allowed to migrate?,” “Celebrating and excluding,” “About border crossing services,” “Against racism.”

Project group Lüneburg: Tina Dust, Uta Gielke, Maja Grafé, Nina Heinlein, Patricia Holder, Mara Horstmann, Sarah Kaeberich, Nina Koch, Susanne Neubronner, Astrid Robbers, Stig Oeveraas, Sabine Zaeske

Students were interviewed in Frankfurt an der Oder, the organizations’ representatives were from the migrant group Kanak Attak in Hamburg and Netzwerk gegen Rechts in Lüneburg.

See, e.g., Martin Krenn’s photographic projects Demonstrate and City Views, and Oliver Ressler’s video projects Venezuela From Below (with Dario Azzellini, 2004) and Alternative Economics, Alternative Societies (video installation, 2003-2008 ongoing)

Martin Krenn and Oliver Ressler, Interview by the author, tape recording, Vienna, October 26, 2004.

See also Kravagna, “Willkommen in Wien, Servus in Österreich.”

“We made it legally possible to arrest and deport J. Jafarzadeh! (In Iran he is threatened with execution).” “Thank you for your trust” (my translation). The project was originally planned by Pusch in early 1994 as a “Plakataktion,” but lacked adequate funding. The realized version took the form of the photographic presentation in public space described here in the main text. Kravagna, Ibid.

There are more examples than the ones I give in the text for reasons of space. During the 1990s, as the social relevancy of art was also increasingly high on artists,’ as well as on cultural policy agendas, participatory and collaborative methods were booming. The following quote by Eva Sturm is revealing - taking into account also that she had herself co-edited with Stella Rollig the book Dürfen Die Das? Kunst als sozialer Raum, published in 2002, following a symposium (Tagung) in 1999. Opening an 2001 essay she writes: “The project about which I’d like to report appears, at first glance, as if it were just another one of those hands-on art projects, the sort which have sprouted abundantly since the beginning of the nineties, even in German-speaking regions. Their means and methods are classic: young people collaborating with artists produce videos and present them eagerly to the public.” Eva Sturm, “In Collaboration with gangart. Representations in and reproductions of artistic-educational projects,” 2001. On http://www.eipcp.net/diskurs/d07/text/sturm_en.html#f1.

For instance see Holger Kube Ventura’s published dissertation Politische Kunst Begriffe in den 1990er Jahren im Deutschsprachigen Raum. It offers a documentation of several people, tendencies and events. Here I will limit myself to some examples from the German engaged art scene that were mentioned as influential for the Austrian scene in interviews I made for this study. For instance, BüroBert in Germany and their edited volume Copyshop: Kunstpraxis & Politische Öffentlichkeit (Berlin & Amsterdam: Edition ID-Archiv, 1993). See also, Marius Babias, “Mit Theorie hat man die Praxis noch nicht in der Tasche. Interview mit BüroBert, minimal club und Juliane Rebentisch,” Kunstbulletin, May 1994, 27-31. The so-called Freie Klasse, a self-organized program of studies at the University of Applied Arts in Vienna, initiated by students. Similar “free classes” had appeared in German academies as well. The Viennese Freie Klasse was supported by Wolfgang Zinggl, teacher there and around that time also Federal Curator. Ute Meta Bauer was later involved. Zinggl, Interview by the author; Eva Dertschei, Carlos Toledo and Petja Dimitrova (members of Dezentrale Medien), Interview by the author, tape recording, Vienna, October 28th, 2004; Susanne Habitzel, Das Bundeskuratorenmodell und die staatliche Kulturpolitik Österreichs in den 90er Jahren, (Universität für angewandte Kunst, Lehrkanzel für Kunstgeschichte) http://members.chello

Probably the largest mixed cultural, artistic, research and discursive project on migration in Germany in recent years was the Projekt Migration, supported by the Federal Culture Foundation [Kulturstiftung des Bundes], 2002-06. An exhibition, film programme, conference and further parallel events took place in Cologne in 2005-06. See Kölnischer Kunstverein, Projekt Migration (Köln: Dumont Verlag, 2005).

http://netbase.org/t0/intro, http://www.t0.or.at/, http://www.igkultur.at/, http://www.basis-wien.at, http://eipcp.net/, e.g., Martin Krenn’s project City Views and Oliver Ressler’s project Alternative Economics, Alternative Societies are connected to the activities of republicart, a project by eipcp.

Dertschei, Toledo, Dimitrova, Interview by the author. Eva Dertschei and Ulrike Müller were also in WochenKlausur’s team for the 1996 Salzburg project. See also http://www.sohoinottakring.at.

The most known campaign was get to attak. In the context of reactions to the Austrian election results, see, Martin Krenn’s project Demonstrate!, 2000. Participants at the so-called Thursday demos in Vienna were invited by the artist to determine how they should be portrayed in their photograph and to comment on the political situation in Austria in the form of statements. The photo portraits were shot in the summer of 2000 during the demos. Further see also, “Wahlpartie,” Vienna, 2002. Poster-production, cooperation and actions by ANAR (Austrian Network Against Racism), BEIGEWUM, eipcp, getto-attack, IG Kultur Österreich, Klub Zwei, maiz and many activists - Martin Krenn was quite involved. According to their self-presentation: “The ‘Wahlpartie’ was no party, no group and no association, it was a campaign during the Austrian national election. Its aim is to set requests against discrimination in public and media space, that is devoted to this election.”

http://maiz.at/cms/front_content.php?client=1&idcat=0&idart=0&lang=1&error=1 as in 2/01/2005. I keep an old version of the document, so that it corresponds approximately to the time of my research and to other materials from online resources used here.

Vor der Information, 329.


Luzenir Caixeta, “Migrantische Öffentlichkeitsarbeit als Kulturarbeit,” 2002 on http://igkultur.at/igkultur/transversal/1019389728, for English translation see app. III.2. As language is particulary important in this chapter and especially with regard to maiz, I leave the German citations in the original, followed by (my) English translations in brackets, notes or in appendix III, depending on the length of the citation.

For the concept of “anthropophagischer Protagonismus” and its origins in Brazilian artistic and cultural movements, see further down, “The articulation of participation.”

At the door of a peep-show cabin visitors were instructed: “Zieh dich aus! (Zieh deinen Rassismus,
Sexismus und ökonomische Ausbeutung aus!“ [“Undress yourself! (Take off your racism, sexism and financial exploitation!)” my translation]. Inside the cabin was a room made of red textiles. Behind three small windows, an actress was narrating the story of a third world woman who was deceived into leaving her country on the promise of a job as babysitter, waitress or dancer, only to be led to prostitution. The story was narrated not with words, but with the help of music and various utensils. On their way out, visitors were again instructed: “Zieh dich an! (Zieh die multikulturelle Gesellschaft, die Gleichstellung für Frauen und Männer, die gerechte Wirtschaftsstruktur an!) [“Dress yourself! (Put on the multicultural society, the equality of women and men, the justly structured economy!)” my translation].

262 Visitors to MAIZ AIRLINES would receive an informational brochure in the form of a flight ticket, with which they entered a love tour through five information stations. 1. Clichés about tourism (sun, sand, “girls;” 2. The other side of reality in the so-called “Third World”. Feminization of poverty, the price of globalization for women; 3. Sex-tourism and migration of women; 4. The role of migrants in the reception countries – wife/housewife, cleaner and sex worker; 5. The work of maiz and of other organizations of migrant women in Europe.


264 For instance, by introducing as example for community art WochenKlausurs’ work in general and Thomas Hirschhorn’s Bataille Monument, Sylvia Riedmann by and large poses these questions in her text “Community art oder Gesellschaftliche Veränderung?” However Riedman avoids making specific connections between the examples she gives and her rather general conclusions/propositions to artists that she finishes with. In Allianzenbildung, 67-70.

265 Ibid.; this is the case, e.g., in many of the texts by various authors published on eipcp.net (and its sub-projects/platforms).


267 If there seems to be an oxymoron here, in moving towards concrete socio-political interventions all the while one is still discussing art, this is not entirely so. As Carrie Lambert-Beatty maintained using WochenKlausur and “Women on Waves” as examples: “[C]onsider a corollary: the possibility that the category of activist art is not defined against, but actively requires its nonactivist counterpart - it needs borders around art so that it might sail through them; or, so that, as Rancière puts it, ‘the border are always there yet already crossed.’” Lambert-Beatty, “Twelve Miles: Boundaries of the new Art/Activism,” in Sings. Journal of Women in Culture and Society, 33/2 (2008) 309-327: 323. For Jacques Rancière’s citation see “Problems and transformations in Critical Art,” in Bishop, Participation, 83-93 (85).

268 Actually one might even see members of WochenKlausur not challenging at all stereotypes about the social groups they work for. E.g. in an interview for Kunstforum, responding to a comment that the drug addicted women prostitutes in WochenKlausur’s second project in Zürich did not at all come actively to the foreground in the project’s events, Matthias Schellenberg from WochenKlausur said: “Ich kenne nicht so viele Junkies, und ich denke, die, die da waren, hätten
PARTICIPATION AND COLLABORATION IN CONTEMPORARY ART

das Medienbild Junkies, der so verwahrloß ist, und einem die falsche Antwort gibt, hier bestätigt. Das schießt am Ziel vorbei.” “[I have not met many junkies and I think, the ones who were there, would only had confirmed the media-image of a junkie - somebody shabby, giving wrong answers. It would lead to missing the target] (my translation). It is interesting to consider this example in juxtaposition to the approach of, e.g., female sex-workers in maiz. “Am politischen Spiel teilnehmen,” Kunstforum, 317-322.

269 The following quotation from a text referring to WochenKlausur’s first project in Vienna (Intervention to aid homeless people) written by Norbert Partl, Caritas coordinator for the homeless, is indicative of what is meant here by institutions and organizations of established status: “The body responsible for the project is the Caritas of the archdiocese of Vienna - one of the biggest social welfare organisations in Austria - founded by the Catholic church at the beginning of the last century. The doctor’s fees are covered by the municipal authority and the costs of medicines by the Vienna health scheme (Wiener Gebietskrankenkasse). Drivers and assistants are volunteers from Caritas.” It should be noted that Partl points out the important service that has been provided by the medical bus for years: “The demand has remained constant over the past 11 years: 600 to 700 medical treatments a month for over 2000 patients a year.” Norbert Partl, “Who is healing the homeless?,” The Journal of Men’s Health & Gender 2/2: 270 – 272 (270).

270 See, e.g., “Sozialarbeit als Kunst,” in Neue Bildende Kunst Chronik; Charlesworth, “Art’s Agency.” Scepticism has been publicly expressed also by individual members of WochenKlausur’s projects, as for instance by Ulrike Müller about the Salzburg project. Müller wrote her reflections that followed an event organized by the Christian organization Efdö for the first anniversary of the project’s implementation. Efdö (Evangelische Flüchtlingsdient) had undertaken the sustainability of the project’s outcomes in the long term. Müller’s scepticism touched upon questions of whether the political interests and structures supporting the practices of detention and deportation were anyhow challenged by the WochenKlausur’s project. Her case evolved around WochenKlausur’s strategy of employing a humanitarian argumentation to promote the project goals, circumventing the political questions of deportation detention. Müller, “Was heißt hier menschenwürdig?.”


272 For critical and self-critical voices in the discourse of engagement and especially of the issue of migrants being represented and spoken on behalf of by Austrian or German citizens instead of presenting themselves, one could mention Ljubomir Bratic and Hito Steyerl. For example, in his text “Soziopolitische Organisationen der MigrantInnen in Österreich” Bratic discusses the balance of power positions of migrants and Austrian citizens in NGOs since the 1980s, and their different opinions on whether lobbying for migrants rights is something that governmental or non-governmental (but mostly run by Austrians) organizations should be responsible for. Ljubomir Bratic on http://www.beigewum.at/TGci_Images/beigewum/20050131205620_KW%20Staat%20Bratic.pdf. Hito Steyerl refers more specifically to art, see, Draxler, “Über jemand reden.” Further, see, Schmeiser, “Editorial – Staatsarchitektur.”

273 It is interesting to read the following extracts from a discussion with Martin Krenn, keeping in mind the points of criticism on WochenKlausur’s work that I referred to earlier in the main text: “In any kind of socio-critical work it is definitely important to aspire to not reproduce the same relationships of power which one is actually criticizing.” And further down: “for me, the danger exists when the ‘political’ aspect is forgotten or, even worse, put into parenthesis, whereby members of dominant society serve the problems of the minorities without even wanting to bring about a change in the relations and the associated consequences which these relationships have even for them. I see a similar phenomenon in the production of art.” See, “Art and Anti-Racism. Areas of Conflict,” discussion between Martin Krenn and Rubia Salgado, in Moving On. Border Activism - Strategies
Yet as contradictory as the approaches of WochenKlausur and Martin Krenn appear to be, it is worth mentioning that in the acknowledgements in the colophon of Neues Grenzblatt the only individual person named is Wolfgang Zinggl.

274 Krenn and Ressler, Interview by the author - I cannot help commenting here that to my understanding there is a certain uniformity in the forms and methods of many projects. E.g., as numerous videos made by Ressler (alone or in collaborations) repeat a pattern of featuring interviews or conversations with individuals expressing their views on the chosen topic. Individuals are usually involved in some form of public action, very often as members of activist organizations, authors, journalists etc. This pattern is found in the videos of the projects Sustainable Propaganda (2000), Border Crossing Services (2001), Disobbedienti, with Dario Azzellini (2002), Venezuela from Below, with Dario Azzellini (2004), Alternative Economics, Alternative Societies (2003).


276 For Krenn see, ibid. For Ressler see, e.g., his explanation of how activists are staged as speakers in his videos This is What Democracy Looks Like (Liberalitas Bavariae) and Disobbedienti, and in Oliver Ressler, “Protesting Capitalist Globalization,” on www.republicart.net

277 In Neues Grenzblatt Krenn and Ressler sign only the editorial and in the colophon it is written that the direct-mailing is part of an art project by artists Martin Krenn and Oliver Ressler.

278 It should be needless to say that, whether acknowledged or not, this operates mainly as symbolic expression. Since hardly any form of organization can be sustained completely without the ‘system’. Not least, because the basic condition for the emergence of an alternative is the existence of an established order or system, in opposition to which the “alternative” realizes itself and forms the articulations of its self-conceptualization and –organization. See here, Ernesto Laclau, Emancipations (London: Verso, 1996). Laclau is one of the political theorists referred to in the Austrian engaged art scene. See, e.g., “Die unabschliessbaren Widerspruchsketten des Sozialen,” Christian Höller im Interview mit Ernesto Laclau und Chantal Mouffe, Springerin, 2/1, (1996), 42-48.

279 Eventually, nurturing prejudice and racism in society is a problem of the majority. Minorities are forced to be concerned by it, because they are the ones directly affected.

280 It is worth giving here the extract where Hans Heim, the taxi driver, explains the absurdity of the authorities instructions: “This whole language thing with these ‘covert smuggling rings’ distorts reality. And this formulation: ‘Do not take any person in your taxi who has obviously entered the country illegally.’ There was this huge discussion after that, sure, what is a ‘person who has obviously entered illegally?’ The taxi driver is not allowed at all to check personal data. He isn’t an official. He is not even allowed to ask for an ID. So actually, he can’t really know if someone has entered illegally or not. How can it be noticed? In court there were statements such as: ‘sure, by the clothing, by the wet clothes. You must notice that people have marched across the mountains or something.’ Okay, fine, what if I told you about all of the different types of people that I have taken with me here in the middle of Berlin?” http://www.t0.or.at/fluchthilfe/english/indexengl.htm.1

281 See, e.g., Gerard Raunig, “The Monster Precariat,” on http://translate.eipcp.net/strands/02/raunig-strands02en. Raunig does not agree with the definition of Precariat “as a dissociated lower class (“abgehängte Unterschicht”), a definition used by mainstream German-speaking press.

282 These were interests of political ideology, since during the cold war smuggling people from DDR into BRD was considered by the latter as a liberating act. While especially during the 1950s and 1960s the massive migration of Gastarbeitern from East and South was facilitated, for as long as it
PARTICIPATION AND COLLABORATION IN CONTEMPORARY ART

served economic development.

283 See here also the project *Institutional Racisms* by Krenn and Ressler that focuses on remand pending deportation.


287 Ibid.


289 Huber, “MAIZ. Wir lieben dich!”


291 Transpublic is a project space in the city of Linz that brings together theorie, art and interdisciplinary work. [http://www.transpublic.at](http://www.transpublic.at)


293 Salgado and Caixeta, “Anthropophagischer Protagonismus,” One should add here that since a significant number of the women of maiz work in the sex industry and/or may have no full residence or working permit for Austria, public exposure may place them in real danger of persecution and exposure to harassment whether by authorities or civilians.

294 “Art and Anti-Racism,” p. 103.

295 The terms “members of the dominant society” and “Austrians of the majority” (Mehrheitsösterreicher rInnen) are used repeated by MAIZ. For their origins see Salgado in “Art and Anti-Racism.”

296 Salgado and Caixeta, “Anthropophagischer Protagonismus.” All citations in the following pages are from this text, unless otherwise noted.


299 It is interesting to note here that the concept of anthropophagy was used as a link for a series of shows comprising the XXIV Sao Paulo Biennial in 1998, curated by Paulo Herkenhoff and Andriano Pedrosa. In 2006 the concept is met again in the exhibition of Brazilian art and culture “Tropicalia: A Revolution in Brazilian Culture” at the Barbican Art Gallery, London, curated by Carlos Basualdo. See here also Michael Abury, “Made in Brazil,” exhibition review, *Art History*, 31/1, 2008, 103-113.
302 For this interpretation see Kafka’s biography by Nicholas Murray, Kafka (New Haven: Yale University Press, 2004).
304 Richter, DADA – Kunst und Antikunst.
305 Here I refer to illocutionary and perlocutionary speech acts as used by Judith Butler drawing herself from J.L. Austin. See Judith Butler, Excitable Speech, 2-3; J.L. Austin, How to Do Things with Words (Cambridge, Mass.: Harvard University Press, 1962), 52.
306 This is a delicate distinction. As in the distinction between illocutionary and perlocutionary speech acts and how they act on the addressee I draw from Austin through Judith Butler. Butler herself is careful with what she considers as speech and, for her particular interests, as hate speech. For instance, Butler examines the position of Catharina McKinnon that pornography is hate speech. Butler calls this position into question. Part of Butler’s argument is based on an analysis of why pornography can not be characterized as speech. She questions a basic presumption in MacKinnon’s position (drawing from Matsuda) that being depicted in pornography is the same as being addressed by it. See, Judith Butler, “Sovereign Performatives in the contemporary scene of utterance,” in Critical Inquiry, 23/2, (1997), 350-377. Reprinted in Butler, Excitable Speech, chapter 2, 71-102.
307 The use of important information coming from informal and unrecorded discussions with individuals involved in the projects or the art scenes in question has been a headache when I was trying to decide how to write this chapter. It is important to say that for both Greek and Egyptian art there is considerably less art critique published – even though in private criticism thrives – compared, for instance, to the Dutch or Austrian contexts of other case studies in this dissertation. The completion and publication, despite a lack of published references and the use of information from sources that cannot always be named, of the Ph.D thesis of Jessica Winegar about the field of contemporary art production in Egypt, was a great relief. Because it comprises a concrete precedent - closely related also to my object of study here - of what may or may not be accepted in a Ph.D research. Jessica Winegar, Creative Reckonings: The Politics of Art and Culture in Contemporary Egypt (Stanford, California: Stanford University Press, 2006).
308 Lacy, Mapping the Terrain.
309 For instance, according to social anthropologist Nadje Sadig Al-Ali, Egyptian women activists emphatically differentiate their activism from Western feminism: “The resistance of many Egyptian women to identify themselves with feminism is not only related to its negative image in society, but is also linked to the conviction that it detracts from such larger issues such as imperialism, class struggle and Zionism.” Nadje Sadig Al-Ali, “A mirror of political culture in contemporary Egypt: Divisions and debates among women activists,” in “Discourses in Contemporary Egypt: Politics and Social Issues,” ed. Enid Hill, special issue, Cairo Papers in Social Change, 22, no. 4 (2000): 118-143, (119). It is interesting to add the above perspective of Al-Ali to what Okwui Enwezor identified as the third issue deriving from Documenta XI-Platform 4, “Under Siege: Four African Cities. Freetown, Johannesburg, Kinshasa, Lagos.” Namely, Enwezor’s third issue “is the expanded role of women in the production of new types of subjective practices that have consolidated their role as important players in the shaping of urban imaginaries.” Okwui Enwezor, “The Black Box,” Documenta 11_Platform 5: Exhibition, Catalogue (Stuttgart: Hatje Cantz, 2002) 42-55 (52).
310 Foster, “The Artist as Ethnographer.”
311 For the citation see, ibid., 171-172.
312 Kwon, One Place after Another.
313 For Kwon’s criticism on community-specific art and especially on Lacy’s category of ‘new genre public art’, see ibid, chaps. 4 and 5, 100-155
314 For the genealogy of site-specificity see ibid., chap. 1, 11-31.
316 By “artists’ initiatives” I refer here both to initiatives for a single site-specific, socially-oriented and collectively authored art project, as well as to artists-run organizations that initiate or host various activities. However sometimes the project is the organization, as in Gudran’s case.
317 It would be interesting here to quote Niru Ratnam about the content of the term “globalization” that has permeated art debates at the end of the 20th century: “What is globalisation? Globalisation is a term … that emerged in the late 20th century and has rapidly entered common currency without achieving any widely accepted theoretical definition. … One important characteristic of the contemporary situation is the blurring of the boundaries between the once apparently distinct spheres of economics and culture. … Although it is analytically useful to distinguish ‘economic’ and ‘cultural’ globalisation, it is far too simplistic to regard the former as a cause. Cultural and economic moments are almost always intertwined and interdependent…” Niru Ratnam, “Art and Globalisation,” in Themes in Contemporary Art, eds. Gill Perry and Paul Wood (New Haven: Yale University Press, 2004), 277-314, (286-287).
318 See here particularly Esche, “In the belly of the monster.”
319 One could name several examples. For instance, the artists’ initiatives from Brazil, Mali, Mexico, India, South Africa, Indonesia and Argentina, which form the RAIN network of ex-residents of Amsterdam’s Rijksakademie, and which constitute Esche and Laddaga’s point of departure in their texts referred to earlier. Furthermore, the groups STALKER and Cantiere Isola in Rome, the Danish group SUPERFLEX for some of their projects, Colectivo Cambalache in Colombia and many more.
320 For instance, many artists tend to regard as tool, rather than as an indicator of complicity, the support and circulation of their work by mainstream art world institutions, or by large international NGOs active in the developing world, as I will explain in this chapter.
322 Ibid.
323 To make the point about the distribution of occupations clearer, it is useful to cite Rancière: “The aesthetic regime of the arts disrupts this apportionment of spaces … it brings to light, once again, the distribution of occupations that upholds the apportionment of domains of activity. This theoretical and political operation is at the heart of Schiller’s On the Aesthetic Education of Man. Behind the Kantian definition of aesthetic judgment as a judgment without concepts – without submission of the intuitive given to conceptual determination. Schiller indicates the political distribution that is the matter at stake: the division between those who act and those who are acted upon, between the
cultivated classes that have access to totalization of lived experience and the uncivilized classes immersed in the parceling out of work and of sensory experience. Schiller’s “aesthetic’ state, by suspending the opposition between active understanding and passive sensibility, aims at breaking down – with an idea of art – an idea of society and those who are doomed to material tasks.”

Rancière, “The Distribution of the Sensible,” 43-44.


325 See, e.g., Rancière’s discussion of art’s adaptation of non-art objects and practices, from the modern collage to the postmodern archive. “Problems and Transformations in Critical Art,” in Participation, Bishop, 83-93. It could be noted here that what I called here the re-production by artists of non-art objects and practices as art is relevant though not identical to Nicolas Bourriaud’s concept of “post-production.” Only again, as already mentioned in Part I “Relations” about Bourriaud’s “relational aesthetics,” the sharpness and relevancy of his ideas are usually in reverse proportion to the quality of the organization of his analysis. Which is why I believe it has been easier for his ideas to become a target, rather than a tool for art critics. Bourriaud, Postproduction.

326 Rancière, “The Distribution of the Sensible,” 43.


329 Ibid.

330 Regarding the artist’s fascination with the “images” of Avliza, it is interesting to read the article “Psychoscapes. Landscape’s psychosis in contemporary Greek culture” by Yorghos Tzirtzilakis. The author discusses collective representations contained in the Greek landscape and their functions. He starts with connections of the Greek landscape with traditional ideological constructions and mythologies of the “Greek peculiarity.” Tzirtzilakis sees a turning point in the 1960s and 1970s, when changes in the landscape (including city-scapes, touristic infrastructure etc.) do not coincide anymore with previous collective identifications. Thus conflicts are created between “history and present, between the past and the future, between tradition and tourism, … between ‘authentic’ and contemporary life.” Conflicts, which “are essentially projections onto the landscape of our schismatic picture of what we are, with the tendency to postpone for as long as possible final decisions.”. Eventually “the landscape becomes an ‘Other’ acquiring the unrealistic character of the imaginary or the place of the symbolic Other, i.e. alterity. So the landscape, although a material entity, is above all meaning.” In Bartolomeo Pietromarchi, ed., The Uncommon Place. Art, Public Space and Urban Aesthetics in Europe (Barcelona & Rome: Actar & Fondazione Andriano Olivetti), 150-153 (150, 153).

331 The lack of a modern and/or contemporary art museum in the Greek capital has been a debated question in the Greek art world for decades. It was finally answered in 2000 with the establishment of the National Museum of Contemporary Art. Three years earlier, in 1997, the State Museum of Contemporary Art had already been founded in Thessaloniki. Before these state initiatives, there have been initiatives by private foundations or individuals. Most notably, the Museum of Contemporary Art on the island of Andros (established in 1979 by the Basil and Elise Goulandris Foundation) and the Macedonian Museum for Contemporary Art (established in 1978 initially as art center by private individuals). For the history of the matter see, e.g., Giannoula Chormova, “The Museum of Contemporary Art in Athens. Forty Years of Debate 1959-1998” (computer printout, MA thesis, Department of Museum Studies, University of Leicester, 1999).

332 For all information in the paragraph see Papadimitriou, interview by the author.

333 In this text I will use the term “Roma” instead of the broadly applied “Gypsy,” because in Greek
The latter (γύφτος) is metaphorically used also as a derogatory term and term of abuse.

As described by Papadimitriou (half-finished houses, often without electricity and water, poor conditions of hygiene) are not exaggerated. In reports by NGOs advocating Roma rights and occasionally also in the general press, the same conditions are described in addition to high rates of illiteracy and criminality, marriages during childhood or adolescence, drug trafficking, negative reactions by neighboring populations and the Roma’s uneven treatment by the police. These additional issues are not handled in TAMA’s formal narrations. For the impingement of Roma’s rights the European Roma Rights Center has appealed against the Greek state at the European Social Charter.


Already from the 1970s artists such as Dimitris Alithinos or Niki Kanagini have made participatory projects in public spaces. But only the recently produced project Egnatia: A Path of Displaced Memories could be juxtaposed to TAMA as an interdisciplinary approach, close to activism, and socially and geographically specific to a certain group – refugees and migrants living along the axis of what once used to be the Roman Via Egnatia. The project involved direct participation of the people it was about, had a long duration and was organized in collaboration with the Italian group Stalker. See Marina Fokidis, “Hijacking cultural policies. Art as a healthy virus within social strategies of resistance,” Social Analysis, 51/1 (2007): 58–67. For contemporary initiatives by architects and artists see, e.g., the group Urban Void (Αστικό Κενό) that has organized various events in public spaces. Aστικό Κενό - Δράσεις 1998-2006/Aprtian Void – Actions 1998-2006 (Athens: Futura, 2007). For the relations between art history and theory with architecture history and theory see, e.g., Zacharopoulos’ reference to the architects Aris Konstantinidis, Takis Zenetos, Aristomenis Proveleggios, Iannis Xenakis and Tsigos. Denys Zacharopoulos, «Οι Πρωτοπόροι. Μια άποψη της τέχνης στην Ελλάδα στο δεύτερο μισό του 20ού αιώνα» [The Pioneers. Beltsios Collection. An Aspect of Art in Greece during the Second Half of the Twentieth Century] (Athens: Futura, 2003), 493.

For public art in the Netherlands see Part I and especially Part II, chapter three. For activist community art as theorized initially for the United States see, e.g., Felshin, But is it Art?; Lacy, Mapping the Terrain; Finkelpearl, Dialogues in Public Art; Foster, “The Artist as Ethnographer;” Kwon, One Place After Another.
To be more precise: 1st Tirana Biennial, 2001; 25th Sao Paulo Biennial, 2002; Manifesta 4, Frankfurt, 2002; In Search of Balkania, Graz, 2002; Going Public. Politics, Subjects and Places, Modena, 2003; In the Gorges of the Balkans, Kassel, 2003. The DESTE prize was awarded for the artist’s entire oeuvre, but it came right after TAMA’s international success.

Following the official process for national participations in the Sao Paulo and the Venice Biennials, curators may propose artists to the Ministry of Culture. The ministry selects and subsequently covers participation costs. For the role of Efi Strousa in the Greek field of contemporary art since the late 1970s see, e.g., Zacharopoulos, «Οι Πρωτοπόροι», 488-489.

The first article by Yorghos Tzirtzilakis about TAMA was published in Camera Austria, 74/01, 2001, under the title “Reality as a strategy. Observation as destiny.” The same article was reprinted in the project’s publication TAMA, 24-27 and in Scotini et al., Going Public, 48-57. In his text, Tzirtzilakis discusses the mix of ethnographic, artistic and urban elements and the reconsideration of their institutions within a post-modern world. In her text for the project Efi Strousa parallels the autonomy of the artist with that of Roma people, “A tribute to TAMA,” in Papadimitriou, TAMA, 16-23. When I use the term “formal narrations” of TAMA I refer to narrations of the project in its book, exhibition displays and published interviews.


For instance at the Sao Paulo Biennial Papadimitriou installed a hut complete with household stuff, as a replica of Avliza dwellings. One could enter, lie down on blankets, listen to Roma music. For the exhibition Transformers in Berlin she presented six of her photographs from Avliza that represented what she saw there upon her first visit. For Manifesta 4 in Frankfurt a large screen was installed at the train station, on which the video TAMA Sentimental was projected. In front of the screen a few plastic, white chairs were placed – known also as the “Gypsy’s chairs” in Greece, because they are often sold by Romani chapmen. The installation referred to the Roma people’s temporary appropriations of any place, while it also offered train travelers a place to rest.

Already earlier works by Papadimitriou in photography, painting, public installations or post-art had revolved around issues of public space, the landscape, collective authorship and parody, but never at the scale of TAMA, nor with the activation of non-art communities. See e.g.: Small Roman Bridge, Athens (1991); Two Towers, public installation, Thessaloniki, (1992); Living Spaces I & II, exhibition in Venice and Athens (1996); Kiss from Greece (1998-2000).

For the offers by collectors see Papadimitriou, Interview by the author, and Strousa, “A tribute to TAMA,” 16-23. For the condition that the state should allot the land see, Papadimitriou, Interview by the author. The artist added that she offered other works of her to collectors as return for their expected contribution.

Papadimitriou, Interview by the author; Andrea Gilbert, “The artist as advocate,” Papadimitriou, TAMA, 100.

I have no further information on details or outcomes of the suspended legal case that Papadimitriou referred to. The Olympic premises did not eventually expand over Avliza, but elsewhere within the same municipality of Menidi.


Karatziou, «Η άλλη Ελλάδα των Ρομά». Papadimitriou, Interview by the author.

Ibid.

Papadimitriou also mentioned that she delivered a proposal for Avliza to the Ministry of Internal Affairs, but without receiving any response. Ibid.

For instance, any art critic involved as contributor in the project could potentially also, as
independent art critic, review the project in the local or foreign art press.

Evaluation report of Klimaka. Klimaka is “a Greek NGO specializing in projects concerning mental health, the development of human potential and the fight against social exclusion of underprivileged groups of people.”

Prejudices are manifested already in derogatory uses of the term “Gypsy” in Greek vernacular. Applied as mild term of abuse, it means filthy, mean or ill-mannered.

To be more precise, Papadimitriou describes the residents of Avliza as itinerant populations such as Gypsies and Vlach Romanians from the North of Greece, while Strousa describes them as “a community of Vlach-Rumanian Gypsies – Vlach-Rumanian Greeks according to themselves,” Papadimitriou, *TAMA*, 13; Strousa, “A tribute to TAMA,” 16. In her discussion about certain site-specific community-based art projects in *One Place After Another*, Miwon Kwon has been quite critical about inaccuracies and appropriations of the notions of “community” and of the criteria with which certain groups are considered as communities by artists or curators. Kwon’s critique is valid beyond her particular examples. However, here I will not investigate the question of whether the characterization “community” applies to the populations of Avliza and El Max. That analysis would divert attention to the immense issue of identity formation and representation, which here is relevant only to the extent that it influences the formation of relations, their operations and representations. Indeed the two questions are interconnected, but for analytical clarity they will here be kept apart.

The same I had heard also from people working for a documentary film in another Roma settlement in the area of Athens, i.e., that walking around there as a stranger was not very safe.

For the exoticization of the Roma in the eyes of the beholder is acknowledged also by Tzirtzilakis. see “Reality as a strategy,” in *TAMA*, 26.

To be more precise, when during the late 1960s and the 1970s in the United States and certain Western European countries artists were protesting against social, political and cultural exclusions by public art institutions and in favor of art taking to the streets, Greek artists were struggling for public institutions of contemporary art to be established in the first place. The request for public institutional structures has been expressed in multiple ways. An important period was 1976-77 (two years after the end of the 1967-1974 dictatorship) when the issue was addressed with debates, publications etc., undertaken by initiatives from three separate sides: the political-cultural journal Αντί, the Σώματος Καλλιτεχνών [Artists’ Association, my translation] and the Desmos Art Gallery. See, “Critical views on the institution and handling of art” (collection of sources), in *The Years of Defiance. The Art of the ’70s in Greece*, ex. cat., ed. Bia Papadopoulou (Athens: National Museum of Contemporary Art, 2006), 240-263; Chormova, The Museum of Contemporary Art in Athens. It is interesting to add here that amongst prominent motives that brought together artists’ group

Important consequences of the prolonged absence of both museum and academic structures for contemporary art have been the lack of systematic modern art collections that were neither private, nor donation-based (as, e.g., the Macedonian Museum of Contemporary Art), as well as the lack of systematic and publicly accessible archives and libraries. As a result, art practices and discourses have not been systematically documented and processed up until the late 1990s.

366 Papadimitriou, TAMA, 13.
368 Ibid.
371 Ibid., 9. Bourdieu’s theory was a response to the two main modes of analysis of artistic and literary works, both of which he considered inadequate: firstly internal modes of analysis, which isolated the works and approached them, for instance, in formalist or hermeneutics terms; secondly, external explication, met in most sociological approaches, which saw works as determined by external circumstances. Randal, “Editor’s introduction,” 10-12; Bourdieu, The Field of Cultural Production, 34-37.
372 Bourdieu’s “field of artistic production” is not a field where everyone is professionally engaged. However, here I will mostly be discussing it as a professional field, because the transition from the artist’s initial informal relations to a professional art project, and TAMA’s subsequent legitimization and career as such, played a crucial role in the presentation and representation of relations in TAMA.
373 Papadimitriou, TAMA, 14-15.
374 The narrative and theoretical framework provided by the project’s book is by and large followed in any further published reviews and articles about TAMA that I am aware of, and which I have included in the sources for this chapter. In the lack of an institutional framework for public art commissions in Greece, the artist did not need to write down statements of motives, intentions and programs. See Papadimitriou, interview by the author. This might appear inconceivable for large-scale, community-based projects, for instance, in the Netherlands.
375 For the importance of one’s recognition of expertise and prestige amongst peers see Bourdieu’s much more complex analysis of the notions of “symbolic power” (e.g., “academic capital”) and symbolic capital (e.g., “degree of accumulated prestige, celebrity, consecration or honor”) of individual agents within what he calls “subfields of restricted production.” By the term restricted production Bourdieu refers to “production not aimed at a large-scale market.” The production of contemporary critical art and theory could be considered here such a sub-field. See, Johnson, “Editor’s introduction,” 7; Bourdieu, The Field of Cultural Production, 37-39.
Exhibitions were supported occasionally also by foreign cultural institutions, such as the Goethe Institut, the Greek-American Union, the British Council etc.

Significant documentation work on remaining materials has been underway since the late 1990s in the new national and the old private museums of modern and contemporary art. There have been artists whose public interventions were only marginally recorded, processed and recognized as such. In my opinion the character of such practices did not match perceptions about art dominating in the local market or the private patrons. Such cases were the collective artists’ initiatives mentioned earlier, artists with a Fluxus character such as the couple Chondros-Katsiani in whose projects, project space “Alli Poli” [“Other City,” my translation], publications, events and happenings several others have also participated, or the cases of artists’ public interventions that did not fall into categories of sculpture or monument. For instance the only published research on artists’ collectives was made by the journalist Peggy Kounenaki, Νέοι Έλληνες Ρεαλιστές 1971-1973. Η Εικαστική και Πολιτική Παρέμβαση μιας Ομάδας [New Greek Realists 1971-1973. The Visual and Political intervention of a Group] (Athens: Exantas, 1988); Peggy Kounenaki, “Collectivity in art.”

At least some art historians such as Niki Loizidi consider Greek art from the 1950s onwards to have unfolded simultaneously within and outside of Greece. See, e.g., Niki Loizidi, “The Years of Defiance or the Greek paradox,” in The Years of Defiance, 206-212.

See, e.g., the following extract in which Tzirtzilakis encapsulates the choice of positions available to artists in the local art landscape: “The recurring hint here is a vague sense of déjà vu, in certain works - a standard refrain in all discussions about art in Greece for many decades. Indeed there is a time when every artist must sever a Gordian knot. Will he remain shut in the incubator of ‘Greekness’? Will he stand as the local representative of some safe, ‘international’, ‘recognized’ trend? Or will he rigorously stir his contradictory references and experiences and remain true to his irrepressible demon of combinations? One might say that Greek art keeps posing these questions again and again. A spectre of inferiority and a guilty consciousness have been haunting the ‘contemporary camp’ all these years: there are several artists who did not enjoy what they were as much as they wanted to, tormented by their resentment for the things they were not. And this often causes contemporary creations to hesitate, to retreat in view of the ‘indisputable foreign superiority’: I am what I am because someone else is better and, more importantly, ahead of me.”


To give an example, the DESTE Fopundation that awarded Papadimitiriou the DESTE Prize in 2004 belongs to the collector Dakis Joannou. From the mid 1980s Joannou has turned from collecting Greek to international contemporary artists. However, amongst the activities of the DESTE Foundation is also the establishment of the “Contemporary Greek Artists Archive” that according to the DESTE website, “serves as a research tool for local and international curators and helps facilitate Greek artists’ efforts to participate in exhibitions worldwide.”

Photographs of TAMA can be found also in the collection of Leonidas Beltsios, one of the most comprehensive, published and recently exhibited collections of contemporary Greek art.

The deficiencies of a systematic historical and theoretical process of modern and contemporary Greek art makes it possible for agents involved in the younger scene both to present themselves as pioneers, as well as to play a role in the documentation and discursive reconstruction of the past, which have recently acquired a more systematic character within the museum and academy sectors.
For the model of a group of artists from a young generation and local art scene, who are promoted internationally by a collector, see the widely known case of Saatchi and the “Young British Artists.”

The case in hand could be an example of Maria Lind’s general statement that “…the various collaborations also tend to constitute a response to specific, at times local, situations and they constantly run the risk of being swallowed up and incorporated into the very systems against which they are reacting.” Maria Lind, “The collaborative turn,” in Billing et al., Taking the Matter into Common Hands, 15-31 (16-17).

http://www.gudran.com/Gudran1.htm, Fig. 30-31.

As already noted in the introduction, this text is written in past tense to emphasize that it refers to Gudran in 2004-05.

Rancière, “The Distribution of the Sensible.”

I should note here that in June 3, 2002, a law was passed in Egypt (Law 84 of 2002) that placed a number of political controls and restrictions on the operation of Egyptian NGOs, including control over financial management and foreign funding, over nominees to the boards of directors of associations etc. Known as the “NGO Law,” it had as predecessor Law 153 of 1999 and major reason behind them was the fear that terrorist or other illegal groupings could organize themselves under the guise of NGO status. These laws had an impact on cultural NGOs registered in Egypt, forcing some to change their official status, e.g., to cultural centers or limited responsibility companies. For the change see, e.g., “Demarcating between Democracy and Chaos,” interview with Mervat Tellawi, in Al Ahram Weekly, 434, June 24-30, 1999, or on http://weekly.ahram.org.eg/1999/435/intrvw.htm.

The guest was the artist Sue Williamson who participated to the first of Gudran’s international workcamps in El Max, Boustachy 01. She has her diary available online http://www.artthrob.co.za/04nov/diary.html. See extracts on Table VI.

Gudran actually means “walls.”

In her book Creative Reckonings. The Politics of Art and Culture in Egypt, Jessica Winegar analyzes from a sociologist’s point of view the field of contemporary art production in Egypt. Here I will rely only partly on her insightful analysis, because Winegar had no specific interest in art of a social-activist character that I am focusing on. Consequently, she does not analyze the specific constellation of cultural institutions and humanitarian and development NGOs supporting this kind of, often hybrid, artistic practices. See also Jessica Winegar, “Cultural Sovereignty in a Global Art Economy: Egyptian Cultural Policy and the New Western Interest in Art from the Middle East,” Cultural Anthropology 211, no. 2: 173-204.

The Fine Arts Sector was up until 2000 known as “National Center for Fine Arts.” I use present tense when I discuss structures, institutions etc. that existed still while I was writing this text, but later to 2003-04 that is the period discussed.

See Winegar, Creative Reckonings, chaps. 1 and 2, 44-131. See also Marianne Brouwer, “Zwijgen is Zilver – Hedendaags Caïro,” Metropolis M, 2006/5: 73 – 77 for Brouwer’s reference to a group of “staatskunstenaars” in Egypt who have access to governmentally supported art institutions, even if there can be no discussion of an “officiële staatskunst” [official art of the state, my translation].


For private galleries/project spaces see, e.g., Mashrabia Gallery, the Townhouse Gallery. For artist-run spaces see, e.g., CIC (Cairo Image Collective), ACAF (Alexandria Contemporary Arts Forum). For autonomous projects see, e.g., In a Furnished Flat in Cairo (2004), project initiated by artist Hala Elkoussy,Going Places (2004), public art project by curator Mai Abu El Dahab. For exhibitions in
PARTICIPATION AND COLLABORATION IN CONTEMPORARY ART

European art centers I have in mind the booming phenomenon of shows presenting non-Western artists, which followed the exhibition Magiciens de la Terre in Paris (Centre George Pompidou and Parc de la Villette, 1989) and the Documenta X and XI in Kassel (1997, 2002). Especially for Egypt see, e.g., Cairo Modern Art in Holland, den Haag, 2001, Tamáss 2; The Present Out of the Past Millennia. Contemporary Art from Egypt, eds. Karin Adrian von Roques, Dieter Ronte (Köln: Wienand, 2007).

395 Winegar, Creative Reckonings, 145. Regarding the question of autonomy, one should add, following Winegar, that after decades of state protectionism and a mix of nationalism and socialism in the state’s cultural policy rhetoric, many people in the arts had continued well after the private sector’s emergence in the 1990s to regard “the state as patron, promoter and protector of fine arts” and “the conceptual frame of the nation” as arbiter “for artistic practice and policy.” The private sector provided an alternative either for art that did not fit into the state-supported institutional framework, or for contacts with abroad. Winegar connects the reproduction of these views regarding the role of the state and the importance of the nation in art practices and policies, with socialist legacies dating from the Nasser era (1956-1970) and still reproduced in variations under the Mubarak administration (1981-present).

396 For instance, Gudran’s literacy classes for children and adults were inspired, amongst else, by the Caritas Literacy Program. [http://www.gudran.com/Gudran1.html](http://www.gudran.com/Gudran1.html). For the activities and roles of NGOs in the Middle East see the entire issue of “Critiquing NGOs. Assessing the Last Decade,” Middle East Report, spring 2000/214. Especially for reasons that led to the NGOs growth of power and an overview of some main categories and functions in the field see Sheila Carapico, “NGOs, INGOs, GO-NGOs and DO-NGOs: Making Sense of Non-Governmental Organizations,” Middle East Report, 214, 12-15.

397 Here I refer to NGOs that function as umbrella structures, running various programs of their own, within which or next to which they can support site-specific initiatives that might also have an NGO status too, like Gudran had at first.

398 To the best of my knowledge Gudran has not been receiving funding from the E.U.. What I mean to demonstrate here, is that there are characteristics of organizational profiles that fit into the programs open to applicants by, in this case, the E.U., and Gudran matches these profiles.

399 The link with the E.U. economic and political interests is quite obvious, as E.U. development programs of any type for the Mediterranean region do not claim to be independent of the Union’s economic-political goals. With the Ford Foundation things appear more complicated, as the Ford is officially “an independent, nonprofit, nongovernmental organization” [http://www.fordfound.org/about/mission2.cfm](http://www.fordfound.org/about/mission2.cfm). However, as Frances Stonor Saunders has demonstrated in detail, the funding strategies overseas of major American philanthropic foundations including the Ford have been intertwined with U.S. foreign policies and especially with CIA’s “cultural” cold war activities since the early 1950s. Saunders focuses on CIA activities and networks in Europe, but Egypt was also heavily influenced by the Cold War, while simultaneously also by the turbulent political history of the Middle East. Frances Stonor Saunders, Who Paid the Piper? The CIA and the Cultural Cold War (London: Granta Books, 1999).

The Ford’s Cairo office opened in 1957, at the time when foreign (colonial) economic activities were already frozen following Egypt’s 1952 revolution. Just one year earlier, in 1956, President Nasser had declared the nationalization of the Suez canal, which caused a crisis in Egypt’s relations with the West and eventually led Nasser to align Egyptian economic interests and the state’s organization and administration system with the Soviet Union.

400 From the 1970s onwards, and after the disastrous experience of the Six Days War with Israel in 1967, the Egyptian government opened up to support from the United States, gradually becoming the

To make the connection here with the arts sector, Jessica Winegar also characterizes Egypt during the period of her study (1996-2004) as a post-socialist state in a process of transformation towards post-modern capitalism. That was due to pressures by the I.M.F. and the U.S. for market liberalization. According to Winegar, it was under these conditions that the official goals and rhetoric of the Ministry of Culture, previously dominated by the spirit of socialist protectionism legacies, started emphasizing in the late 1990s “creativity, opening, and democracy,” reverberating the “kind of rhetoric that still dominates U.S. foreign policy discourse about Egypt (and the Middle East more generally), and it is the rhetoric of neoliberal capitalism.” Winegar, Creative Reckonings, 156.

401 “Demarcating between Democracy and Chaos,” interview with Mervat Tellawi.

402 “From the editor,” Middle East Report, 214: 1.


405 According to its mission statement, the European Cultural Foundation (ECF) “is one of the leading independent organizations devoted to cultural development, and is a passionate advocate of cultural cooperation.’ ECF coordinates also the Dutch network of the Maria Lindh Foundation, which is a “Euro-Mediterranean Foundation for the dialogue between cultures” based in Alexandria, Egypt. [http://www.eurocult.org/we-support-cultural-cooperation/about-us/partners-networks/anna-lindh-foundation/](http://www.eurocult.org/we-support-cultural-cooperation/about-us/partners-networks/anna-lindh-foundation/).


407 The program PPC_T in Farkadona started after I had finished my research on TAMA and Gudran.

It came as surprise to discover that individuals involved in my two case studies were not only acquainted with one another, but had also participated in an event organized by one of them. For PPC_T see [http://www.cittadellarte.it/citta2005/eng/more/farkadona.html](http://www.cittadellarte.it/citta2005/eng/more/farkadona.html) and [http://www.lovedifference.org/eng/network/projects/farkadona.htm](http://www.lovedifference.org/eng/network/projects/farkadona.htm) For the organization of the workshop called “Free Culture and Free Knowledge in Farkadona” the ECF was also a partner.


409 As curator Gerardo Mosquera has noted: “...globalization does not consist of an effective interconnection of the whole planet...... Rather, it is a radial system extending from diverse centres of power of varying sizes into multiple and highly diversified economic zones. .... In the years I was travelling through Africa I found in practice that frequently the best way to get from one country to another bordering country was via Europe. This axial structure of globalization and regions of silence, constitute the economic, political and cultural networks of the planet......” Mosquera, “Notes on globalization, art and cultural difference,” 32.

410 Mosquera, 34.

411 Ibid., 31.
PARTICIPATION AND COLLABORATION IN CONTEMPORARY ART

412 See quotation at the beginning of this section (Part II, cha. 2.2. Gudran).
415 Ibid.
416 Bureau Venhuizen, © 2003. Also online http://www.bureauvenhuizen.com
418 Ibid., 6. The characterization of the Netherlands as a work of art due to the engineering achievements of creating land is not Toon Lauwen’s innovation. See, for instance, Adriaan Geuze, “Nederland als Gesammtkunstwerk,” in Oosterling and Thissen, Grootstedelijke Reflecties, 185-189.
419 According to Hans Venhuizen he started the Bureau when in 1999 he needed to enrol with the chamber of commerce for the requirements of a project in Gouda. Practically the difference thereafter was that he stopped working informally with people and started hiring them. Hans Venhuizen and Francien van Westeren, interview by the author, tape recording, Rotterdam, January 19, 2005.
420 Francien van Westeren studied art and cultural studies. Mariette Maaskant is an artist and object designer.
421 In this chapter wherever the word “Game” is written with capital “G,” it refers specifically to Bureau Venhuizen’s game The Making of.
422 The original titles in Dutch are De Uitvinding van het Uiterwaardenmodel and The Making of H1 / Nieuw Erfgoed respectively.
423 Connor, “Playstations. Or Playing in Earnest.”
426 Hans Venhuizen “The term formerly known as culture-based planning.” www.bureauvenhuizen.com
427 Hans Venhuizen defines “opportimism” as follows: “Opportunities usually hide behind situations that are commonly considered as problematic. Instead of analyzing problems, we should turn our attention to and analyze opportunities. Instead of speaking about problematic situations, we should speak about opportunities in situations that could lead to specific information and propositions. This approach is opportunistic, reconciliatory, because it regards the present as an ideal condition. And this approach is optimistic, because it speaks not of problems, but of opportunities. This mixture of opportunism and optimism can be best called opportimism. Representatives of this view are called opportimists.” [My translation, original in German, app. II. 5] Hans Venhuizen, Der Opportimist (Berlin: 1995), 17. See also Meurs, Paul, “Opportimisme en verpetparking: kunst en ruimtelijke ordening.” www.bureauvenhuizen.com
428 About the place of Venhuizen’s practice in processes of planning and for details of the Game
see Venhuizen and Van Westrenen, interview by the author; Bureau Venhuizen, brochure; Hans Venhuizen, “Uiterwaardenmodel: blijven bewegen,” [www.bureauvenhuizen.com](http://www.bureauvenhuizen.com).

429 Bureau Venhuizen, brochure.

430 Venhuizen and Van Westrenen, interview by the author.

431 Hans Venhuizen, interview by the author, tape recording, Rotterdam, August 19, 2005.


433 In 1998 Eveline Vermeulen as curator organized a one-day workshop with art students, as well as an exhibition, both oriented towards the brick industry’s history and buildings. Van Weurt tot Ewijk. Schaduw van Steenfabriek over Landschap. Wouter Weijers interview by the author, tape recording, Nijmegen, February 15, 2005.

434 The term “poldermodel” refers to the Dutch model of consensus policy. It is used in economics and politics.


436 Phase one included: Grounding (Peiling) 6-12/2000; Students’ project 1-2/2001; Heintor Frugoli Jr. 3/2001; Street interviews with Beuningen young residents, process of all research results 4-5/2001. See: Hans Venhuizen, ed., De Uitvinding van het Uiterwaardenmodel (Beuningen: Stichting van Weurt tot Deest, 2002)

437 Venhuizen, interview by the author; De Uitvinding van het Uiterwaardenmodel, project report until August 2001.

438 For the awarded prizes see, De Uitvinding van het Uiterwaardenmodel, project report.

439 Weijers, interview by the author.

440 The projects of the student groups had the titles: i. identity; ii. innovative life; iii. dogshit; iv. the game (i. identiteit; ii. innovatief leven; iii. Hondenpoep; iv. het spel, my translation). See, Van Weurt tot Deest, brochure produced by students about their work for the Bureau Venhuizen project in Beuningen.

441 I. innovatief leven of versterking door verschraling; ii. van Dirt tot Waste; iii. identiteit versus imago, my translation.

442 For a full list of the participants and each one’s field of expertise, see: Hans Venhuizen, De Uitvinding Van Het Uiterwaardenmodel, colophon, 62-64.

443 “In de breedte ideeën te genereren voor een veelheid aan bestaande situaties en toekomstige ontwikkelingen in de gemeente Beuningen,” my translation.

444 At the time of writing this chapter the sand extraction has not taken place yet, due to political issues. Eventually it will have to happen though, as the Municipality of Beuningen is obliged to supply the Province of Gelderland with a certain amount of sand that the Province must subsequently deliver for country-wide construction works. For information on the sand mining see, Piet Snellaars, interview by the author, tape recording, Beuningen September 12, 2005.


446 Snellaars, Interview by the author. Snellaars’ expectations regarding the professional planners’ output and Venhuizen’s contribution brings to mind a reaction by artist Jan van Grunsven during a symposium in 1997 in Pijnacker, documented in a review by Camiel van Winkel. “The artist Jan van Grunsven rightly wondered, moreover, how much confidence the council really has in its urban planners and architects if it wants to allocate the job of supplying identity to a third discipline. …
Panel members expressed serious doubts and reservations about the use of the notion of identity and the role that art can play in a residential area. … As it was, the symposium made clear just how different the views and interests of the various parties are in this matter and how different their expectations of art.” in Van Winkel, “Art and life-after-Vinex. Symposium Pijnacker,” Archis, 7, 1997, 30-31

447 Snellaars, interview by the author.


449 Not all examples of Amsterdam School architecture are equally elaborate. From 1920 the state cut back on financing for housing-construction, while construction increased. Consequently, the designs of Amsterdam School architects became more sober, standardized and production oriented. Architects were often hired only for the facades, so that the designs would be approved by the Schoonheidscommissie [Comission of Beauty, my translation]. The death of Michel de Klerk in 1932, the strong creative figure of the Amsterdam School, also played a role. Casiato, De Amsterdamse School, 31.

450 Compare, Frank, Michel de Klerk, 1884-1923, 6-7.

451 Compare also to the roles of ornamentation in interior design, see Petra Timmer, “The Amsterdam School and interior design. Architects and craftsmen against the rationalists,” in de Wit, “The Amsterdam School: definition and delineation,” 121-144.

452 For the need of massive housing construction in urban centers in the time of the Amsterdam School, see, Casiato, De Amsterdamse School; Particularly for Rotterdam, where the population had increased 50% between 1900-1915, see, Hans Esser, “J.J.P. Oud,” in Carel Blotkamp, De Stijl. The Formative Years 1917-1922 (Cambridge, Mass.: The MIT Press, 1986), 123-152 (133).

453 It should be noted that the Situationists International (SI) resented the idea of becoming categorized and historified as a movement, even worse as art movement. This point attests to them being conscious that their ideas and visions were conceived and shaped at the verges of existing fields, not only as art or literature. Even if this meant that the latter would “simply” have to expand their borders, in order to include the SI. For SI see Elizabeth Sussman, ed., On the Passage of a Few People Through a Rather Brief Moment in Time: The Situationist International. 1957-1972, ex. cat. (Cambridge Mass. and London: The MIT Press, 1989); “Guy Debord and the Internationale Situationiste,” special issue October 79, (1997); Guy Debord, “Towards a Situationist International,” in Guy Debord and the Situationist International: Texts and Documents, ed. Tom McDonough (Cambridge, Mass.: The MIT Press, 2002), 44-55, translated from the French original 1957, reprinted in Bishop, Participation, 96-101. Simon Ford, The Situationist International. A User’s Guide (London: Black Dog Publishers, 2005).

454 Sussman, On the Passage of a Few People, 4.

NOTES


457 Jansen, 67.

458 The first performances of Robert Jasper Grootveld, the central figure of Provo performances, were in the early 1960s. But it was only in 1965 that the more theoretical co-founder, Roel van Duyn, produced a leaflet handed out during a performance in the Spui square in Amsterdam, announcing the birth of the Provo movement. The Provos officially dissolved in June 1967. For the Provos see Virginia D. Mamadouh, De Stad in Eigen Hand. Provo’s, Kabouter en Krakers als Stedelijke Sociale Beweging, Ph.D dissertation (Amsterdam: Sua, 1992); Willem Ellenbroek, “Het magisch centrum” and Harry Ruhé, “Acties en performances in Amsterdam. Een overzicht van 20 jaar branche-vervaging,” in 20 Jaar Beeldende Kunst, Amsterdam 60/80, ed. Frank Gribling (Amsterdam: Museum Fodor, 1982), 35-49 and 63-79.

459 Between seriousness and joke, the White Plans had a clearly social agenda. They included the most known “White Bike Plan” for bikes to be made available by the city council to everyone without charge, the “White Victim Plan” for careless drivers, “White Chimney Plans” for atmospheric pollution, “White Kids Plan” (free day-care centres), the “White Housing Plan” (stop real estate speculation) and the “White Wife Plan” (free medical care for women). There were some more obviously ludicrous ones, such as the “White Chicken Plan,” according to which policemen - known amongst Provos as “blue chickens” - would turn to disarmed white chickens, cycling around the city carrying first aid, fried chicken and free contraceptives. http://www.marijuanalibrary.org/HT_provos_0190.html.


461 For the 1950ies see, e.g., Jansen, “De totstandkoming van de percentageregeling voor rijksegbeowonen,” “De percentageregeling in de praktijk tot 1970” and “ Het naoorlogse debat over de verhouding tussen architectuur en beeldende kunst in 1945-1968,” in Kunstopdrachten Van De Rijksgebouwendienst na 1945, 11-32, 33-40, 57-64. In fact one should probably look back as far as 1901, when a Woningwet (Netherlands Housing Act) was introduced, according to which every city of more than 10,000 inhabitants should submit an expansion plan, while the construction of low-cost housing was encouraged and supported by governmental finances. Standards for safety, durability and hygiene for all new housing were established. Additionally, the special Schoonheidscommissie (Comission of Beauty) was set up. It advised the mayor for the maintenance of aesthetic quality of all new housing projects in Amsterdam. Frank, Michel de Klerk 1884-1923, 5. A few years later the need to speed up the projects and to tighten up the finances resulted in less attendance to artistic detail, as it is made evident when one compares, e.g., the Amsterdam School’s architecture around the Spaarndammerplantsoen, Spaarndammerbuurt district, with the nuanced seriality of later residential blocks at the north side of Minervaplein (1932) by C. J. Blauuw. Ibid., 11.
For bibliographical references to historical and sociological research for the Netherlands and how it can be linked to art, see van Winkel, *Moderne Leegte*, chaps. 1 and 3, “Leegte als Landschap” and “Kunst als Omgeving,” 11-60, 115-168.

For the post-war years in the Netherlands see, e.e., Geuze, “Nederland als Gesamtkunstwerk,” 185-186.

Ibid., 185-189.

Ibid., 187.


Van Winkel, “Authentic Places.” The secularization (ontzuiling) of the Dutch society that started in the late 1950s signalled the end of the period during which the country’s population was divided into four communities, the so-called pillars (zuilen): Protestants, Catholics, Social Democrats and Liberals.


Jansen, *Kunstopdrachten Van De Rijksgebouwendienst na 1945*, 57.

Ibid.

It is interesting that an important contribution to the promotion of art in Dutch post-war society was played by Gerardus van der Leeuw, a Theology Professor and first Minister for Education, Arts and Sciences between 1945-1946. His moral and educational ideals and proposals about art’s social role were never applied as such while he was in office. Yet they are echoed in the argumentation behind the introduction of the 1%-for-the-arts law (percentageregeling). Ibid., 11-12.

Ibid.

The historian James C. Kennedy shows in his book, *Nieuw Babylon in Aanbouw*, that already in the 1950s the ground was prepared for the acceptance of innovation. According to Kennedy, “renewal” was the motto driving developments at an economic, social and political level with the support - or at least the tolerance - of the financial, political and religious elites already in the 1950s. They saw this to be in the best interests of their country and thus in their own interests too. It is not a coincidence that the revolutionary movements of the 1960s met with significantly milder reaction on the side of the Dutch authorities, in comparison to other countries. Even more, some of the social rights that those movements were propagating for were soon adopted in official social policies. Kennedy, *Nieuw Babylon in Aanbouw*, 18-19. Accordingly, art historian Camiel van Winkel explains in Moderne Leegte that the phenomenological approach in the rhetoric backing artist’s recruitment into environmental planning processes in the late 1960s and mainly the 1970s was also not completely new. A loose grouping of psychologists, pedagogic scientists, legal practitioners and criminologists had been publishing extensively on related ideas between 1945-1955. Their views were taken seriously into consideration by some contemporary politicians. Van Winkel, *Moderne Leegte*, 40-48.


My translation of the Dutch terms “vervreemding,” “identificatie,” “orientatie,” “gebruik” and “believing.” For their use as umbrella concepts see, *Omschrijving van Taken, Werkterreinen, Kriteria, Werkwijze en Samenwerkingsverbanden van de Rijksadviescommissie voor de Beeldende Vormgeving in Relatie tot Architectuur en Ruimtelijke Ordening*. 

236
NOTES

478 Ibid., 30. Van Winkel refers to the vague position of the artists taking as specific case study their involvement in the ambitious 1970s plan for Lunetten, back then a new suburb of Utrecht.

479 De Zorg voor de Vormgeving, iii. My translation, original in Dutch, app. II.7.

480 This commission, formed in 1977, was named “Kleine Commissie” (K.C.) and had received from the Minister “the widely formulated assignment of bringing to the table ‘conditions for the optimization of environmental design results’” [My translation, original in Dutch, app. II.8 of all translated Dutch quotations in this note]. In August 1978 K.C. produced the report De Zorg voor de Vormgeving, in which it was explained that the lack of clarity was derived from the different interpretations of the same terms in the uses of different agents. The report attempted to bring about some clarity: “From that perspective the impression is created that there has not been the necessary attention lent to the analysis of the meanings attributed to words such as alienation, identification, orientation, use and experience. Rarely, at least according to the Minister’s judgement not often enough, has there been an inventory provided of the possible content of the terms. For instance a sociologist has a different definition for the word alienation compared to a psychologist.” De Zorg voor de Vormgeving, iii.


482 Ibid., 116-119.


484 For instance Joep van Lieshout appears not to care what he is called, see Grootstedelijke Reflecties, 72. Esther Didden or Ronald van Tienhoven are examples of artists who have also worked as intermediaries.


487 Here one could even include the current city promotion campaign of IAmsterdam, launched in 2001, the title of which implies that Amsterdam is everyone’s city, or the city that incorporates the character of each single person. [http://www.iamsterdam.nl]

488 See also, Boomgaard, “Unfeasibility as an ideal,” 35-36.


492 McLuhan, Understanding Media; Agamben, “In Playland.”


494 Ibid., 3.

495 Ibid., 3.

496 Ibid. Kant’s conception of play in relation to non-conceptual thought is evoked also in Huzinga, see, e.g., Homo Ludens, 7.

497 Ibid., 4.

237
Huizinga sums up the characteristics of play as follows: “We might call it a free activity standing quite consciously outside ‘ordinary’ life as being ‘not serious’, but at the same time absorbing the player intensely and utterly. It is an activity connected with no material interest, and no profit can be gained by it. It proceeds within its own proper boundaries of time and space according to fixed rules and in an orderly manner. It promotes the formation of social groupings which tend to surround themselves with secrecy and to stress their difference from the common world by disguise or other means.” Huizinga, *Homo Ludens*, 13.

The sociologist Roger Caillois published in 1958 in French a book proposing a classification of games, in which he was the first to criticize Huizinga’s reluctance to acknowledge that profit-making games and gambling in particular were met in many different cultures and often played an important role there. Roger Caillois, *Man, Play and Games*.

For the beauty of play in Huizinga, see, *Homo Ludens*, 7, 10.

For the 20th century Connor mentions further Max Weber, Herbert Spencer, Karl Groos, Jean Paul Sartre, Michel Serres, Konrad Lorenz, Dorothy Einon, Friedrich Nietzsche, Theodor Adorno and Max Horkheimer.


McLuhan, *Understanding Media*.

“The games of a people reveal a great deal about them. Games are a sort of artificial paradise like Disneyland, or some Utopian vision by which we interpret and complete the meaning of our daily lives.” Ibid., 259.

Agamben, “In Playland.”

Ibid., 75-76.

Ibid., 76.

Agamben, 79-80.


Agamben, 77.

Ibid.

Ibid., 79.

Ibid., 83, see also 88-89. It is important to say here that both my references to McLuhan and to Agamben featuring Lévi-Strauss (or Lévi-Strauss through my reading of Agamben) are not meant to lead this text to a structuralist way of approaching society, culture and art as rigid systems. And then move on interpreting our cases on the basis of that. What we wish to keep from these theorists is a kind of essence of the notions of play and games that go part and parcel with the conceptions of the special place and function that, according to Connor, play appears to have had in modern Western thought.

For the Amsterdam School of Architecture see Frank, *Michel de Klerk, 1884-1923*; Casciato, *De Amsterdamse School*; de Wit, *The Amsterdam School*.

Compare, e.g., to Maristella Casciato, “Utopia built, Michel de Klerk,” in de Wit, *The Amsterdam School*, 93-120.

See de Wit, “Definition and delineation,” 32-38.

Ibid., particularly for De Stijl see Carel Blotkamp, “Introduction,” in *De Stijl. The Formative Years*
NOTES

1917-1922, viii-xi (ix).

523 Compare, Casciato, “Utopia built, Michel de Klerk,” 118.

524 Frank, Michel de Klerk, 1884-1923, 6-7.

525 Already from the Lettrists International, a predecessor of Situationism, established by Asger Jorn who later joined the Situationists, one sees play and games having a prominent role. This was expressed, e.g., in the name of their journal, Potlatch. Huizinga dedications several pages on the example of the festive, ceremonial event of the potlatch, by which he demonstrates the play element in religion/culture. Huizinga, Homo Ludens: a Study of the Play-element in Culture (London & New York: Routledge, 1999), 58-62. For Potlach and Asger Jorn's interest in play, festivities, waste and excess see Peter Wollen “Bitter victory. The art and politics of the Situationiste Internationale,” in Sussman, On the Passage of a Few People, 20-61, (46).

526 Both citations in Debord, “Detournement as Negation and Prelude,” 705.

527 Asger Jorn, “Detourned painting,” 1959, as cited in Debord, “Detournement as Negation and Prelude,” 705. The logic with which the Situationists wanted to use games as means or media for transition bears interesting resemblance to the ethnologists theories of the role of play and games across various cultures. Religious, economic or social practices descend, ascend or just pass through a state related to forms of play and games when they either fall into disuse, or undergo a transformation. Agamben's example of the toy is pertinent here for objects relating to such transitions


529 Constant was influenced by Huizinga's notion of the Homo Ludens. Yet the fundamental differentiation he saw himself having from Huizinga was that Huizinga considered the domain of play as set-apart from real life. While Constant turned play into everyday life for the Homo Ludens in New Babylon. Constant (Nieuwenhuys), “Het Lied van de arbeid,” in De Opstand van de Homo Ludens, 71-72.

It should come as no surprise that Constant had collaborated with Aldo van Eyck on designs for playgrounds, that were the latter's specialization. Wigley, Constant's New Babylon, 26.

530 Constant, “Het Lied van de arbeid,” 71-72.

531 McLuhan, Understanding Media, 258.

532 Ibid., 62. Wigley describes extensively a lecture by Constant emphasizing how Contant used background sounds, dim lights, a well directed sequence of slides etc. to create a dramatic evocative atmosphere. Wigley, Constant's New Babylon, 9.

533 For provo events and actions in public spaces of Amsterdam, see, Mamadouh, De Stad in Eigen Hand; Ellenbroek, “Het magisch centrum;” Ruhé, “Acties en performances in Amsterdam;” “http://www.marijuanalibrary.org/HT_provos_0190.html.”

534 http://www.marijuanalibrary.org/HT_provos_0190.html


536 Ibid., 82-83. Agamben actually dedicated the text “In Playland” to Lévi-Strauss for his seventieth birthday, 73.

537 Debord expelled numerous people involved in Situationism, because he considered them not fully complying with his conditions. Amongst those expelled ones were Constant and Henri Lefebvre.

D’Art Contemporani, ACTAR, 1996), 111-139.

540 Ibid., 83.
541 Ibid., 83.
542 Ibid., 11-12.

543 For the characterization of the transition from artist to concept manager as “transition to dirty realism” see Venhuizen and van Westrenen, Interview by the author.

544 Ibid.

545 My translation from the Dutch: “Het meedoen aan The Making of H1 was voor mij belangrijker dan het winnen van het spel.” Annie van Gelder, “Meedoen is belangrijker dan Winnen,” in Bewonerskrant Zandwinning Winssen.

546 Ibid.

548 McLuhan, Understanding Media, 259.

549 For forms of play in philosophy see Huizinga, Homo Ludens, 147-157.
550 Venhuizen and van Westrenen, Interview by the author.


553 Ibid., 337.
554 Ibid., 338.
555 Ibid., 339.
556 Ibid., 340.
557 Ibid.

558 Ibid. 337-355. A variety of agents involved in the decision-making and implementation of spatial plans are mentioned Hajer and Zonneveld. They include the National Planning Agency, National Spatial Planning Commission, the Ministry of Housing, the Ministry of Economic Affairs, the Ministry of Agriculture, the Ministry of Traffic and Transport, a number of further (more or less formal) entities connected to the central government or to local authorities, citizen committees and various independent bodies (e.g., environmental NGOs).

559 Ibid., 343.
560 Ibid., 344.
561 Ibid.
562 Ibid., 345.
563 Ibid.
564 Ibid., 349.
565 Crimson, “Orgwars.”
566 Ibid.
567 Ibid.

568 The Nota Belvèdere can be downloaded from [http://www.belvedere.nu/page.php?section=06&pID=7&mID=2&PHPSESSID=fe82e918b7f1f2884b468a6c49b87de5e](http://www.belvedere.nu/page.php?section=06&pID=7&mID=2&PHPSESSID=fe82e918b7f1f2884b468a6c49b87de5e).

569 EHS is defined as follows: “The EHS comprises a network of interconnected areas in the Netherlands where nature is priority number one. It aims to prevent extinction of wildlife and plants and promote biodiversity by connecting isolated nature reserves. The EHS constitutes nature’s infrastructure. The EHS comprises three types of areas: 1. The currently existing natural areas and those recently acquired; also included are agricultural areas with a nature reserve status. 2. Agricultural areas where farmers are accountable for nature management and conservation. These areas are not
purchased. 3. Certain wet areas, like the Wadden Sea, the IJsselmeer and the coastal region of the North Sea. The projected completion of the EHS is planned in 2018.” [http://www.cbs.nl/en-GB/menu/unique/concept/default.htm?postingguid=%7BE7E7E73F59-F26B-4C35-9655-DA9C84752337%7D&concept=Ecological+Main+Structure](http://www.cbs.nl/en-GB/menu/unique/concept/default.htm?postingguid=%7BE7E7E73F59-F26B-4C35-9655-DA9C84752337%7D&concept=Ecological+Main+Structure).


573 As also in Connor, “Playstations,” 12.

574 Meurs, “Opportimism and amusement–parkification.”