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

Fotiadi, S.E.

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TABLES

I Martin Krenn & Oliver Ressler: artists' statements

Krenn examines and discusses in his work sociopolitical topics. He uses different media such as photography, video and internet to develop projects that are realized in exhibitions, the web and in public space

(<http://www.martinkrenn.net/>)

Oliver Ressler is an artist who is doing projects on various socio-political themes. Since 1994 he has been concerned with theme specific exhibitions, projects in public space, and videos on issues of racism, migration, genetic engineering, economics, forms of resistance and social alternatives. Many of Ressler's works are produced as collaborations: The ongoing project "Boom!" with the US-artist David Thorne, the films "Venezuela from Below" and "5 Factories-Worker Control in Venezuela" with the political analyst Dario Azzellini, and numerous of projects on racism and migration with artist Martin Krenn. Recently the film "What Would It Mean To Win?" in collaboration with the Australian artist Zanny Begg has been finished.

(http://www.ressler.at/content/view/2/3/lang,en_GB/)

II Maiz: mission statement, fields of activities, target groups

maiz is an organisation by and for migrant women and was created out of the necessity for changes with regards to migrants' living and work situation in Austria as well as in accordance with the strengthening of political and cultural participation.

In the knowledge of the legitimacy of our role as protagonists we attempt, through working in various fields, to provide answers to the issues surrounding work migration of women. In the process, we explore and adapt theory and practice while developing a variety of new forms, methods and strategies.

Our **fields of activities** include:

- Education (German, computer, job orientation and video courses for migrant women and a preparatory program for the high school leaving exams for migrant youth)
- Legal and social counselling; family counselling
- Counselling, streetwork and training for migrant women working in the sex trade
- Cultural work
- Public relations activities
- Research

Zielgruppen

Unsere Angebote richten sich an Migrantinnen, Flüchtlinge, Asylwerberinnen sowie an Migrantinnen, die in der Sexarbeit tätig sind. Darüber hinaus ist die Teilname von männlichen Jugendlichen am Lehrgang zur Vorbereitung für den Hauptschulabschluss möglich. (German in the original, English translation by the author app. III.1, (http://maiz.at/cms/front_content.php?client=1&idcat=0&idart=0&lang=1&error=1))

**III Unesco Middle East Region Workcamps Directory 2005: Egypt
(extract: Gudran)**

MIDDLE EAST REGION WORKCAMPs DIRECTORY 2005

-- Egypt --

ME 01/2005: 6th June - 26th June 2005, Alexandria, Egypt

ME 07/2005: 12th - 26th September 2005, Alexandria, Egypt

N.B. Info Sheets and Arrival Notes will be produced and sent 4-6 weeks
before the start of the camp

Code: ME 01/2005

Date: 06/06 - 20/06

Place: El Max Alexandria / Egypt

Hosting Organization: Gudran (walls)

Work Type: Environmental / Artistic

Number of Volunteers: 20 Local and International

Participation Fee: 80 USD

Accommodation: The participants will be accommodated in apartment in Alexandria Local Community and Project Description: Gudran is a group of artists, filmmakers, graphic designers, musicians and fishermen from the El-Max. Gudran is interested in using arts as a method for community development. The aim is to improve the aesthetic tastes and quality of marginalized communities, while retaining their own individuality and uniqueness.

El-Max is a suburb of Alexandria, located between El-Werdeyan district and El-Agami. Its a fishing community that overlooks one of Alexandria's harbor gates, and looks as if it were the Venice of the East. The houses are built on the banks of a canal, and the fishing boats are all docked in front of the houses and move from there to the sea.

The uniqueness of the place reflects the uniqueness of the local community. It is a closed community with its own history, culture and heritage. However, it has seen hard times, for food is scarce and depends on the weather and whatever the sea brings. There are lots of other problems too; mainly, sewage, rubbish, healthcare, education, poverty, work and play hazards because of the rough nature of the area.

Gudran works with the local population in many different aspects, mainly using the Arts as a tool rather than as an aim.

Work: The volunteers of this camp will be working with Gudran to spread the ideas and values of preserving a clean environment among the local community. This will be done through planting trees in the village and painting some surrounding walls of the different neighborhoods.

Cultural program: The afternoon program will be full of cultural and Artistic activities.

(<http://youth.unesco.or.kr/volunteer/nation/2005/MEEGY2005.htm> as in 10/02/2006)

IV Unesco Mission of the Culture Sector 2006-2007 (extract: Strategic Objectives)

UNESCO Mission of the Culture Sector 2006-2007

04005 - Strategic objectives for 2002-2007 (31 C/4)

- Strategic objective 7: Promoting the drafting and implementation of standardsetting instruments in the cultural field;
- Strategic objective 8: Safeguarding cultural diversity and encouraging dialogue among cultures and civilizations;
- Strategic objective 9: Enhancing the linkages between culture and development, through capacity-building and sharing of knowledge.

(http://portal.unesco.org/culture/en/ev.php-URL_ID=11498&URL_DO=DOOPIC&URL_SECTION=201.html as in 10/02/2006)

V Ford Foundation's mission statement (extract)

FORD FOUNDATION Who We Are. Our Mission

The Ford Foundation is a resource for innovative people and institutions worldwide.

Our goals are to:

- Strengthen democratic values,
- Reduce poverty and injustice,
- Promote international cooperation and
- Advance human achievement

This has been our purpose for more than half a century.

(<http://www.fordfound.org/about/mission2.cfm> as in 10/02/2006)

VI Ford Foundation annual report 2003 (extract, www.fordfoundation.com)

National University of Singapore (Singapore) \$25,000

For workshops on how to widen the audience for language-based performance arts by making them communicative across language barriers.

People, Resources and Conservation Foundation Indonesia \$89,000

To train Dayak women in traditional weaving techniques and to develop managerial capacity for a weaving cooperative.

Radio France Internationale (France) \$93,000

To train broadcasting professionals in live radio coverage of traditional music events.

TheatreWorks Limited (Singapore) \$400,000

For Arts Network Asia to promote artistic exchange and sharing of knowledge among Asian artists.

Universitas Pendidikan Indonesia \$107,000

For faculty development enabling the establishment of a new Master's degree program in Arts Education.

Yayasan Badan Penyelenggara Universitas Muhammadiyah Surakarta \$350,000

For arts instruction in Islamic schools and to promote pluralistic approaches in institutional Islam.

Yayasan Badan Penyelenggara Universitas Muhammadiyah Surakarta \$108,000

For research and learning activities to promote multiculturalism in the Muhammadiyah religious community.

Yayasan Cudamani \$32,000

For teaching, repertoire expansion and audience building for Balinese traditional and modern music, dance and puppetry.

Yayasan Indonesia \$146,000

For authors to read works of Indonesian literature in schools in eastern provinces of Indonesia and conduct discussions with students.

Yayasan Masyarakat Mandiri Film Indonesia \$205,000

For screenings, discussions and educational programs to promote documentary film in Indonesia.

Yayasan Puskat \$379,000

To promote broadcasting of traditional Indonesian music and performance on radio and television.

Mexico and Central America

Arts and culture

U.S.–Mexico Foundation for Culture, Inc. (New York, NY) \$150,000

For "Mexico: Gateway to the Americas, A Performing Arts Encounter" to create a continental network for the performing arts of the Americas and encourage expansion of arts markets across Latin America.

Media

National Video Resources, Inc. (New York, NY) \$200,000

To expand Mexican participation in an international multimedia fellowship program.

Middle East and North Africa

Arts and culture

Association of Protection of the Image of the Arab Tradition (Lebanon) \$120,000

For a research program on Arab photography and a program of photography exhibitions and publications in the Arab world.

Cultural Association Sweden–Egypt (Sweden) \$210,000

For a resource center and a production unit for independent filmmakers.

Cultural Association Sweden–Egypt (Sweden) \$180,000

For a group of folk musicians and singers and a music archive for the Suez Canal region in Egypt.

Cultural Association Sweden–Egypt (Sweden) \$120,000

For the Gudran project to integrate the arts in environmental upgrading efforts in Egypt.

Cultural Association Sweden–Egypt (Sweden) \$80,000

To provide technical assistance on management, governance and funding to independent cultural groups in Egypt.

Cultural Association Sweden–Egypt (Sweden) \$75,000

For a cultural program encouraging new and young women artists in Egypt.

Cultural Association Sweden–Egypt (Sweden) \$60,000

For a training and consultancy program on institutional capacity building and governance for independent cultural organizations in Egypt.

Cultural Association Sweden–Egypt (Sweden) \$50,000

For research and training programs on Egyptian architectural and photographic heritage and folk music.

Cultural Co-Operative for Film and Audio-Visual Production (Lebanon) \$40,000

For a video production program of alternative films by young filmmakers.

Difaf For Publishing (Lebanon) \$140,000

To publish Zawayia, a regional cultural magazine for young readers in the Arab world.

El Hamra (Tunisia) \$110,000

For a cross-regional Arab African theater training program for young theatre practitioners.

Friends of the Khalidi Library, Inc. (Cambridge, MA) \$76,000

To catalogue, microfilm and bind rare manuscripts and books on Islamic law and the Muslim history of Jerusalem.

VII Ford Foundation annual report 2005 (extract, www.fordfoundation.com)

II KNOWLEDGE, CREATIVITY & FREEDOM

MEDIA, ARTS & CULTURE

Middle East and North Africa

ARTS AND CULTURE

Arab Image Foundation (Lebanon)

For a research program on Arab photography and a program of photography exhibitions and publications in the Arab world. \$130,000

Assabil Association (Lebanon)

To develop a strategic plan, communications tools and a fund-raising plan to coordinate and maintain Lebanon's network of public libraries. \$25,000

Cultural Association Sweden-Egypt (Sweden)

To collaborate with Cairo's Town House Gallery on expanding activities, exhibitions and programs for emerging Egyptian artists. \$100,000

Cultural Association Sweden-Egypt (Sweden)

To provide technical assistance on management, governance and funding to independent cultural groups in Egypt. \$40,000

Culture Resource (Belgium)

For independent production, dialogue and cultural exchange between different art forms and across the Arab region. \$185,000

Difaf for Publishing (Lebanon)

To publish Zawaya, a regional cultural magazine for young readers in the Arab world. \$150,000

El Hamra (Tunisia)

For a cross-regional Arab/African theater training program for young theater practitioners. \$120,000

Gudran for Art and Development Association (Egypt)

To expand and replicate a community-based artistic and cultural program increasing social-environmental awareness in fishing villages. \$200,000

Khalil Alsakakini Cultural Center (West Bank)

For visual arts programs, including training activities, exhibitions and publications. \$120,000

Lebanese Association for Plastic Arts (Lebanon)

For a regional forum on contemporary art and cultural practices in the Middle East and North Africa region. \$90,000

Riwaq: Centre for Architectural Conservation (West Bank)

For research, publications and a preservation program on Palestine's architectural heritage. \$400,000

Society of Jesus, Near East Province (Lebanon)

For an art center and training program for young people in Minia, Southern Egypt. \$50,000

Society of Jesus, Near East Province (Lebanon)

To enable the Jesuits Cultural Center in Alexandria, Egypt to provide arts training in music, cinema and theater to young artists, school teachers and children. \$50,000

Spirit of Fes, Inc. (New York, NY)

For the 2006 U.S. tour of the Spirit of Fes Festival, which identifies and celebrates the common ground and human dimension of the world's various spiritual and belief traditions. \$50,000

Stiftelsen Studio Emad Eddin (Sweden)

For rehearsal studios and a resource center in Cairo for the Independent Theatre Movement. \$70,000

MEDIA

Arab Press Freedom Watch (England)

To monitor and advocate for the freedom of the press in the Arab world. \$150,000

Aspen Institute, Inc. (Washington, DC)

For four meetings of U.S. and Arab media practitioners, to be organized by the Communications and Society Program. \$300,000

BBC World Service Trust (England)

To enable "Lifeline" radio programming to provide information on humanitarian issues and political developments to communities displaced and isolated by the conflict in Darfur, Western Sudan. \$200,000

International Media Support (Denmark)

For an expert mission to Darfur to assess and identify the humanitarian information needs in the region. \$80,000

Russia

ARTS AND CULTURE

Moscow Guild of Theater and Screen Actors

For provincial screenings of the Stalker human rights film festival, including the Youth Film Forum Cinema against AIDS, and to collaborate with local cinema clubs. \$163,000

National Centre for Contemporary Art

To enable the Nizhny Novgorod branch to exhibit in the Russian pavilion at the 51st Venice Biennale. \$133,000

National Centre for Contemporary Art

For the center's Kaliningrad branch to develop its new premises, hold an international art forum and produce a multimedia guide to the city through the eyes of artists in both print and electronic form. \$38,000

Noncommercial Partnership "Dance Theatres Network"

To strengthen the infrastructure for contemporary dance in Russia and hold dance festivals and workshops throughout the country. \$168,000

Non-Profit Partnership "Professional Association of Cultural Managers"

To build the capacity of and facilitate networking among the managers of arts organization through a seminar series. \$30,000

Objective Reality Foundation

To promote documentary and art photography and maintain photographer.ru, its online information resource. \$164,000

Regional Public Organization "Creative Art House" (DOM)

For a series of ethnic and contemporary music festivals and to publish albums by its children's design studio. \$60,000

VIII EU funding community programme (extracts)

<http://www.welcomeurope.com/default.asp?id=1130&idpgm=11767>

EU FUNDING COMMUNITY PROGRAMME

Support to projects bringing people and organizations from both shores of the Mediterranean closer to each other and to help bridging the gap between them

BUDGET

Annual budget : 3 million euro

DOMAINS CONCERNED

Culture – Media – Information – Education- Training – Environment – Youth – Human Rights
– Co-op & Development – Telecommunications

WHO CAN APPLY

Research centres – Local and Regional Authorities – Schools – Training centres –
Development NGOs – Universities – Associations

REGIONS

European Union – Mediterranean countries

FINANCED ACTIVITIES

Transnational cooperation – Creation of networks – Dissemination of information – Mobility
actions – Teaching, Training – Organisation of events – Pilot project – Creation of tool
– Exchange of know-how

**Grants to social and economic development actions in the Developing countries
undertaken by European NGOs**

BUDGET

Annual budget : 185 million euro

DOMAINS CONCERNED

Employment – Social affairs - Culture – Media – Humanitarian – Education- Training – Co-op
& Development – Health

WHO CAN APPLY

Development NGOs

REGIONS

European Union – Africa-Caribbean-Pacific-Latin America-Mediterranean countries
Developing countries - Asia

FINANCED ACTIVITIES

Development aid - Transnational cooperation – Teaching, Training – Humanitarian assistance
– Technical assistance

Grants to support operations and initiatives undertaken by centralised co-operation agents of the EU and the developing countries centred on poverty reduction and sustainable development

BUDGET

DOMAINS CONCERNED

Social Affairs - Culture – Media – Local development – Humanitarian - Education- Training
–Co-op & Development – Health

WHO CAN APPLY

Research centres – Local and Regional Authorities – Schools – Training centres –
Development NGOs – Universities – Associations

REGIONS

European Union – Mediterranean countries

FINANCED ACTIVITIES

Transnational cooperation – Creation of networks – Dissemination of information – Mobility actions – Teaching, Training – Organisation of events – Pilot project – Creation of tool
– Exchange of know-how

Grants for the establishment of administrative structures in the environment sector in Third countries (Mediterranean and Baltic Sea)

BUDGET

Global budget : 38 million euro

DOMAINS CONCERNED

Public policies - Environment

WHO CAN APPLY

Local and Regional authorities – Corporations - Training centres – Federations, Unions
– Administrations, States, Chambers – Development NGOs – SMEs – Universities
– Associations.

REGIONS

European Union – Africa-Caribbean-Pacific-Latin America-Mediterranean countries
Developing countries - Asia

FINANCED ACTIVITIES

Transnational cooperation –Dissemination of knowledge – Pilot Project - Technical assistance

IX Aly El Guindy, “Channels of communication” (extracts)

Gudran for Art and Development, an Egyptian NGO, has been working in the Alexandrian fishing village of Al-Max since 2001. Aly El-Guindy speaks with two of the organisations 15 volunteers -- Damien, a Belgian who teaches photography in the village, and Rami Fawzi, an Egyptian/Jordanian who acts as Social Affairs Manager -- about village life, and the role of the project in its development

Damien [a] First of all we would like to represent, because they are not present at this interview, Sameh El-Halawani and Aliaa El-Greadi, the founders of Gudran. Their experience began four years ago, in Minya, where they collaborated on a project that aimed at incorporating artistic expression within the development experience. They worked mainly with children, and after a year they decided to initiate a project of their own.

The site chosen was Al-Max, a small, poor, fishing community near Alexandria. They felt the village had something different, a particular character, an atmosphere encapsulated in the architecture, in the traditions of the fishermen and perhaps by the canal that flowed through the village.

But Al-Max also suffered problems. There were high levels of poverty, alongside drug abuse and crime. They went to the village every day for six months, spending as much time as possible with the inhabitants. They started to share their ideas with the villagers and eventually convinced them about the project.

They rented a house in the main street and opened it as a centre providing workshops and literacy classes for the women of the village. This first step was very important, not least in establishing a network of relations.

Ramy [a] We painted the houses on one side of the canal but before we painted we tried to find a solution to the problems caused by humidity, which had a detrimental effect on the houses next to the salt water canal. After the renovation we started to decorate and paint the houses. The villagers, mostly youngsters, painted them. There are customs and traditions within any community, and art, in Al-Max, had not featured among them. So there was a certain resistance, a feeling that art was not of any practical use. So it was the children who provided a means to combat that idea. They became an entry point for the project into the community. [...]

Damien [b] It is important to stress that we are part of the village and we learn from them. It is not that we interfere with their way of life and impose our views. What we do is help in offering the villagers ways of expressing themselves. But it is the self that is being expressed. [...]

Ramy [b] We have also developed the connections between the villagers and the outside world. A lot of international volunteers come to Al-Max to work. The villagers interacted with them and made friendships. An Internet café eventually opened in the village so that the communication continues even after the volunteers had left. So a once isolated and insular village community was suddenly communicating with people from different cultures, and they were communicating with a community to which they would not, before the project, have had access.

Damien [c] In 2002 we began to host international work camps in Al-Max, developing intercultural exchanges with other international NGOs. We had about 10 volunteers coming to Al-Max from all over the world. [...]

Ramy [c] Before this centre was opened there was no place for the women to gather so they had little interaction with each other. They consider the centre as a social club. Most of them meet there. The centre added a sense of community.[...]

Damien [d] There is a big event coming up, when we will host an international exhibition in the village. There will be 14 artists, mostly from Africa and Europe, exhibiting their work. Also a scenographer from Lebanon will create an open air theatre. The audiences will sit on the banks of the canal and the stage will be on the boats in the water. The event we plan to film and then exhibit internationally. Audiences from all over the world will be able to see what is happening in Al-Max

Ramy [d] The artists in the festival will work alongside the villager, and the aim is that the whole thing should be an interactive experience, a collaboration. [...]

Al Ahram Weekly

Aly El Guindy

29 July - 4 August 2004

Issue No. 701

(<http://weekly.ahram.org.eg/2004/701/cu1.htm> as in 15.02.2006)

X Sue Williamson's online diary (extracts)

- **Wed, Sept. 15** Some ground rules are laid down by Gudran. We have already been advised by email ahead of the project that certain topics should not be broached in the El Max community - sex, politics and religion - for fear of causing offence. This may seem unnecessarily restrictive and sweeping but we must understand that this is an extremely conservative community. [...]
- **Sat, Sept 18** This is not an arena for sophisticated conceptual work. Hicham Benohoud, currently showing on 'Afrika Remix' in Düsseldorf, will hand disposable cameras to 10 pairs of children, instructing each to direct his or her partner to pose. [...]. Jean Christophe is searching for a flat roof on which he will erect a structure using local materials in which he will do an installation. Photographer Antoine d'Agata wants to photograph everyone in the village, but is up against the problem that nearly all the men will not allow their wives to be photographed. Most of us are still casting around for what we will do. [...]
- **Sun, Sept 19** [...] It is eight days into Boustashy 01, and the artists projects are going slowly. JC cannot get permission for a roof for his structure. Hicham has not yet received the disposable cameras he needs ... and he has to leave in a few days time. There is a heated general meeting with the organisers, after which Hicham decides to leave the project.
- **Mon, Sept 20** After the day's work in El Max, some of us meet Hicham in the city for supper. He hands each of us an envelope stamped MADE MAX which lists his problems with the project and the way that it has been organised.
- **Wed, Sept 22** [...] JC has finally got permission for his roof, and will start erecting his structure soon. Antoine has decided to set up a studio in a vacant shop, and will photograph as many people as he can persuade to be photographed. Gilles will make a monument of wire rings and helium balloons [...] Each balloon will carry the name of the sweetheart of someone in El Max.
- **Fri, Sept 24** [...] JC is told that the father of the man who gave permission for his structure to be erected on the roof facing the Gudran Centre has withdrawn permission, because the structure is against the Koran.
- **Sat, Sept 25** The Islamic Judicial Council is to be called in to give a ruling on JC's structure. [...]
- **Sun, Sept 26** Apparently the ruling is that JC's structure is not against the Koran, but now we hear that the man who made the complaint has been picked up by the police for complaining. 'He may be detained for two to five months', says someone. Without trial?
- **Mon, Sept 27** The man has been released from police custody. The way seems clear for JC to finish his structure after all. [...]
- **Tue, Sept 28** This morning the nets which formed the walls of JC's structure have disappeared in the night. Gilles realises that the names of the sweethearts he wished people to write on the balloons for his piece will not be written on - here, one keeps the name of one's sweetheart a secret, to be known only by close friends and family.
- **Wed, Sept. 29** Today is the opening, but there is not all that much to see. [...]. There is

a farewell supper ... The mood is subdued. It has been a very difficult project from many points of view - but perhaps the fact that on the whole the residents of El Max really seemed to enjoy having the artists amongst them and that a few things did get done was enough. One cannot expect everything to go forwards as it would in Europe or the States, or even South Africa. I know that it has been an important experience for me.

<http://www.artthrob.co.za/04nov/diary.html>