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

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## **APPENDIX I. PROJECTS BY JEANNE VAN HEESWIJK 1993-2005**

[www.jeanneworks.net](http://www.jeanneworks.net) old website version)

### **The Dinner, 1993**

The project *Het avondeten* (The Dinner) (1993) springs from Jeanne van Heeswijk's fascination for how other people's stories and histories come into being. She came up with it so she could be present as a spectator and facilitator at the exact moment that these histories were made. She invited the artists Q.S. Serafijn, Suchan Kinoshita and Marcel Wanders as her guests because their work fascinated her and she wanted a deeper understanding of how it came about. She wrote each of them, offering them the opportunity to do a project for one evening in her house, as well as the use of her dining table with twelve chairs and her services as butler, but also stating that this would give her the position of a voyeur into the way they would respond to her invitation

The invitations led to heavy discussions with the artists on the concept, Van Heeswijk's dual role and why they would participate. Things brought to the table included 'organising your private theatre', 'the involved spectator', 'over-organising something that should be as natural as having dinner' and 'why don't you just follow me for a day?' The discussions eventually led to three proposals for an evening, a specially prepared dinner for each of the artists and his or her personal guests. The evenings took place on 12 March 1993 (Q.S. Serafijn), 26 June 1993 (Suchan Kinoshita) and 1 October 1993 (Marcel Wanders) and focused on the prominent use of language in today's society and the more minor position of the visual arts, as well as how to create a collective history and portrait session showing what colleagues really think about one another.

As a voyeur, Van Heeswijk was able to observe how the artists and their guests responded to her invitation and the evening. From this she learned what it means to literally give 'shape' to space by creating space, but also by breaking open spaces, and the energy that is released when other people contribute and listen to each other. All the material of the evening became part of her private archive and would only be made public in her lectures about her experiences.

### **The Office, 1993**

As part of European economic and political union, national borders, including those separating Germany, the Netherlands and Belgium, were opened, and many border patrol offices were shut down as of January 1993. In the summer of the same year artist Suchan Kinoshita proposed reopening several of these as part of her project *Grenspost* ('Border Post') (1993). Dutch, Belgian and German artists, musicians, architects and theatre makers developed projects centred round their countries' abandoned border crossings. The premise of this project was based on the actual locations, the artificial concept of a border, the typical architecture of the posts and their obsolete function. Jeanne Van Heeswijk's contribution, *Het Bureau* (The Office)(1993), consisted of offering Suchan a service, that of her administrative skills in organizing and realizing the entire project. This also involved creating an information booth for press and visitors. From 21 to 29 August 1993 Van Heeswijk set up shop in the abandoned border post at Heurne (The Netherlands) - Hemden (Germany). She spoke to passers-by and to press people visiting the re-opened crossing-point and also compiled an archive about the notion of 'border', by posting letters, inviting recipients to send back their thoughts on borders, as well as having a press-clipping service

send her a daily packet of all information published about borders in Dutch, Belgian and German newspapers. All this information was on display alongside that of the project and its participating artists.

**Room with a view, 1993-1998**

Between 1993-1998 'Room with a View' was a continuing collective project between Jeanne van Heeswijk and various artists. Key interest in the project was the exploration of the boundaries defining the art world. The definitions of sculpture, performance, theory and text, as well as the difference between art and life were investigated. 'Room with a View' is a space consisting of four walls, a door and wheels. As a physical space it surrounded and protected that which takes place within these walls. The room invited, enclosed and excluded. As a conceptual space it was provocative. The room created a place for action. 'Room with a View' was an event as well as an invitation to participate: it was a constantly changing space.

**Participants:** [Anke van der Pluijm](#), [Claus van Bebber](#), [Irene Hohenbüchler](#), [Joke Tjalsma](#), [Mevis & van Deursen](#), [Renée van de Vall](#), [Susan Kozel](#), [the sailor Plu](#), [Wapke Feenstra](#).

**Room with a view (Private), 1993-1998**

In 1993 the 'Room' was set up in Jeanne van Heeswijk's studio and covered with diary-like illustrations, drawings and objects that could be cause for a conversation. Twenty-five people, including artists, curators and critics from her circle of friends, came to exchange thoughts with Van Heeswijk on 'public and private spaces' and to examine the concept of the 'Room'. These conversations were not recorded or documented. The only tangible remainder of 'Private' is a poster with the text: 'Private faces in public places are wiser and nicer than public faces in private places.'

**Room with a view (Dependance), 1993-1998**

KunstRAI 1994. The Flatland Galerie had reserved a stand for Jeanne van Heeswijk, which she decided not to take. Instead, she placed the 'Room' in the entrance hall of the KunstRAI, where she hung works from the collection of the Flatland Galerie. The 'Room' contained works by a/o Erwin Olaf, Korrie Besems, A.M. Kopper, Bob Negrijn and Bea Visser. A desk with on it a vase of flowers, a typewriter, a radio and piles of paper was put in the 'Room'. Just like in a normal gallery there were price lists and the opportunity for the interested audience to acquire works. Behind the desk Mrs de la Plume sat, a stand-in gallerist, played by Anke van der Pluijm. She played the part of an actress playing the role of a stand-in gallerist. Her script consisted of tens of preconceived one-liners that she could use as she saw fit from behind her desk as conversation with the stream of visitors. The responses from the visitors were recorded and later adapted for a play with the title: 'A conversation on an Art Fair'.

**Participants:** [Anke van der Pluijm](#)

**Room with a view (Longing), 1993-1998**

In 1994 the 'Room' was set up in de Rheinische Landklinik in Kleef, Germany, a nineteenth century psychiatric institute in the woody surroundings of Bedburg-Hau. In the period August and September the 'Room' was installed in the former female dormitory of the closed department where female schizophrenics and psychotics had in the past been chained

to their beds. The interior of the 'Room' was designed as a bedroom for one of them. The door did not close. Four female guests were invited to spend time there in turns and were asked to complete the walls with stories and their thoughts on fate, intimacy and the impossibility to escape your own mind.

**Participants:** [Wapke Feenstra](#), [Irene Hohenbüchler](#), [Renée van de Vall](#), [Maja Zomer](#)

**Room with a view (The Neighbour), 1993-1998**

The 'Room' in 1994. Jeanne van Heeswijk's neighbour was an older man named Plu. He was a seaman for forty years until he was in an accident with a minesweeper. During his travels as a seaman, he put together a maritime archive of almost unprecedented size. In over a hundred categories, and on more than a hundred thousand cards, information and photos has been archived of motorised ships that sailed the oceans. His biggest wish was for his life work to be exhibited in the Maritime museum Prins Hendrik in Rotterdam. The 'Room' was the 'art' context needed to fulfil Plu's wish. The walls were filled with hand-written cards with the data of all the Dutch ships that no longer sail. A monitor was placed in the 'Room' on which Plu was shown telling his stories.

**Participants:** [Seaman Plu](#)

**Room with a view (Positioning), 1995, 1996-repeatable, 1997**

Jeanne van Heeswijk wrote to different art organisations asking to organise a performance with the 'Room' within an existing exhibition in their institute. Three institutions replied positively to her request: Witte de With in Rotterdam, the Museum voor Moderne Kunst in Arnhem and the Haags Gemeentemuseum in The Hague. The 'Room' travelled to these places on respectively 24 February, 25 August 1996 and 9 May 1998. The dancer Susan Kozel was invited to position the 'Room' within an art context. She pushed and pulled the 'Room' around for one day.

**Participants:** [Susan Kozel](#)

**Room with a view (Real Stories from Life), 1995, 1996-repeatable, 1997**

In the months June and July 1997 the 'Room' was part of a exhibition entitled 'Grensvervaging' in the new exhibition space of the Foundation for Visual Art, Architecture and Design in Amsterdam. On the walls of the exhibition space the documentation of work by various artists had been hung. The 'Room' was not set up, but was folded up and put aside against the wall. In front of the 'Room' there was a table, behind which an actress Joke Tjalsma sat. She sat there every Tuesday from ten to five for four weeks long, to talk to visitors about the 'Room' and the problem of documentation. Based on these conversations and all the material gathered through the journey of 'Room with a View' and the life of an artist, Jeanne van Heeswijk wrote a 20-minute monologue played by Joke Tjalsma. This video was shown among others in Aubase Gallery, New York; Museum voor Moderne Kunst, Arnhem; Tokyo Opera City Art Gallery and Museo Alejandro Otero in Caracas.

**Participants:** [Joke Tjalsma](#)

**Outside Livingroom, 1994-1998**

As part of 'Opzoomeren', an annual event in problematic neighbourhoods in Rotterdam, the Centrum voor Beeldende Kunst (Centre for Visual Arts) commissioned local artists to create a temporary work for one of the venues. Jeanne van Heeswijk created the project

‘Buitenshuiskamer’, which involved a plan for the passageway that connects two homes for the elderly on the Mookhoekplein in Overschie. In co-operation with the inhabitants, she furnished the passage way as a living room. The project that started on 28 May 1994 was planned to last for a month, but because of the efforts of all involved it ran until 1998.

#### **I + the Other. Art and the Human Condition, 1994**

‘Ik + de Ander. Art and the Human Condition’ was an exhibition in the Beurs van Berlage in Amsterdam from June until August 1994. This exhibition was put together by Jeanne van Heeswijk and Ine Gevers based on the following question: what is the state of human dignity and humanity in a time dominated by violence, intolerance, xenophobia, and even genetic manipulation? Work by thirty national and international artists and visual and archive material from the Red Cross and the media offered an overview of the different ideas and visions on this issue. The exhibition was accompanied by the magazine ‘Ik + de Ander’ as well as the book ‘Beyond Ethics and Aesthetics’ that was published in 1997 which examines the issues in greater detail.

**Participants:** [Andrea Fisher](#), [Adrian Piper](#), [Aernout Mik](#), [Andres Serrano](#), [Bas Czerwinski](#), [Bill Viola](#), [Boyan Stojanovitz](#), [Birgit Scheulen](#), [Christine Borland](#), [Chris Marker](#), [Cindy Sherman](#), [Clegg & Guttman](#), [Craig Bell](#), [David Wojnarowicz](#), [Derek Jarman](#), [Dirk Buwalda](#), [Eugenio Dittborn](#), [Frank Mandersloot](#), [Hanneke van Sambeek](#), [Hans Aarsman](#), [Ian Kerkhof](#), [Ine Gevers](#), [[come.to/nonsymbolic](#) ], [Inez van Lamsweerde](#), [Jan van der Pavert](#), [Henry Dunant](#), [Hester Alberdingk Thijm](#), [Jeff Wall](#), [John Ahearn](#), [Joke Robaard](#), [Jouke Kleerebezem](#), [Karin Arink](#), [Karin Junger](#), [Lawrence Weiner](#), [Lizzy van Lawick van Pabst](#), [Marijke van Warmerda](#), [Marina Griznic & Aina Smid](#), [Marlene Dumas](#), [Martin Lucas](#), [m](#) [Martin Roemers](#), [Martin Zet](#), [Michael Haneke](#), [Michel François](#), [Mona Hatoum](#), [Nancy Spero](#), [Paul Serman](#), [Pauline Beelaerts van Blokland](#), [Pauline Greuell](#), [Peter Dautzenberg](#), [Roelof Mulder](#), [Ross McElwee](#), [Roy Villevoeye](#), [Sadie Benning](#), [Spike Lee](#), [Tiong Ang](#)

#### **Until we meet again, 1995**

In 1995 Jeanne van Heeswijk was commissioned to develop a project that centred on the redevelopment of the area Westwijk in the city of Vlaardingen. She chose to invite several artists over a period of ten years to organise ‘meetings’ in active co-operation with the inhabitants. To this end the artists created temporary sculptures, projects, installations and happenings. These meetings are to contribute to the involvement of the inhabitants with the changes that take place within the framework of the redevelopment.

**Participants:** [Bik van der Pol](#), [Buro Schie 2.0](#), [Crimson](#) , [Edwin Janssen](#), [Engelen & Engelen](#), [Jan Hein van Melis](#), [Kamiel Verschuren](#), [Lauran Schijvens](#), [Werkgroep Westwijk 2005](#)

#### **NEsTWORK, 1996**

On the occasion of Manifesta 1 (Rotterdam 1996) Jeanne van Heeswijk set up NEsTWORK. NEsTWORK is [Karin Arink](#), [Wapke Feenstra](#), [Jeanne van Heeswijk](#), [Edwin Janssen](#), [Menna Laura Meijer](#), [Kamiel Verschuren](#) and [Ruud Welten](#). NEsTWORK created eighty-seven daily programmes with activities, performances, concerts, films, lectures and debates that focused on the notion ‘local’.

**Participants:** [Edwin Janssen](#), [Kamiel Verschuren](#), [Karin Arink](#), [Menna Laura Meyer](#), [Ruud Welten](#), [Wapke Feenstra](#), [Marc Vleugels](#)

**State of Mind, 1996**

For the exhibition 'State of Mind' from 7 January until 4 February 1996, Jeanne van Heeswijk brought the galleries of Villa Alckmaer (Centrum voor Beeldende Kunst in Rotterdam) back to their original function. She moved all her belongings into the 'villa' to live there for four weeks. Only at weekends Villa Alckmaer was opened to the public, during which the friendship between artists and their work were exhibited by means of presentations, lectures and dinners.

**Participants:** Bart Gorter, Christine Hohenbüchler, Hervé Paraponaris, Honoré d'O, Hulya Yilmaz, Irene Hohenbüchler, Jan van der Pavert, Jean Fisher, Joke Robaard, Jouke Kleerebezem, Justin Bennet, Karin Arink, Karin Sloots, Marcel Wanders, Linda Pollack, Maja Zomer, Marian Breedveld, Mevis & van Deursen., Milou van Ham, Moritz Ebinger, Nelly Voorhuis, Ove Lucas, Paul Cox, Paul Hedge, Peter Fillingham, Regula Müller, Roy Villevoeye, Susan Kozel, Tacita Dean, Ute Meta Bauer, Wapke Feenstra, Wessel Holleman, Willem Oorebeek, Wim Salki

**Break. Dance, 1997**

Recordings of conversations between Jeanne van Heeswijk, artist friends, and students at the Goldsmith MA Curating Course on the silence between things and the necessity to take breaks were sampled by Jonny Clark into ambient dance music. This collaboration resulted in an installation, a CD and a 'live re-mix' event that could be seen in the Cleveland Gallery in London from 14 May until 31 May 1997. The conversation partners were: Lise Autogena, Andrew Bick, Jennifer Greitschus, Anna Harding, Paul Hedge, Siraj Izhar, Susan Kozel, Rachel Lowe, Mark Pimlott, Amy Plant, Caroline Reffay, Andrew Renton (& Laurence Crane, Robert Guterman, Louise Hayward, Michael Levi), David Sowerby, Bettina Wilhelm and Keith Wilson.

**Participants:** Anna Harding, Andrew Bick, Andrew Renton, Bettina Wilhelm, Caroline Reffay, David Sowerby, Danio Man, Jonny Clark, Keith Wilson, Jennifer Greitschus, Lise Autogena Louise Hayward, Paul Hedge, Rachel Lowe, Shirly Azimullah, Siraj Izhar, Susan Kozel

**The Secret City, 1997**

Together with Jeanne van Heeswijk and Maria Rosa Boezem, Lex ter Braak organised the project 'De verborgen stad' for De Vleeshal in Middelburg in September and October 1997. 'De verborgen stad' is the name for the dark world of alleys, fire exits and garden fences in the old city centre of Middelburg. It is not a closed circle but rather a torn apart web that lies between the main streets of the city. The project consists of an exploration of this unknown side of the city and artists, activists, writers and thinkers propose a spectrum of possible explorations. Jeanne van Heeswijk developed the catalogue for this 'secret city'. Ideas from all the participants, as well as a city map was available when entering the city to be fully prepared for the journey. The visitors to De Vleeshal were asked to record their own ideas during their walk through the city with the use of a disposable camera and a note pad. During the project, comments from visitors and invited guests were added to the already existing proposals.

**Participants:** Annemarie Aardewerk, Birthe Leemeijer, Calin Dan, Charlemagne Palestine, Christoph Fink, Fordacity, Ginette Verstraete, Hans van de Sande, Justin Bennet, Keith Wilson, Koo Jeong-a, Lex ter Braak, Lucas Verweij, Maria-Rosa Boezem, Marinus

Boezem, Mark Pimlott, Moniek Toebosch, Pieter Aarts, Raoul Bunschoten, [ [www.chora.co.uk](http://www.chora.co.uk) ], René Boomkens, Roza El-Hassan, Wim Hofman

**The world is bigger than Schijndel, 1997**

For the exhibition 'Bouwvak' that took place in the town of Uden during the Construction-industry holiday in the months June, July and August 1997, Jeanne van Heeswijk placed a video installation in a newly built housing estate. The video consisted of a projection of the view from her parents' house, which is a similar house. Audio recordings of conversations with her parents about leaving your home town were played simultaneously.

**Participants:** [Annemarie van Heeswijk](#), [Huub van Heeswijk](#)

**Hotel New York P.S.1, 1998-1999**

From 1998 to 1999 Jeanne van Heeswijk was invited to participate in the International Studio Program in P.S.1 Center for Contemporary Art in New York on behalf of the Netherlands. Seeing that Jeanne van Heeswijk always works together with others and her work often takes place outside art institutions, she was more in need of a hotel room to receive guests than a studio. The many travels and extensive emigration from the Netherlands to America in the past, gave her the idea to have Dorine de Vos convert her studio into a hotel room in the style of the rooms De Vos created for Hotel New York, the former headquarters of the Holland - America Line in Rotterdam. Over a period of one year Dutch artists, writers, curators and critics with whom she had previously worked together with were invited to stay in the hotel room for a minimum of three days and a maximum of three weeks. Her guests could use their stay to make new work, to explore New York, make contacts, et cetera. Important to their stay was the contemporary problems concerning migration. In exchange for their stay in the hotel room, the guest would organise a/o lectures, presentations, or an exhibition. Thus, the grant Jeanne van Heeswijk received to stay in P.S.1., was used for the benefit of her cultural network and presented New York with a wider overview of what is made and thought in the Netherlands.

**Participants:** [Alice Smits](#), [Antoinette te Paske](#), [Bibo](#), [Corry de Boer](#), [Dette Glashouwer](#), [Dorine de Vos](#), [Edwin Janssen](#), [Eveline Visser](#), [Florian Wüst](#), [Joke Tjalsma](#), [Kirk Woolford](#), [Lauran Schijvens](#), [Lex ter Braak](#), [Lisette Smits](#), [ [www.cascoprojects.org](http://www.cascoprojects.org) ], [Lucas Verweij](#), [Lydia Schouten](#), [Madeleine Berkhemer](#), [Maria van Daalen](#), [Miriam Reeders](#), [Mirjam Westen](#), [Nathalie Houtermans](#), [Anke Schäfer](#), [Annabel Howland](#), [Rolf Engelen](#), [Sandra Smallenburg](#), [ [www.nrc.nl/W2/Nieuws/1999/08/02/Vp/07.html](http://www.nrc.nl/W2/Nieuws/1999/08/02/Vp/07.html) ], [Susan Kozel](#), [Wapke Feenstra](#), [Tracy Mackenna](#)., [Hieke Compier](#)

**Valley Vibes. The Vibe-Detector, 1998-2002**

The Vibe-Detector has been active in London since 1998 and is a project made in collaboration with Amy Plant. The Vibe-Detector assists CHORA (The Institute for Architecture and Urbanism in London) with the mapping of London Sector A, which is a marked strip in East London where urban regeneration is to take place. The Vibe-Detector is not a work of art but an instrument, designed to investigate different kind of lives connected to the area. The Vibe-Detector is a combination between a big ghetto-blaster and an ice cream trolley. The machine is filled with sound equipment and can serve as a karaoke machine, conference set, a DJ booth, a recording studio, and a radio station. The 'detector' automatically makes a D.A.T. copy of the sounds that it produces. Because people in the

local councils can borrow the Vibe-Detector for free, they are encouraged to map how they experience their neighbourhood and what they think is important. They only have to call and the detector is ready waiting for them. After two years the Vibes Detector will soon start its second phase. Edited versions of all the recorded material forms the basis for a radio play for local radio stations in the neighbourhood. The option of web-radio will also be investigated.

**Participants:** Amy Plant, [Petra Marguc](#), [Raoul Bunschoten](#), [ [www.chora.co.uk](http://www.chora.co.uk) ], [Simon Davies](#), [Tak Hoshino](#)

#### **Water walker, 1998**

On the occasion of the Kunstestafette 1998 'Mooi versus Mentaliteit', Jeanne van Heeswijk was asked to develop a project for the town of Alphen aan den Rijn. She proposed to connect parts of the city that are separated from each other by the river Rhine, by means of creating a temporary boulevard on pontoons. The river would thus no longer be seen as a dividing line, but more as a connection. For one weekend the project 'Waterwandelaar' would enable people to walk on the Old Rhine, from the 3rd Centrumbrug to the Swaenswijkbrug, with a total distance of seven hundred meters. This project was not realised.

**Participants:** [Lauran Schijvens](#)

#### **Welcome Package Welcome Stranger, 1998**

When a new housing estate was put into use in Amsterdam in 1998, the project 'Moving In' was organised in these new houses. Several artists were asked to create a work for these new homes. Jeanne van Heeswijk put together a welcoming package, that consisted of a box of art works and books that she thought might contribute to 'new living'. Twenty-five inhabitants received a box personally delivered by Jeanne van Heeswijk and she gave a detailed explanation of the contents. The welcoming package consisted of the catalogue *Welcome Stranger by Welcome Stranger*, the CD 'Break. Dance.' by Jeanne van Heeswijk vs. Jonny Clark, the book *Inlet* by Karin Arink, the magazine *Casco Issues* by Casco, the CD 'Noisy Neighbour Gift' by Jason Coburn, a subscription to *Dinsdaggedichtdag* by Engelen & Engelen, 'Memo' by Wapke Feenstra, the book *Do You Know Mr. Chauvin?* by Edwin Janssen, the map of the Randstad by Buro Schie, a photo of Plaza de la Merce by Albert van Westing and 2 b-bekers by Wanders Wonders.

**Participants:** [Albert van Westing](#), [Buro Schie 2.0](#), [Engelen & Engelen](#), [Marcel Wanders](#), [Wapke Feenstra](#)

#### **A Christmas Pudding for Henry, 1999**

By invitation of the Henry Moore Foundation External Programmes in Leeds, Jeanne van Heeswijk organised the project 'A Christmas Pudding for Henry' from 18 November to 18 December 1999. More than thirty artists and members of the public worked together on a daily basis on a portrait of all the aspects of the city of Leeds. The question into the nature of the cultural infrastructure of Leeds, which cultural relationships are present and how public space is designed and used, formed the basis for the workshops, fieldwork, presentations and discussions. The recipe for making a traditional 'Christmas pudding' was the essence of the project. The project was displayed on three podiums, none of which were in the Henry Moore Institute. The first podium was a work, presentation, and discussion space in Leeds Metropolitan University Gallery open seven days a week, where between six



and eight o'clock each day someone presented their vision on the city in a lecture, performance, work, or film screening. A website ([www.henry-m.org](http://www.henry-m.org)) was the second podium, which gave a week to week update in the form of a cultural magazine. The third podium was the façade of the Henry Moore Institute. In their commission the Henry Moore Institute stated that during this project a relationship with the city should be formed. Jeanne van Heeswijk gave form to this by using the prestigious black marble façade as a blackboard to bring ideas about Leeds and activities in the city to the surface.

**Participants:** Ben Cain, Cel Crabeels, Chris Dorley-Brown, Christina Della Giustina, Hervé Paraponaris, Kevin Lycett, L.A. Raeven, Leeds 13, Lucas Verwey, Marcia Brown, Mark Webber, Max Vollmer, Nasrin Tabatabai, Otiose, Raoul Bunschoten, [ [www.chora.co.uk](http://www.chora.co.uk) ], Sarah Saunders, Sheila Gaffney, Stevan Vukovic, Tina Have Lauesen, Watson & Wakeman,

### **Under the Spell of the Ring, 1999**

For 'De gedroomde toekomst van de metropool Eindhoven', a commission of the city of Eindhoven and Philips in 1999, Jeanne van Heeswijk developed an urban developmental view on this city. The basis of this project was the question: How can an image for the city be developed with which the inhabitants of Eindhoven can identify themselves and which can become part of the culture and the city's urban tradition? For this she envisioned the ring road, connecting the villages that make up the city of Eindhoven, as the new city centre. The ring road could offer opportunities for the use of new technologies such as soundcards and neon signs, for buildings over and along the road, and would become visible by layers of lighting and paving. What was to be crucial to the identity of the new centre was the establishing of an annual event, with an appeal reaching far beyond the city limits. Proposed is to have an annual 'drag race'. This project is not yet realised.

**Participants:** [Lauran Schijvens](#)

### **Subway to the Outside, 1999**

'Subway to the Outside' was a project in 1999 for Artists Space in New York, when the non-profit exhibition space celebrated its twenty-fifth anniversary. The 'subway' was chosen as a metaphorical guide to involve people in New York from both the general public and the cultural world in an empirical and ontological dialogue concerning the nature of art production and the place of cultural activity, and to explore the idea of 'artist space' in the context of a cultural capital. Armed with a camera, a microphone and the simple question 'Can you tell me the way to artists' space?' Jeanne van Heeswijk and Martin Lucas travelled through the streets of New York. In addition, they asked fellow artists to show their own way to 'artists' space'. The search resulted in three television documentaries that were broadcasted on the New York Neighborhood Network, a local cable network, three discussions in Artists Space and an installation in the Swiss Institute in New York. The latter is a collaboration with Hervé Paraponaris. During this project Jeanne van Heeswijk collaborated with Samantha Coerbell, Beth Coleman, Laura Cottingham, Chico Garcia, Kristin Lucas, Martin Lucas, Joseph Di Mattia, Maydayproductions, Hervé Paraponaris, Tom Poole, REPOhistory, Saskia Sassen, Gregory Sholette, Tere Spain, Carol Stakenas, Ellen Stewart, James de la Vega, World War III Illustrated, Martin Zet.

**Participants:** Beth Coleman, [ [www.soundlab.org](http://www.soundlab.org) ], Carol Stakenas, [ [www.creativetime.org](http://www.creativetime.org) ], Chico Garcia, Conny Purtill, Gregory Sholette, Ellen Stewart, Hervé Paraponaris,

James de la Vega, Joseph Di Mattia, Kristin Lucas, Laura Cottingham, Martin Lucas, Maydayproductions, REPOhistory, Samantha Coerbell, Saskia Sassen, Tere Spain, Tom Poole, World War III Illustrated,

**Wish for a Coffee, 2000**

During the retrospective exhibition of the work by the American artist Paul Thek in Camden Arts Centre in London, Jeanne van Heeswijk, Rolf Engelen and Mirjam Reeders in co-operation with Engelen & Engelen organised a one-day performance in homage to Paul on 16 January 2000.

**Participants:** Miriam Reeders, Rolf Engelen

**Acte de Présence - Sans Valeur, 2000**

'Acte de Présence - Sans Valeur' was Jeanne van Heeswijk's contribution to the exhibition 'Worthless' at the Moderna Galerija in Ljubljana (Slovenia). During the exhibition from 4 February until 5 March 2000 she stayed in Ljubljana where she was employed by the Moderna Galerija as a museum guard. Students mostly do this job. A sufficient amount of Slovenian is necessary to answer the visitor's questions and give full additional information. Jeanne van Heeswijk therefore studied Slovenian, which enabled her to do her job as a museum guard.

**Participants:** Carlos Basualdo, Draga Rinkema, Engelen & Engelen

**Draw a line, 2000**

By invitation of the Tokyo Opera City Art Gallery, Jeanne van Heeswijk participated in the exhibition 'Territory: Contemporary Art from the Netherlands' that took place from 2 August until 9 October 2000. Her contribution was the project 'Draw a Line', based on an old Dutch territorial game. In collaboration with Rolf Engelen an area of twenty-five square meters was filled with earth in the gallery which referred to the Dutch tradition of land reclamation. In the gallery the game 'landjepik' could be played, which centres on gaining and losing territory, land and space. By alternately throwing a knife in one of the parts of the area of land, the two players try to gain parts of each other's territory. The work was accompanied by a booklet with the rules of the game that can be played in three varieties 'Wanna play', 'Wanna fight' and 'Wanna act'. In the latter variation the assignment is to create space for the opposition instead of taking space away from them; an impossible assignment in a game of conquering.

**Participants:** Rolf Engelen, Liesbeth Levi

**Krachschiagen / Raising a Ruckus, 2000, Urban Neighbourhoods, Kuenstlerhaus Bremen**

The idea of this project was derived from the fairy tale The Musicians of Bremen. The old, redundant animals define themselves as musicians, as artists, thus together finding new energy, a new purpose in life. Their state of mind, that of being artists enables them to unite; the artistic act, a kind of performance, becomes the catalyst for a utopian form of life, a place to be functionless. For this project, a wide range of music made in Bremen was collected semi-professional and professional music as well as the music of choirs and bands who make music just for fun. All of these musicians were asked to submit tapes and CDs to the Kuenstlerhaus, Am Deich 68/69 on November 10, 2000. The productions were re-recorded simultaneously and further processed in a professional sound studio. The (entire)

music of Bremen is the sound tapestry of the installation at play in the gallery beginning on November 26. Raising a ruckus thus becomes an act of common strength. The city resounds in a sculpture of music in which art reclaims its space, beyond functionality. The voice of Bremen swings in poetic superimpositions as in a great conversation. Long, melodious passages, now delicate, now adamant, Arabic song, nursery rhymes and Beat blend to become a noise sculpture, reproducing in a complex layering of tones the sound actually sung, played and produced in Bremen in November 2000.

### **Casco-Mobile, 2001-2002**

As of 16 May 2001, the Casco-mobile set off from its home base at Casco to promote Coffee and Communication in Utrecht. At various locations around the city, the Casco-mobile gave citizens and passers-by information on Casco's activities. The Casco-mobile, imported from New York, is a platform for ideas on contemporary art, served to you by the artist with a cup of coffee. While enjoying your coffee, you can exchange thoughts with the person in charge of the Casco-mobile. Each month a different cultural entrepreneur served you his/her ideas on democratic design for living in today's cities over a cup of coffee. At the end of each day, the Casco-mobile returned to its service station at Oudegracht 366 in Utrecht to deliver the collected materials and to be refuelled.

**Participants:** Apolonija Sustersits, [Cindy van den Bremen](http://www.capsters.com), [ [www.capsters.com](http://www.capsters.com) ], [Lisette Smits](http://www.cascoprojects.org), [ [www.cascoprojects.org](http://www.cascoprojects.org) ], [Hella Jongerius](http://www.jongeriustlab.com), [ [www.jongeriustlab.com](http://www.jongeriustlab.com) ], [Marianne Maasland](http://www.socialfiction.org), [Martin Lucas](http://www.socialfiction.org), [Rolf Engelen](http://www.socialfiction.org), [Thomas Sackel](http://www.socialfiction.org), [Wilfried hou je bek](http://www.socialfiction.org), [ [www.socialfiction.org](http://www.socialfiction.org) ]

### **Z.T. (Duurzame Versterkingskunst), 2001**

This internet site is the result of the project 'Z.T, duurzame versterkingskunst' that Jeanne van Heeswijk realised for the art manifestation Waterproof, Fort Asperen. The point of departure of the project 'Z.T, duurzame versterkingskunst' was to bring the Nieuwe Hollandse Waterlinie (Dutch Inundation Line) – as a whole – into people's imagination as a unique spot, by creating a virtual Line. During the manifestation Waterproof, Jeanne van Heeswijk has been mapping the Nieuwe Hollandse Waterlinie, with emphasis on its past, its present as well as reflections on its future. Now, [www.dehollandsewaterlinie.nl](http://www.dehollandsewaterlinie.nl) offers the possibility to visit the Nieuwe Hollandse Waterlinie as a virtual monument.

Whilst navigating over the Line, one can visit its forts, batteries and works. On these virtual visits, the visitor is presented with visual material from the past and present, information on its past functions, how it is used today and when one can visit.

Several forts no longer exist and some are no longer accessible to the public. During the manifestation Waterproof small groups of visitors made excursions to seven of these inaccessible forts, where at each occasion a different speaker was invited to give a view on the 'shelf life' of a monument and the relation between defence and imagination. Their stories – both in text and image – can be found on [www.dehollandsewaterlinie.nl](http://www.dehollandsewaterlinie.nl).

### **A paper house, 2001**

When Witte de With invited Jeanne van Heeswijk to participate in an exhibition called Squatters, she initially reacted with some scepticism. She wondered what it meant for an institution such as Witte de With to choose what she viewed as a politically laden theme for an exhibition. The poster that she designed for Squatters symbolically illustrates her own standpoint as well as that of Witte de With. In addition to the name and date of the

exhibition, the poster has a big white area with the text: ‘plakken mag binnen de lijnen’ (‘posting permitted in the marked area’). The ‘wild posting’ of posters in Rotterdam was recently subjected to restrictions. As an alternative the city council has allotted so-called ‘A-0’ billboards, which are available for rent. Van Heeswijk regards this regulation of something that was previously a free-for-all as a sign for the limitation of civil freedoms in general. Within the institutionalized framework, Van Heeswijk uses the posters to provide space for anyone who wants to publicize his or her activities in the city.

The collaborative project by Jeanne van Heeswijk/Rolf Engelen/Siebe Thissen/Frans Vermeer that is included in the exhibition is a collage of documents, posters, pictures and photographs relating to old and more contemporary groupings, movements and individuals who squat in Rotterdam. The sculpture for the presentation, made by Rolf Engelen, is built up from panels that were sawn out of the thick layers of posters that were illegally pasted up, year on year, on a recently demolished kiosk in Rotterdam city center. The collage shows the varied stories of activists, artists and young people who fought against capitalism and housing shortages, establishing their own communes, initiating campaigns, and searching for a different, perhaps better world, one which they had at least organized for themselves. Van Heeswijk/ Engelen/Thissen/ Vermeer are also publishing a Fanzine with texts, documents and visual material about squatting to hand out to visitors to Witte de With and they organize two evening events during the exhibition: one with Socialfiction.org & Urban Explorations, and the other with Arjen Mulder and Saskia Poldervaart.

Exhibition: ACTIE krant uit Rotterdam, Als moeder sterft, Anarcrust, B.a.d., Baroeg, Blauwe Botervlieg, Bospolder Beerput, Buikloop, De Bunker, Carboic Acid, Childeren of the Fluor Forest, Het Dagblad, DHZ 23, Debiele Eenheid, Duende, Dull Schicksal, De Fabriek, De Fietsenfabriek, Galerie Slaphanger, Gerard Scholtenstraat, Hal 4/ Stichting Utopia, Hard Liegen, Haverlandstraat, HOKKENperiodiek, Jota, De Kade, Krakend het Oude Noorden, Knock Out, Het kraakspreekuur, Kunst & Complex, De Nieuwe Blauwen, Nigredo, De Omslag, De Peteroliehaven, Phoenix Nieuwsflits, Het Poortgebouw, S35, Sientje, Stichting Quarantaine, Radio Oranje, Raket, Redrat, De Rondos, Sterk Verhaal, TDK, Urban Exploration, Verveeld & Razend, Villa Krakelbond, Volmarijnstraat, Zoid, De Zwarte Ster

### **Face your world, 2002**

Face your world explored the critical dimensions of public art by setting up a multifaceted collaboration between The Wexner Center for the arts, COTA (Central Ohio Transport Authority) and the Greater Columbus Arts council’s Children of the future program. For Face Your world a COTA Bus was specially designed to transport children aged 6-12 between three community centers in downtown Columbus, Blackburn Center, Boys and Girls club and Sawyer Community Center. Outfitted with computers and digital cameras, the bus provided participating children a change to photograph and explore different downtown neighbourhoods. The children could download their photographs they took on the road into the Interactor, a computer program that allowed them to reconfigure their environment using images as material. The Interactor program was created in collaboration with philosopher Maaïke Engelen en V2\_lab, International lab for unstable media. The children’s views of the city were accessible on the site and on ‘Bus Stop’, interactive kiosks at the three community centers. Atelier van Lieshout fabricated the kiosks.

**Participants:** Carlos Basualdo, Maaïke Engelen, V2\_lab, Marco Christis, Enric Gili, Lenno

Verhoog, Bram Perry, Dave Hemmingway, Atelier van Lieshout, Roger Teeuwen, Rolf Engelen, Cynthia Collins, Steve Hunt, Kelly Merryman, Wexner Center Education staff, Children of the future staff, Cota Staff

### **De Strip, 2002-2003**

'Until we meet again' critically monitors and questions, since 1995, in close collaborations with the community the changes the Westwijk is undergoing and react by means of temporary, sculptures, projects, installations and happenings [Until we meet again](#). Due to the dismantling of the shopping strips, one particular strip, located at the Floris de Vijfdelaan, was vacant and boarded up awaited a new use. Because of the long-term critical involvement of 'Until we meet again' with the changes the district is undergoing 'Stichting Waterweg Wonen' (the district largest housing association and the owner of the 15 vacant shops each measuring 300 m<sup>2</sup>) approached 'Until we meet again' to think about a new use for the area as they were clueless. They commissioned me to conceive of a new, temporary, function for this strip. Until recently it housed neighbourhood shops, including a supermarket, a bakery, a flower shop and a drugstore, but at that moment in time the shopping strip was no longer tied to direct economic production. However, cultural production is also of importance in the maintenance of our society. The idea of having a site switch or transform from one mode of production to another is analogous to the process of giving form and content to the environment one lives in and analogous to the transformation which underlies the creation of art objectives. Setting up places where this cultural production can occur is essential to the development of a breeding ground for culture in the broadest sense of the word, so it became clear that the shopping strip could be used as a location for a shift in modes of production to occur. Thus transformed, the space could continue to contribute to life and community in the Westwijk.

As a result, the shopping strip at the Floris de Vijfdelaan has become a cultural zone in the Westwijk, which opened its doors May 23, 2002, and lasting for a year and a half. 'De Strip', as this project has been titled, consists of an exhibition program, an artist's program and a community program. Priority is given to the presentation of the diverse cultural identities that make up the area, and space is offered for the various residents to meet each other. Part of the program for 'De Strip' consists of the opening of a branch of Boijmans Van Beuningen Museum in three of the former shops. Using selections from their collections of applied art and modern art, the museum has committed itself to set up five exhibitions, alongside which they opened a museum cafe and a bookshop. In the former 'Volume' supermarket: 'MAMA' [Showroom for media and moving art], hosts a series of workshops on youth culture. Besides these large efforts, studios and small workplaces are created in the strip where artists and craftsmen can work for a period of 3 months. Instead of paying rent they must agree to open their workspaces twice a week for interested visitors or to give workshops. Nearby to this, the 'Uit + Thuis' ['going out and staying home'] video-magazine offers the people of the area the possibility to watch and to create videos. In the video magazine, the artists' studios and the museum café spaces are available for a lecture and performance program organized by the inhabitants of the Westwijk themselves. The project publishes a bi-monthly newsletter in the style of a comic strip. In this 'strip', the project's agenda is announced and the ups and downs of 'De Strip' and the Westwijk will be discussed.

**Participants:** [Boijmans Van Beuningen](#), [Peter Westenberg](#), [MAMA](#), [Shirley Azimullah](#),

Niels Smits van Burgst, Paul Cox, Stichting Map, Noëlle Cuppens, Reinaard Vanhoe, Kirstin Leenaars, Erik van Straaten, Waterweg Wonen, [ [www.wawo.nl](http://www.wawo.nl) ], Roger Teeuwen, [ [www.rogerteeuwen.nl](http://www.rogerteeuwen.nl) ], Han Hoogerbrugge, [ [www.hoogerbrugge.com/](http://www.hoogerbrugge.com/) ], Bik van der Pol, Crimson, Engelen & Engelen, Kamiel Verschuren, Laurant Schijvens

**Freehouse, 1999-2005**

Freehouse, started by Jeanne van Heeswijk and Hervé Paraponaris is the name of a model for developing and transforming the public space mostly on the base of and with the help of this public space itself. Freehouse, aims to research the possibilities for transforming ways of working in and with public spaces. To enable this it shifts the focus from the art object to the art objective. It sees art as a tool in a process of communication making visible and enhancing cultural production. As far as Freehouse, sees it, cultural production is the whole of activities with which people express their identity and with which they attempt to come to grips with their environment, as well as with the ways in which they express the relation between their identity and their environment.

**Participants:** Hervé Paraponaris, Andries Botha, Soundlab Beth Coleman & Howard Goldkrand, Catja Edens, Rick Lowe, Johanna Luhmann, Femke Snelting, Maartje Berendsen, Roger Teeuwen, Raoul Bunschoten, Charles Landry, Siebe Thissen, Olav Velthuis, Kameleon Drive Consultancy, Rotterdam, Fred de Vries

**From the Sidelines**

The cultural project 'Langs de Lijn' (From the Sidelines) took place in Gorinchem between February and June 2003 as part of 'Kleurrijke Wijken 2002 - 2004' (Colourful Neighbourhoods). With this project visual artist Jeanne van Heeswijk looked into the place of the game within different (sub) cultures in the city of Gorinchem.

The former playing field 'De Toekomst' (The Future) together with the characteristic changing rooms was be the central location for this project.

**Participants:** Wendel ten Arve, Frank de Bruijn, Maurits de Bruijn, Teun Castelein, Rolf Engelen., Klaas van Gorkum, Tanneke de Groot, Iratxe Jaio, Henk Loorbach, Ram—n Mosterd, Kjell van Norel, Sonya Schšnberger, Jo van der Spek, Roger Teeuwen, Siebe Thissen, Martien Wijers

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## **APPENDIX II. GERMAN AND DUTCH CITATIONS IN THE ORIGINAL Part I, Part II – Chapters 2-3. Translated in English by the author**

**II.1** Zentrale Kulturarbeit wird heute an der Peripherie verrichtet. Das Auslagern des ästhetischen Mandats in ehemals periphere Bereiche wie Philosophie, Kunstkritik und Kunstmanagement kennzeichnet die Situation seit Beginn der neunziger Jahre. Die Peripherie beginnt das Zentrum – die autonome künstlerische Behauptung – auszuhöhlen. Kunst heute entsteht im Bewusstsein, dass sie auf ein Fachpublikum und eine Kennerschaft hin produziert und in einer gleichbleibenden Hierarchie rezipiert wird, wonach soziale, ökonomische und ökologische Kriterien die ästhetischen dominieren. (Marius Babias, “Vorwort,” in *Im Zentrum der Peripherie. Kunstvermittlung und Vermittlungskunst in den 90er Jahren*, ed. Babias [Vienna: Fundus, 1995] 17.)

**II.2** Daar heeft het heel veel mee te maken. Daarom wil ik dat er in de discussie steeds achter de komma ‘in Nederland’ staat en niet alleen ‘over kunst’ of ‘over openbare ruimte’. Ja, openbare ruimte in Nederland, engagement in Nederland, context in Nederland, stadsvernieuwing in Rotterdam in Nederland. Het gaat maar over een heel klein, echt een ontzettend klein gebiedje. (Adriaan Geuze in Henk Oosterling and Siebe Thissen, eds., *Interakta 5. Grootstedelijke Reflecties. Over Kunst en Openbare Ruimte*, Rotterdam: Faculteit der Wijsbegeerte, 2002, 50.)

**II.3** Na de Jan van Eyck heb ik in 1993 een installatie bij Flatland in Utrecht geëxposeerd. Het was een soort dagboek van voorwerpen. Maar toen ik na de opening de tentoonstelling bezocht, merkte ik ineens dat ik hartstikke verveeld van mijn eigen werk was. Ik wist toen heel sterk dat dit het niet was en had een vaag idee dat kunst ergens anders over zou moeten gaan... Ik ben gewoon een onderzoek begonnen. Ben veel gaan lezen, veel gaan zien en heb veel met mensen gesproken. ... [Suchan Kinoshita] kreeg het idee om iets op grensposten te doen, in het kader van Schengen. Ik ben nogal goed in organisatorische dingen en zij vroeg of ik haar kon helpen. ... In mijn huisje begon ik een perscentrum, een archief van alle correspondentie met kunstenaars, perscommunicatie en adresbestanden. Een faxbureau faxte elke dag alles wat de dag daarvoor over grenzen in de krant had gestaan. Dit was de eerste keer dat ik was wie ik ben, de dingen deed zoals ik ze deed en dacht dat dat dan ook voldoende kon zijn. Dat was absoluut een verademing. Want één ding moet ik je wel zeggen: ik heb altijd veel moeite met de vorm, dat heb ik altijd gehad. Ik wou altijd heel veel dingen vertellen en vind narrativiteit belangrijk, maar altijd was er een vraag hoe ik al die dingen die ik wou zeggen kwijt moest in een object. (Dominiek Ruyters, “De Ander en Ik,” Interview with Jeanne van Heeswijk, *Metropolis M*, 1998/5: 33-34.)

**II.4** De werkgroep kunst heft op taak om door middle van beeldende kunst een bijdrage te leveren aan het leefklimaat in de Westwijk... In de komende jaren zal de gehele Westwijk een grondige opknapbeurt ondergaan. Door de Gemeente Vlaardingen is aan Jeanne van Heeswijk (beeldende kunstenaar te Rotterdam) opdracht verstrekt te bezien hoe beeldende kunst hierbij kan worden betrokken. (Letter signed by J.J. de Kramer, director of Dienst Welzijn, Municipality of Vlaardingen, to Jeanne van Heeswijk, 27 October 1995; *Nieuwsbrief beeldende kunst*, Vlaardingen, 1, 1996.)

**II.5** Chancen verstoppen sich meist hinter Situationen, die gemeinhin als Probleme bezeichnet werden. Statt Probleme zu analysieren, sollten wir das Augenmerk auf Chancen richten, um diese zu analysieren. Statt von Problemstellungen sollten wir von Chancenstellung reden, die zu bestimmten Auskünften und Vorschlägen führen können. Diese Herangehensweise ist versöhnlich, opportunistisch, denn sie betrachtet die Gegenwart als Idealzustand. Und diese Herangehensweise ist optimistisch, denn sie redet nicht von Problemen, sondern von Chancen. Diese Mischung von Opportunismus und Optimismus läßt sich am besten als Opportimismus bezeichnen, Vertreter dieser Ansicht heißen daher Opportimisten. (Hans Venhuizen, *Der Opportimist* [Berlin: 1995] 17.)

**II.6** Het POBK [“Stuurgroep Praktijkonderzoek Beeldende Kunsten”] was in vergelijking met de RAC [Rijksadviescommissie voor de beeldende vormgeving in relatie tot architectuur en ruimtelijke ordening”] veelzijdiger van opzet. Ook hier was een commissie (“Stuurgroep” geheten en geïnstalleerd op 23 mei 1976) die adviseerde over het opzetten van projecten. Het verschil met de RAC was dat er naar gestreefd werd kunstenaars niet alleen in het bouwproces, maar ook nog in zes andere “werkvelden” een plaats te bezorgen. De in totaal zeven werkvelden waren: 1. architectuur en ruimtelijke ordening, 2. beeldende overdrachtstechnieken, 3. culturele werkvormen ten behoeve van binnen- en buitenschoolse vorming en de begeleiding daarvan, 4. recreatieve voorzieningen, 5. activiteiten betreffende de werksituatie, 6. vormen van dienstverlening en 7. advisering en begeleiding. (Kunst in Relaties. Een Analyse van Onderzoek en Beleid met Betrekking tot tien POBK- en vier RAC-projecten, *Warna Oosterbaan Martinius*. Ministerie van Welzijn, Volksgezondheid en Cultuur, Rijswijk, 1983, 3.)

**II.7** Vanuit de behoefte om een grotere samenhang in het beleid op dit terrein te bewerkstelligen, heeft de Minister van CRM in 1977 een overleg ingesteld om te bezien op welke manier de taken van een aantal voorzieningen die zich houden met de beeldende kunst in relatie tot de gebouwde omgeving beter op elkaar afgestemd zouden kunnen worden.

Aan dit overleg namen deel vertegenwoordigers van de Stichting Wonen, de Commissie Kunstwerken aan Scholen, het Nationaal Overleg Gewestelijke Cultuur, de Rijkscommissie voor de Beeldende Vormgeving in relatie tot architectuur en ruimtelijke ordening, de Stuurgroep Praktijkonderzoek Beeldende Kunsten, de Dienst Esthetische omgeving van de PTT, de Rijkgebouwdienst, de Directie Kunsten van CRM en de Stafafdeling Beleidsvoorbereiding Culturele Zaken van het Ministerie van CRM. (De Zorg voor de Vormgeving, Ministeries van Cultuur, Recreatie en Maatschappelijk Werk, S' Gravenhage: Staatsuitgeverij, 1980, iii.)

**II.8** De ruim geformuleerde opdracht ‘de voorwaarden voor het optimaliseren van de resultaten van de omgevingsvormgeving’ in kaart te brengen. ... Van deze zijde bestaat de indruk dat bij het analyseren van de betekenissen die aan woorden als vervreemding, identificatie, oriëntatie, gebruik en beleving wordt gegeven niet de noodzakelijke zorgvuldigheid in acht genomen is. Zelden, althans naar het oordeel van de Minister niet vaak genoeg, wordt een inventarisatie gegeven van de mogelijke inhouden van de begrippen. Een socioloog bijvoorbeeld hanteert een andere definitie van het woord ‘vervreemding’ dan een psycholoog. (Ibid.)



## APPENDIX III. ENGLISH TRANSLATIONS OF GERMAN CITATIONS

### Part II – Chapter 1. Translated by the author

**III.1** Target groups: Our activities are generally oriented towards migrant women, women refugees and asylum seekers, as well as migrant women working in prostitution. In the context of our work as a family planning centre for migrant women in Austria we also approach male family members. In addition, the participation of male teenagers in the seminars for CSE is also possible. ([http://maiz.at/cms/front\\_content.php?client=1&idcat=0&idart=0&lang=1&error=1](http://maiz.at/cms/front_content.php?client=1&idcat=0&idart=0&lang=1&error=1))

**III.2** Our experiments pursue anti-racist and anti-sexist effects and aims: political educational work is closely linked to our activities in the cultural sector. Our ultimate will is to change political as well as cultural-political frameworks: equality in front of the law, self-presentation instead of representation. The political education work is closely linked to our cultural work, because within the former's framework we develop concepts and processes that we realize in turn as cultural projects. (Luzenir Caixeta, "Migrantische Öffentlichkeitsarbeit als Kulturarbeit," 2002, <http://igkultur.at/igkultur/transversal/1019389728>)

**III.3** Yes. And we occupy more and more space. .... Between reason and an anthropophagic, laughing position, we create for ourselves spaces for movement and emancipation. While the system takes our voice and separates the aesthetics (form) from the ethics (content) and from strategies expressed in the content, we integrate and make visible the connections between the aesthetics, the ethics and the strategies. We break through the stereotypes, we introduce elements of the grotesque, the provocative, the disobedient, of that what-falls-outside-the-frame, of the constant break. We use performance, irony, parody, satire and fiction as our media. It is aesthetics and a language constantly placed outside of frames and guidelines. (Luzenir Caixeta, "Migrantische Öffentlichkeitsarbeit als Kulturarbeit," 2002 on <http://igkultur.at/igkultur/transversal/1019389728>)

**III.4** Is this case about art anyway? Is it not rather about the penetration of the artistic domain? (Marty Huber, "MAIZ. Wir lieben dich!," <http://igkultur.at/igkultur/kulturrisse/1088492475/1091003087>)

**III.5** Austria, we love you! We will never leave you! (Hito Steyerl, "Europa's Traum. Ein Dokumentarfilmprojekt", *Springerin*, 2/01 (2001), <http://www.springerin.at/dyn/heft.php?id=8&pos=1&textid=176&lang=de>)

**III.6** The outcomes [i.e. of maiz' cultural work] are not seen as end-products but as part of a process, and they can afterwards be presented in public. Here we can also appear ourselves. Not as individual persons, but as figures, as "Personae" of a fictional representation. Here we can thematize our wishes... . It is public relations work that is realized as cultural activity and derives from the political education work. It is a work that makes us visible, without exposing us personally. (Caixeta, Luzenir and Rubia Salgado, "Anthropophagischer Protagonismus," 2000, <http://eipcp.net/transversal/0101/cs/de>)

**III.7** We have been eating you for a long time now. Now it is your turn. Already my Indian ancestors have been eating you, not many of you, just some: those admirable, brave fighters among you. Anthropophagy. Yes, the eating of humans. ... In order to appropriate what one admires. (Ibid.)

**III.8** However this time we have taken the role of the protagonists: we assimilate you, we threaten you, we eat you up.  
Migrant women as protagonists means an ethical positioning that expresses an appropriate, but dissonant ethic. (Ibid.)

**III.9** Zoo or vaudeville. Exotic animal or admirably assimilated and adapted animal.  
My past life as an ape.  
Adaptation and the predetermination to meet stereotypes... Racism und Exoticism ...  
Degradation und Fascination ... exotic animal or admirably assimilated and adapted animal.  
The labeling changes according to the situation. The subject remains nonetheless the same: a being of not human nature.  
Two imperatives rule here: adaptation and the predetermination to meet stereotypes. (Ibid.)

**III.10** A bordello, nothing particular, just a bordello. In the bordello a few women. A few men, guests. (Ibid.)

**III.11** They all try to impress the customer. Nothing exceptional: competition exists everywhere. ... However after the (probably) exhausting running about, he takes the woman that he had called Äffin\* along with him to the private room. A black woman. The embodiment of the seemingly contradictory connection between degradation and fascination is continued. (Ibid.)

**III.12** I A free ape.  
Bowed to this yoke.  
The woman that he had called Äffin\*.  
Racism and Exoticism. Possibilities. Surprise!

**III.13** Observations, Strategies  
The pains, the rapes, the pretended orgasms, ...  
and the ground under my feet, all the grounds that they have touched, all the roads and torrents, curves and mountains.  
We/you. (Ibid.)

**III.14** Militant End  
As protagonists of our own story.  
The ethical necessity to be revolt against unfair structures. (Ibid.)

\* Äffin = female ape. In the English translation I keep the German word Äffin, (-nen), because the English word ape does not define gender.

## APPENDIX IV “ANTHROPOPHAGISCHER PROTAGONISMUS”[1]

**Luzenir Caixeta, Rubia Salgado**

10\_2000

Die Äffin

Ein Bordell, nichts Besonderes, ein Bordell eben. Im Bordell einige Frauen. Einige Männer, Gäste. Und Gäste sind Gäste, weil sie besonders empfangen werden. Nicht wie die Menschen, die mit uns mehr oder weniger intim sind und die uns gut oder mindestens so gut kennen, dass wir in ihnen keine Gäste sehen. Gäste werden meistens bedient. In Bordellen werden Gäste bedient. Aber nicht wie bei uns zu Hause, wo sie höflich das annehmen, was wir ihnen anbieten und sich dafür bedanken, wobei ihr Dank allein die Bezahlung dafür ist, dass sie bedient werden. In Bordellen bezahlen die Gäste Geld für das Erfüllen ihrer Wünsche, manchmal viel davon, manchmal etwas weniger, aber doch meistens bereits soviel, dass wir es als viel bezeichnen können. Und wenn ein Gast sich wünscht, mit einer Äffin Sex zu haben und bereit ist, dafür zu bezahlen, dann kann er, vorausgesetzt, dass eine Äffin “verfügbar” ist, Sex mit einer haben. Wir müssen, wie die LeserInnen bereits erwarten werden, zugeben, dass solche Wünsche oft als antithetische Formulierungen zum Ausdruck gebracht werden. Und so passierte der Fall, den ich hier mit fester Absicht und ohne weitere Ausschmückungen zu schildern versuche, denn der Fall ist an und für sich so interessant und der Fiktion so nahe, dass jegliche Art von Zusatz unnötig wäre.

Ein Bordell, nichts Besonderes, ein Bordell eben. Im Bordell einige Frauen. Ein Mann, auch nichts Besonderes, ein Mann eben, dessen Eigenschaften nicht beschrieben werden müssen, weil sie uns hier nicht aufschlussreich erscheinen würden. Ein Mann ohne besondere oder extravagante oder erwähnenswerte Eigenschaften. Dieser Mann sucht sich unter fünf Frauen eine, mit der er Sex machen will. Alle versuchen, den Kunden zu beeindrucken. Nichts Besonderes: Wettbewerb ist überall. Eine unter ihnen wird von ihm zurückgewiesen: er schlafe nicht mit Äffinnen. Doch nach dem (wahrscheinlich) anstrengenden Umherrennen, geht er mit der von ihm als Äffin bezeichneten Frau ins Separee. Eine Schwarze Frau. Die Verkörperung der nur scheinbar widersprüchlichen Verbindung zwischen Degradation und Faszination wird fortgesetzt.

ich, freier Affe, fügte mich diesem Joch

“Hohe Herren von der Akademie!

Sie erweisen mir die Ehre, mich aufzufordern, der Akademie einen Bericht über mein äffisches Vorleben einzureichen. In diesem Sinne kann ich leider der Aufforderung nicht nachkommen.

Nahezu fünf Jahre trennen mich vom Affentum, eine Zeit, kurz vielleicht am Kalender ermessen, unendlich lang aber durchzugaloppieren (...) Diese Leistung wäre unmöglich gewesen, wenn ich eigensinnig hätte an meinem Ursprung, an den Erinnerungen der Jugend festhalten wollen. Gerade Verzicht auf jeden Eigensinn war das oberste Gebot, das ich mir auferlegt hatte; ich, freier Affe, fügte mich diesem Joch.” [2]

Rassismus und Exotismus

Die Parallele zwischen der sarkastischen Parabel und der Situation von MigrantInnen, die sich der Aufgabe hingeben, sich auf dem europäischen österreichischen Territorium

Anerkennung zu verschaffen, erscheint uns unerlässlich. Hier herrschen zwei Maximen: Anpassung und Prädestinierung, Stereotypen zu entsprechen. Zwei Maximen, die auf den ersten Blick als widersprüchlich gesehen werden könnten, die jedoch in der Logik der Dominanzkultur eine ergänzende Funktion besitzen und den Zusammenhang zwischen Rassismus und Exotismus beispielhaft darstellen. Die nur scheinbar widersprüchliche Verbindung zwischen Degradation und Faszination wird fortgesetzt.

Möglichkeiten

“Als ich in Hamburg dem ersten Dresseur übergeben wurde, erkannte ich bald die zwei Möglichkeiten, die mir offen standen: Zoologischer Garten oder Varieté.” [3]

Zwei Möglichkeiten: exotisches Tier oder bewundernswert assimiliertes und angepasstes Tier. Das Prädikat ändert sich je nach Situation. Das Subjekt bleibt jedoch gleich: ein Wesen nicht menschlicher Natur.

Überraschung!

Du wirst mich jetzt schlucken!

Denn

“Nur die Anthropophagie verbindet uns.

Soziologisch.

Wirtschaftlich.

Philosophisch”. [4]

Feststellung

Wir fressen euch schon seit sehr langer Zeit. Jetzt bist du dran. Schon meine indianischen Vorfahren haben euch verspeist, nicht viele von euch, aber doch einige: die braven kämpferischen bewundernswerten unter euch. Anthropophagie. Ja, das Fressen von Menschen. Der bewundernswerten Eigenschaften wegen. Um sich das Bewunderte anzueignen. Nun fehlen die Beine, aber vorher schlucke noch die Sonne in meiner Vagina, die brennt. Schlucke das Sperma deiner Gleichen. Die Schmerzen, die Vergewaltigungen, die vorgespielten Orgasmen, die Narben. Und dann meine unermüdlichen Beine, meine Füße, die Füße meiner Leute schmutzig gerissen hart. Und der Boden unter meinen Füßen, alle Böden, die sie schon berührt haben, alle Wege und Stürze, Kurven und Berge. Komm, trinke aus den Flüssen, die sie schon überquert haben, und vom salzigen Wasser, das brennt und heilt. Und steh auf. Ich bin schon fertig. Was du machen sollst? Nimm dir, was du willst, magst, brauchst, bewunderst. Oder rufe die Fremdenpolizei...

Strategien

Selbstverständlich werden wir euch weiterhin fressen.

Um unter der Herrschaft einer Dominanzkultur etwas zu produzieren, das keine gemäß den von den Machhabern vorgeschriebenen Regeln “erlaubte” Wiedergabe ist, muss zuerst der Andere wie eine Beute assimiliert werden.

Ich benutze absichtlich das Verb assimilieren, um es im Einklang mit der dargestellten Strategie gleichzeitig als Beispiel einzusetzen. Die Assimilation ist eine sehr bekannte Aufforderung der breiten Öffentlichkeit an die MigrantInnen. Eine Aufforderung, die sich die meisten inzwischen politisch korrekt gewordenen Menschen, aus welchem Grund auch immer, nicht mehr auszusprechen erlauben. Ich nehme dieses Wort und benutze es in meinem Sinn, aus meiner Perspektive, und erinnere euch gleichzeitig an die Perspektive der Angehörigen der Dominanzkultur. Diesmal haben wir jedoch die Rolle der Protagonistinnen

übernommen: wir assimilieren euch, wir drohen euch, wir fressen euch. Die Machtgefälle werden wieder an die Oberfläche gerückt, aber die frühere Ordnung und die Zuteilungen sind gestört. Das Verhältnis ist verkehrt.

... um einmal ein anderes Tier zu erwähnen ...

Von den Schlangen, die ihr jetzt im Hinterhof versteckt, haben wir längst welche verschluckt, und sie springen aus unserem Mund hinaus, wann immer wir sie benötigen. Ja, wir mussten sie schlucken. Um überleben zu können. Um euch ein Zeichen der Unterwürfigkeit zu geben. Um euch besser zu kennen. Um eure Waffen besser bedienen zu können. Um uns zu entfalten.

Nochmals Anthropophagie

Die Anthropophagie ist unsere Antwort. Eine wirklich nicht vorsichtige Antwort. Im Gegenteil: der Weg, den wir ausprobieren, führt uns in Richtung Störung, Provokation. Eine andere Ästhetik, die mit einer antirassistischen und feministischen Ethik im Zusammenhang steht. In Stolz und Wut stellen wir hier keine Urheberrechte. Es ist nicht neu, dass Unterdrückte sich dieser Strategien bedienen. Das Neue daran ist die antirassistische und feministische Ethik.

Topos

Unsere Herkunft und die Erfahrung der Kolonisierung bestimmen unausweichlich unsere Praxis als Migrantinnen in der alten Welt. Wir sprechen als Frauen aus Ländern, die unter der Herrschaft europäischer Dominanzkulturen gelebt haben. Wir sprechen als Frauen, die das anthropophagische Lachen entdeckt haben. Frauen, die sich zwischen der christlich-jüdischen Tradition und dem Ethos der Karnevalisierung einen Platz geschaffen haben. Zwischen der Vernunft und einem dionysischen und kämpferischen Stil, dessen wichtiges Merkmal die Kritik durch das offene Lachen über die Machthaber ist. Ein anthropophagisches Lachen, das den Machthaber vom Thron verjagt.

Entwicklungen, Entfaltungen und dergleichen

Als Migrantinnen haben wir uns zuerst auf der Ebene des Sozialen organisiert, weil es um den Kampf um unsere primären Rechte geht. Folge der Organisation und des Zusammenseins war und ist die Auseinandersetzung mit unserer Rolle in verschiedenen gesellschaftlichen Bereichen, darunter besonders im Kulturbereich. Es ist uns bewusst, dass auch dieser ein bereits eingeteiltes Territorium ist. Unser Bewegungsraum wird im Einklang mit Regeln und Bestimmungen, die innerhalb der Dominanzkultur entstehen, markiert: Grenzen. Orte. Formen.

Grenzen und Überschreitungen

Nur: Regeln und Vorschriften sind dazu da, umgangen zu werden, haben wir als kleine Mädchen gelernt. Und wieder macht sich unsere Herkunft bemerkbar. Ungehorsam. Wir wissen, dass wir als Migrantinnen auch im Kulturbereich Grenzen verschieben können. Wir haben in den letzten Jahren einige Projekte durchgeführt, die sich im Grenzraum zwischen dem sozialen Feld und dem Kulturbereich bewegen und entfalten. Wir führen gerade Projekte dieser Art durch, und wir werden nächstes Jahr ein Projekt im Rahmen des Festivals der Regionen realisieren können. Es ist ein wichtiger Schritt. Ein Schritt, der uns "den Nachweis" über den Boden, über das Territorium unserer Bewegungen gibt. Auch die Kooperation mit der Stadtwerkstatt an einem Projekt für das Ars Electronica Festival in Linz.[5] Auch die Zusammenarbeit mit Künstlerinnen, wie z.B. die kontinuierliche Arbeit, die wir mit den Künstlerinnen von Klub Zwei entwickeln.[6] Auch die verschiedenen

Einladungen für das Projekt Kartografische Eingriffe[7] und die Verleihung des Großen Landespreises des Landes Oberösterreich für Initiative Kulturarbeit an MAIZ.

Wie

Ja, wir bewegen uns bereits im Kulturbereich und machen hier eine Arbeit, die vielfältig an ihren Entstehungs- und Durchführungsprozessen ist. Die Arbeit im Kulturbereich beginnt bei MAIZ im Bildungsbereich. Hier werden Konzepte entworfen, diskutiert, entwickelt. Hier werden sie vorbereitet, durchgeführt, evaluiert. Hier befinden sich die Protagonistinnen der Projekte: wir, Migrantinnen, Sexarbeiterinnen, schwarze Frauen, Putzfrauen, Babysitterinnen, Ehefrauen, Asylwerberinnen, Mütter, Akademikerinnen, Töchter. Wir: Vielfalt. Wir. Auch Mehrheitsösterreicherinnen, im Dialog mit uns. Die Ergebnisse, die nicht als Endprodukte, sondern als Teil eines Prozesses gesehen werden, können dann in der Öffentlichkeit präsentiert werden. Hier können auch wir auftreten. Nicht als einzelne Personen, sondern als Figuren, als "Personae" einer fiktionalen Darstellung. Hier können wir unsere Anliegen thematisieren, und - nicht als Phantasien, sondern als Entfaltung der Wirklichkeit - Alternativen und Perspektiven unseres Da-Seins in diesem Land, auf diesem Kontinent, entwerfen und entdecken.

Eine Öffentlichkeitsarbeit, die als kulturelle Betätigung realisiert wird. Eine Arbeit, die uns sichtbar macht, ohne uns persönlich zu exponieren. Wir machen ungerechte und menschenverachtende Strukturen sichtbar und fordern die Anerkennung unserer Rechte. Und nicht erst seit der Bildung der inzwischen nicht mehr neuen Regierung! Der Hintergrund unserer Handlung als organisierte Migrantinnen ist politischer Natur. Und im Hintergrund steht die Überzeugung, dass es ethisch notwendig ist, sich gegenüber ungerechten, ausbeuterischen und diskriminierenden Strukturen zu positionieren und Strategien zu entwickeln und zu verfolgen, die diesen entgegenwirken können.

Wenn wir uns ausbreiten, bringt uns niemand mehr zusammen! [8]

(...)

Ja. Und wir nehmen immer mehr Platz in Anspruch. Wir bewegen uns und versuchen, Veränderungen in Bewegung zu setzen. Zwischen Vernunft und einer anthropophagischen, lachenden Haltung schaffen wir uns Räume der Bewegung und des Widerstandes. Räume, die aus Verschiebungen von Grenzen entstehen. Unsere neue Vereinsräumlichkeit ist mit 8 Schaufenstern (jeweils ca. 2 x 2 m) ausgerüstet. Im Herzen der Linzer Altstadt. Damit setzen wir ein Zeichen: Wir lassen uns nicht einschüchtern und gehen noch intensiver in die Öffentlichkeit. Die Schaufenster bieten uns eine enorme Möglichkeit von Intervention in das Leben dieser Stadt. (...)

Kämpferischer Schluss

Wir machen weiter. Und weiter. In der Überzeugung, dass es möglich und notwendig ist, als Protagonistinnen unserer eigenen Geschichte zu handeln, kämpfen wir weiter für die Besserstellung der Migrantinnen in dieser Gesellschaft, für den Abbau von Vorurteilen, Rassismus und Ausbeutungsstrukturen; und vor allem lassen wir in der Öffentlichkeit einen Schrei erklingen: einen Schrei nach der ethischen Notwendigkeit, sich gegenüber ungerechten Strukturen zu empören.

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#### Fussnoten

[1] Dieser Text wurde von Luzenir Caixeta und Rubia Salgado erstellt. Passagen aus folgenden

Texten von Rubia Salgado wurden hier teilweise zitiert und/oder bearbeitet: Über das Menschenwerden... Notizen über Affen, Migrantinnen und Kulturarbeit. In: Kupf Zeitung 86/2/00 Anthopofagie und Akkulturation: eine Begegnung beim Ficken. In: Kupf Zeitung 80/1/99 MAIZ: eine Praxis zwischen Vernunft und Lachen. In: Kulturrisse 6/00 Aus dem Punkt wollen wir einen Beistrich machen. In: Der Apfel Zeitschrift 55/00

[2] Franz Kafka. Bericht für eine Akademie. In: Die Erzählungen und andere ausgewählte Prosa. Fischer Verlag (1998).

[3] Franz Kafka. Bericht für eine Akademie. In: Die Erzählungen und andere ausgewählte Prosa. Fischer Verlag (1998).

[4] Es handelt sich hier um ein Manifest, das der brasilianische Schriftsteller Oswald de Andrade 1928 im Zuge der kulturellen Bewegungen um den Modernismus geschrieben hat. S. dazu: Schwartz. Vanguardas Latino-Americanas. Sao Paulo, 1995.

[5] siehe: [www.servus.at/stwst](http://www.servus.at/stwst)

[6] Ein interessantes Beispiel bildet hier die gemeinsame Produktion von großen Plakaten, die bereits in verschiedenen Städten im öffentlichen Raum präsentiert werden.

[7] Im Rahmen eines Workshops machen Migrantinnen Interventionen in die Stadtpläne der Städte, in denen sie wohnen. Hier geht es um eine Auseinandersetzung mit der Thematik Anwesenheit und Bewegungsmöglichkeiten von Migrantinnen im öffentlichen Raum. Das Projekt Kartografische Eingriffe wurde bereits in Linz und in Innsbruck durchgeführt. Die bearbeiteten Stadtpläne wurden in Galerien präsentiert.

[8] Geläufige Redewendung in Brasilien, die ich im Sinn einer interkulturellen Intervention in die deutsche Sprache benutze.

<http://www.eicpcp.net/diskurs/d02/text/maiz01.html>