Title:

# Learning for Civil Society Through Participatory Public Art

Volume 1 of 4

Susanne Bosch, Meisterschülerin (1995), 1. Staatsexamen (1996)

Faculty of Art, Design and Built Environment, University of Ulster, Belfast Campus

Thesis Submitted for Degree of Doctor of Philosophy by Publication

December 2012

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Susanne Bosch, December 2012

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**Abstract**

In this *PhD by Publication* I argue that my art practice serves as a useful contributor towards shaping elements for the activation of civil society. Through consideration of three interrelated examples from my art practice from 1998-2011, which emerged from my *Restpfennigaktion* (*Left-over Penny Campaign*) an artistic methodology has emerged that shows links between the artwork as process and product in relation to notions of transformation. Lynn Froggett writes, "The transformative potential is realised when it generates a cultural form for experience that needs the visual or performative register for its fullest expression."[1]

I unpick and position the role of my practice using theoretical frameworks of participatory art as life, such as art and social sculpture (Beuys) in relation to the discourse used by theorists such as Claire Bishop, who aligned a socially engaged public art practice with ideas of civil society and democracy. I also use critical pedagogy and conflict resolution to position my work in this realm. Equally important is the role of a selected number of examples of participatory art works by others, such as AAA, Park Fiction and Schlingensief, as well as Suzanne Lacy. Innovative strategies in my work are the implementation and cross-sector uses of that knowledge through artistic practice.

The three projects under consideration were time-based interventions, which sought to engage people in penny-giving, wish-giving and wish realization in Germany (*Left-over Penny Campaign*), Italy (*Initizativa Centesimo Avanzato*) and Spain (*Hucha de Deseos*). As a result of undertaking this research, a suite of questions revealed themselves from within the practice. The questioning was specifically focused around the following three areas: the role of aesthetic form in my art practice, different conceptions of my role as artist, and how practitioners working in public or social space are affected by and respond to contexts. These questions arose during the processes of art-making and within the context of this research project. They emerged in response to a broadening of my ideas of participation, and participatory decision-making. It became clear that I was evolving new skills, in order to find appropriate and satisfying responses to these questions. I found myself by necessity seeking answers for the advancement of my art-making by moving beyond traditional artistic strategies and into areas of knowledge, such as formalised conflict resolution, pedagogy, gift economy, leadership, self-organisation, creative solutions in community development and undertaking a PhD.

[1] Froggett, Lynn (ed), *New Model Arts Institutions and Public Engagement, Research Study*, Headline Findings, uclan, 2011, p. 10. [online] Available at http://www.situations.org.uk/publications/socially-engaged-arts-practice-and-new-model-visua/

Participatory public art refers to an art practice that features the transformation of individuals and societies for a common good. It aims to contribute to perceived demands for transition processes and is necessarily aware of and responsive to conditions that characterise a democratic civil society, which hopes for non-violent and fruitful transformations. The current global socio-political, ecological and cultural climate, currently dominated by the economic taxonomies, demands transformational processes if future life on earth is to be secured. Hence my art projects highlighted money, its meaning and ways of transformation, through focusing on gift economy more than on exchange economy.

My three projects highlighted on the one hand the limits of our existing man-made systems, on the other, they demonstrated how participatory public art can be a mode of transformation.

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[7] Jacobs, Mary Jane and Baas, Jacquelynn (eds), *Chicago Makes Modern, How Creative Minds Changed Society*, University of Chicago Press, Chicago, 2012

[8] Images [online] Available at http://austrias.tomalosbarrios.net/[accessed 20 March 2012]

## 0.1. Introduction

This thesis towards a *PhD by publication,* presents a body of my artistic research consisting of three key public art projects; between 1998 and 2010 *Restpfennigaktion* (Left-over Penny Campaign), *Iniziativa Centesimo Avanzato. Un azione da condividere, un desiderio da realizzare* (Left-over Cent Initiative. An action to be shared, a desire to achieve) and *Hucha de deseos: ¡Todos somos un barrio, movilízate*! (*Piggybank of Wishes. We are the neighbourhood: ACT!).*[9] The thesis deals with the main research questions that drove the projects and emerged from both their realisation and the respective, embedded and retrospective reflections. This practice-based research aims to contribute to the wider field of engaged art and public pedagogies through an evaluation of the three projects, focusing on the problematisation of the art projects' stated aims and outcomes, considering the specific forms of articulation and engagement, and their particular social, institutional, political and economic contexts.

## 0.2. Approach and key questions

The knowledge that I gained is embedded in practice-based research and thus a form of action research or participatory fieldwork. It implies a prolonged engagement with a specific set of inter-connected questions arising from practicing an art form that is embedded in and engages with civil society with the aim to extend citizenship through artistic intervention.

1. How can art stimulate active citizenship?
2. What are the fundamental principles for people to work together in a creative situation?
3. What is the responsibility of the individual in regard to the employment of their own creative potential for societal change?
4. And finally: What is an appropriate role for the artist and art in this approach?

The four questions above mark the driver of what initially arose out of my sense that something is not quite right with society: the "sense of uncertainty about the things

[9] The *Left-over Penny Campaign* took place from 1998-2002, the *Left-over Cent Initiative* took place in 2008 and the *Piggybank of wishes. We are the neighbourhood: ACT!* took place in 2009-2010 in Madrid, Spain. All three projects are introduced with short succinct descriptions, images and further reflections in the three artists books connected to this thesis. Please have a further look at the three artist books that introduce the three works in detail.

that everyone is so certain about".[10] Otto Scharmer formulates:

> Regardless of the culture or sector we come from, we all share one characteristic: we participate in large systems in which we collectively create results that nobody wants. *We collectively create results that nobody wants.* Here are three figures that indicate how we're destroying some of the features of society that we claim to hold most dear: our planet; our society; and our spirit.[11]

A concrete and modified set of key questions arising from the specific contexts of each project will be identified in the next paragraph and reflected on in the following chapters.

### 0.3. Methodology

Initially when starting the research process in 1998, my approach was a response to an emotional imperative before converting it into a conscious research process where I recorded outputs "in a way that can be interrogated onto the future and built on by the researchers that are to follow." [12] The practice-based research aspect here can be seen as creating valid and rigorous knowledge that has relevance to the community for which the research is undertaken. My methodology is based in art-making, knowledge arrived through the experience and research process. This thesis serves to articulate the derived knowledge and gives it validity in relation to the findings of others within both theory and history.

The PhD is structured into a written thesis[13] and three artist's books. I am using two main components to facilitate comparison of the projects: One component can be described as symbolic representation and one as dialogical practice. Paul Carter describes symbolic as

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[10] Dunkely Jones, Rachel in *Epilogue: the craft*, in Back, Les, *The art of listening*, Edinburgh Napier University, 2007, p.173

[11] Scharmer, Otto, *Leading from the Emerging Future Minds for Change*, Future of Global Development Ceremony to Mark the 50th Anniversary of the BMZ (Federal Ministry for Economic Cooperation and Development) Berlin, November 13, 2011, p. 1, [online] Available at http://www.ottoscharmer.com/publications/articles.php [accessed 23 January 2012]
Otto Scharmer is the author of Theory U, is an action researcher who creates innovations in learning and leadership that he delivers through classes and programs at MIT, the Global Classroom online programs, Presencing Institute programs, and through innovation and change projects within and among organisations and communities. [online] Available at http://www.ottoscharmer.com [accessed 23 January 2012]

[12] Green, Lelia*, Recognising practice-led research... at last!,* Hatched 07, Arts Research Symposium, Perth, 2007, p. 2

[13] With a set word count of around 10,000 words including some images and tables.

> representation of the phenomenal, a picture of the way the world is constructed that participates in its complexity rather than eliminates it. It realises (it releases) the inventiveness of matter in a way that eludes descriptions of reality couched in terms of simple concepts, one-to-one equivalences or (no less self-indulgent) free-associative poetic reveries. Finally, as posed, timed or emergent works, they give back to time its materiality, the sense of temporal process.[14]

Carter recognizes the creative intelligence of material that allows individual and collective self-realisation at a specific place and time. As a method of materializing ideas, it manifested in my three art projects in the form of public collection sites as constructed material frameworks as well as organisatorial frameworks to allow participation. The medium is the matter that carries the symbolic form, i.e accumulated money and paper with wishes on them. Elements of these frameworks are systemically conditioned such as finances, institutional or commission-based conditions and personal capabilities. The wider systemic conditions require fluidity for elements of the works, as they often exist in antagonism to the inherent aims and objectives.

The non-material mediums used are dialogue and negotiation. The process was one of collecting, explaining, inserting at occassions it into larger exhibition projects and doing PR. People arrived and participated with individual experience, yet the outcome of the works are collective expressions. This paradox is based on the experience that the individual can only foster transformation on a collective scale if profoundly and fully connected and involved. The dialogical practice overlaps greatly with other fields of social sciences and acknowledges the framing of dialogue and giving voice as an art practice itself. Carter highlights the art-making process as a structure for reinventing human relations. [15] As this work was initiated and contextualized by me, my role as artist/researcher/co-participant needs to be carefully examined in relation to participants and the contextual framework of each project.[16]

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[14] Carter, Paul, *Material thinking: the theory and practice of creative research,* Carlton, Vic, Melbourne University Publishing, Melbourne, 2004, p. XII

[15] Carter, ibid

[16] My artistic methodology can be linked to "Participatory Action Research", a social science method that "involves the participants in the co-production of research from start to finish to effect change in the situations being researched." Hope, Sophie,*'Participating in the Wrong Way? Practice Based Research into Cultural Democracy and the Commissioning of Art to Effect Change'* PhD at Birkbeck, University of London, 2011, p. 64. [online] Available at http://www.sophiehope.org.uk/ [accessed 30 April 2012]

Particular attention is, therefore, given to:

1. The role of the artist

The role of the artist covers the field of embodied practice[17] including self-awareness, awareness of others, including participants and institutions with reference to to power structures, re-presentation and authorship.

2. The role of the form in my practice

This includes the visual appearance as well as the structural, organisational and communicative processes, which constituted the artistic form.[18]

3. The societal context

This field looks at the wider context of working in public or social space; it explores the subjective, practical and social conditions of experience.[19]

### 0.4. Structure of the PhD

The PhD is structured into a written thesis[20] and three artist's books. The written thesis provides analysis and reflection, of three significant art projects covering a period of 15 years of my creative practice; the projects constitute the core of a coherent body of my research and serve as case studies for the PhD by publication by providing focal points of reflection.

The three books document my three public art projects.[21] They are structured as follows:

- Part one, project descriptors (on light pink paper)
- Part two, the archive of wishes (on light blue paper)
- Part three, critical reviews by others (on yellow paper).

Each of the books contains visualisations of the project through photographs, drawings and charts. An appendix includes the relevant forms of dissemination and critical responses that found no space in the artist's books.

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[17] The embodied practice contains the awareness of one's own experience, self-awareness as well as the self in different roles and my embodied action. This field focuses on the intention in the action, awareness of others, any linguistic activity and social interaction, also highlighting everyday activity. In short my skills, character, relationship references and ability to pay attention will be described, analyzed and reflected upon.

[18] It therefore included – next to objects, drawings, exhibitions, booklets, flyers, webpages, sculptural public objects – activities, events, places and time. In a wider sense, it touches on the phenomena of spatial awareness.

[19] Namely by exploring money, and by looking at the democratic context and my decision-making processes

[20] With a set word count of around 20,000 words including some images and tables.

[21] These include material evidencing impact and benefit (texts, audio and video on a DVD)

The thesis contextualises the research within contemporary theory and practice, as well as offering historical perspectives on key concepts that have informed it. It includes other exemplary participatory art projects and general approaches in the field of art and other fields of enquiry that concern themselves with civil society.

The three art books reflect on the projects mostly in a dialogical manner and as such recognize participants' perspective, intersubjectivity and self-reflexivity.[22] The images and published wishes underline the visual and non-visual elements of the projects. In the written thesis I point the reader to specific apprendices and passages in each of the books throughout the text. The books are labeled SB (Spanish book), GB (German book), & IB (Italian book), and I will use page numbers after each book when referencing them.

### 0.5. Structure of the Thesis

Chapter One provides an introduction into the artistic practice, with key conditions, concepts and outcomes. I will begin with the art project for *Madrid Abierto*, as it was the last project and is most reflective of a scholarly research approach. The project also demonstrated a successful development of chosen methodologies. Chapter Two presents an examination of the rationale and the wider context for this art practice including terms, theories, contexts, and practices relevant to my research questions and practice. Chapter Three contains a practice analyses focused on formal elements of the three art works, including considerations of their structural and communicative elements whilst presenting an examination of numerous perspectives. Chapter Four considers my learning in the process. Chapter Five concludes with a contextualisation of my findings by drawing attention to their potential benefits and wider application in the field.

[22] My artistic methodology can further be linked to "Participatory Action Research", as social science method that "involves the participants in the co-production of research from start to finish to effect change in the situations being researched." It is relevant for my methodology as it introduces an inter-subjective process of people involved in the work seeing things from multiple points of view. The participants' perspectives are recognized as relevant in their own right and their self-reflexivity and intersubjectivity implies the nature of their participation does not need analysing by another researcher.[22] In Hope, Sophie,*'Participating in the Wrong Way? Practice Based Research into Cultural Democracy and the Commissioning of Art to Effect Change'* PhD at Birkbeck, University of London, 2011, p. 64. [online] Available at http://www.sophiehope.org.uk/ [accessed 30 April 2012]

## Chapter 1 – Participatory Public Art: Case Studies

### 1. Premise

The three projects under consideration were time-based interventions, which sought to engage people in penny-giving, wish-giving and wish realization in Germany, Italy and Spain. The very nature of the processes entailed constant transformation from one phase to another. Only reconstruction through documentation and other collected evidence [23] allowed access to the work for description, analysis and reflection, given the artistic methodologies utilised (see the artist's books and appendices). Phenomenological ways [24] of looking at forms and modes of engagement underpin aspects of this thesis.

### 1.2. *Hucha de deseos: ¡Todos somos un barrio, movilízate!*

*Madrid Abierto 2009-2010*, a public commission curated by Cecilia Andersson, made an open call in 2008 for public art projects with the intention to investigate the possibilities of a politically concerned work of social and cultural collaboration and to analyse the way in which this work could function as a driving force for change in the city. It further intended to activate processes, which integrated new fields of knowledge within existing ones.[25] (SB, 21-24)

The key coordinates for the commission was the execution of artistic interventions in Madrid city center for four weeks in February 2010, with some form of presence or reference to the junction of the urban promenades *Paseo de la Castellana-Recoletos-Prado* and *Calle de Alcalá-Gran Vía*.[26]

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[23] Such as images, drawings, e-mails, video and audio footage, dialogues, texts (written by me or others), media responses and collected statistical data.

[24] "Classical phenomenologists practiced some three distinguishable methods. (1) We describe a type of experience just as we find it in our own (past) experience. Thus, Husserl and Merleau-Ponty spoke of pure description of lived experience. (2) We interpret a type of experience by relating it to relevant features of context. In this vein, Heidegger and his followers spoke of hermeneutics, the art of interpretation in context, especially social and linguistic context. (3) We analyse the form of a type of experience. In the end, all the classical phenomenologists practiced analysis of experience, factoring out notable features for further elaboration." Woodruff Smith, David, *Phenomenology*, *first published Nov 16, 2003; substantive revision Jul 28, 2008. [online] Available at* http://plato.stanford.edu/entries/phenomenology/ [accessed 10 September 2011]

[25] They chose ten out of 576 applications.

[26] A budget of €15000 was given to each project including travel, accommodation, production, transport, the set-up of the work, taxes and an authors' fee (€2000). The work had to be realized in the given timeframe and in close collaboration with the local *Madrid Abierto* team as well as the curator Cecilia Andersson. All public events organized by *Madrid Abierto* were to be attended.

My proposed idea was to select one neighbourhood in Madrid to collect left-over and unused money locally, as well as throughout Spain, in the form of old Pesetas[27] via a public artistic collection site that visibly presents the outcomes of the collective action. The project would also collect site-specific wishes and ideas for realization in the neighbourhood. An Open Space event would invite the neighbours to decide collectively what should happen to the Pesetas and how this would be put into action. In my proposal I highlighted that by concentrating on one neighbourhood only, the project tries to empower people who live in close proximity and have a personal relationship, connectedness to the site and to each other. Further, I made the jury aware that people's participation depends largely on their believe and historical background in a participatory democracy, where people truly have an impact on decision-making.[28]

The project was realized between 12 November 2009 and 27 February 2010 in the neighbourhood of La Latina. A public multi-media collection site was designed and built by the designer-collective *zoohaus* in collaboration with me.[29] 512 wishes in and for La Latina and approximately 85,000 Pesetas were collected.[30] The project and object created a lively dialogue among neighbours regarding what they would like to change and better in their common public space. On 27 February, 55 neighbours of La Latina met for a day in *El Circulo de Bellas Artes*. Together they decided what would happen with the collected wishes and the Pesetas, worth €513.70.

The Open Space event led to the selection of two proposals. The frequently-voiced wish for more green space in La Latina was realised through planting eight plum trees in Cornisa Park. The *Asociación Amigos de la Cornisa-Las Vestillas*[31] (SB, 185-186) realised this wish with a collaborative action. The second wish, putting a letterbox in La Latina to exchange ideas and inform each other of events, has been realized at the entrance to *El Campo de Cebada* (SB, 181-184). *zoohaus* realized this wish in form of public black boards.

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[27] According to the monthly statistics of Banco de España in July 2008, 820.000.000 Euros in Peseta coins and 956.000.000 Euros in Peseta banknotes still remained in peoples private property. online] Available at http://www.bde.es/webbde/en/estadis/infoest/bolest17.html [accessed 1 August 2008]
[28] From my application proposal, September 2008
[29] [online] Available at www.zoohaus.com [accessed 23 October 2010]
[30] Via audio recordings, interviews, postcards, posters, media. They can be read on [online] Available at www.huchadedeseos.wordpress.com [accessed 23 October 2010]
[31] This took place on 14 March 2010.

The educational program *Aula Urbana*, created by María Molina López, engaged two groups of middle school students from the *Sagrado Corazón de Jesús* in La Latina for over four months. The students became active participants in the collection of wishes, in interviewing their neighbours, and in the decision process.[32] (SB, 125-136 and 179-180)

From 1-26 February 2010, the 512 wishes were written as a daily action of three hours' duration, with white chalk on the pavement of *El Paseo de Recoletos*. (SB, 115-124)

Questions that arose in Madrid were how art can sustainably empower one neighbourhood within the given framework of the art commission; especially taking into consideration that I was not present for the entire time and a non-local, operating in a foreign language and context. Other questions were the collaborations with local teams, which was a conceptually appropriate approach yet questionable due to the near impossibility of setting up professional frameworks and developing professional relationships with a joint work ethic.

### 1.2.1. Outcomes and Impact

*Madrid Abierto* did not receive enough funding for new public art projects in 2012, but used the available budget to publish a book, organize a seminar and an exhibition in February 2012 in *Matadero*. All three elements served to reflect the past development between 2009 and 2012. I was invited back to reflect on and debate the topic of "useful art". (Appendix Nr. 21) The invitation allowed for follow-up dialogue and reflection between involved collaborators, thus deepening the established network. It allowed the project to be witnessed alongside current civil developments and movements in art, such as the project "El Ranchito"[33] in *Matadero*. A blog serves as project archive.[34]

Since Spain's current precarious situation within the Euro Zone[35] arose and the resulting May uprisings in 2011 occurred,[36] *La Latina* became one of Madrid's

[32] María and I also engaged with elderly people from the daycare centres *Numancia* and *Paloma* to find out more about the history of the site and their views on La Latina today.
[33] This was the intital exhibition about recycling and collaborative public practices that is set up as longterm workshops over a period of months. *zoohaus* was also involved. [online] Available at http://elranchitomadrid.wordpress.com/ [accessed 2 March 2012]
[34] [online] Available at http://huchadedeseos.wordpress.com/ [accessed 2 March 2012]
[35] "Spain's story illustrates the fact that the Eurozone's problems run far deeper than the issue of excessive borrowing by ill-disciplined governments. Greece, Portugal and Italy all had way too much debt. But the Spanish government's borrowing was under control - that is, it ran a balanced budget on

neighbourhoods, which responds to the current economic crisis with weekly neighbourhood assemblies.

The locals took ownership of their public space. *El Campo de Cebada,* the former leisure center site, is a derilict building site that, since 2011 and in negotiation with the city council, is used by the locals for cultural activities, which proved that my methodology addressed a local and timely need and could be sustained into the future without my continued presence proving that my methodology works.[37] (Appendix Nr. 21 and SB, 84-85 and 181-184)

### 1.3*. Iniziativa Centesimo Avanzato. Un azione da condividere, un desiderio da realizzare*

The art institution PAN in Naples, Italy, invited the *Left-over Penny Campaign* to the group exhibition *The Enterprise of Art* in May 2008.[38] One of the conceptual questions posed by the exhibition was "To what extent can art be considered as 'capital', becoming a mirror of the general economic situation, and a thermometer of current trends?"[39]

The curator and PAN Artistic Director Julia Draganovic[40] invited me to make a site-specific installation about the *Left-over Penny Campaign* and commissioned me to develop an amended participatory concept for public space in Naples (Appendix Nr. 17). Through dialogue with the curator and museum staff, we developed the idea to

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average - every year until the eve of the 2008 financial crisis. And as Spain's economy grew rapidly before 2008, its debt-to-GDP ratio was falling. Germany's, by contrast, continued to rise. When Spain joined the euro the Spanish government resisted the lure of cheap loans, but most ordinary Spaniards and its banks did not. The country experienced a long boom, underpinned by a housing bubble, as Spanish households took on bigger and bigger mortgages." [online] Available at http://www.bbc.co.uk/news/business-17549970 [accessed 25 June 2012]

[36] [online] Available at http://www.democraciarealya.es/ [accessed 2 March 2012]

[37] Sometimes impact forms come as a surprise, as were the recent developments in La Latina, Madrid, where locals regularly meet in a similar form to that which was practiced during the art project that I staged there, because of fragile and contested living conditions and because responses from political representatives has been insufficient. In La Latina locals have constituted the public platform of debate and they act following collective decision-making. The *Hucha* project provided the locals with a temporary, playful platform, a voluntary model of engagement, a method of real life rehearsal of mutual support. I am delighted to witness this development, as the alternative response to the worsening conditions could have included violence. [online] Available at austrias.tomalosbarrios.net/[accessed 2 March 2012]. The collective *zoohaus* and members of the *Asociación Amigos de la Cornisa-Las Vestillas* are active drivers in transforming *El Campo de Cebada* working in close communication with the City Council. María Molina López and the groups of middle school students are active users of the public sites and participants in the public debates.

[38] L'impresa dell'arte

[39] [online] Available at www.e-flux.com/shows/view/5440 [accessed 23 October 2010]

[40] Julia Draganovic is interested in the institutional implemenation of participatory public art practices. She is the initiator of the International Award for Participatory Art in Bologna. [online] Available at www.artepartecipativa.it [accessed 28 October 2011]. Julia Draganovic contextualizes my practice regularly in talks.

install an open metal tray in front of the art institution that invites passers-by to contribute one Euro cent coins; further asking the population of Naples what they wished for their city, for the common good.[41] An Open Space event at the end would be used to invite young people from Naples, age 12-16, to decide collectively what should happen to the cents and how this would be put into action. In my proposal I highlighted that by concentrating on young people, the decision process tried to empower the generation that will shape the city in the future and might still have a critical distance to the existing social structures in Naples.

The key considerations for the work were a timeframe that had to parallel the group exhibition lasting from May to July 2008. The entire production had to be realised by an institutional partner of PAN.[42] The institution covered my travel, accommodation, production, the set-up of the work and an artist's fee (€3000). The work had to be realized in collaboration with the institution, as well as the curator.

The public project lasted from 16 April to 16 September 2008. Museum staff took care of the work over the period of five months. The project collected 474 wishes and 259,730 cents. Due to lack of funding, the decision-process adopted a pragmatic solution in form of a committee of eight people, consisting of museum staff, members of the Goethe Institut and Naples-based artists. They chose one wish to be realized: to create a permanent space in the museum for children, where they can exhibit their works, as well as meet adults and peers and gain access to creative skills and tools.[43] PAN staff archived the original wishes.

Questions that arose out of the specific conditions in Naples were how the art institution with its history, structures and agendas impacts as a framework on the methods and outcomes of a participatory art project. Other aspects of the project were my absence for most of the time as a non-local, operating in a foreign language and context. This resulted in museum staff taking ownership of the process.[44]

[41] The following collection methods were used: Postcards, media, blog, oral.
[42] The company is called *Civita Servizi*. [online] Available at http://eng.civita.it/ [accessed 28 October 2010]
[43] The meeting took place on 21 November 2008. Wish 65: Creare nel museo uno spazio permanente per i bambini dove possano esporre le loro opere e interagire con adulti e coetanei con tanti materiali creativi!
[44] I was present for 25 days in total.

### 1.3.1. Outcomes and Impact

Due to political changes[45] and the curator leaving the museum, the wish still has not been realized. The museum staff greatly enjoyed involvement and ownership. According to the curator, she had never witnessed so much team engagement. (IB, 195-196) A blog serves as archive.[46]

## 1.4. *Restpfennigaktion*

My idea was to collect unused economic capital throughout Germany in the form of German one Pfennig coins from 1998 until the currency change to Euro in 2002 as well as intellectual capital in the form of ideas and wishes. The project was my artistic attempt to shape the future in a way that would be collectively wished-for. An integral conceptual element was to involve the public in the decision-making of what should happen with the collected coins and visions. This initial German project formed the basis for the subsequent projects.

The project was realized over several exhibitions, talks, presentations and mainly through three public collection sites located over many months in Berlin (Alexanderplatz), Munich (Marienplatz) and Nuremberg (Königstrasse), as well as three smaller collection sites in Weimar, Würzburg and Köpenick and thousands of private collection boxes, gathering 13 tons of coins. 1,601 ideas and wishes were collected through letters, e-mails and interviews.

1,087 people applied to be a part of the decision committee. Of these, 12 were randomly selected on 3 April 2002 in a public event and invited to decide which of the 1,601 ideas and wishes should be realised. The committee met for two weekends in May and June of 2002 in the ACC Gallery in Weimar. On the first weekend, they worked out a list of criteria and rules for voting. On the second weekend, they chose four wishes. (GB, 317-324 and 351-404)

Key questions of this project were, on one hand the envisaged and intended dimension of the project, as well as the freedom of an individual artistic self-initiation, on the other hand the impact that precarious financial and working conditions without

[45] 2008 was a year of major Italian political crisis, which led to the re-election of Silvio Berlusconi as prime minister. On 13th and 14th April 2008, his centre-right People of Freedom Party [Il Popolo della Libertà, PdL] took office.
[46] [online] Available at https://iniziativacentesimo.wordpress.com [accessed 18 March 2012]

significant institutional back-up had on the project. They are connected with the question regarding skills required by the initiator: therefore the focus on skills and limits that determined the methodologies and outcomes.

### 1.4.1. Outcomes and Impact

The *Leftover-Penny Campaign* accumulated growing capital through the power of symbolic representation and dialogical process.[47] The human capacities and creative ideas were proven to be the real capital in this concept. Using Pierre Bourdieu's model of the four capitals,[48] the economic capital of these projects was the accumulated coins, as well as secured funding or sponsorship. Collecting and archiving wishes created social capital for participants, symbolic capital for the larger community and for / as part of the field of art, economic capital for those who received money to realise a wish and cultural capital through the creation of educational, artistic or intellectual assets. The social capital gained by the individual through participation could potentially take various forms.[49] The cultural capital took the form of being embodied[50] and also objectified; participants were part of images, webpages, publications, films and other forms of representation. (Appendix Nr. 10-12 and GB, 265-316) In 2003, a book was designed to give an adequate and public form to the intellectual capital of the project, the desires and ideas. A webpage serves as archive.[51] Long-term participants gained symbolic capital in the form of social position and power, i.e. invitations to roundtables and talks with politicians for decision

[47] Slowly bringing the coins and wishes together as a collective action was in a Beuysian sense the capital here.

[48] Bourdieu, Pierre, *The Forms of Capital* in Richardson, John G. (ed), *Handbook of Theory and Research for the Sociology of Education*, Greenwood Press, New York, 1986, pp. 242-258

[49] Examples include increase in peoples' confidence and sense of self-worth; extended involvement in social activity; giving people influence over how they are seen by others; stimulating interest and confidence in the arts; providing a forum to explore personal rights and responsibilities; helping to build new skills and work experience; contributing to people's employability; reducing isolation by helping people to make friends; developing community networks and sociability; promoting tolerance, contributing to conflict resolution; providing a forum for intercultural understanding and friendship; promoting intercultural contact and co-operation; developing contact between the generations; and many more. See more social impacts in Matarasso, François, *Use or Ornament? The Social Impact of Participation in the Arts*, Comedia, London, 1997

[50] People still remember their participation in the project which is a long-lasting disposition of the mind, as Regina Pemsl said in a recorded conversation in 2011: " in the Nuremberg context, the *Left-over Penny Campaign* is well-known to a large public. Many institutions, citizens and decision-makers remember it. One can use the *Left-over Penny Campaign* as best practice example, if one wants to talk about a certain kind of public art. The visual presence of the project is also still in people minds after years." ["Im Nürnberger Kontext ist die Restpfennigaktion einer grossen Öffentlichkeit bekannt. Alle möglichen Institutionen, Bürger, Entscheidungsträger erinnern sich. Man kann die Restpefnnigaktion gut als Beispiel nehmen, wenn man über eine bestimmte Art von öffentlicher Kunst reden will. Das Bild des Projekts ist auch nach Jahren noch in Erinnerung."]

[51] The German Book is a translated and extended of the book that was publish in 2003. The archive can be found under: [online] Available at www.restpfennig.com [accessed 2 January 2012]

committee members.[52] I gained professional credibility in the "reputational economy",[53] which materialises in active participation in the current discourse via invitations to artist talks, other public projects, seminars, teaching, residencies, an academic post, and writing. Economically, it materialises(d) in fees and income, in funding for projects, or being invited by art institutions to realise further artworks. (Appendices Nr 1-41) The projects in Naples and Madrid were a result of this materialisation.

[52] One example here is Tom, a member of the decision committee who enquired about the possibilities of getting benches produced by the JVA Tegel (a Youth Prison in Berlin Tegel). Michael Wunderlich was several times asked to talk about his expeirence with the project in roudntables in Nuremberg.

[53] Helguera, Pablo, in an interview with *Bad at Sports*: "And also, it's not very productive to demonize the art market when you are making a project, because, let's be honest, we exist within the art market, even if you are not selling anything. There are other kinds of economies. There's a reputational economy. Maybe you'll give everyone a gift, and that's your project, and then that's a piece. You can say that it's not an artwork because [you] didn't sell anything, but no, it was actually an investment in your reputation. Because then, you are famous because you gave everybody a gift. That's why I like very ambiguous things that are not really discussed. You might as well acknowledge that they exist and then see how you operate within them in an integral and decent way." Art Practical, 2011. [online] Available at http://www.artpractical.com/feature/interview_with_pablo_helguera/ [accessed 2 January 2012]

The table below summarizes the communalities and distinctions between the three art projects (**fig 1**).

| **Location** | **Madrid** | **Naples** | **Germany** |
|---|---|---|---|
| **Time** | 2009-2010 | 2008 | 1998-2002 |
| **Duration** | 3.5 months (preparation 13.5 months) | 5 months (preparation 5 months) | 4.5 years (preparation 12 months) |
| **Realisation of wishes** | Occurred in 2010 and 2011 | Ongoing | Occurred until 2007 |
| **Participant group** | 250,000 inhabitants of La Latina | 1,000,000 inhabitants of Naples | 87,000,000 residents of Germany |
| **Nature of process and relation to funding** | Commissioned by Madrid Abierto[54] and financed through a mixture of public and private funding[55] | Invited by PAN and funded by Naples City Council and the Regional Department for Culture | Initially a self-generated project without any funding, later partly supported |
| **Decision process** | In an OS event in Madrid on 27 February 2010, 55 neighbours and associates decided to spend the money on two wishes. | A group of eight invited people decided in a three-hour process for one wish to be realised. | 1,087 participants applied via a public lottery, 12 representatives were selected to attend two three-day decision meetings. |
| **Selection process** | Two wishes were chosen and realized over two years. | One wish was identified. The realisation process is still in progress since 2008. | Four wishes were identified and realised over the following six years |
| **Mediation process** | The project was supported by an art education programme;[56] including high school students and elderly people | The museum offered an art educational programme for schools | - |
| **Management of** permissions, constructions and Public Relations | Madrid Abierto; Three art students raised awareness, helped to promote the work in the neighbourhood. | PAN | Artist |
| **Design and building of public collection sites** | A collective named *zoohaus* designed and built the interactive collection object. | I designed the collection object and a production company built it . | I designed and built the collection object. |

[54] Madrid Abierto is a cultural association who realized six sets of public art projects in conjunction with the Art Fair ARCO between 2004-2010. [online] Available at http://madridabierto.com/en/artistical-interventions/2009/educational-project.html [accessed 23 October 2010]

[55] Foundation Altadis, the City Council of Madrid and the Government of the Autonomous Community of Madrid

[56] The educational programme, created by María Molina López, is aimed at any person or citizen collective that might be interested in participating in this initiative, which is being elaborated with the support of the Faculty of Education of the Universidad Complutense de Madrid, with the tutorship of Prof. Marian López Fernández Cao and Dr. Alfredo Palacios Garrido, coordinator and professor, respectively, of the PhD programme 'Aplicaciones del arte en la integración social: arte, terapia y educación en la diversidad'. [online] Available at http://madridabierto.com/en/artistical-interventions/2009/educational-project.html [accessed 23 October 2010]

| | | | |
|---|---|---|---|
| **Presence onsite** | I was in Madrid for 58 days in all.[1] | I was in Naples for 25 days.[1] | The geographical scope of the German project did not allow for my physical presence over the entire timeframe across all locations, but the project was still intensely hosted by local caretakers. In Berlin I was involved in the project as an almost daily routine for a period of two years. |
| **Language Issues** | I am fluent in Spanish, but still needed support for certain specific negotiations. | In Italy I was dependent on translation. | All communications were undertaken in my mother tongue - German. |
| **Sum of Collected Coins** | €513.70 (85,000 Pesetas) | €259.73 (25,973 Euro cents) | €66,996.33 (12,990,264 German Pfennigs) |
| **Collected Wishes and Visions** | 512 | 474 | 1,601 |

**Fig. 1**: Summary of communalities and distinctions of the three projects, diagram Susanne Bosch, 2012

Having introduced the projects here, the following chapter serves to contextualize the three projects. It does so in creating references to the key fields in which the work is embedded in as well as defining specific terminologies in the context of this work and introducing art practices relevant to my work.

## Chapter 2 – Context and Rationale of my Practice

### 2.1. The Purpose of my Research

Due to the neoliberal discourse[57] over an extended period of time, the social and political realm is widely reduced to market functions, which results in the deletion of people's ability to give account of their lives. This devaluing of voice plays out in the form of social, political and economic organisation. On a larger scale, one can recognize a crisis and the need for change at all levels.[58] Suzi Gablic expressed: "The question of whether or not art will ever change the world is not a relevant question anymore: the world is changing already, in inescapable ways."[59] My work attempted to intervene in change by creating a platform that allows for extended self-realisation through becoming actively involved.

The fundamental reason for this thesis is to study whether the chosen artistic methodologies offer any learning about and for the current and future civil society. While art practices and theories are shared internationally, locally they depend greatly on the defined history and idea of a participatory citizenship as well as (more or less) established forms of funding and commissioning of such art practices. The projects under scrutiny here acknowledge the impact of my German upbringing in a post 1968 setting of participatory citizenship.[60] This research considers how the projects were carried out, rather than assuming that this practice is a good thing in and of itself.

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[57] Pierre Bourdieu describes in an essay in 1998, *"Utopia of Endless Expolitaton. The essence of neoliberalism"*, how he believes neoliberal economies being represented by International Monetary Fund (IMF) and the Organisation for Economic Cooperation and Development (OECD) to be the implementation of the theory of a methematical fiction, an utopia. [online] Available at http://mondediplo.com/1998/12/08bourdieu/ [accessed 25 May 2012]

[58] Couldry, Nick, *Rethinking the politics of voice*, Contimuum: Journal of Media & Cultural Studies, Vol. 23, No. 4, August 2009, pp. 579-582 I use Occupy, the 99% as a global dissenter. Popular advocates of the movement are Nancy Pelosi, Michael Bloomberg and the economists Jeffrey Sachs and Joseph E. Stiglitz.

[59] Gablik, Suzi, *The Reenchantment of Art*, in Kelly, William (ed), *Art and the Humanist Ideals: Contemporary Perspectives*, Macmillan Publishers Australia, Victoria, 2003, p. 73

[60] Participatory citizenship for me implicates the possibility of participation (involvement in a life situation) of citizens via organisations of civil society in political and other decision-making processes and as sustainable political strategy. This includes formal and informal educational processes and the abatement of social exclusion.

## 2.2. Key terms in Context

This section clarifies the use of key terms[61] describing and locating my artistic practice. It also shows how consideration of contexts led to specific questions for this reseach project.

My use of the term 'public art' refers to a wide field of artistic engagment in accessible spaces with questions of shared relevance arising from a problematising of socio-political, economic and cultural conditions. It is a sphere that provides opportunity for participating in what Arendt describes as the 'reactivation of citizenship':

> For [Hannah] Arendt the public sphere comprises two distinct but interrelated dimensions. The first is the *space of appearance*, a space of political freedom and equality which comes into being whenever citizens act in concert through the medium of speech and persuasion. The second is the *common world*, a shared and public world of human artifacts, institutions and settings which separates us from nature and which provides a relatively permanent and durable context for our activities. Both dimensions are essential to the practice of citizenship, the former providing the spaces where it can flourish, the latter providing the stable background from which public spaces of action and deliberation can arise. For Arendt the reactivation of citizenship in the modern world depends upon both the recovery of a common, shared world and the creation of numerous spaces of appearance in which individuals can disclose their identities and establish relations of reciprocity and solidarity.[62]

Although I clearly view myself as operating in the arena of engaged citizenship, I have occasionally struggled to identify the right vocabulary for naming what I do. I am using the term 'participatory public art practice', as it encompasses the essentials of my practice: participation[63] (involving other people as a key element) and an ongoing activity of public[64] art-making.

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[61] Such as 'participatory public art', 'civil society', 'engaged cititzenship', 'capitalism', 'social democracy'.
[62] Passerin d'Entreves, Maurizio, *Hannah Arendt,* first published 27 July 2006. [online] Available at http://plato.stanford.edu/entries/arendt/ [accessed 10 September 2011]
[63] The term 'participation' involved a diverse and extended debate with extreme positions which I will only touch upon here in favor of giving this specific field of participatory art more voice. I also discussed participation with Julia Draganovic in IB, pp.190-200
[64] Public can stand for a space or people, in Habermas' understanding the space where a diverse society meets to discuss. John Dewey defined a public in his book *The Public and its Problems,* 1927, as a group of people who, in facing a similar problem, recognize it and organize themselves to address it. Dewey's definition of a public is thus situational: people organized around a situation.

### 2.2.1. Civil Society and Engaged Citizenship

Civil society relies on the idea of a voluntary, active citizen that takes on a role and responsibility in a particular local, grass-roots context.

> Barbara Cruikshank wrote in her book 'The Will to Empower. Democratic citizens and other subjects' (1999) about 'technologies of citizenship' as participatory and democratic schemes that aim to make individuals politically active and capable of self-governance (i.e. turning subjects into citizens). But, she argues, as citizens, we are still made by and therefore subject to power.[65]

The contemporary world can largely be described as a transnational regime of capitalism that manifests itself in certain power structures. On a national level, it plays out in different governmental settings. Civil society[66] is the "space where dissent – dissent from the agendas of the state bureaucracy and from the demands of wealth accumulation – could be manifested, could be bespoken, could be made palpable."[67] As such, it entails a great deal of debate and contest. The notion embraced here of civil society is one that encompasses the entire field of voluntary collective activity in which people co-operate to achieve change on a particular issue. Mick Wilson describes civil society as the world which can be identified as existing outside the immediate control of the state. He points to the "spaces and forms of associations, collective action, self-organisation, and public activity that were neither reducible to the state nor the market."[68] As such, civil society has a strong experiential dimension and is a "category of political and social thought in flux".[69]

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[65] Hope, Sophie, *Participating in the Wrong Way? Practice Based Research into Cultural Democracy and the Commissioning of Art to Effect Change,* PhD at Birkbeck, University of London, 2011, p. 64. [online] Available at http://www.sophiehope.org.uk/ [accessed 30 April 2012]

[66] Concepts like the Big Society in the UK and the ‚Ehrenamt' [volunteer work] Movement in Germany thrive on the idea of active citizens. These programmes need to be looked at carefully as they tend to outsource social governmental duties form the state to its citizens in order to lower the spending budget. In times of economic recession this type of citizen engagement is being partly exploited. Participation in a democracy includes active participation in parties, associations and communal settings. Less well-defined types of participation are: the spontaneous or planned mobilisation outside an institutional frame or setting. Engaged citizens critically engage with practices of democracy and understand their voice as being crucial in policy processes. The global economic crisis has created a new global format of engaged citizenship that reclaim their voice through public protest actions, such as the Occupy movement ([online] Available at www.occupy.com/ [accessed 2 February 2012]) weekly neighbourhood assemblies and internet platforms. It is their intent to voice concerns regarding the financial system that fundamentally undermines democracy and to regain collective power.

[67] Mick Wilson names the American black civil rights movements and the Polish "Solidarity" movement as two examples. Wilson, Mick, *On Understandings of Civil Society*, Create News 11, (September 2011). [online] Available at http://www.create-ireland.ie/create-news-2011/create-news-11-mick-wilson-on-understandings-of-civil-society.html [accessed 2 February 2012]

[68] ibid

[69] ibid

Besides crisis and conflict, this ever-changing territory of civil society offers new forms of being in place and belonging.[70] Contemporary public art can be described as a cultural field, similarly affected by the processes of dynamic sampling, and transgressing of boundaries. Constructive and subversive discourses with contemporary challenges are taking place in this field. Contemporary artistic practices including participant-lead activities transform our understanding of art and artists, from the autonomous work by signature artists[71] to an integrated framework offering collaborative structures and platforms. The term 'civil society' has been useful for the purposes of locating myself as an artist and my practice, because it highlights the broad spectrum of potential social embeddedness of practice, as well as attributing value to its voluntary and collective character.

Cruikshank highlights that citizens are made through modes of governmentality.[72] In her understanding citizens are constituted through politics and power. Technologies of citizenship are systems for turning individual subjects into (self) governable citizens. Herbert Marcuse highlights[73] that in civil systems that foster democracy, ruptures and diversity must be an expression of the journey of truth-finding.[74] Art as such can establish these ruptures in from of symbolic "attacks". The awareness of power and abuse within this type of artworks is apparent.[75] Power in itself is for me a neutral phenomenon, not charged with specific contents or value, it unfolds itself in the relational. According to Foucault, we all hold power as we live in relation to each other.[76] Key for my projects was to focus on the potential to create a paradigm shift in peoples' perception of money, intellectual engagement and participation in creation of society.

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[70] Kwon, Miwon, *The Wrong Place*, in Doherty, Claire (ed), *Contemporary Art, from Studio to Situation*, Black Dog Publishing, London, 2004, p. 41

[71] Declan McGonagle uses in his essays frequently the term 'signature artists'. Wellknown signature artists are Richard Serra, Markus Lüppertz, Donald Judd, but also Alfredo Jaar as well as Christo & Jeanne Claude.

[72] Cruikshank, Barbara, *The Will to Empower. Democratic Citizens and Other Subjects*. Cornell University Press, Ithica and London, 1999

[73] Marcuse, Herbert, *Repressive Tolerance*, in Wolff, Robert Paul, Moore, Barrington and Herbert Marcuse (eds), *A Critique of Pure Tolerance*, Beacon Press, Boston, 1969

[74] Even symbolic attacks such as the destruction of clocks in public space during the Paris Commune in 1871 as response to labour conditions allow radical breaks with the established order.

[75] Sophie Hope distinguishes in her PhD between a democratisation of culture and cultural democracy. The first is an assessible approach to culture to all, but the cultural production remains in the hands of few, the later has its roots on critical knowledge and is understood as „a way of thinking and doing that reflects on one's rights and responsibilities to produce and communicate one's own critical culture through the production and communication of cultural acts". p.176

[76] Tilley, Christopher, *Michel Foucault: Towards an Archaeology of Archaeology*, Cambridge University Press, Cambridge, England. 1990

An initial objective for my projects was the mobilisation of citizens to realize their collective and individual potentials through developed artistic methodologies. The projects aimed to equip citizens with an idea and experience of creative engagement within society, and an understanding of how to form a collective body to achieve common interests. The projected objective was to develop in participants an experiential understanding of our human capital[77] through experiential knowledge gain. Furthermore the works sought to evaluate artistic platforms as the appropriate place for impacting on the evolving shapes of civil societies. Another objective was to understand the reciprocal relationship between the real world and implications of the art context, exploring the artistic attitude and the economies of such participatory art practices. Undertaking this research project demanded locating myself and my practice: holistically. Did it make the intended difference? If the objectives were achieved, this research also demanded that I identify *how* they were achieved.

### 2.2.2. Civil Society in Three Local Contexts

The social and political movements in 1968 opened up rigorous dialogue about Germany's Fascist past. The next generation grew up with a sense of civic responsibility expressed in a strong civic movement.[78] A German understanding of

[77] The human capacities and creative ideas were proven to be the real capital in this concept. Beuys kept focused on the awareness of the potential of human capital. Using Pierre Bourdieu's model of the four capitals, the economic capital of these projects were the accumulated amount of coins, as well as the given funding or sponsorship. Collecting and archiving wishes created social capital for participants, symbolic capital for the larger community, economic capital for those who received money to realise a wish and cultural capital through the creation of educational or intellectual assets. The social capital gained by the individual through participation could potentially take various forms.[77] The cultural capital took the form of being embodied[77] and also objectified; participants were part of images, webpages, publications, films and other forms of representation. Long-term participants gained symbolic capital in the form of social position and power, i.e. invitations to roundtables and talks with politicians for decision committee members. I gained professional credibility which Pablo Helguera calls a "reputational economy", which materialised in active participation in the current discourse via invitations to artist talks, other public projects, seminars, teaching, residencies, an academic post, and writing. Economically, it materialises(d) in fees and income, in funding for projects, or being invited by art institutions to realise more artworks. The project in Naples and Madrid were already a result of this materialisation. Bourdieu, Pierre, *The Forms of Capital* in Richardson, John G. (ed), *Handbook of Theory and Research for the Sociology of Education*, Greenwood Press, New York, 1986, pp. 242-258 and See more social impacts in Matarasso, François, *Use or Ornament? The Social Impact of Participation in the Arts*, Comedia, London, 1997 and "And also, it's not very productive to demonize the art market when you are making a project, because, let's be honest, we exist within the art market, even if you are not selling anything. There are other kinds of economies. There's a reputational economy. Maybe you'll give everyone a gift, and that's your project, and then that's a piece. You can say that it's not an artwork because [you] didn't sell anything, but no, it was actually an investment in your reputation. Because then, you are famous because you gave everybody a gift. That's why I like very ambiguous things that are not really discussed. You might as well acknowledge that they exist and then see how you operate within them in an integral and decent way." From Bad at Sports, *Occupy the Art World Interview with Pablo Helguera*, 2011, [online] Available at http://www.artpractical.com/feature/interview_with_pablo_helguera/ [accessed 13 December 2011]

[78] Germany had alternative civic movements in the areas of feminism, ecology and nuclear disarmament and it developed in the 1970s an alternative to high art: an all inclusive and social idea of culture, called *Socio Culture.*

citizenship is based nowadays on the idea of public responsibility; being uninformed is no excuse. This creates huge tensions between civil society and the representative government on certain topics.[79] Art in public in (former West) Germany can be seen as a movement born out of the spirit of *Culture for all!*[80] – a phrase coined by Hilmar Hoffmann in the 1960s in Frankfurt. It expresses the idea – resulting from the Enlightenment period of the 18th Century – that art educates, is good for the creation of moral understanding, and widens horizons, encouraging self-discovery and self-enlightenment. [81] Ultimately this process of reflection would create a society of equals. Public art is one medium to bring contemporary art to the people and lift it outside of elite frameworks.[82] The historian Thomas Nipperdey understands culture as something that is not fixed or pre-given, but a process of discussion and work.[83] In light of this common spirit, I gave myself permission to develop public consciousness.

Countries deal differently with their histories. However, public and nonpublic histories impact on nearly all aspects of daily life. That became evident within the projects through the importance of civil engagement in Germany, the opaque bureaucracies in Naples and the unspoken histories as connoted by the Peseta in Spain.

Naples and Madrid allowed me to experience the impact of more recent political changes. Italy experienced a massive political change in the early 1990s when judicial investigations (known as 'Tangentopoli' or Bribesville allegations) uncovered large-scale corruption within governmental and economic structures. Profound changes in the national political system were implemented after 50 years of leadership from the *Democrazia Cristiana Party* with the Italian Communist Party in opposition, including a reform of the electoral system. This event is known as the fall and collapse of the First Republic in Italy. These experiences led to a general public perception that the state was inefficient and politicians lacked expertise, as corruption

[79] A current example is the reconstruction of the Stuttgart train station. Hundreds of thousands of German contested this decision agreed in 1995 while politicians and the Deutsche Bahn AG went ahead. [online] Available at http://www.kopfbahnhof-21.de/ [accessed 21 January 2012] The Goethe-Institut and Instituto Cervantes responded to the current developments by making an open call to gather creative expressions of citizenship in a new archive, linking this with questions of dealing with past and future topics. [online] Available at participar.de [accessed 21 May 2012]

[80] Hoffmann, Hilmar, *Kultur für alle, Perspektiven und Modelle*, Fischer, Frankfurt/M, 1979, p 11

[81] Art acts as medium, used by society to validate its fantasies, bans and development. These ideas were given weight, i.e. in Friedrich Schiller's *Letters upon the Aesthetic Education of Man.* Enlightenment here is understood as the ongoing reflexivity of one's own culture. Through manifold offers of reflexivity via art, people would develop a consciousness and become responsible, reflective citizens. Berghahn, Klaus L (ed), Schiller, Friedrich, *Über die ästhetische Erziehung des Menschen in einer Reihe von Briefen [Letters upon the Aesthetic Education of Man, 1909-14],* Reclam, Leipzig, 1986

[82] Herbstreuth, Peter, *Zur Kunst im öffentlichen Raum [About Art in Public Space]*, March 2003, [online] Available at http://www.bpb.de/veranstaltungen/6BD7SV.html [accessed 21 October 2010]

[83] Nipperdey Thomas, Deutsche Geschichte I, Arbeitswelt und Bürgergeist [German History I, Labor and Civic Spirit], Beck Publisher, Munich, 1990, p 383

and networking were perceived to dominate the political sphere. (IB, 178-183)

In *History and Remembering: Two Ways of Reading the Past*,[84] Reyes Mate unfolds the complex problem of contemporary Spanish society with many as yet untold histories.[85] He compared a holistic image of the past with a sculpture of Chillida: not only the material, but also the holes within the material shape the form. Mate refers to Walter Benjamin who claimed that the present is constituted by the past.[86] Not only the facts create a reality, but equally the invisible, the missed opportunities, the unrealised ideas shape the conditions of the present reality. Edward Said echoes this in referring to the need to excavate the silences to create a true humanistic society.[87] I was made aware that the Peseta witnessed the transition from dictatorship to democracy, as it was used throughout both periods until 2002.[88] In contemporary Madrid, this lack of identification with history and the governing state by its citizens is constantly raised by a cynical, middle-aged generation, as well as a growing number of angry young people. (SB, 43-78) According to Benjamin, the history of the suppressed is in a permanent state of emergency. Equally, democracy only exists for some, not for all.[89]

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[84] Mates, Reyes, *Geschichte und Erinnerung: Zwei Lesarten der Vergangenheit [History and Memory: Two Ways of Reading the Past]*, pp 19-27 in Olmos, Ignacio / Keilholz-Rühle, Nikky (eds), *Kultur des Erinnerns, Vergangenheitsbewältigung in Spanien und Deutschland [Culture of Remembrance, coming to terms with the past in Spain and Germany]*, Vervuert-publisher, Frankfurt/Main, 2009

[85] Spain claimes to have succeeded in the transition from dictatorship to democracy. It had a civil war from 1936-39 followed by a dictatorship that lasted 46 years. The dictatorship created a silent society, with a history of unspoken events and an ongoing division between the "two Spains", which is still ongoing. The phase of political transition happened fast between 1977-9 and with silence as an ally (*la Transición* or also known as *el pacto del olvido* [the pact of forgetting]) so as not to stir up the newly established and yet unstable democracy. To date, Spain has not made any movement to publicly acknowledge and digest the events of the past. The history of Spain was written by historians belonging to the winning, right wing dictatorship and historical truth is still passed on as such. See conference and publication: Olmos, Ignacio / Keilholz-Rühle, Nikky (eds), *Kultur des Erinnerns, Vergangenheitsbewältigung in Spanien und Deutschland [Culture of Remembrance, coming to terms with the past in Spain and Germany],* Vervuert-publisher, Frankfurt/Main, 2009

[86] Benjamin, Walter, *Einbahnstrasse*, in *Gesammelte Schriften*, volume IX, Frankfurt, 1991, pp. 83-148

[87] "Humanism, I strongly believe, must excavate the silences, the world of memory, of itinerant, barely surviving groups, the places of exclusion and invisibility, the kind of testimony that doesn't make it onto the reports but which more and more is about whether an overexploited environment, sustainable small economies and small nations, and marginalized peoples outside as well as inside the maw of the metropolitan centre can survive the grinding down and flattening out and displacement that are such prominent features of globalization." In Said, E. W., *Humanism and Democratic Criticism*, Columbia University Press, New York, 2004, pp 81-82

[88] I was astonished as the currency change to the Euro happened in 2002 (eight years ago), not even a generation away. I do acknowledge that by using Pesetas in this case study, a connection to the Spanish history of civil society was being made.

[89] Benjamin, Walter, *Einbahnstrasse*, in *Gesammelte Schriften*, volume IX, Frankfurt, 1991, pp 83-148

### 2.2.3. Money Matters

Our current global economy is based on money as part of the flow of transaction. “The existing money system is out of date.”[90] Recently the problematic of our current monetary system became widely apparent. To define the current value and monetary system has become very difficult. In a traditional sense, it used to be a one-to-one unit of measurement against an equivalent material object. Nowadays, money largely only exists in electronic form as Central Bank reserves and Commercial bank money,[91] while the smallest proportion is money in form of cash (3-5 % worldwide). In creating credit, banks constantly create new money, which is highly profitable.

Margit Kennedy rightly remarked that money is a brilliant human invention that made specialization and therefore civilisation possible. What makes money problematic are the conditions that have been developed for it. One of these is the cost of money in the form of loan interest. The interest-based economy gains by being in motion all the time. Apart from that, our economy is based on the pathological idea of constant growth, something that is being severely challenged now. The tax system and property rights fuel an economy that serves the few who have and harms many have-nots. Interest and compound Interest is, according to economic historian John L. King, the "invisible wrecking machine" in all so-called free-market economies.[92] Margrit Kennedy questions the common understanding of money as a neutral exchange mechanism and explores how money was invented in parallel to the introduction of private property.[93] As such, money served as a debt contract for all sorts of goods and services that the individual did not possess and needed to ask for externally.[94] Money is thus not an invention to endorse ongoing business dealings between equals, but serves to introduce interest between the haves and the have-nots.[95] It is a man-made system, based on greed that caused societies to collapse in

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[90] “CREATING NEW MONEY. A monetary reform for the information age”, essay by Joseph Huber and James Robertson, [online] Available at http://www.neweconomics.org/publications/creating-new-money [accessed 10 January 2012]

[91] „Commercial bank money – bank deposits created either when commercial banks lend money, thereby crediting credit borrowers’ deposit accounts, make payments on behalf of customers using their overdraft facilities, or when they purchase assets from the private sector and make payments on their own account (such as salary or bonus payments).” [online] Available at http://www.neweconomics.org/publications/where-does-money-come-from [accessed 10 January 2012]

[92] King, John L., *How to Profit from the Next Great Depression*, New American Library, New York, 1988

[93] Kennedy, Margrit, *Geld ohne Zins und Inflation [Money without interest and inflation],* pp.128-138]. [online] Available at http://www.margritkennedy.de/books.html [accessed 10 January 2012]

[94] Prior to this, collectively owned property was collectively taken care of, free of charge.

[95] “Money arose not in order to facilitate exchange – then you could have maybe used another circulation back-up instead of interest rates – but primarily as a symbol of a personal, individual debt, not to be carried by a community, which bore interest because of its high risk. [Geld entstand also nicht, um den Tausch zu vereinfachen – dann hätte man es vielleicht mit einer anderen Umlaufsicherung als dem

historical cycles. Having said this, there are historical examples and cultures with an alternative agreement around money [96] as exchange mechanism that worked successfully.

In a panel discussion in Berlin, I shared my observation that the use of money is probably the largest social agreement we have worldwide – across borders and nationalities, religions and governments.[97] Similar to art it serves as a medium of communication and works as long as we have faith in it. Panel member Josef Puchta, an economic expert, agreed that this is a correct definition of money,[98] as it is human faith in the value of money that gives it value (i.e. it is a construct). Michael Hutter investigated money from a systemic perspective as a medium of communication and made clear how it is a creative achievement to make someone believe in the value of a symbolic medium.[99]

He also made explicit that art belongs to another value system in which it is difficult to measure the monetary value of art itself. According to Gregory Sholette the only fiscal element measurable in art is the market interest of a select group of gatekeepers.[100] Money as medium of communication is in tension with art when art does not behave like a commodity. It is in tension with all services or goods that cannot be categorized easily as commodity. Therefore, money (or greed as a driver) mostly limits ideas around ecology, sustainability, care and other non-profit values. To operate with faith in a symbolic system that is based on greed is becoming more

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Zins versehen können – sondern primär als Symbol einer persönlichen, vom einzelnen und nicht von einer Gemeinschaft zu tragenden und wegen des hohen Risikos zu verzinsenden Schuld." Ibid, p. 132

[96] Silvio Gesell (1862-1939) was a German merchant, theoretical economist, social activist, anarchist and founder of "Freiwirtschaft". He believed that everyone should rely only on their personal abilities in order to make a living without unhindered and rent charges. The example relies on the idea of money having a life span and needing to be in circulation to be spent, free from interest. [online] Available at http://en.wikipedia.org/wiki/Freiwirtschaft [accessed 10 January 2012]

[97] Many individuals disagree with the system despite its global prevelance. Parallel economies like time banks and barter systems

[98] "**Bosch:** Geld ist die wohl grösste weltweite soziale Vereinbarung. Ähnlich wie die Kunst ein Medium der Kommunikation zwischen Menschen und funktioniert solange, wie wir daran glauben.
**Puchta**: Das ist eine 100% richtige Definition von Geld, Sie könnten Ökonomie studiert haben." Transcript from panel Berlin: *"Kunst und Geld [Art and Money],* 29 September 2011. The audio recording of the panel discussion (in German) is to be found in Appendix 24. Also [online] Available at http://www.sammlung-haupt.de/haw_archiv.htm# [accessed 10 January 2012]

[99] Hutter, Michael, *Geld: Das Spiel, das wir selbst sind*, in *Perspektiven. Zeitschrift für Wissenschaft, Kultur und Praxis 8*, Volume 28, 1992, pp. 32 - 36.

[100] "Unlike other commodities, the cost of an art object can not be evaluated simply by using patterns of supply and demand or other, traditional means of determining market value." p. 6 and "For the purposes of my argument however, it is enough to assert that establishing value in the most elite strata of the art industry has very little to do with the quality of workmanship, the caliber of materials used, or the amount of labor time invested in making the art. Instead it is dependent on such intangibles as the network of journals, dealers and institutions most highly regarded by the wealthy collectors of contemporary art." Sholette, Gregory, *Heart of Darkness*, first published in John R. Hall, Blake Stimson & Lisa T. Becker (eds)*, Visual Worlds*, NY & London: Routledge, 2005, pp. 116-138

and more questionable for people, as its downsides reveal themselves. Yet, money is connected to every aspect of society and as such, we all exist within it.

Joseph Beuys understood the overarching meaning and power of money as shaping element of our society.

> If we want to achieve a different society where the principle of money operates equitably, if we want to abolish the power money has developed over people historically, and position money in relationship to freedom, equality and fraternity [...] then we must elaborate a concept of culture and a concept of art where every person must be an artist...[101]

Beuys highlighted money and the economic cycle in relation to the human in most of his central works and created key terminologies (e.g. art=capital, Kunst=Kapital), as well as symbolic representation (the *Honey Pump in the Workplace* at documenta 6, 1977). [102]

My art projects collected money as material in the form of coins with little monetary value. These projects did not try to revolutionize the monetary system, but explored the functions, challenges, potentials and limits of this man-made system. As for the creation of these projects money was needed, it identified itself deeply rooted in the ambiguities of the monetary system. As everybody uses money and is emotionally attached to it, the material was suitable to create the platform of debate of what kind of society we would create if unlimited access to money were possible.

### 2.2.4. Capitalism and Social Democracy

Capitalism is an economic system based on ideas of private ownership of means of production for the creation for services or goods for income by individual or corporations and, therefore, continuous growth. Economic liberalism is the most prominent form of capitalism, as a market-driven approach to economic and social policy. David Harvey describes it as a theory of political economic practices that proposes that human wellbeing can best be advanced by liberating individual entrepreneurial freedoms and skills within an institutional framework and characterised by strong private property rights, free markets and free trade which the state creates the institutional framework for.[103]

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[101] Rösch, Ulrich (ed), What is Money? Joseph Beuys. A Discussion. Clairview Books, UK, 2010

[102] There are numerous links, institutions, research and publications to the political, social and activist work of Beuys. To mention one: Szeemann, Harald. *Joseph Beuys, Beuysnobiscum*. Zürich: Kunsthaus Zürich, 1993.

[103] Harvey, David, *A Brief History of Neoliberalism*. Oxford: Oxford University Press, 2005

John Keynes and Karl Marx were two of the most influential economists of our time. Both analyzed the capitalist system.[104] "Keynes argued that some inequality is necessary to provide sufficient incentives to entrepreneurs to undertake investment. Karl Marx was critical of capitalism and thought that under capitalism, inequalities would only worsen."[105] Governments have limited control over markets and property rights, yet policy-making and politics are heavily impacted by the economical sector. In the recent economic crisis[106] power relations become more apparent. Since some governments have proven a successful neoliberal market within authoritarian regimes (e.g. China and Singapore), the idea of democracy seems at stake. The global banking crisis turned into a *sovereignty* crisis and the *sovereignty* crisis into a crisis of democracy. Many Western Countries have accumulated a wast amount of private and public (banking) debt. As Irish journalist Fintan O'Toole states:

> We have an unsustainable economic model which has been turbo charged since the 1980s and which has brought us to a catastrophe. We are talking about civilisation. The world is in threat. When civilisation and democracy is in threat, something fundamental has to change.[107]

Economic growth cannot be anticipated as a future solution, as we have more complex problems, such as environmental damage, declining resources and climate change.

The idea of social democracy, a more regulated European-style stakeholder capitalism focused on redistribution to the masses, seems to contradict the value system of neoliberalism.[108] Stéphane Hessel warns in 2010 of the historic links between fascism and collective despair, due to declining public services such as

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[104] "Rather than government ownership, Keynes supported private ownership of the means of production. Karl Marx identified private productive property as the real source of evil. He believed that possession of economic resources gave power to the owners who then oppressed the workers, who have only their labor to sell. He believed that ownership of capital forces human beings into unequal relationships as capitalists and laborers. Marx concluded that envy, greed and personal ego are direct outcomes of private property (…)"[online] Available at http://www.freeessays.cc/db/15/euz180.shtml [accessed 2 October 2010]

[105] ibid

[106] The worldwide Bank crisis has uncovered the power of private banks over governments and the economic dependencies of these to keep the banks alive, therefore asking citizens to pay off bank depth via taxes. Banks themselves operate nearly without any legal restirctions as the recetn Barclay scandal has revealed where noone gets hold legally accountable for frauds such as falsifying interest rates. [online] Available at http://www.csmonitor.com/World/Europe/2012/0703/Barclays-scandal-prompts-furious-public-backlash-in-Britain [accessed 3 July 2012]

[107] In *Austerity*, BBC 4 radio, *Start the Week*, 9 January 2012. Journalist Andrew Marr was joined by Antony Gormley, David Kynaston, Anna Coote and Fintan O'Toole. [online] Available at http://www.bbc.co.uk/iplayer/console/b0194dj7 [accessed 10 January 2012]

[108] Historically it arose out of an idea of democratic reforms to establish a more equal society. Until the early 1960s the concept nationalization of the means of production was part of the aims.

education, health care and pensions.[109] He highlights that the negotiations for unions, state health insurance and pensions were key accomplishments of the UN treaty of 1947. All of these legal and social entitlements are supported by social democracies, supporting not only the wealthy, but working class rights. Contemporary social democracy advocates freedom from discrimination on the basis of differences of: ability/disability, age, class, ethnicity, gender, language, race, religion, and sexual orientation.[110]

In her essay, Nancy Fraser frames the limits of democracy in our late capitalist societies.[111] The Habermasian conception of the public sphere was never fully realised in practice, due to issues around gender and class. The public is redundant with markers of distinction in Bourdieu's sense.[112] It is fragmented into "a mass of competing interest groups" and, therefore, constituted by conflict.[113] Fraser revises fours assumptions: as long as the systematic socio-economic inequalities are not eliminated, there will be no participatory democracy in a public sphere. In an egalitarian multicultural society, a multiplicity of publics will be necessary versus a single public sphere. So called 'private issues', such as property / economy and domestic life / sexuality need to be included in the topics of public concern. The sharp separation between state (as decision-maker) and civil society (as only opinion-maker) needs to be revised towards a conception of a state with a civil society that is capable of opinion- and decision-making, as well as being able to self-manage, coordinate inter publics and be politically accountable. My projects addressed this link between opinion and decision-making by asking the entire population to participate in both while exploring the functions, challenges, potentials and limits of our man-made monetary system. Within that, I am addressing the balancing task between different powers and how particiaption within that can be meaningful. By asking participants for an intellectual and monetary gift, the projects

[109] Hessel, Stéphane, *Time for outrage!* Quartet Books, London, 2011. Otto Scharmer highlights a need to move societies way of dealing with capitalism into another awareness. Transformative action, breakthrough thinking and collective innovation can only happen when the awareness of everyone involved moves from self to others. "The ego-system and stakeholder awareness of the earlier stages would open up to an eco-system awareness: open-minded, open-hearted and open-willed behaviours that enhance the health of the ecosystem and serve the well-being of all." Scharmer, Otto, *Seven Acupuncture Points for Shifting Capitalism to Create a Regenerative Ecosystem Economy*, in Oxford Leadership Journal, Volume 1, Issue 3, June 2010, p.17.

[110] Groenke, Susan L., *Critical Pedagogy and Teacher Education in the Neoliberal Era: Small Openings*. Springer, 2009, p. 192.

[111] Fraser, Nancy, Rethinking the Public Sphere. A contribution to the Critique of Actually Existing Democracy, in Robbins, Bruce (ed), *The Phantom Public Sphere*, University of Minneapolis Press Minnesota, 1996, pp. 1-32

[112] Bourdieu, Pierre, Distinction: A Social Critique of the Judgment of Pure Taste, Harvard University Press, Cambridge, 1984

[113] ibid, p. 5

lead the attention to our human capital, which exists independent of its monetary value.

### 2.2.5. Reciprocal Gift Economy

Notions of civil society are the basis for the following discussion of certain social platforms which is focused on three elements featured in my work; the invitation to gift giving, the collective decision-making processes, and conflict transformation, all of which positioned my practice in the real and the symbolic. Sholette asks: is it "[…] possible that the very act of generosity is itself a form of resistance in so far as… [it] appears to contradict the very basis of a market economy: the buying and selling of commodities (including labor) using money as the medium of exchange?"[114]

The presence of gift giving as an element of my practice highlights its rejection of an economic model based on scarcity. The anthropologist Marcel Mauss[115] postulated that gift giving is not free, nor is it a product of generosity. He observed reciprocity in the act of giving. Marshall Sahlin[116] differenciates three steps in this process: firstly to give, secondly to accept and thirdly, to reciprocate. By seperating these, Sahlins highlights the different actions and their implications. Reciprocity can be observed in socially engaged art; it takes the form not of economic capital, but manifests as social bonding. As such, the three works here in question did not merely illustrate the power of joint action: action was inherently located in the works. This led to the creation of "a metaphoric image and a conductive mode for exchange",[117] meaning that the giver and recipient created a "feeling-bond",[118] which ultimately carried value. As such, it expresses readiness for new relationships. This can be seen when participants at the end of discussions made a decision to give economic capital (collected coins) to selected wishes, thus creating new bonds and fostering transformation. In Madrid this became most evident. The participants lived in proximity to one another and the site, where the processes of the artwork took place: they lived where the benefits of giving were being directed, receiving and bonding between people was directly experienced through the realisation of wishes (**see fig**

[114] Sholette, Gregory, *DARK MATTER, Activist Art and the Counter-Public Sphere,* first published in Cronin, Keri and Robertson, Kirsty (eds.), *Imagining Resistance: Visual Culture and Activism in Canada*, Wilfrid Laurier Press, Waterloo, ON, 2010,
[115] Marcel Mauss was a French sociologist and died 1950. He worked closely Emile Durkheim, whose nephew he was and his academic work traversed the boundaries between sociology and anthropology, His most famous book is *The Gift* (1923).
[116] Sahlins, Marshal, *Stone Age Economics*, Tavistock Publications, London, 1974
[117] Purves, Ted (ed), *What we want is free. Generosity and Exchange in Recent Art*, State University of New York Press, Albany, 2011, p. 4
[118] Ibid, p. 34

**27-31**). It has proven that this art form can intervene powerfully in real life, as the example of Madrid shows.

There exists a fundamental structural flaw in the field of participatory public art, often expressed as a lack of time and/or financial resources for conducting this form of practice in ways that are considered appropriate, and sustainable. This is a troubling situation and ever more examples of practice and research in this field are required for determining the way to a hopeful future.[119] This structural "flaw" is dealt with in my practice, setting an example. It prefigures the grass-roots fund-raising methods that have emerged since the beginning of the global economic crisis, whereby artists and small arts organisations introduce their aims and ambitions and seek small sums from many virtually networked people. I have in some ways anticipated and paved the way for this groundswell of new and creative solutions to funding art projects.[120]

### 2.3. Exemplary Public Art Practices

Couldry highlights the paradox that neoliberal governments have created platforms of local decision-making with no link "with other levels of government, whether national or regional."[121] The given situation allows a voice, where it has no real impact on politics and where listening does not occur. In relation to exemplary public art-making, my interest lies in art forms that focus on the link between voicing and being listened to. If change is to be achieved, cross-sectoral work needs to take place.[122] Institutions must be strengthened that support artistic forms, which potentially advocate for change more powerfully. They are, and have always been, needed for that. The historical advant-garde has always been closely aligned to real politics (Realpolitik)[123] as its goals have included delivering ideas and models for social and political transformation. Historic examples include Bertolt Brecht[124] and later Joseph Beuys.

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[119] One example which arrived as policy level is [online] available at http://www.situations.org.uk/commission/oslo-harbour-slow-space/ [accessed 16 March 2012]

[120] Examples are crowdfunding platforms online which split into various specialized fields. Within art funding, up to know it still tends to be a traditional form of financial support in comparision to other crowdfunded fields that clearily define the benefit and share for the common. [online] available at www.fundit.ie *and www.kickstarter.com/* and http://www.platoniq.net/eng/ [accessed 16 March 2012]

[121] Couldry, p. 581

[122] Scharmer advocates communication across sectors to create transformation. [Online] available at www.ottoscharmer.org [accessed 16 March 2012]

[123] With 'real politics' I refer to the political arena negotiating every day concerns represented by politicians and governments

[124] As theatre director and playwright, Bertholt Brecht developed a theory and practice called "Epic theatre" where he explored the theatre as forum for political ideas. Epic Theatre ought to provoke in the viewer a rational self-reflection and a critical view of the action on the stage. Brecht's intention was to allow his audience to identify social injustice and seek for social change outside the theatre. He developed techniques on stage called "distancing effect" that only represented reality. I would not have Bertolt Brecht here as he is a playwrite, not a term, put him in a footnote referencing some of his pertenant works / theories where you first mention him in the text.

### 2.3.1. Joseph Beuys

Joseph Beuys (1921-1986) transformed object-making into a complex, holistic practice that introduced the idea of expanded art or social sculpture.[125] His work refutes Claire Bishop's dichotomies of art and the social. Beuys' interest lay in taking a long view and responsibility for the future of the entire planet. As such, he expanded the artistic role beyond its conventional limits, taking it into all fields of endeavor. Social sculpture served him as a vehicle to "emphasise the need for new forms of knowing and perceiving that would lead us to act in a more connected way."[126] According to Beuys, whilst democratic structures have developed, they need to develop further to really foster the advancement of the human species. When Beuys ran as candidate for the European Parliament in 1978, he made transparent his ideas and tools for arriving at an urgently needed new social future.[127] All humanity (which he understood to be made up of "all artists") was needed to take part in the non-violent transformation of society. Beuys believed an urgent transformation was needed. And his sense of urgency sounded as relevant 35 years ago as it does today.

Joseph Beuys and the notion of an expanded concept of art practice and an expanded definition of the artist still exists as an overarching influence on my relationship to my practice. It was also what stirred my early development as an artist, even before I moved from producing objects to a more expanded practice. I see the idea of transformation expressed in the complexity of his work, namely the idea of changing an existing world and self-image, which leads to the development of new action and interpretation patterns through change of shape, form or structure. First, I will, however, turn to some art practices that have emerged as Beuys' legacy between art and the social sphere.

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[125] *Social Sculpture* refers to an understanding of art as an interdisciplinary and participatory process in which thought, speech and discussion are core materials available to everyone, and all human beings are recognised as artists able to shape a democratic, sustainable social order. From *Social Sculpture Research Unit*, [online] Available at www.social-sculpture.org [accessed 20 December 2011]

[126] Sacks, Shelley in *University Of The Trees*, [online] Available at http://www.universityofthetrees.org/about/instruments-of-consciousness.html [accessed 20 December 2011]

[127] Beuys, Joseph, *Aufruf zur Alternative*, Frankfurter Rundschau, 23.12.1978

### 2.3.2. Park Fiction / WochenKlausur / Schlingensief's *Chance2000*

Other specific influences on my practice include projects by the Hamburg collective *Park Fiction*[128] (Appendix Nr 7). *Park Fiction* emerged in the German-speaking world in the 1990s and continue to be a key reference for my work today.[129] A multi-disciplinary series of actions staged by a group of locals, migrants, artists, intellectuals and leftist people fought against a development planned for their low socio-economic district of Hamburg known as St. Pauli. The group action was successful and managed to gain use of the site planned for development and instead a "People's Park" was created. Beginning in 1994, the group instigated a social exchange of ideas, needs and visions facilitated by a strict basic-democratic approach and thereby they won trust and acceptance among a diverse group of citizens. From within the group artists empowered the identification of wishes; social workers empowered a sense of community; sociologists wrote and contextualized the action within ideas of civil ownership of public space; politically-driven members engaged in local and city politics; and priests raised the issues within their structures. Finally in 2005 the city of Hamburg agreed to fund the "People's Park" and to realize on a long-term basis the ideas and wishes of the citizens of St. Pauli (**fig 2**). *Park Fiction* artists Christoph Schäfer and Cathy Skene were invited to *documenta XI*.

*Park Fiction* worked with the production of desires[130] as their main concept. Having successfully managed to prevent a profit-driven urban development project, this group collectively decided to use the space for developing a garden. Whilst *Park Fiction* focused on public funding, one issue and one site, my work has deliberately

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[128] "Park Fiction is a project that began in 1994, evolving out of a campaign by a residents' association against the development of a site in the harbour area of Hamburg, Germany. The work of the *Hafenrandverein* (Harbour Edge Association) prevented the execution of a housing and office development for this highly prominent site. Instead, in a parallel planning and design process, the association drew up plans for a public park that they managed to get initiated. Although Park Fiction was a collective and participatory planning project, there were a number of key figures that led the process, negotiated with the local officials and organised the campaign, including the artist Christoph Schäfer, the film-maker Margit Czenki, and Ellen Schmeisser, who was later employed by the city to liaise with the residents. The project is based in the St Pauli neighbourhood of Hamburg, an area which has a history of dissent activity, with the squatter movement of the 1980s being especially prominent. In the context of the prolonged neglect of the area by the city authorities and the relative wealth of much of West Germany, this local activism developed into a demand for a public amenity rather than private development. Highly embedded in its context, the Park Fiction project would be difficult to replicate elsewhere, although the methodologies and tools developed during the incredibly lengthy process can be applied in other situations. One of the most successful strategies was to not only protest for a public space but to act as if one already existed. To this end, the group organised a series of public events in the site, including talks, exhibitions, open-air screenings and concerts. Schäfer points out that this continual use of the 'park' by residents and visitors made it a 'social reality'." [online] Available at http://www.spatialagency.net/database/park.fiction [accessed 15 October 2010].

[129] I will use the text to introduce key practices, again just looking at some aspects of complex works in relation to my experience.

[130] [online] Available at http://www.parkfiction.org/desires/index.html [accessed 15 October 2010]

embedded its own (seed) funding, has been open to many sites and issues, and *Park Fiction* did not make their decision processes transparently available for scrutiny by a wider public.

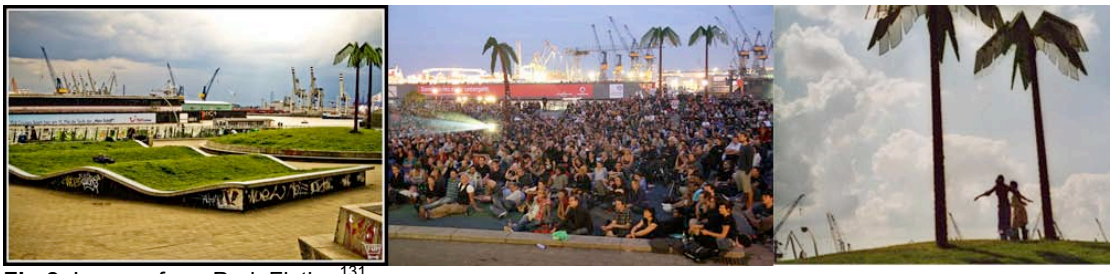

**Fig 2**: Images from Park Fiction[131]

Parallel to *Restpfennigaktion*, in 1998 Christoph Schlingensief set up his own political party, called *CHANCE2000,* inviting those who feel unrepresented by mainstream politics to join his party. *CHANCE2000* was an action that "probed the rules of an election campaign, using democratic instruction manuals, and exposed the culture of political devices by promising nothing – its own ploy for addressing the masses."[132] Schlingensief made an attempt to unite art and life by making "politics artistic and art political". It successfully empowered thousands of (self-proclaimed) marginals (homeless, unemployed, disabled) to become involved. Through a series of performative actions he responded to 16 years of German conservative, neoliberal governance. He emphasized participation to be understood as self-empowering mechanism.

> Nevertheless, this "new form of self-organisation, a hierarchical network" emphasises its doctrinelessness and avoids the danger of being misunderstood as a vehicle of passive occupation or an imaginary source of salvation; *CHANCE2000* is you yourself, it's you and you and you and me.[133]

When getting thousands of voters potentially to elect him to take a seat in parliament in 2000, Schlingensief dismantled the party as performance art and outed himself clearly as an artist with no interest in becoming a politician, but invited his party members to step into the political arena to fight for their individual rights "in society's promise of bourgeois happiness". *CHANCE2OOO* made me understand the nature of my art project as coming from the symbolic capital, but actually aiming towards the establishment of real life outcomes. Similar to Schlingensief, this step ought to be

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[131] Images taken from two webpages, [online] Available at http://www.parkfiction.org/ and http://fotofup.de/park-fiction/ [accessed 17 March 2012], images ©Anna E. Rabbow, FOTOFUP | FUP, 2009

[132] [online] Available at http://www.schlingensief.com/projekt_eng.php?id=t014 [accessed 17 March 2012]

[133] ibid

carried out by the participants, not by the artist – if so, only in the role as co-participant.[134]

Wolfgang Zinggl in his position as 'Bundeskurator [federal curator]' in 1993 set up the collective WochenKlausur in Vienna. Since then

> WochenKlausur carry out 'concrete interventions' by identifying specific problems, and setting clear goals for solving them. WochenKlausur are happy to use art in an instrumental way in order to get something done and have developed a methodology over time which they apply in various contexts in which they have been commissioned. Despite its similarity to social work and activism, they label their work as art because they think this allows them to think beyond boundaries of discipline and 'outside hierarchies'.[135]

WochenKlausur operates within the framework of the art market and its hierarchies, based on invitations and commissions. In that sense, they represent what Kester calls "orthopedic aesthetics", which "conceives of the viewer as an inherently flawed subject whose perceptual apparatus requires correction". [136] The collective implements by invitation artistic formats of liberation as problem solving strategy.

While WochenKlausur continue to operate in the cultural context with an established methodology, Wolfgang Zinggl became a politician for the Green Party with a seat in the Austrian parliament.

Zinggl and Schlingensief, both represent charismatic individuals who operate at the interface between life and art, where trying to interfere creatively with the changing world. Different to them as well as to Park Fiction, I can distinguish a different level of connectedness to the art market and critical discourse, while undertaking my projects. This, in my view, impacts greatly on the visibility and contextualization of such projects.[137]

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[134] The party continued, but lost its strength in 2000. The campaign also left the party with huge debts, which were covered by yet another art actions highlighting the economical cycle of trying to become a party. [online] Available at http://web.archive.org/web/20000620164318/http://www.chance2000.com /[accessed 17 March 2012]

[135] Hope, Sophie, p. 44

[136] Kester, Grant, *Conversation Pieces: Community and Communication in Modern Art*, University of California Press, Berkeley, Los Angeles, London, 2004, p.88

[137] Sholette: "The art world is structured like a pyramid. Most practitioners are massed at the base and a select group of artists occupy the apex nearest the light. Superficially it is similar to other competitive fields that employ highly educated workforces. Specialized filters regulate upward mobility. Those who reach its summit are well rewarded and find themselves made extremely visible to those beneath." Sholette, Gregory, *Heart of Darkness*, first published in Hall, John R., Stimson, Blake & Becker, Lisa T. (eds)*, Visual Worlds*, NY & London: Routledge, 2005, p. 6

**Fig 3:** Images from *CHANCE2000* and WochenKlausur[138]

### 2.3.3. Suzanne Lacy and Atelier d'Architecture Autogérée

Another influential contemporary practitioner, Suzanne Lacy, is one of the key artists of what she called "new genre public art" in the 1990s. The collective AAA operates since 2000, focusing on the rhizomatic nature of their participatory approach.

Although I would not define my three projects as part of this "new genre public art" movement, Lacy's practice is a strong reference point for my practice. The *Roof is on Fire* **(fig 4)**[139] took place as an evening performance, but culminated in a series of collaborative and continuous activities between Lacy and others.[140] Lacy attempts to not only create highly artistic performances in a real-life setting, but also negotiates the political and social conditions of participants, site and contexts by looking at potentially sustainable educational, political and social policy changes. She conceptually uses documentation and the media, as well as her personal network to achieve her aims. This mirrors my ambitions for my participatory art practice in that I also seek negotiation with an equally wide range of constituents of a given society.

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[138] CHANCE 2000 on the '98 election campaign in Berlin (© Images Aurin and Schlingensief), WochenKlausur, "From Place to Place", 2001, [online] Available at http://www.wochenklausur.at/projekt.php?lang=en&id=16 [accessed 14 March 2012]
Wochenklausur, Intercultural Intersections, Vienna, 2009, [online] Available at http://www.wochenklausur.at/projekt.php?lang=en&id=31[accessed 14 March 2012]

[139] *In June 1994,* 220 teenagers assembled in 100 cars on a rooftop garage in Oakland, CA. They came together to talk openly, with predetermined topics but no script, in front of "eavesdropping" audiences and cameras. These 100 simultaneous conversations addressed topics relevant to teens such as sex, violence and gender roles. Chris Johnson, artist/producer Annice Jacoby, public school teachers, and Oakland youth under the Acronym TEAM (Teens + Educators + Artists + Media Makers). *Roof* was also the first of a series of large-scale TEAM projects that took place between 1991-2000, including *Youth, Cops, and Videotape*, a video from a workshop that continues to be used in police training. In her work with TEAM, Lacy hoped to empower youth, impact larger social policies, and challenge uses of mass media. See Gressel, Katherine, *The Aesthetics of Social Engagement: Suzanne Lacy's The Roof Is On Fire*, Number 12: (In)efficacy, PART, journal of the CUNY PhD Program in Art History. [online] Available at http://web.gc.cuny.edu/arthistory/part/part12/articles/gressel.html [accessed 14 March 2012]

[140] Chris Johnson, artist/producer Annice Jacoby, public school teachers, and Oakland youth under the Acronym TEAM (Teens + Educators + Artists + Media Makers). *Roof* was also the first of a series of large-scale TEAM projects that took place between 1991-2000, including *Youth, Cops, and Videotape*, a video from a workshop that continues to be used in police training.[2] In her work with TEAM, Lacy hoped to empower youth, impact larger social policies, and challenge uses of mass media. See Gressel, Katherine, The Aesthetics of Social Engagement: Suzanne Lacy's *The Roof Is On Fire*, Number 12: (In)efficacy, PART, journal of the CUNY PhD Program in Art History. [online] Available at http://web.gc.cuny.edu/arthistory/part/part12/articles/gressel.html [accessed 14 March 2012]

**Fig 4**: Images from The Roof is on Fire, Suzanne Lacy[141]

In such a vein I would also like to mention the collective *Atelier d'Architecture Autogérée* **(fig 5)**. This collective consists of architects, ecologists and creative practitioners. They

> focus on issues of self-organisation and self-management of collective spaces, emerging networks and catalyst processes in urban contexts, resistance to profit driven development, [they are pro] recycling and ecologically friendly constructions, collective production of knowledge and alternative culture.[142]

My interest in this group lies with the radical nature of their networking: how they make systems transparent through mapping, the holistic approach to their practices, education/experiential learning and their interest in a theoretical contextualisation of their doing.

**Fig 5:** Images from *Atelier d'Architecture Autogérée*[143]

### 2.3. Theoretical Premises

I position my work as relational[144] and crossing into others sectors. The relational nature of artwork plays out in the fields of site, situation, context and human

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[141] Images taken from Gressel, Katherine, The Aesthetics of Social Engagement: Suzanne Lacy's *The Roof Is On Fire*, Number 12: (In)efficacy, PART, journal of the CUNY PhD Program in Art History. [online] Available at http://web.gc.cuny.edu/arthistory/part/part12/articles/gressel.html [accessed 14 March 2012]

[142] [online] Available at http://www.urbantactics.org/projects/projects.html [accessed 17 February 2012]

[143] [online] Available http://www.urbantactics.org/ [accessed 17 March 2012]

[144] *Nicolas Bourriaud is the author of Relational Aesthetics*, a book published in 1998 in French and in 2002 in English. R*elational Aesthetics* has come to be seen as a defining text for a variety of art produced in the early 1990s. *Relational aesthetics* is a tendency in fine art practice, "a set of artistic practices which take as their theoretical and practical point of departure the whole of human relations and their social context, rather than an independent and private space." Bourriaud, Nicolas, *Relational Aesthetics,* Les presses du réel, Dijon, 2002, p.113

interaction and as such manifests in theories of art, philosophy, sociology, psychology, peace and conflict resolution, cultural theory and economics. Theoretical contextualizations in and of the field changed over time.

An extensive body of writing exists about the expanded field of art-making since the 1990s.[145] I have been influenced by texts by curators[146] and by artists,[147] including Joseph Beuys,[148] later theoretical thinkers.[149] A resonance with elements of their theories developed in my art practice.[150]

Contemporary artists, operating in the public sphere, aim to create work that is site- and situation-specific in relation to its context. That is the consensus of the current discourse[151] and the realization gleaned from centuries of public art and decades of participatory art. Public space is not meant to be an expanded gallery. It is rather a place for production, process and inclusion.[152] The work of theorist Claire Bishop has

[145] The American discourse was distinct and more advanced than the European in the 1990s. As Eva Fotiadi highlights in her PhD thesis, "socio-politically engaged art in the United States during the 1980s often expressed oppositional positions to the conservative Ronald Reagan administration.[9] In part it was activist art or, as Arlene Raven called it, "art in the public interest.[10]" West Germany meanwhile had a strong signature art phase in the 1980s that overshadowed largely the movements of the 1970s. Only when the Cold War ended in 1989, the Yugoslavian Civil War broke out in 1990 and new media emerged, the context was right for a new socio-politically engaged art movement. Fotiadi, Eva, *Participation and Collaboration in Contemporary Art*, Dissertation Universiteit van Amsterdam, 2009, p. 19

[146] Examples are Stella Rollig, Harald Szeemann, and Catherine David.

[147] Examples are Suzanne Lacy, Alan Kaprov, WochenKlausur, Hubert Sowa, the Situationist International.

[148] The role of Joseph Beuys can be described as an overarching one as he impacted my thinking long before I turned my practice to this field of art. Although trained in a conservative art institution, his theory and practice was omnipresent.

[149] Examples are Umberto Eco, Jacques Rancière, Gregory Sholette, Grant Kester, Nicolas Bourriaud, Claire Doherty and Claire Bishop.

[150] See these authors' works in the bibliography.

[151] Public art practices have experienced significant shifts over the past thirty years**.** The three paradigms can be schematically distinguished: *art in public places*, typically a modernist abstract sculpture placed outdoors to "decorate" or "enrich" urban spaces, especially plaza areas fronting federal buildings or corporate office towers; *art as public spaces*, less object-oriented and more site-conscious art that sought greater integration between art, architecture, and the landscape through artists' collaboration with members of the urban managerial class (such as architects, landscape architects, city planners, urban designers, and city administrators), in the designing of permanent urban (re)development projects such as parks, plazas, buildings, promenades, neighborhoods, etc.; and more recently, *art in the public interest* (or "new genre public art"), often temporary city-based programs focusing on social issues rather than the built environment that involve collaborations with marginalized social groups (rather than design professionals), such as the homeless, battered women, urban youths, AIDS patients, prisoners, and which strives toward the development of politically-conscious community events or programs. These three paradigms of public art reflect broader shifts in advanced art practices over the past thirty years: the slide of emphasis from aesthetic concerns to social issues, from the conception of an art work primarily as an object to ephemeral processes or events, from prevalence of permanent installations to temporary interventions, from the primacy of production as source of meaning to reception as site of interpretation, and from autonomy of authorship to its multiplicitous expansion in participatory collaborations. Kwon, Miwon, *Public Art and Urban Identities*, 1997, [online] Available at http://eipcp.net/transversal/0102/kwon/en [accessed 7 March 2012]

[152] Jeremy Deller stated "I don't *make things*, I *make things happen*!" [online] Available at http://shinemag.com/2009/07/20/art-the-document-of-an-idea-jeremy-deller-part-two/ [accessed 7 March 2012]

been particularly influential in my understanding of 'participatory public art practice' and my choice of it as the term that offers a clarified understanding of my practice. Bishop defines practice as an ongoing life activity.[153] A central requirement of art is for it to be seen and reflected upon by a spectator. Participatory art forecloses traditional notions of spectatorship and suggests, rather, that everyone is a producer and not necessarily merely "the audience". Bishop notes, however, that in every process there is also a secondary audience. As such participatory art can also differentiate between primary participants and secondary audience (viewers). My PhD title *Learning for Civil Society Through Participatory Public Art* intentionally draws a strong link between notions of civil society and participatory public art. It refers to, as argued in the following, an intrinsic connection between art and society. Interestingly, Bishop has identified such a stance as 'problematic' and as symptomatic of involvement by artists in participatory art since the 1990s. Indeed, for Bishop it is an enormous burden for artists to carry: this feeling of responsibility for the development of new and better models for social and political processes.

Public art aspiring to a socially engaged character can only function if it is considered as a gift; it can be seen as social labor for the common good[154] but not as a commodity. The motivation for turning to participation as an artistic strategy is described by Bishop, Negri and Sholette[155] as a strategy undertaken in order to oppose contemporary capitalism which it is believed produces passive subjects with little sense of agency or empowerment. Guy Debord argues that participation re-humanises a fragmented society rendered numb by the repressive instrumentality of

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[153] The following theoretical framework is largely developed by Claire Bishop and was presented in a talk in Cooper Union, NY, "Participation and Spectacle: Where Are We Now", in conjunction with the upcoming Creative Time's Living as Form exhibition, 18 May 2011. [online] Available at http://creativetime.org/programs/archive/2011/livingasform/talks.htm [accessed 7 March 2012]

[154] "Working on forms of commons and commonality means not working on the creation of objects, or commodities, and therefore not working on things that can be capitalised upon. This is really important in terms of what kind of artistic practice this proposes, and it comes straight from some of the important work that artists were doing in the 70s and 80s, including Andrea Fraser. But of course this is a position and not a solution – we still have to deal with how to sustain a practice taking place in social labour when social labour in itself is rarely given value." Céline Condorelli in Böhm, K, Lang, A, Condorelli, C "Common Talking", in Petrescu, P, Petcou, C and Awan, N (eds), Translocalact, Cultural practices within and across, Dépôt légal Bibliothéque Nationale de France (BFN), Paris/ December 2010. "Commons are resources that are owned in common or shared among communities. These resources are said to be "held in common" and can include everything from natural resources and common land to software. The commons contains public property and private property, over which people have certain traditional rights. In some areas the process by which commonly held property is transformed into private property is termed "enclosure". A person who has a right in, or over, common land jointly with another or others is called a commoner. From "Commoner". Farlex Inc. Retrieved 20 April 2012. [online] Available at http://en.wikipedia.org/wiki/The_commons Anon. [accessed 7 May 2012]

[155] Negri, Antonio, Metamorphoses, Art and Immaterial Labour, talk given at the Tate Britain, 19th January 2008, in Negri, Antonio, Art and Multitude, Polity Press, Cambridge, 2011 and Sholette, Gregory, *Heart of Darkness*, first published in John R. Hall, Blake Stimson & Lisa T. Becker (eds), *Visual Worlds*, NY & London: Routledge, 2005, pp. 116-138

capitalist production.[156] Therefore, public participatory art sits in political and artistic opposition to the art or events known as spectacle.

Public participatory art is driven by the idea that it may be an instrument for positive social change. Importantly however, Bishop notes that a social divide exists between the expectations of art and artists on one hand, and those of goal-oriented activism on the other.[157] It can be argued that participatory art is reversing modernity, because it actively opposes the passivity of spectatorship and consumerism.[158] Rather its producers wish to activate audiences and emancipate them from what are potentially alienating and paralyzing structures associated with consumerist capitalist societies.[159] Participatory art aims to restore and realize spaces for communal, shared, social engagement.[160] It seeks to forge a collective, co-authored, participatory body of work that suggests affirmative, utopian, alternative social structures and practices.

Participation as a term has in the West historically emerged at times of political transition. Bishop aligns participatory art of the last 20 years with reactions in Western societies to the absence of a real political left and to the nearly total consumerization of every aspect of society. She identifies a number of elements in participatory art that align with recent neo-liberalist forms for such activities as networking, mobility, project-based work and voluntary, unpaid labor. Ironically in some cases strategies for working against neoliberalism turn into serving neoliberal systems.[161] According to Jacques *Rancière,* genuine participatory art creates

[156]Bishop referencing Debord, Guy, The *Society* of the *Spectacle,* originally published in France as *La Société du spectacle* in 1997 by Buchet-Chastel in "Participation and Spectacle: Where Are We Now", a talk in Cooper Union, NY, 18 May 2011. [online] Available at http://creativetime.org/programs/archive/2011/livingasform/talks.htm [accessed 7 February 2012]

[157] Bishop, Claire, *Participation and Spectacle: Where Are We Now*, talk at Cooper Union, NY, in conjunction with the upcoming Creative Time's *Living as Form* exhibition, 18 May 2011. [online] Available at http://creativetime.org/programs/archive/2011/livingasform/talks.htm [accessed 7 March 2012]

[158] These are by no means solely moderne phenomona, already the Romans knew to pacify the masses with bread and games.

[159] Or depending on location and moment in history: the military dictatorship or totalitarian socialism.

[160] Artur Zmijevski's work is an example of this approach.

[161] Samir Amin sharply criticises Negri and Hardt's approach in Multitude as a naïve and system-serving theory on the transformation of labor, class and a bottom-up revolution through the individual while misreading the actual development. "They talk about the transition to "cognitive capitalism" or the emergence of "immaterial production," the new "networked" society or "deterritorialization."… I will propose then another hypothesis to account for the invention of the "multitude" in question. Our moment is one of defeat for the powerful social and political movements that shaped the twentieth century (workers', socialist, and national liberation movements). … Beyond the two theses of Empire ("imperialism is outmoded") and Multitude ("the individual has become the subject of history"), Hardt and Negri's discourse exhibits a tone of resignation. There is no alternative to submission to the exigencies of the current phase of capitalist development. One will only be able to combat its damaging consequences by becoming integrated into it. This is the discourse of our moment of defeat, a moment

uncontrollable events in unpredictable spaces, but often art participation seems to fill spaces left devoid of power.[162]

Bishop concludes that participatory public art projects are ones that must hold social and artistic critiques in tension, as they contain opposing systems of value (individual versus collective, author versus spectator, active versus passive, real life versus art). In Bishop's view contemporary public art seems too predictable with no real social or artistic target, being aligned with a stance which could be loosely defined as anti-capitalist, but with no real political mission. Rancière also identifies the bolstering of the system by being part of it as aliby. Some obvious tensions in my practices are the actual monetary and precarious working situation versus the attempted outcomes, the process of solo decision-making in situations of time pressure and responsibility versus the idea of collective decision-making processes and shared responsibilites.

As experienced in my practice, there appears to be no straightforward equation or intrinsic relationship between forms of democracy and art, or forms of democracy and society. The artistic force is not one seeking conversion, rather it offers via a complexity of artistic gestures, a playing with mutual tensions, assumptions and dependencies as they exist in a given society. Bishop speaks out for the need of art to be an experimental activity that simply overlaps with the real world, without taking on responsibility for formulating new forms for living.

What has been established in this chapter are rationales and contexts of my art practice. Bishop distinguishes between two distinct strategies of restoring and realizing space for communal, shared, social engagement. One would be an art practice through gestures of social impact, which offer an alternative to social injustice. The other is an approach through a nihilist doubling of alienation which engaged the world in it own terms. Examples of this practice are works by Schlingensief, but also by Artur Żmijewski.[163] My practice belongs without doubt into

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that has not yet been surpassed. This is the discourse of social democracy won over to liberalism, of pro-Europeans won over to Atlanticism. The renaissance of a left worthy of the name, capable of inspiring and implementing progress for the benefit of the people, requires a radical rupture with discourses of this type." Amin Samir, *Empire and Multitude*, Monthly Review: an Independent Socialist Magazine, *2005*, Volume 57, Issue 06 (*November)*, [online] Available at http://monthlyreview.org/2005/10/01/empire-and-multitude [accessed 10 January 2012]

[162] Claire Bishop referencing Rancière, Jacques, *Hatred of Democracy*, Verso Books, London/New York, 2007

[163] On specific example of Artur Żmijewski's work is *Repetition* (2005), a documentary video of the re-enactment of the Stanford Prison Experiment. He hired participants to play the roles of either prisoners or guards in a set-up male prison. Żmijewski acts as the director of the prison and pushes the participants to the extremes such as allowing the demand of vigorous action from the guard's team.

the first category but acknowledges the powerful impact that the latter approach offers. For me artistic production is the place to invent and help to create elements towards alternative futures. My practice sensitized people towards ambiguities inherent in the economic system, therefore there was an education towards the awareness of tensions and the acceptance of ambiguities. The next chapter will, therefore, look at the forms and modes of engagement through practice and at the reasons for doing so.

Żmijewski, Artur, *The Applies Social Arts*, Fire Station Artist's Studios (Ed.), Dublin, 2010 and [online] Available at www.krytykapolityczna.pl/English/Applied-Social-Arts/menu-id-113.html [accessed 10 January 2012]

## Chapter 3 – Modes of Engagement and Form in My Practice

### 3.1. Modes of Engagement

My artistic language evolved through the process of engaging with these three projects from a traditional visual form to a more performative one, integrating dialogical elements as key artistic strategies whilst interest and attention to visual language was retained. My focus moved from object to process[164] and, therefore, my role shifted from an all-controlling author to a dialogically-focused co-producer. I consider the language of the entire form of public participatory art – including organisation, embodied presence and verbal communication – as aesthetic and crucial to the project. In this chapter, I will outline my tools and processes of creating a place for a range of experiences that augment the capacity to re-imagine the world and one's relationships.

#### 3.1.1. Embodied Practice

A consideration and questioning of the role of the artist furthers this research. Like everyone else, I can partially be defined by my geographical and cultural background as well as race, gender, age and class. Middle class, white and German, I reflect on my personal history, because it locates me, reveals influencing factors and partially accounts for predispositions in relation to my practice. As a teenager during the 1980s, at the peak of the Cold War, I was influenced by personal struggles, global political uncertainty and familial economic worries. My siblings and I were encouraged to take risks and to explore the world and ourselves. From the age of 12, I began making art. In 1883 I spent a year in California[165] and was struck by American middle class neo-liberalism. An Orientation Year[166] in 1988-89 in Berlin,

[164] The object in Madrid was not my design, but based on my conceptual input. zoohaus designed and realized the object.
[165] I lived with my immigrant relatives there in 1984-85.
[166] In 1972 Carl-Michael Wilhelmi started the 'Forum Kreuzberg' in Berlin-Kreuzberg, a non-profit centre for scientific, artistic and social work. From 1974-1992 the Forum ran a so-called 'Orientation Year' for 15-20 young adults each year to explore different vocations and professions. It was run as an alternative Anthroposophical project, away from mainstream Anthroposophy, based next to the Berlin wall in Kreuzberg, the most anarchistic, experimental and left wing part of Berlin. I took part in 1988-1989. The team of the Forum was in creative dialogue with the thinking and working of artists and philosophers such as Michael Chekhov, Rudolf Steiner and Joseph Beuys. Beuys had organized seminars there in the 1980s. Awareness and Thinking were main topics that were explored theoretically. We worked practically in construction, in industry, in agriculture and in the social field. We read and debated key texts relating to the economic and social transformations since the French Revolution: Friedrich Schiller, Alexander von Humboldt, Adam Smith, Friedrich Hegel, Karl Marx, Max Stirner, Mikhail Barkunin, Peter Kropotkin, Rudolf Steiner and texts on Fascism. Within this year, I came across a lot of background that informed Beuys' work and thinking such as Anthroposophy, the idea of the Social Tri-partition *[Soziale Dreigliederung], the Philosophy of Freedom* (Rudolf Steiner). In 1989 I also got to know personally the

Madrid and Wexford, introduced me to alternative ways of living and working, in particular to ways associated with Anthroposophy – the philosophy of Rudolf Steiner (1861-1925).

Despite my ambivalence towards notions of an art market[167] and towards the model of the signature artist, I began to study art in 1989. In 1990 I entered the Art Academy in Nuremberg, Germany, and was made familiar with what economic anthropologist Stuart Plattner calls the Tournament Model,[168] which is a vision of the art world based on the idea of this world being defined by fictional scarcity and excellence. When my practice expanded to working in public in 1995, I enjoyed discovering the broadened possibilities and communication with others.[169]

I regard the inner impulse for action as a fundamental element of any practice. Otto Scharmer highlights the attention to and importance of awareness of where the impulses come from. He speaks of our conscious as the blind spot in today's crisis.[170] My initial impulse arrived from exposure to unresolved global, local and personal conflicted situations. My practice is an expression of my embodied attitude towards the societal context and the potential role of art.

### 3.1.2. Visionary Thinking

The phenomena with which I worked resulted from processes containing the dichotomy between visionary thinking and money. Using methods of conversation I aimed to identify the limiting (or expanding) impact money has on our imagination.

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movement for Direct Democracy. [online] Available at http://www.omnibus.org/aktuelles.html [accessed 30 July 2010]

[167] My best friends mother ran an art gallery. I felt uncomfortable in that environment.

[168] "One way to explain why it is that a few artistic producers are rewarded, often quite handsomely, by the art world, while others loose absolutely, is to compare the way value is produced in that arena with value production in competitive sports.'' The economic anthropologist Stuart Plattner does this by employing a Tournament Model in which the winning athlete may be a mere fraction of a second faster than one or more of her rivals, yet she is designated the sole winner regardless of the outstanding athletic ability of her competition. According to Plattner, "this model is relevant to the art market because it describes a situation of workers receiving payments that don't seem related to their input of effort." Stuart Plattner, High Art Down Home: An Economic Ethnography of a Local Art Market, (University of Chicago Press: Chicago, 1996), pp 12, in Sholette, Gregory, *DARK MATTER, Activist Art and the Counter-Public Sphere,* first published in Cronin, Keri and Robertson, Kirsty (eds), *Imagining Resistance: Visual Culture and Activism in Canada*, Wilfrid Laurier Press, Waterloo, ON, 2010

[169] I started with a poster action [*Curriculum Vitae*] about artist CVs and the type of representation and impression that an artistic CV is supposed to create about the persona and it's standing within the art field. This work was an expression of my discomfort in my field, my non-ability to find my place and value within this system as young emerging artist. [online] Available at www.susannebosch.de [accessed 30 July 2010]

[170] Scharmer, Otto, *Seven Acupuncture Points for Shifting Capitalism to Create a Regenerative Ecosystem Economy* in Oxford Leadership Journal, Volume 1, Issue 3, June 2010. [online] Available at www.ottoscharmer.com [accessed 17 October 2010]

Brain researcher Gerhard Roth[171] speaks about the unique human ability to have foresight,[172] expressed in form of visions, wishes or desires for something lacking in reality. Visions imply the potential to make real through a step-by-step process with a clear grounding, yet driven by the passionate excitement of a future proposition. The research report *New Model Arts Institutions and Public Engagement, Research Study. Emergent Headline Findings for Feedback and Discussion*[173] highlights the power of illusion, which is the ability within a socially engaged art practice "to think and act 'as if' things were different".[174] To be able to imagine alternative realities raises the capacity of people who become engaged. Philosopher Ernst Bloch introduced the term 'hope' for forward thinking.[175] With hope as principle he not only meant the effect, but a movement towards upcoming active human beings. Real people work on reality to improve it. In the Anthroposophical understanding of the world, the spiritual 'temperature' of our time is defined by the qualities of the archangel Michael.[176] Author Hans-Werner Schroeder describes the Archangel's spiritual qualities necessary to drive the development of the human species forward. In the changing Germany of the 1990s, visions played an important role. Former Federal President Roman Herzog recalls in his famous "Ruck" speech of 26 April 1997[177] the vision of Perestroika and the power of the idea of freedom in autumn 1989 in Germany. He poses the question as to whether Germany now and in the

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[171] Roth, Gerhard, *Warum ist Einsicht schwer zu vermitteln und schwer zu befolgen? Neue Erkenntnisse aus der Hirnforschung und den Kognitionswissenschaften / Why is insight difficult to mediate and difficult to obey? New insights from brain research and the cognitive sciences*, lecture in front of the Federal state parliament of Lower Saxony, 25 January 2000, Heft 40 der Schriftenreihe des Niedersächsischen Landtag, Hannover, 2000. [online] Available at http://see-conference.com/prof-roth/ [accessed 17 October 2010]

[172] foresight,n. 1. the ability to anticipate future events or requirements(…) Catherine Soanes and Angus Stevenson (eds), The Concise Oxford English Dictionary, Twelfth edition, Oxford University Press,Oxford Reference Online. Oxford, 2008, [online] Available at http://www.oxfordreference.com/views/ENTRY.html?subview=Main&entry=t23.e21522 [accessed 17 October 2010]

[173] Research report for the conference *Socially Engaged Arts Practice and New Model Visual Arts Organisations*, 23 May 2010, FACT, Liverpool. Research Team: Lynn Froggett, Robert Little, Alastair Roy, Leah Whitaker. Psychosocial Research Unit, University of Central Lancashire.

[174] Ibid

[175] Bloch, Ernst, Das Prinzip Hoffnung [The Principle of Hope], Suhrkamp, Frankfurt, 1960

[176] Schroeder, Hans-Werner, Mensch und Engel. Die Wirklichkeit der Hierarchien [Human and Angel. The Truth of Hierarchies], Fischer, Stuttgart, 1989 Michael's spirit is described as a movement away from material development and possession (experienced as industrial revolution and the acquisition of wealth and possessions in the western world over the last centuries to a point of destruction) towards a spiritual and mental wealth.

[177] "First, we need to recognise the society we want to live in the 21st century. We need a vision. Visions are nothing more than strategies for action. That is what distinguishes them from utopias. Visions can mobilize unimagined forces." (…) "Herzog made headlines in April 1997, when in his function as president, he made his so-called "Ruck" (jolt) speech at the Hotel Adlon in Berlin. Herzog expressed his frustration at the pace of political development under CDU Chancellor Helmut Kohl. Echoing pressure from big business circles, Herzog called for a "jolt" in Germany in order to overcome '"encrusted structures'."" [online] Available at http://www.wsws.org/articles/2008/may2008/germm06.shtml [accessed 11 November 2010]

future still has collective visions, especially in a situation in which many people feel that society could not continue as before, "is there the common concern for the future, not only for our country, but beyond Europe for the world? Or is the entire interest exhausted within the own allotment?"[178] All these shared perspectives resonate in my understanding of the potential of art located within society as a platform beyond conventional thinking and action. I share with Frances Moore Lappé[179] the belief that solutions exist for everything; people have knowledge, ideas and wisdom. In my projects, I aimed to test methods for transforming these existing capabilities into action. As an active citizen I felt the potential and possibilities for shaping my living environment with my creative capital[180] by crossing established boundaries.[181] My interest in formalising such processes arose from my own experiences of self-empowerment. Having explored the specific ways in which my practice relates to my biography, it is possible for the work's site- and context-specificity to be explored.

### 3.1.3. Site- and Context-Specificity

"Our understanding of site has shifted from a fixed physical location to somewhere or something constituted through social, economic, cultural and political processes."[182] The situations and places described are very diverse and certainly not interchangeable. When entering a new situation, the first task is to gain understanding, using whatever means available. Doris Koch writes of the possibility of changing a situation: "In order to come anywhere near assessing or influencing it [the situation], it is essential to observe the factors that operate in and determine the situation."[183] She uses a quotation from Roberto Ohrt describing the uncertainty of the situation: "A situation is always unstable, arranged around turning-points, one stage in a series of on-going transformations, a space exposed to the uncertain timing of events, and a time adapting to the irregularities of the terrain."[184]

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[178] [online] Available at http://www.youtube.com/watch?v=FhHrzWvd-Js, Vision eines neuen Deutschlands - Roman Herzog 1997 [10 min speech on video] [accessed 20 November 2010]
[179] Moore Lappé, Frances, *Living Democracy Feeding Hope*, transcript from video, [online] Available at http://smallplanet.org/videos [accessed 20 December 2011]
[180] It is meant here in the Beuys' sense.
[181] I believe that this is what art has set out to accomplish in the 20th century.
[182] Doherty, Claire, *The New Situationists*, in Doherty, Claire (ed.), *Contemporary Art: From Studio to Situation* Black Dog Publishing, London, 2004, p. 9
[183] ibid, p. 10
[184] Koch, Doris, "Über die Verbindung sozialwissenschaftlicher, Künslterischer und pratizipativer Praxis in der Forschung", Journal für Psychologie, 19(2), 2011, p. 10

At first sight, understanding a context would seem to have something to do with "knowledge" and with methods of acquiring knowledge. However, it concerns far more, namely a form of social intelligence and an inner comprehension of the world.[185] Art that is specific to a place is not necessarily produced by artists residing in that place. I travelled to most locations for projects, positioning me in two possible situations; that of the resident and that of the nomadic artist. Miwon Kwon writes: "The increasing institutional interest in current site-oriented practices that mobilize the site as a discursive narrative is demanding an intensive physical mobilization of the artist to create works in various cities throughout the cosmopolitan art world."[186]

Here is the idea of the artist embedded in the local context, the artists whom the art historian Lucy Lippard describes as someone who conceives a holistic vision of place as a kind of humanistic texture.

> Inherent in the local is the concept of place – a portion of land/town/cityscape seen from inside, the resonance of a specific location that is known and familiar. (…) British geographer Denis Cosgrove defines landscape as 'the external world mediated through human subjective experience'.[187]

The question whether I – in my place of origin (Berlin and Nuremberg) – belonged, or whether I remained an outsider, as in Naples, Madrid or Munich, remains within a historically familiar discourse.[188] The modernist view of the artist's role is that of one who stands on the outside. Artists adopt an external perspective or even offer a bird's-eye view. However, if art in the public realm is associated with the desire to create art in, with, and for society, and it is against this background that artists put themselves into the situations that pertain in the location, then the question is posed anew. Where does a contemporary human feel they belong? To work successfully in the public realm, it is of the utmost importance to be aware of one's clear position during the creative process.

All three projects were realised in different European countries. I tried to develop local insights through extended interaction with a site and local temporary constructed communities. This was in part because I was interested in involving

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[185] That is why I am here using the expression "to grasp" rather than "to understand". For in its wider sense, the verb "to grasp" means not only physically "to grasp, to take hold" but also "to grasp with one's mind, to understand".

[186] Kwon, Miwon, *One Place After Another: Site-Specific Art and Locational Identity,* MIT, Cambridge, 2002, p. 46

[187] Lippard, Lucy, *The Lure of the Local: Sense of Place in a Multicultural Society*, New, Press, New York, 1997, p. 11

[188] The idea of the artist as outsider and genius is explored e.g. in See Gris and Kurz, Die Legende vom Künstler [The legend of the Artist], Suhrkamp, Frankfurt, 1934

diverse members of the public, not just those accustomed to being heard: "Voices that run contrary to official wisdom often take longer to locate and are more difficult to hear."[189] Kester rightly points out that an

> artist's capacity to grasp nuances of a given social, cultural, and political system and, more important[ly] to understand how to work effectively within this system while preserving their critical autonomy, is seriously eroded when they are simply dropped into a new country with bureaucratic systems, local political dynamics, histories, and cultures of which they are relatively ignorant.[190]

My historical and cultural background influenced my testing of the concept. The different sites also allowed me to arrive in different capacities, commissioned and non-commissioned, un/free for institutional frameworks. The question of suitable frameworks to represent this type of participatory approach arises.

### 3.1.4. Representation

Reflecting on the three art projects, the artist must allow for un-predictability and for a flexible relationship between cause and effect, because this leads to the potential for genuine participation and, therefore, is constitutive of the very nature of participatory art practice. Although I was in all cases the accountable author,[191] I consider myself as co-participant and also part of civil society. As author and initiator in these projects, I found myself responding to existing power structures within and outside of institutions. During the German project I was at my freest to develop frameworks, but also at my most vulnerable, as I had no institutional support.[192] The institutions involved in the Naples and Madrid projects took on interlocutory roles, however, due to their own internal politics and administrative structures, they were not always able to accommodate certain needs of the projects.[193] Self-empowered self-initiation

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[189] Kester, Grant, *Conversation Pieces: Community and Communication in Modern Art*, University of California Press, Berkeley, Los Angeles, London, 2004, p. 172

[190] ibid, p. 172

[191] "What I said about authorship is that essentially, among the many artists that engage in social practice, some create the sense they are not really doing it—that they are not being anything other than a facilitator. They disown themselves to create a situation and let it exist on its own. I say that's impossible. I say an artist can never really disappear by the same principle that you alter anything that you actually come into, just by nature of entering it. You have to acknowledge that, and by the same token, you cannot renounce authorship away. We're not talking about authorship in the sense of coming to sign the landscape; it is about assuming the accountability of what you are actually doing." Bad At Sports, *Occupy the Art World Interview with Pablo Helguera*, 2011, [online] Available at http://www.artpractical.com/feature/interview_with_pablo_helguera/ [accessed 13 December 2011]

[192] Doherty, Claire (ed.), *Contemporary Art: From Studio to Situation* Black Dog Publishing, London, 2004, p. 12

[193] In the case of Naples, PAN has still not realized the wish due to managerial change. "The wish hasn't been realized for lack of funds: I think you can write to new assessor of Culture Antonella Di Nocera, maybe the wish can be still realize[d]. When I left Pan, the money and wishes were still there: the only person of old staff that is working actually at the PAN is Claudio Fevola, maybe he can answer to you."

without stable institutional connections or an invitation from an art institution was revealed to have advantages, but also, more pertinently, limits when considering the work's aims to become embedded in societal contexts. The model of commissioning in Madrid proved to be the most successful, as it consciously called for cross-disciplinary collaborations. It financed time, whilst my Spanish allowed me to communicate. It proved to be a force for maintaining lasting conversations that continue after completion.[194] Questions regarding agency arise out of these experiences.

### 3.2. Forms of Agency

In developing these art projects in public contexts, I have been searching to promote agency through acts of experimentation. The question arises as to who initiates and who participates in these situations and interventions. John Dewey experimented in the early 1920s with an active, intellectual learning environment; through neuroscience it is evident today that active learning conditionalizes knowledge through experiential learning. "Dewey advocates the learning process of experiential learning through real life experience to construct and conditionalize knowledge, which is consistent with the Constructivists."[195]

Experiential learning from first-hand encounters in environments, termed in philosophy as constructivism,[196] is the right approach to these issues of change and empowerment through artistic practice. While many projects engage with the marginalized and oppressed, hence resulting in an 'us' and 'them' (powerless & powerful) structure, my projects deal with the critical self-awareness of being both. The paradigm of thinking aimed to shift from self-reflection to an act of

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E-mail from Adelaide Auriemma, 2 December 2011

[194] Claire Doherty highlights in her text the importance of institutions. *Madrid Abierto* and *zoohaus* stayed in contact with me since 2010. *Madrid Abierto* invited me to speak at the Conference *Madrid Abierto 2011-2012* about "Useful Art" with the Spanish Group Democracy. 10 February 2012, El Taller, Matadero Madrid. [online] Available at http://madridabierto.com/en/artistical-interventions/2011/conference.html [3 March 2012] Also, the contact to the curator Cecilia Andersson never stopped. Doherty, Claire (ed.), *Contemporary Art: From Studio to Situation* Black Dog Publishing, London, 2004, p. 10

[195] [online] Available at http://en.wikipedia.org/wiki/Constructivism_learning_theory http://www.omnibus.org/aktuelles.html [accessed 30 May 2012] and Dewey, John. "John Dewey between pragmatism and constructivism." Fordham American philosophy. Fordham University Press, 2009.

[196] [online] Available at http://en.wikipedia.org/wiki/Constructivism_(learning_theory) [accessed 30 Janaury 2012]

empowerment. Otherwise the art project stays an illusion in "treating the symptoms but leaving the disease unnamed and untouched."[197]

A term has developed from the Occupy Movement, namely 'We are the 99%'[198] referring to the majority being affected by the 1% ruling class, which controls power and wealth. From that point of view, I am interested in exploring the paradigm shift in looking at the power of artistic creation while *being* one of the majority.

### 3.2.1. The Artist

The explorative nature of my practice takes place in a mainly performative and dialogical manner.[199] Wishing to include everybody, I was confronted with a methodological problem: how do I approach a huge and diverse group of people adequately, without excluding anyone? My responses varied. My role was one of an accessible person, an inconspicuous but pertinent driving force. I contributed directly to actions. In order to create a collective action together with my counterparts I took part and acted sincerely. Speaking with participants was not an act of tokenism, it was direct and real,[200] yet I always kept my private reflections to myself.[201]

Being invited by institutions in both Naples and Madrid I entered situations as 'the other'[202] in a privileged situation.[203] I had to deal with cultural differences, short-term visits and local agendas that needed to be unpacked and understood, in order to engage successfully. Over time, I built up experience, understanding and knowledge. I felt more confident around the processes despite repeatedly being in unfamiliar environments and roles.

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[197] Ellsworth, Elizabeth*, Why Doesn't this Feel Empowering? Working through the Repressive Myth of Critical Pedagogy*. Harvard Educational review. Vol. 59, No.3, 1989, p.307

[198] [online] Available at wearethe99percent.tumblr.com / [accessed 30 May 2012]

[199] See Appendix 33

[200] According to performance artist Hubert Sowa of the INFuG art collective, performance attempts to win back the original confusion through the reality of action. This original reality of action actually has a peculiar form of presence in the sense of a lack of distance. Sowa, Hubert, in *From an INFuG point of view*, [online] Available at http://www.asa.de/magazine/iss3/11hubert.htm [accessed 30 October 2010]

[201] I would avoid speaking about my domestic or financial situation. In that sense, I would not make issues that belong according to Nancy Fraser into the private sphere (sexuality and economic situation).

[202] 'The other' here means I entered the situation in the privileged position as invited and funded artist; I was also non-local and non-national.

[203] Kester makes his readers aware of the potentially privileged position of the artist with his or her affiliation to sponsoring institutions, the powerful symbolic capital implied by the subject of artist and the a priori difference of race and class. Kester, Grant, *Conversation Pieces: Community and Communication in Modern Art,* University of California Press, Los Angeles, 2004, p 161

The role of the artist was to harness a complex set of skills and functions such as maker, organizer, facilitator, negotiator, and performer. The projects all demanded that I had a flexible but embodied presence. Harrison Owen's description of the inner attitude of an Open Space facilitator[204] resonates. Owen highlights the importance of key elements of a safe space, providing a platform for others, and for issues to emerge, whilst any notion of spectacle is dismissed.[205]

### 3.2.2. Participation

> **"**Politics revolves around what is seen and what can be said about it, around who has the ability to see and the talent to speak, around the properties of space and the possibilities of time."[206]

The works all focused on participation, as form and content. They had an interwoven structure of collaboration, participation and interaction.[207] I invited individuals to participate with the aspiration of creating awareness of the power of collective action.[208] I took responsibility for the coin and wish collection, however the projects were experienced as open, unpredictable and participant driven.[209] It worked as a social sculpture[210] in the sense that the participants constituted the intensity and direction for the work's development by determining the quality and quantity of the donated wishes and coins.

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[204] "Fully present and totally invisible: an OSF holds space open like trusses that keep a roof perched on top of the walls. Without the trusses the room collapses. Without the conscious act of holding it open, space closes." [online] Available at http://www.openspaceworld.org/cgi/wiki.cgi?OpenSpaceExplanations [accessed 20 March 2010]

[205] [online] Available at http://www.openspaceworld.org/cgi/wiki.cgi?OpenSpaceExplanations [accessed 20 March 2010]

[206] Ranciere, Jacques, *The Politics of Aesthetics*, Continuum, London and New York, 2006, p.13

[207] It was interactive as participants were invited into a framework created by me with limited ownership of that. Collaborative roles emerged for the participants in and after the decision process, in partly absence of the artist.

[208] "Society is now understood to be composed of free individuals whose success or failure is due solely to their personal efforts (…)" in Kester, Grant, *Dialogical Aesthetics: A Critical Framework For Littoral Art*, Variant Supplement #9, winter 1999/2000, [online] Available at http://www.variant.org.uk/9texts/KesterSupplement.html [accessed 6 October 2010]

[209] ' Ein kontrolliert offener Prozess. Das Regelwerk der Versuchsanordnung war kontrolliert, die Ergebnisse resultierend aus dem Befolgen der Regeln waren offen.*[* An controlled open process. The set of rules of the experimental assembly was controlled, the results resulting from obeying the rules was open.]*"* Excerpt from reflective discourse with Claudia Hummel, 20 October 2010.

*"*Ich habe das Projekt als ergebnissoffenen Prozess erlebt. Es war ein Angebot, sich an einer Wunschmaschine zu beteiligen ohne moralische oder gar ethische Bewegründe ins Feld zu führen. Im Moment der Entscheidungsfindung über die gewonnenen Mittel hätte ich mir eher mehr als weniger Kontrolle gewünscht. [I experienced the project as result-open process. It was an offer, to take part in a desire machine without leading moral or ethical reasons into the field. For the moment of decision-making about the accumulated capitals I would have wished myself rather for more than less control] "Excerpt from reflective discourse with Birgit Effinger, *20 October 2010*

[210] "Joseph Beuys proposed and stressed the need for an expanded conception of art in which every human being - in their inherent freedom, creativity and transformative power - is potentially an artist." [online] Available at http://www.social-sculpture.org/the-territory.htm [accessed 8 August 2010]

During the decision-making phases, individual participants formed temporary collectives,[211] which assumed all decisions, becoming themselves a materialised portrait[212] of the wider community. Within the Madrid project, the participants assumed full ownership of the process and changed my role into one of co-participation.[213]

### 3.3. Forms of Engagement

Here I discuss instances of how my art practice aesthetically and materially manifests, using a selected number of forms of dissemination in objects, exhibitions and printed media. Most exhibition situations also included conversational or performative elements.[214] All included negotiation, organisation and management. The aesthetics of this type of artwork are often regarded as secondary. I will attempt to confute this. Suzanne Lacy's most socially engaged works are realized in explicitally aesthetic ways, such as the choice of cars and location, visitor flow and form of compartmentalized conversations in *The Roof is on Fire* which she calls 'sculptures in dialogue.' "I will argue, however, that the artists or orchestrators of such projects do often devote a great deal of attention to traditional "physical or formal" qualities; Lacy's tight aesthetic control over her works contributes to their social impact."[215] Park Fiction and Wochenklausur have equally developed an aesthetic language that allows sensory stimulation through ways of designing a space.

#### 3.3.1. The Sculptural Element

The public collection sites appeared in sculptural forms (**fig 6**). In Germany, participants even created collection sites themselves (**fig 7**). These sculptural objects in public space were key elements for rendering visible the material and symbolic process of collecting. All objects succeeded in making this experience accessible,

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[211] The decision makers were chosen by means of different selection processes: by application and random selection in Germany, by invitation in Naples and by participant choice in Madrid.
[212] The conception of the 'portrait' of the participants was implicit in the delivered content. The type of wishes not only mirrored the spirit of the times, but also the mindset of the participants.
[213] See Appendix 19
[214] One example: A roundtable discussion took place on 1 February 1998 in the Gallery Kohlenhof, Nuremberg, Germany, with the theme: "*What is the Link between Art and Money? What is the Link between Art and the Future?*" [Was hat Kunst mit Geld zu tun? Was hat Kunst mit Zukunft zu tun?] Invited were three guests: the art historian Dr. Annette Tietenberg, the director of the Landesbank Nuremberg, Hans Stengel, as well as Prof. Dr. Michael Hutter, from the University Witten-Herdecke.
[215] Gressel, Katherine, The Aesthetics of Social Engagement: Suzanne Lacy's *The Roof Is On Fire*, Number 12: (In)efficacy, PART, journal of the CUNY PhD Program in Art History. [online] Available at http://web.gc.cuny.edu/arthistory/part/part12/articles/gressel.html [accessed 14 March 2012]

although they varied from site to site. In Germany, the collection objects were all cubic with transparent glass fronts. All had slits and a letterbox for collecting coins and wishes. All had vinyl text on the transparent front outlining the aim of the project. These objects were painted with cooper varnish inside and out. The object in Munich was lit at night, in Naples I used a large open metal tray. The object in Madrid had a very noticable exterior, but gave a limited view of the contents via a small, semi-opaque window over which was also a layer of vinyl text. All "worked site-specifically by engaging with the space performatively or, as Crow reminds us, as an 'activist'", not in the sense of adapting to a space or the space somehow adapting to the sculpture.[216]

**Fig 6**: Bosch, Susanne, images of object in Berlin (2000), Naples (2008), Madrid (2009)

**Fig 7**: Bosch, Susanne, images from collection sites in Berlin-Köpenick (2001)

Sculptural references include the abstract and symbolic modular works by minimalist artists such as Richard Serra (1939- ) and Donald Judd (1928-1994), who installed formal objects in relation to site.[217] Whilst many of my sculptural objects articulated permanence, continuity and certainty, the actual phenomena addressed by these objects included their instability, ambiguity, uncertainty and impermanence. Whilst the objects were only installed temporarily, I made reference to the site through the

[216] In conversations,we came to the conclusion , the best way to express visually the faith in the common is to trust them by exposing the money without protection.
[217] Examples of sculptural site-specific works are Richard Serra's, *Titled Arc*, from 1981 wich was destroyed in 1989 and Donald Judd's outdoor works in Marfa, Texas in 1971.

dimensions of the object.[218] Like Judd and Serra, I used location as an arena for the sculptural object, but the objects constituted an arena for a form of social exchange.

### 3.3.2. Time as Form

When thinking of the time spent on each of the three projects the question arises how the quantity and quality of time served the projects processes and outcomes.

> Time should not be managed and deployed by artists according to a single ahistorical principle that is meant to be true no matter what the circumstances. Different conjunctures will call for different qualities as well as different quantities of time. Pace must be adjusted not fixed according to ideological imperatives.[219]

Time investment is necessary to develop an indepth understanding of a site, situation and people. The first project lasted more than four years, which was needed to meet the set scale of the project; it coincided with the fact that the Euro was being introduced four years after the project's start and the need to develop a sustained engagement with places and participants to accumulate a critical mass. It was possible as it was a self-commissioned process. The following two projects were based in a framework that determined the length of the project and made them much sorter. Besides the length of the presence of the projects on a site and in 'temporary and ongoing invented communities',[220] my physical presence in all three projects was limited due to the social contradiction of my economic condition.[221]

Duration seems a fundamental need when dealing with public art practice involving people. Time became the dematerialised material of the relational work, as I moved from objects to processes.

> Having rejected the monumental object of public art, new genre public art does not sacrifice monumentality altogether but converts it from being a quality of the object into a quality of the temporal experience of community arts projects. Duration asserts itself in the 'monumental time' of the

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[218] Miwon Known expresses her uncomfortable feeling around the artworks (and the artists) having lost their bond with the physical condition of place, calling this itinerant lifestyle of projects and artist politically progressive. Kwon, Miwon, *The Wrong Place*, in Doherty, Claire(ed), *Contemporary Art: From Studio to Situation,* Black Dog Publishing, 2004 p 31

[219] Beech, David, *The Ideology of Duration in the Dematerialised Monument: Art, Sites, Publics and Time* in Doherty, Claire and O'Neil, Paul (eds), Locating the Producers: Durational Approaches to Public *Art*, Valiz, Amsterdam, 2009, p. 335

[220] Kwon, Miwon, *One Place After Another: Site-Specific Art and Locational Identity*, MIT Press, Cambridge, MA, and London, 2004, p. 150

[221] I was absent due to the fact that I needed to earn money.

dematerialised public work.[222]

My projects were present via an object and a process. As such they offered two levels of artistic quality. The qualities linked to duration in this set can be desribed as commitment to the invisible, the process, to relationship-building, understanding the qualities of site, politics and people and to test the project's set objectives. David Beech highlights how "durational work has become exemplary of a certain strain of discourse which calls for an ethical foundation for the relationships developed between an artist and a community."[223] He identifies the discourse of duration as ideological "because it is isolated and abstracted as something valuable in itself" with extreme positions such as "Kwon's affirmation of 'intensive engagement'" and Thomas Crow suspicion of "duration as a sign of the failure to engage seriously with the contradictions of social space." Crow draws on the fact of the dynamic in the physical public space as being fluid, diverse, full of contradictions and temporary. In my projects, there was no strictly defined or fixed 'community' to be engaged with on a permanent basis, but a mix of coincidental pass-byers to committed participants. "Crow draws the vital conclusion that 'the duration of the strong work is limited because its presence is in terminal contradiction to the nature of the space it occupies. Contradiction is the source of its articulateness'."[224]

Suzanne Lacy's project *The Roof is on Fire* took as a performance one evening, but the entire dialogical art project took years. Lacy suggests that "continuity" can be a "measure of both the artist's responsibility and the work's success." She defines this as "sustaining or continuing a connection begun through the artwork as an expression of personal responsibility."[225]

The amount of time spent with the community is read as a sign of quality, charging artists and curators "with having pastoral care over their publics".[226]

> There is considerable consensus that the artist or curator should spend as much time as possible with the work's audience, community or site. The ideology of duration allows artists, curators, funders and participants to affirm the monumentalisation of time in community projects as having a value in

[222] Beech, ibid, p. 319
[223] Beech, ibid, p. 314
[224] Crow, Thomas, *Modern Art in the Common Culture,* Yale University Press, New Haven, 1996, p.135 in Beech, David, *The Ideology of Duration in the Dematerialised Monument: Art, Sites, Publics and Time* in Doherty, Claire and O'Neil, Paul (eds), Locating the Producers: Durational Approaches to Public *Art*, Valiz, Amsterdam, 2009, p. 135
[225] Lacy, Suzanne, *Finding Our Way to the Flag: Is Civic Discourse Art?,* Public Art Review, Vol 14 no. 2, Spring/Summer 2003.
[226] Beech, ibid, p. 318

itself.[227]

While Crow is focusing on the physical conception of site, Kwon's understanding of site is expanded to the social, economic, and political sphere and as such it is discursive. Kwon demands an artist to be sensitive to specificities of site. "What gives 'ongoing invented communities' their 'sustainability', according to Kwon, is 'the artists' intimate and direct knowledge of their respective neighborhoods'."[228]

My strategies range between performative, activist and sustained relationship positions. On occasion, my absence empowered engaged participants to take ownership of the process as with PAN staff in Naples. It did not sustain long-term relationships onsite, whereas my presence and process in Madrid and Germany generated lasting relationships and dialogues and new projects evolving out of the process.[229]

As viable solutions for time spent on art processes must be problematized by being linked to political and economic debates, Beech suggests moving away from the oppositional binary perception of not enough or too much time to quality time that is naturally present in every process.[230] I welcome his suggestion, as it removes time from an ideological entity to a phenomenon with specific realities. Yet, I feel that the time for art needs to be made conscious by all parties, otherwise nothing happens. In life as in art, one has to pause to allow encounter to happen.

### 3.3.3. Organisational Forms

Offering an infrastructure for collecting and receiving unpredictable quantities of coins and wishes, whilst promising transparency and availability for all forms of communication on a continuous basis demanded an infrastructure as a conceptual form.[231] "The management of such a project in many ways becomes the "work" of art."[232]

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[227] Beech, ibid, p. 320
[228] Kwon, p. 134 in Beech, ibid, p. 324
[229] In Nuremberg *Die pARTizipatoren* and in Madrid the engagement in *El Campo de la Cebada* and the development of *Assemblea Austrias*. See Appendices 19 and 31.
[230] Such as "delay, interruption, stages, flows, of instantaneous performances and lingering documents, of temporary objects and permanent mementos, of repetition, echo and seriality." Beech, ibid, p. 325
[231] This infrastructure in the first project arose organically, as it grew slowly to become a larger, participatory project. The first two years can be seen as a skilling-up phase, demanding the acknowledgment and acceptance of external help on a large scale. As this project operated largely without funding and institutional framing, the structure of delegation of donated help and work-share evolved gradually, as solutions were found when issues arose. A friend and freelance businessman in Nuremberg became the hub of administration. He employed a volunteer, organized a computer and desk space to set up the maintenance of the info hotline (donated and set up by him), the updating of

Organisatorial structures mirror the nature of the collaboration.[233] Referring to the emerging discourse regarding public participatory art, Sholette notes that organisation, administration and financing contribute significantly to project realisation and, therefore, require adequate discussion.

> Besides finding new ways to account for collective artistic authorship it [the emergent discourse] must also theorize the many occasions in which no object is produced or where the artistic practice is a form of creative engagement focused on the process of organisation itself.[234]

AAA refers to a rhizomatic form when reflecting on their work, especially on the ECObox, a mobile temporary community garden project. They describe their role as initiating agents as temporarily until the network has taken over the project. “These networks of action and affection – mechanisms of democratic spatial construction – are necessarily rhizomatic, playing on proximity, the temporal and multiplicity”. [235] Rhizomatic[236] networks allow everyone to connect to every part necessary. Petrescu refers to a rhizome as “a way of constructing the infrastructure of the commons” and describes “rhizomatic transmissions” in their projects, “in which the prototype has the capacity to transmit all the information necessary for its reproduction.”[237] Similar to this approach, my three projects functioned in amended forms in various locations and invited to enter into an open network of others and expressed therefore an attitude of “going towards the other, not as an enemy or a competitor with the idea of destruction, but in the perspective of an alliance and the construction of a temporary micro-territoriality that will soon after be shared with others, by the new offshoots of the

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the webpage and online archive, maintain the addresses and telephone numbers, the accounting of expenses, the invitation and updating of participants. He also set up formats of mass mailing and PR faxes. I opened up a PO box in Berlin and found a person to transcribe the wishes. The public connection sites had to be cleaned on a weekly basis. I maintained the Berlin site while the other sites were maintained by friends, the museum (Naples) or my partners (Madrid).

[232] Purves, Ted (ed), *What we want is free. Generosity and Exchange in Recent Art*, Albany: State University of New York Press, 2011, p. 36

[233] The word itself is derived from the Greek word organon, itself derived from the better-known word ergon - as we know `organ` - and it means a compartment for a particular job. [online] Available at http://dictionary.reference.com/browse/organ?s=t [accessed 3 March 2012]

[234] Sholette, Gregory, *DARK MATTER, Activist Art and the Counter-Public Sphere,* first published in Cronin, Keri and Robertson, Kirsty (eds.), *Imagining Resistance: Visual Culture and Activism in Canada*, Wilfrid Laurier Press, Waterloo, ON, 2010, p. 4

[235] Petrescu, Doina, *Gardeners of Commons*, in Petrescu, D., Petcou, C. and Nishat, A. (eds), *Trans-Local-Act: Cultural Practices within and across*, aaa/peprav, Paris, 2010, p. 317

[236] Rhizome refers to a book by Gilles Deleuze and Felix Guattari (*A Thousand Plateaus*, 1980, University of Minnesota Press, Minessota). Gilles Deleuze and Félix Guattari use the term "rhizome" and "rhizomatic" to describe theory and research that allows for multiple, non-hierarchical entry and exit points in data representation and interpretation. [online] Available at http://en.wikipedia.org/wiki/Rhizome_%28philosophy%29 [accessed 15 October 2011]

[237] Ibid, p. 320

rhizome."[238]

Prior to the Italian and Spanish projects I undertook a non-violent conflict transformation training. Here, for the first time, I received a sustained training in project planning and mapping, including considerating stakeholders, visions, milestones, finances and task packages. In Naples, there was a museum team and production company involved to help realise the work. The situation in Madrid was more complex, as the lead organisation had one member of staff dealing with ten public art projects simultaneously. I thus prepared an extended structure and time plan and worked with four volunteer art students.[239] My organizational work became pivotal throughout the project with organised group meetings to decide roles with the design team building the object, the translator and María Molina López **(fig 8)**.[240] There was time to plan, as most preparation happened before the public element of the project commenced.

**Fig 8**: Images from the active support received in Madrid 2009-2010

In Germany, the project was supported and professionalized via involvement with *Goldrausch*[241] and the *KiöR* Berlin.[242] Most elements of the German project originally

[238] Querrien, Anne, *Les Cartes et les ritournelles d'une panthère en ciel*, Multitudes, 2008 in Petrescu, D., Petcou, C. and Nishat, A. (eds), *Trans-Local-Act: Cultural Practices within and across*, aaa/peprav, Paris, 2010

[239] See SB, pp. 211-12, 337-8

[240] She was the art educator and initiator of Aula Urbana, see more in SB.

[241] Goldrausch Künstlerinnenprojekt art IT is a comprehensive professional training programme for female artists. The one-year course is designed to pass on vital knowledge and develop relevant skills an artist needs to meet the complex challenges that arise when pursuing a freelance artistic career. [online] Available at http://www.goldrausch-kuenstlerinnen.de/ [accessed 13 March 2012]. Goldrauch leader Birgit Effinger also served as my critical friend in the Madrid project and contextualizes my parctice regularly in talks. See Appendix 18

[242] This happened in the last year of the process in 2001. Büro für Kunst im öffentlichen Rau**m** = Office for art in public space**.** The Office for art in public spaces provides professional art commissions in

evolved from my personal social network and coincidental connections.[243] This type of structural development occassionaly led to uncertain arrangements. Sustained relationships supported the management of growing demands through continuous action **(fig 9)**.[244]

**Fig 9:** Images from meetings and sharing work 1997-2010

Although this first project required the participation and cooperation of thousands of people, I still dealt with the situation like a signature artist [245] which lead to incidents of being overwhelmed and hampered by an inability to ask for help. When needed later, delegating enabled me to use limited time effectively and engage others through trust as form of exchange. It is a skill that I have learnt along the way. Helguera highlights the importance of managerial requirements of such projects as key to their success.[246]

The organisational structure was a relational bonding based on gift giving and as such the committed volunteers tended to be creative, in terms of overcoming problems or obstacles. By supporting such structures I was 'blurring [boundaries

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connection with urban planning projects; guaranteeing fairness through democratic and transparent selection procedures. The office keeps an artist's archive – a pool of portfolios submitted to the office. Suggestions for commissions are made by the expert committee for art in public spaces. [online] Available at http://www.bbk-kulturwerk.de/con/kulturwerk/front_content.php?idart=220&idartlang=231&idcat=50&changelang=6 [accessed 13 March 2012]

[243] For every event, there were e-mail call-outs for helpers e.g. sorting foreign currency in exchange for coffee and cake, sorting of coins onsite. The final meeting point in the ACC Gallery developed out of an artist talk in February 2002.

[244] The amount of the support by people was sometimes overwhelming as I felt I could never return it.

[245] Christo said: "The work is irrational and perhaps irresponsible. Nobody needs it. The work is a huge individualistic gesture that is entirely decided by me.... One of the greatest contributions of modern art is the notion of individualism.... I think the artist can do anything he wants to do. This is why I would never accept a commission. Independence is most important to me. The work of art is a scream of freedom." in Gablik, 1991, p. 169

[246] Helguera, p. 48

between] art and life'.[247] I offered platforms that participants temporarily inhabited by consciously or unconsciously providing forms of leadership. "Through this process, we achieve a heightened awareness of the circumstances of our particular lives. As a result we may go further and engage in change."[248]

By testing an idea in and with the public, my work mobilized structural thinking on an organisational level, creating various levels of ownership and shared responsibility among participants. The maturing of my ability to negotiate social situations became evident. Key topics arising in my and other related practices include: the need for clear articulation of what the outcomes of the exchange would be for all parties, the voicing of "of the complex demands our profession makes on our activities",[249] the understanding of participants activities as art, and the need to engage with the art world to critically evaluate and position the projects.

### 3.4. Forms of Presentation

I will now argue how artistic decisions connect beyond the aesthetic to the overall projects' aims and how sensory stimulation was necessary to attract participation.

#### 3.4.1. Exhibitions

**Fig 10**: Bosch, Susanne, images from exhibition and window installation in Nuremberg, 1997/8

Between 1996[250] and 2011, I created 12 exhibitions in relation to these projects.[251] I integrated considerations regarding space and architecture with the exhibited material. The exhibitions operated on a visual and functional level. They functioned with symbolism, where wall drawings used colors, such as gold, silver, and copper, as well as objects (e.g. previously collected pennies). Texts on objects, walls or windows were consistently used.[252] (**fig 10-14**). (See also images in SB, IB and GB)

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[247] see Kaprow, Alan and Kelly, Jeff (eds), *Essays on the Blurring of Art and Life*, University of California Press, 1993, 2nd Ed, 2003

[248] Douglas, Anne, Fremantle, Chris, *Leading through practice*, published Louise Wirz / a-n The Artists Information Company, Newcastle upon Tyne, 2007, p. 4

[249] Helguera, Pablo, *Education for Socially Engaged Art*, Jorge Pinto Books, New York, 2011, p. 33

[250] The very first exhibition set the scene in terms of how I would present the concept in a classical white cube situation.

[251] Besides the exhibition in the PAN (16 May-30 Sept 2008), all other 11 exhibitions were in connection with the *Restpfennigaktion*, see dates and location, GB, pp. 345-350

[252] See more examples in GB, pp 5-6, 28-38,296-306 and IB, pp. 49-109

**Fig 11**: Bosch, Susanne, images from exhibition in Kassel (1999) and window installation in Sox36, Berlin (2001), SchmidtBank Gallery (2001), KO Linz (1999/2000)

**Fig 12:** Bosch, Susanne, images from exhibition in Kassel (1999), Kohlenhof (1997) and Munich (2001)

**Fig 13**: Bosch, Susanne, images from Kassel (1999), Lüneburg and Art Forum Berlin (2000)

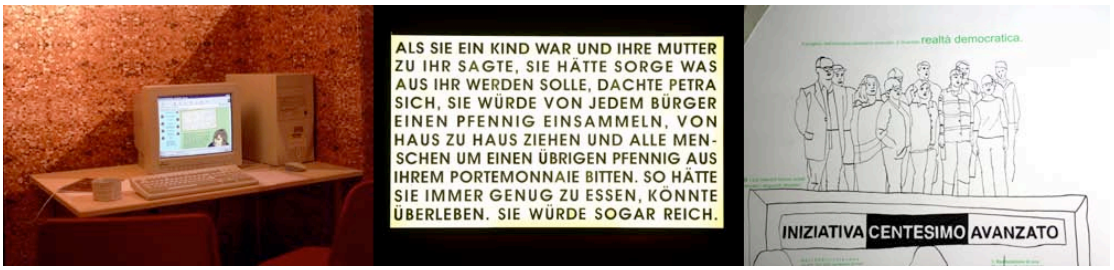


**Fig 14**: Bosch, Susanne, images from exhibition in KO Linz (1999/2000), Kassel (1999), and Naples (2008)

All of the exhibitions were accompanied with contextual written material in the form of invitation cards or booklets. As the number of donated wishes and pennies increased noticeably in line with the increased public exposure, the exhibitions changed in

nature. Hoping that the overall symbolism would affect actual behavior, I translated activity into material form. Such forms included graphic charts, audio recordings and photographs (**fig. 15**), which could be shown as slide shows; I presented the wishes in a web archive. (See also images in SB, IB and GB)

**Fig 15**: Bosch, Susanne, Images from first webpage (1999) and KunstBank Berlin (2001)

The visual aspects of my works tried to create beauty in the traditional artistic sense[253] to integrate the diverse elements of the projects. These forms stood for a subjective reality. The elements had the capacity to trigger the imaginative potential of viewers and participants.

An interest in and preference for a minimalist aesthetic had initially influenced my decisions.[254] Visual language of the 1990s influenced me in how my elements responded to space, medium and material. I was inspired by Jenny Holzer's LED reels, Laurence Weiner's work with text, likewise the works with image, text, posters and giveaways by Maria Eichhorn and Felix Gonzales Torres.[255] I thus staged a careful balancing act between form and content. I was challenged and inspired by the relationship between the symbolic and the real, between art actions and what may lead to the affection of actual behavior.

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[253] I refer here to the theories on beauty and aesthetics by Emauel Kant, such as *Critique of Judgment.* Trans., James Creed Meredith. (Oxford: Clarendon, 1988) and *Critique of Practical Reason.* Trans., Ed., Lewis White Beck. (Oxford: Maxwell Macmillan International, 1993). See also Burnham, Douglas, *Kant's Aesthetics.* [online] Available at http://www.iep.utm.edu/kantaest/ [accessed 12 March 2012]

[254] Artists who were present and discussed were painters such as Hans Georg Pfahler, Barnett Newman, Gerhard Richter, Ellsworth Kelly, Imi Knoebel, Günther Foerg, Palermo and sculptors such as Ulrich Rückriem, Claes Oldenburg, Bruce Nauman.

[255] See works of Maria Eichhorn on [online] Available at http://www.galeriebarbaraweiss.de/dateien/exhibitions.php?intern_nr=8 [accessed 12 March 2012] and of Felix Gonzales Torres: [online] Available at http://www.andrearosengallery.com/artists/felix-gonzalez-torres/ [accessed 12 March 2012]

### 3.4.2. General Printed Material and The Internet

**Fig 16**: Bosch, Susanne, images from flyer and booklets, 2000-2004

The three public art projects at the center of this investigation sought to reach a substantial audience. Besides attempting to physically place the project in public space, printed material served to spread awareness of the project and its ideas to new audiences. It was at this point that the overall project received a logo (**fig 16-17)**.[256]

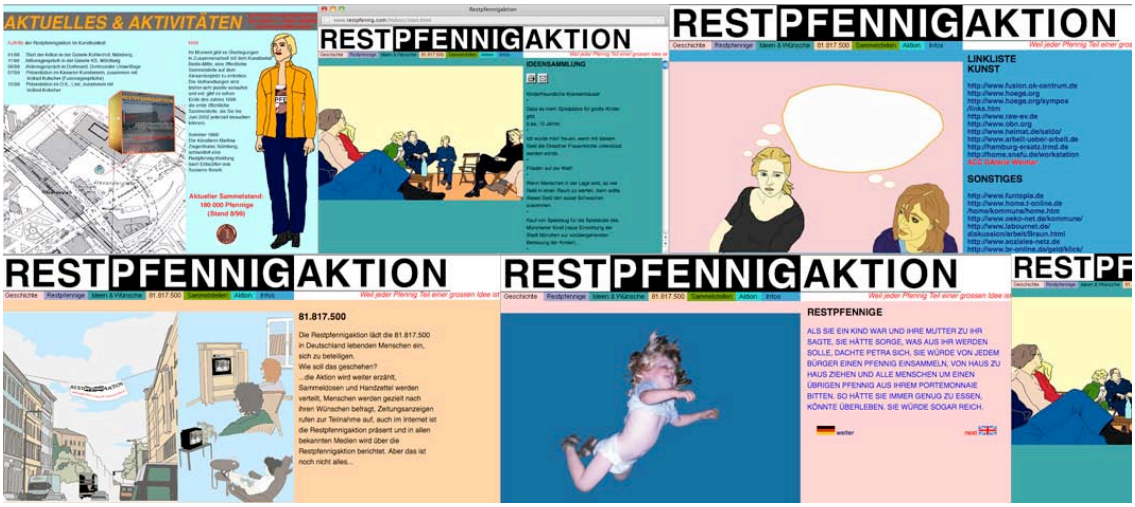


**Fig 17**: Bosch, Susanne, images from webpages (1999-2001 and since 2001) (www.restpfennig.com)

Using money, I hoped to create attention,[257] awareness and experimentation with its communicative and symbolic meaning. The Internet was not as accessible and ubiquitous in 1998 as it is now.[258] However, the site acted as an information platform

[256] I visualized and narrated step by step how the concept could be realized. I often used the future tense pointing to things such as the currency change in 2002 and an accumulation of coins and wishes. The brochure had a limited print edition and was accompanied by printed punch-out sheets for paper collection boxes, printed on cooper-colored, shiny cardboard. See GB, pp. 325-344.
[257] See appendices 12-14
[258] In 2000 a web-provider sponsored web-space and a domain name for the project. The Internet then was slow, and this first webpage consisted of just five simple pages based on drawings. The computer was not as present as it is today. Moore's Law on technology illustrates this:

and offered visitors an invitation to send a wish by email.[259] For the processes in Naples and Spain, I created blogs and used social media like Facebook and twitter, in order to spread information. I understand print and the online material presentation and design as part of my artistic artistic language.[260]

Habermas critiques the mass media as a manipulative form for consumption causing passivity. Rational discourse and debate in the public sphere have been replaced by spectacle and entertainment promoted by giant co-operations.[261] My works presented the possibility to respond actively.

> Art's role is to shock us out of this perceptual complacency, to force us to see the world anew…in each case the result is a kind of epiphany that lifts viewers outside the familiar boundaries of common language, existing modes of representation, and even their own sense of self.[262]

### 3.4.3. Objects

I argue that the (aesthetic) form of documented wishes and donated coins played a key role in these projects as objects and mediums of communication. The majority of wishes arrived as text on paper at collection sites and PO boxes.[263] **(fig 18-20)**

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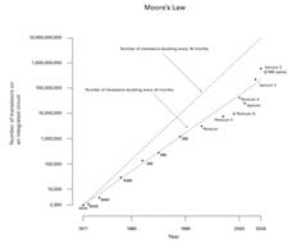


[online] Available at http://insidetrust.blogspot.co.uk/2009/11/cryptography-vs-moores-law.html [accessed 12 March 2012]

[259] The first site operated from 2000 until late 2001. Due to the large volume of interest generated by the site in the form of individuals visiting, incoming wishes, and media responses, it was clear that a more sophisticated site was necessary. Technology had advanced considerably and a computer programmer was able to set up a background database that could contain and catagorise all types of incoming data, including wishes and submitted sender details. Similarly, the database made available all media reports in relation to the project. The project also received sponsorship and the website was one way of offering publicity in return. The webpage still retains its design with color-coded pages, photography, text and drawings. The site does not allow for the DIY approach, the set-up and continuous maintenance needed professional sponsored help. The German project page has not been updated since 2003, as the time-consuming sponsoring came to an end.

[260] It was not only a way to substitute lack of finances with skills; it was also a tangible mode of expressing the conceptual in a visual way.

[261] Habermas Jürgen, *Structural Transformation of the Public Sphere*, MIT Press, Cambridge, Mass, 1989.

[262] Kester, Grant, *Conversation Pieces: Community + Collaboration in Modern Art*, University of California Press, Berkeley, 2004, p.10

[263] The paper came in all shapes, sizes and consistencies. It varied between handwritten scribbles on a receipt, but also a typed manuscript, a formal letter with letterhead. The pre-printed material was highly used. On some occasions, children included drawings. An amount of commentaries also arrived. As material, they now fill folders.

Money of various denominations was the second type of object that arrived at collection sites. A third type can be categorised as a mixture of valuable and invaluable items, included; wedding rings, old coins, coin collections, toy money, promotional DVDs, ice cream sticks, indeed, whatever would fit through a small slit.

**Fig 18**: Bosch, Susanne, images from wishes 1998-2010

The complex formal qualities of my individual form language "play a vital role in creating a non-traditional space for dialogue, giving participants new tools to express themselves and providing a tangible way for current and future audiences to engage in a longer-term dialogic relationship with the piece."[264]

| | Pre-prepared Postcards | E-mails | Letters | Audio | TOTAL |
|---|---|---|---|---|---|
| **Germany** | 941 | 56 | 560 | 50 | **1601** |
| **Naples** | 450 | - | 23 | 1 | **474** |
| **Madrid** | 216 | 2 | 94 | 200 | **512** |

**Fig. 19**: Bosch, Susanne, diagram of how wishes were collected, 2010

Making money publicly visible and tangible is not common and sparked spontaneous exchanges. Most of these responses were not recorded.**(fig 20)**

**Fig 20**: Bosch, Susanne, images from coins and bills, 1999-2008

[264] Gressel, ibid

### 3.4.4. Coins: Economic Value

**Fig 21**: Bosch. Susanne, images of growing of coins, Munich and Berlin, 1999-2002

It is illegal to take money out of circulation and hoard it.[265] However, by treating the coins[266] like any other sculptural material, I used money as a physical 'material' along with its highly charged meaning.[267] Such economic standstill depreciates monetary value, so, ultimately, the sculpture threatened to make money worthless. This did not occur; rather, the power of the image and the symbolism of the associated acts created "growth" in the projects.[268]

In the wish realisation phase the coins were used as sculptural objects, and as currency – for making a financial contribution to the realisation of wishes, and project expenses.

[265] Money is the property of the Central Bank (this does not allow us to burn or destroy money in any way).
[266] In Germany, the project collected Pfennigs, the smallest coin in the currency. In Naples, the collection of the Euro cent corresponded to the Pfennig process, collecting the smallest Euro coin. In Madrid, the old Spanish currency (Peseta) was collected (In this case not only the smallest coin, but also notes and coins). The currency is out of circulation, but continues to be accepted by the Spanish Central Bank in exchange for Euros (Only coins and banknotes minted after 1997). Participants donated in all three occasions all sorts of coins and bills or varying value, in requested and unsolicited currencies.
[267] The coins became the ever-changing element in the processes, slowly growing, and submitted to regular sorting and shifting. Although worth not much, pennies and other small coins incorporate the idea of luck and fortune if they get honoured enough in their worthless existence.
[268] Slowly bringing the coins (and wishes) together as a collective action was in a Beuys sense the capital here.

### 3.4.5. Wishes: Practicing Empowered Thinking

It was my aesthetic decision to use a wish[269] as ephemeral material and a form of exchange. Participants received an invitation to share a vision; the time, space, location and form with which this invitation was made were fundamental in influencing the outcomes.[270] In principle, one could say that expressing a wish or vision needs time to contemplate and formulate. Many wishes were expressions of ideas, while forms for realization had not been contemplated. A dialogue with the wish-maker usually allowed their strategies for the realization of their wish to be explored.

| Type of Wishes | Madrid | Naples | Germany |
|---|---|---|---|
| Social wishes for: Children | 16 | 35 | 207 |
| Young Adults | 20 | 6 | 22 |
| Families | | | 21 |
| Mothers | | | 14 |
| Homeless / Poor people | 26 | 3 | 31 |
| Disabled people | | 21 | 13 |
| Sick people | | 3 | 12 |
| People with HIV | | | 6 |
| Afghanistan | | | 13 |
| The Third World | | | 19 |
| Illegal Migrants | 10 | 3 | 8 |
| Wishes to create Foundations and Associations | | | 31 |
| Wishes for Private Use | | 4 | 103 |
| Wishes to transform the Project into Art | 6 | 1 | 136 |
| Wishes For: Museums | | 17 | |
| Art and Culture | 46 | 52 | |
| Cycles and Cycle-Lanes | 10 | 5 | |
| Urban Planning | 14 | 67 | |
| Educational Wishes | 18 | 12 | |
| Environmental (green) Wishes | 54 | 21 | 7 |
| Rubbish Removal | | 60 | |
| Camorra / Mafia-type criminal organisation | | 4 | |
| Animals | 6 | 7 | 19 |
| Animal Shelters | | | 16 |
| Rainforest Preservation | | | 9 |
| Schools | | | 23 |

[269] Wish production exists widely throughout literary fiction. It expresses the hope or desire for something lacking in reality. Wish production, introduced to us through fairy tales is part of our everyday culture and vocabulary. For example in the fairy tales of the Brothers Grimm, wishes are widely used in *The Raven, Sleeping Beauty, The Poor Miller's Boy and the Cat*, [online] Available at http://www.grimmstories.com [accessed 25 October 2011]

[270] The space on the postcard determined clearly the length of wishes. The time given to contemplate had a huge impact on the length and detailedness of the wish. Oral contributions tended to be longer when done face-to-face, shorter when given 20 seconds by a recording device. Wishes written somewhere indoors had a different character than wishes written on the street. Wishes expressed on the daily commute to work sounded different from visions delivered on a Sunday.

| | | | |
|---|---|---|---|
| Education | | | 12 |
| Playgrounds | 4 | | 8 |
| Parks | 46 | | |
| Cleanliness | 32 | | |
| Anti-Noise | 8 | | |
| Commercial Centers | 80 | | |
| Leisure Centers | 58 | | |
| More Safety | 32 | | |
| **Other Misc. Wishes** | 80 | 113 | 576 |
| **Total** | **512** | **474** | **1,601** |

**Fig. 22**: Bosch, Susanne, diagram of types of wishes that arrived, 2010

Lodged wishes and visions mirror the particular time and location in which projects and participants existed (**fig. 22**).[271] One of the challenges of such art-making is to empower individual participants to share visions, yet also to create a unifying narrative within a visual statement. Here, the wish can be experienced as link between the individual and the collective, art and the social sphere. It carries an unrealized concept with the potential to turn from the imaginary to a materialized reality **(fig 23).** Participant wishes carry creative potential that many artworks aim to uncover. The work made a real psychological difference to viewers. This may only have lasted for a short while, but experienced as stepping out of routine and envisioning one's communal space and relationships, the change in thinking, the additional expertise at envisioning that the work created in real life: all this constituted real experience.[272] The aesthetic aspects of the work could be perceived as a reminder: I refer here to the potential for a postcard on the wall or a collection tin at somebody's workplace. Exhibitions and the public collection objects were immersive and meant to heighten this visual clue, again to conjure empowered feelings, thoughts and possibly actions.[273]

[271] Wishes lodged in Germany between 1998 and 2002 were in some cases connected to German politics and world events. The *Restpfennigaktion (The Left-over Penny Campaign)* had numerous collection sites and the wishes collected also reflected local situations See GB, pp. 65-264. Many wishes in the second project reflected local Neapolitan politics. See IB, pp. 22-59. In Madrid the wishes and visions were for La Latina, a neighborhood in central Madrid. See MB, pp. 43-78

[272] Gressel writes: „Fisher discusses how in contemporary performance art, methods of *tableaux vivant* are used to create "zones of interperformance by which the terrain of fixed representation is transformed." These tableaux contain what Fisher calls the "aesthetics of becoming," or the imitative learning of social traits through mime and performance." The decision making events were clearly events where the indiviudals stepped into a role and acted within it, that was not part of their daily life. See GB, pp. 323-324 And SB, pp. 143-162

[273] In their research, the research team name the "The Power of Illusion: Socially engaged practice facilitates change process in individuals and communities by nourishing the capacity for creative illusion – that is, the ability to think and act 'as if' things were different. Importantly creative illusion rather than delusion is issue here since illusion involves imagining alternative realities whilst delusion involves denial of reality." Froggett, Lynn (ed), *New Model Arts Institutions and Public Engagement, Research Study*, Headline Findings, uclan, 2011, p 10. [online] Available at http://www.situations.org.uk/publications/socially-engaged-arts-practice-and-new-model-visua/ [accessed 17 February 2012] Prominent examples of working with the 'as if' phenomena are Gerz, Park Fiction and Beuys (fig 23). Images [online] Available at http://www.iconofly.com/en/celebrates/the-

**Fig 23:** Images from Jochen Gerz, Park Fiction and Joseph Beuys

### 3.5. Forms of Communication

My choice of communication style was symbolic as well as practical. Communication was understood as exchanging, sharing and participating, consulting with each other, understanding and making oneself understood, and it was in keeping with the original Latin term, which emphasises joint interactivity.[274]

The communicative framework for each project consisted of my invitation to the public to contribute to the work. The core of the work was dialogical and relational.[275] Communication took place between all levels: those representing funding bodies, commissioning bodies, participants, donors, helpers, colleagues, volunteers, institutions and the media. The presence of invisible processes of communication highlights that there was a difference between the visible communication with the participants and communication that took place behind the scenes. As such it breaks down into various rhizomatic sections within the larger artistic framework. It also highlights a shift in the emphasis of the artist's role at different stages of the project.[276] Types of engagement can be distinguished by evidence whether a dialogical relationship is established or not. In a text on littoral art, Grant Kester referred to dialogical qualities in art, "that which breaks down the conventional distinction between artist, artwork and audience - a relationship that allows the viewer

watch/art-portfolio/jochen-gerz.html, http://www.parkfiction.org/2007/02/382.html (Park Fiction at Documenta11, 2002, Foto: Werner Maschmann / Documenta-Archiv) and http://casestudiesforeducationalturn.blog.hu/2011/05/24/joseph_beuys_organisation_for_direct_democracy_by_referendum [accessed 20 March 2012]

[274] Maser, Siegfried, *Grundlagen der allgemeinen Kommunikationstheorie*, Verlag Berliner Union, Stuttgart, 1971

[275] "Social interaction occupies a central and inextricable part of any socially engaged artwork. Socially engaged art is a hybrid, multi-disciplinary activity that exists somewhere between art and non-art, and its state may be permanently unresolved." Helguera, p. 8

[276] I am aware that this text falls short of mentioning all relevant theoretical sources within this field of practice, e.g. Umberto Eco's *Open Work* had considerable impact in Europe since its publication in 1963.

to ‘speak back’ to the artist in certain ways, and in which this reply becomes in effect part of the work itself.” [277] The following paragraphs will reflect the forms of communication and its qualities as dialogical sculpture, as illustrated in the diagram below.

[277] Doherty, Claire (ed), *Contemporary Art: From Studio to Situation,* Black Dog Publishing, 2004, p. 12

### 3.5.1. Communicative Processes

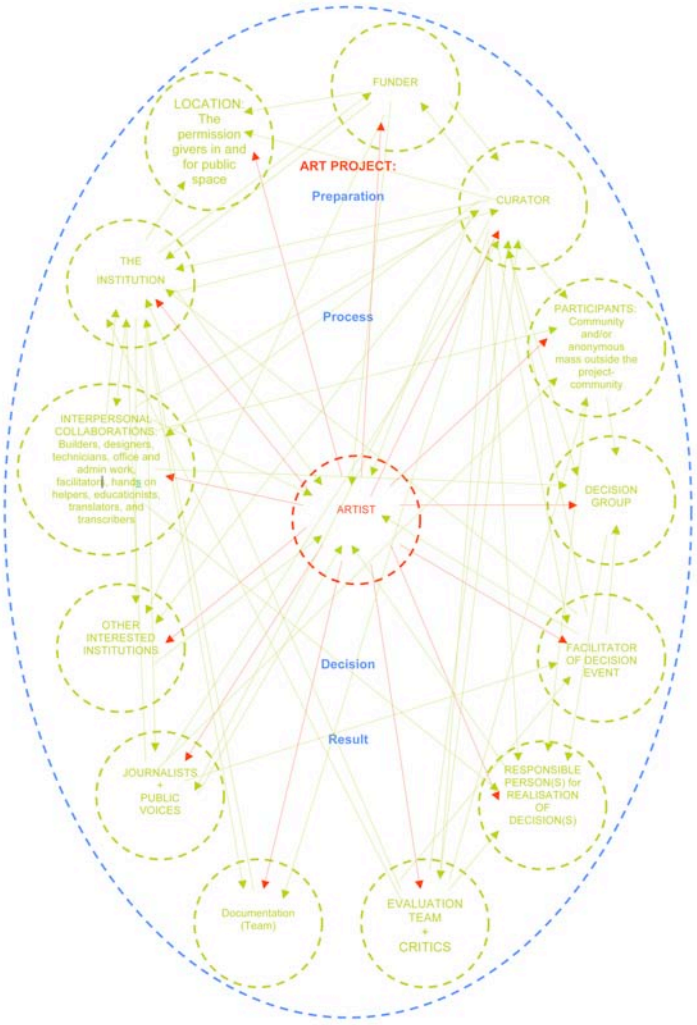


**Fig. 24:** Communication within the projects, diagram Susanne Bosch, 2012

Dialogue is a form of knowledge acquisition and played a key role in all projects, during the processes of execution, documentation and reflection.[278] I would argue that this field of art-making is seen as an arena for dialogical practices,[279] as knowledge is created through the relational. I sought to "create connectivity hoping to create desire and pleasure along with political and civic responsibility on a (local)

[278] In this documentation and reflection phase, it seemed natural to use dialogue within the artist's books as a method for generating knowledge and understanding, but it was also re-affirmed relationships in an ongoing way developed through the work processes. It allowed a form for the voicing of the wide variety of aspects of my practice.

[279] Dialogical practice is characterized by interaction or dialogue. It defines a way of creating art in which professional artists collaborate more or less intensively with people who don't normally actively engage in the arts.

level […]." [280] The diagram above highlights the rhizomatic and reciprocal communication process within the three projects, putting the artists perspective into focus. Communication took place through onsite engagement, via the Internet and other media. [281] Conditions for art-making involve a multi-layered scenario of communicative strategies; such as facilitation, mediation, inspiration, continuous conversation, play, and humour. It relies on the embodied presence of the artist and on listening skills with openness towards any given solution. It demands flexibility to react to changes, rather than sticking rigidly to set objectives.[282]

According to Marshall McLuhan, all media are "extensions" of our human senses, bodies and minds. Scharmer distinguished between different styles of listening based on the nature of the conversational partners and the impact forms of listening have on transformation. He connects three main sectors of society, namely, business, government and civil society that need to transform their style from one-way, manipulative communication towards a more multilateral and transformative communication going through stages of debate (reflective) and dialogue (two-way). The final and transformative way of listening is one of presencing, a process that works through opening the mind, heart and will.[283]

Central to my role of performing communication in the context of the art projects was my form of presence, I didn't intervene, judge or comment on peoples' visions. Depending on the context, the language[284] and style that I used when requesting wishes varied. It ranged from asking people what they would like to change, what they dreamt of, or what they would do if there was a budget, to what they would do if they were in charge. I always placed emphasis on considering the common good. In

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[280] Petrescu, Doina, *Gardeners of Commons*, in Petrescu, D., Petcou, C. and Nishat, A. (eds), *Trans-Local-Act: Cultural Practices within and across*, aaa/peprav, Paris, 2010, p. 318

[281] Developments in digital networking technology have ushered in a paradigm shift for dialogical art processes. Parallel to the emerging virtual world, arose the latest wave of a socially engaged practice. It can be seen in connection to each other, either by responding to the desire of today's world to be interconnected or by responding with direct relationships to the virtual realities. Social media plays a key role in some practices to either make knowledge transparent (such as recording outcomes on important for a and putting them online as video or transcript, putting up instructions for DIY), share resources (such as crowd funding webpages) or mobilize crowds for certain actions (such as the Arab Spring uprising in 2011, the London riots in 2011 or flash mobs). It also serves well for continuing work once relationships are established. "Social networks have proven to be a very effective form for instigating social action." Helguera Pablo, p. 18

[282] See engagement in learning about the artists way of communication in appendices 2, 8, 36 and 38

[283] Scharmer, Otto, Entering the Field of the Future. First Presencing Global Forum, Boston, 24 October, 2011. [online] Available at http://www.ottoscharmer.com/publications/[accessed 25 April 2012]

[284] "Sociolinguist Allan Bell coined the term "audience design" in 1984, referring to the ways which the media addresses different types of audiences through "style shifts" in speech." In Helguera Pablo, p. 23. My working context exposed me to multiple social and linguistic environments that I had to address as a 'speaker'.

group-conversations, people would often ridicule wishes made by others, or declare them 'unrealistic'.[285] This predominantly led to one-to-one conversations.

By its very nature aesthetics based on communication and conversation involves other people. "It is the center of sociality."[286] Conversation is part of a collective understanding around a particular issue geared towards truth and insight. "If our intention is to truly understand verbal exchange with others as a tool, we must gain a nuanced understanding of the relationship between art and speech and reflect on the way in which one affects the other."[287]

Language carries power, thus an artist must choose appropriate formats that align with the specifics of the project. This demands competency in a range of social and facilitation skills.[288] By applying analytical awareness, I tend not to rely solely on what I consider to be my existing talents or intuitions, but attempt to ensure that needs and expectations within these processes are heard and met. (GB, 323-324)

### 3.5.2. Decision-making, moving from Discourse to Concrete Action

After completing the project in Germany, reflections led to my questioning the nature of self-organized structures and decision-making. The three projects led me to consider different forms of democracy. Lacy refers to the dialogues in *The Roof is on Fire* as "sculptures in dialogue" and "aesthetics of becoming," where "imitative learning of social traits through mime and performance happen."[289] My decision processes were also three carefully staged situations that set out to encourage collective decision-making in a non-threatining environment. I used different symbolism, each borrowed from existing decision-making formats.[290]

For the German project my initial concept of how to address the final selection of wishes, was to randomly select a group of representatives to follow a process and

[285] Yet expressing a wish or taking a passion seriously is often interpreted as "making decisions according to what might be pleasing to imagine instead of by appealing to evidence, rationality or reality" (wishful thinking). [online] Available at http://en.wikipedia.org/wiki/Wishful_thinking [accessed 25 October 2010]
[286] Helguera, Pablo, *Education for Socially Engaged Art*, Jorge Pinto Books, New York, 2011, p. 40
[287] Ibid, p. 41
[288] The field of interpersonal communication is where most of my skill development occurred in recent years through training and reflection.
[289] Gressel, ibid
[290] In Weimar, I involved a professional mediator to set up a framework of equality and respect. In Naples, Julia Draganovic moderated the discussion as the person who had authority in the setting and knew all oft he involved. She used here natural kindlness and leadership to lead the conversation. In Spain, OS set the framework to allow praticipant driven engagement in a clear and responsible way.

take a decision on behalf of all participants. This presented key considerations, such as the direction of decision-making[291] as well as the group's passion[292] and responsibility.[293] This structure was deemed unconvincing as a suitable form of decision-making. (GB, 317-322 and 441-454) The gap between wish donors, decision-makers and realisers of wishes became obvious. With that, concrete action remained abstract outside the framework.

In Naples, the idea was to invite young adults to an Open Space event to decide, however this failed, due to a lack of funding. Instead, we invited a jury of citizens, selected on the basis of their expertise.[294] Grasping the difficulty of making collective decisions within a broad public frame, I considered it circumspect to invite interested and capable participants as drivers and collaborators for this complex process. Marcus Miessen attempted to argue that sometimes all-inclusive democracy has to be avoided to assure quality outcomes.[295] Charlie O'Neill[296] observed in proximity to socially engaged art practice that people might need expert guidance to disclose their day-to-day expertise in a bigger framework and to learn the shift from single to collective decision-making. On reflection, this process reiterated the division between wish donors, decision-makers and realisers of wishes, even more so having decided that PAN would take responsibility to realise the decision.

Open Space Technology (OST), used in Madrid, was the most successful format for supporting complex meetings, self-organisation and decision-making with individual and collective passion and responsibility, as it is grounded on theories of complexity, self-organisation and open systems.[297] The participants created their own agenda,

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[291] Based on the majority consensus versus trying to please the initiator/funder/donor.
[292] The group decision intending to serve the majority was not supported by anyone individually.
[293] The group did not feel in charge to implement the decision.
[294] The jury consisted of artists, museum staff and members of the Goethe Institute, in short, people working locally and being part of our social network.
[295] "Both historically and in term of political agency, participation is often read through romantic notions of negotiation, inclusion, and democratic decision-making. However, it is precisely this often-unquestioned mode of inclusion […] that does not produce significant results, as criticality is challenged by the concept of the majority." In Miessen, Marcus, *The Nightmare of Participation*, Sternberg Press, New York, 2011, p. 13
[296] Charlie O'Neill works in the Public communication Centre in Dublin: "People are experts in their own lives and have huge talents and potentials but they've been suppressed by accident of birth, state neglect or chaotic home lives. The reality is, when expertise is begged, borrowed, bartered or brought in, if the relationship is fostered as a positive, respectful one, people can be regenerated through process. Everyone benefits." Charlie O'Neill, *A hat trick for cooperation*, in *The policing dialogues review, Reflections on an Exploration of Neighbourhood Power Relations* at *The LAB* by What's the Story Collective, 2011, p. 16
[297] Open Space Technology (OST) is a process for facilitating complex meetings. It is people-centred and result-oriented. OST allows people to broach difficult subjects together. Participants in Open Space meetings are empowered by being made responsible for their own interests, desires and actions. Please find more details on OST in the SB, pp. 173-178. Theories connected to OS is e.g. the Integral Theory

and thus they encountered a situation that was designed collectively, based on simple, but effective guidelines. Methods such as proposing silence to re-focus on one's own passions before decision-making, sharing personal stories in smaller and bigger groups to ground personal experiences and understandings, as well as knowledge-sharing via inquiries, created a collective consciousness about the potential of the wishes. Concrete action arose out of the process; the event transformed the performance between neighbours from a fixed, individual to a more open, collective representation.

**Fig 25**: Bosch, Susanne, Open Space Event, 27 February 2010, Madrid

### 3.5.3. Education

I have benefited from the fact that the fields of education, art, and conflict transformation are populated with practitioners who possess the skills for articulating their experiences and knowledge in language. Just as the performative presentations and the embodied presence of an artist seems suitable as a form for exhibiting and sharing work with a wider audience,[298] I would argue so, too, is the art of verbal and written communication, of thinking, elementary for the validation of work by those in wider fields.[299]

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by Ken Wilber and Systems Theory, as expressed in Senge, Peter, *The Fifth Discipline*, Doubleday/Currency, 1990. See also Wilber Ken, *Up From Eden*, Anchor Press Doubleday, 1981.

[298] Bishop, Claire, talk: *Participation and Spectacle: Where Are We Now,* in conjunction with the upcoming Creative Time's Living as Form exhibition, 18 May 2011. [online] Available at http://creativetime.org/programs/archive/2011/livingasform/talks.htm [accessed 7 March 2012]

[299] An excellent example is the conference MODIFI, organised by the Goethe Institute in Spain in 2010, which gave over 3 days an oral account of models, differences and fiction of independent contemporary cultural production in the Spanish and German speaking context. Present were amongst others: Park Fiction, [online] Available at http://www.modifi.es/ [accessed 7 March 2012] In the appendix, I have

Since 2005, in parallel with my art practice, I have practiced (in)formal teaching and more recently student or participant facilitation.[300] My engagement in both fields emerged out of my artistic practice. My focus on transformation led naturally to my involvement in pedagogy with a focus on critical pedagogy by theoreticians such as Paolo Freire and bell hooks. [301] As artist and mediator from within the field of education, Pablo Helguera, has the following suggestions regarding contents of an socially engaged arts curriculum. My practice prefigures what is now established as good practice:

> "1. A comprehensive understanding of the methodological approaches of socially centered disciplines, including sociology, theater, education, ethnography, and communication;
> 2. The possibility of reconstructing and reconfiguring itself according to the needs and interest of the students;
> 3. An experiential approach toward art in the world that offers a stimulating challenge to the student;
> 4. A re-functioned curriculum of art history and art technique, including a history of the way these things have been taught in the past."[302]

I currently teach on an MA programme entitled 'Art in Public'. As a team of two, we are responsible for the course's structural, organisational and communicative formats. The demands and practices of this role correspond directly with those of my artistic practice.[303] The Art in Public MA has adopted forms of mutual learning, which

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listed examples of my contributions to mostly discursive exchanges of experiences with peers, participants and overlapping fields.

[300] Such as Open Space and World Cafe since 2008, see appendices 35 and 36

[301] Prominent examples are Freire, Paolo, *Pedagogy of Freedom, Ethics, Democracy, and Civic Courage*, Rowman & Littlefield Publishers, Maryland, 1998 and Hooks, Bell, *Teaching to Transgress, Education as the Practice of Freedom,* New York London, 1994

[302] Helguera, Pablo, pp. 86-87

[303] My initial teaching in Weimar started with the question of what I can pass on from my practice experience. My point of departure for teaching was based on the fact that I never studied public art and got all my knowledge out of practical experiences, informal education and non-art settings. I defined my role as an empowering colleague much from the perspective of my own learning and real life experience. I was not familiar with modular, subject-specific input, project-based semester work, regular guests and tutorials or rigorous assessment procedures.

When moving to Belfast in 2006, I had the task to create with a team of colleagues a masterprogamme for Art in Public that would be situated in the local context, yet respond to a globally changing situation. I realized, my focus had to expand from my practice experience to an active creation of a master programme and curriculum that would "enable students to engage intellectually, theoretically and practically in the specialized subject area and promote critical awareness of contemporary debates and issues relevant to art in public outcomes, their conceptual and historical foundations and to engage in practical strategies for advancement and resolution."(MA Section B1, from revalidation document 2007, p 20) It meant to look at education in the field from a much wider perspective of contemporary demands. The curriculum also needed to acknowledge its embeddedness as a master programme in a School of Art and Design within a University system. I had to familiarize myself with the UK system and idea of art as research, research excellence exercises and different definitions of higher education. The course was first validated in 2007 and is running in its 6th year. For our recent revalidation in January 2012, we spent a year in making necessary changes to the programme, in order to adapt to recent internal and

reflect my practical experience. One such example is 'live projects',[304] which take place in real contexts with real people.[305] Students learn about themselves, their place in society and at the same time they learn about public art and how to connect the social with the spatial. Theories are explored within a learner-centered and self-organised structure. We regularly seek and receive student feedback to determine if we are meeting the needs of the current cohort. Performance has a strong history in Belfast and the latent conflict situation naturally focused interest on processes of negotiation[306] and communication.

At a symposium in Zagreb,[307] I paralleled the educational settings in Germany and the UK in correlation to my practice. I identified in both settings the current limits of my role as a lecturer in these academic contexts, I feel universities are slow in accommodating the contingencies demanded by collaborative work within and with those coming from outside of the institutions. My desire to establish a well-functioning platform for mutual learning around art in public and the many facets this entails has only been partly satisfied to date from working within these environments.[308]

Learning through teaching, making pedagogy something live for students by being a practitioner is a cross-disciplinary element of my practice. In self-guided

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external developments. We received empowering feedback on innovative teaching methods as well as a solidly developed content. See appendices 4 and 37

[304] We developed this with the support of our external examiner Doina Petrescu from AAA (University of Sheffield). In the EU project Rhizom, they developed civic seminars, which allow mutual teaching and learning through a series of seminars, workshops, and 'live projects' organized by each partner of the ECOnomadic School on issues and practices of everyday life ecology and involving trainees, local residents and organisation within the framework of a nomadic classroom.
She reports about her form of live projects in the publication *Trans-local-acts: Cultural practices within and across*. [online] Available at http://www.urbantactics.org/home.html [accessed 13 November 2011]

[305] Three times during the first semester, we invite the students to choose a site or situation within their practice and to share learning and knowledge with us through experience. Live projects can "be understood as a tool for community-based and place-based education." (Petrescu, Diona, *Eco Roof,* in ibid, p. 202). Different to Petrescu's live projects with her architectural students, we do not involve our students in existing activities and with clients, nor do we choose for them a theme or method in which to work.

[306] Here my skill expertise through my non-violent conflict transformation training comes in place. See Appendices 20 and 34

[307] Museum of Contemporary Art Zagreb, Croatia, 13-16 May 2010. See Appendix 26

[308] Methodologically, my colleague Dan Shipsides and I share course development, administration and delivery since 2008. It is a collaborative working relationship. We are based in a wider setting of a matrix with other master programmes and disciplines, which demands ongoing dialogues, and negotiations with colleagues, students and School Management. We further deliver or engage with the students mainly in team settings. We have successfully circumvented Freires' idea of depositing education, 'banking' knowledge within students, as so far most of our students outmaneuver the authoritarianism and epistemological error of this 'banking system' (Freire, Paolo, *Pedagogy of Freedom, Ethics, Democracy, and Civic Courage*, Rowman & Littlefield Publishers, Maryland, 1998, p 32) with very clever, creative strategies. As learning entities, we have implemented over the past six years methods of designing student-led, collaborative learning opportunities, such as learning contracts, ground rules, peer feedback, live projects and World Café; a conversational process based on a set of integrated design principles. More information is [online] available at www.theworldcafe.com [accessed 13 March 2010].

programmes, such as summer schools[309] and other workshop formats, I have experienced a sense of potential for these working formats, as they tend to emerge collaboratively and frequently span into other sectors, drawing from a range of knowledges with multiple intentions not neccessarily associated with art making.[310] As the form of participatory public art can be ephemeral, I argue it is important to make creative experiences available by framing them as learning and exchange. This needs to be supported and developed. (Appendix 22,23, 34, 35,36, 38)

### 3.5.4. Conflict Transformation

Chantal Mouffe invokes the agora, the Greek space of the market place as public space for debate and exchange, a place for breaking contemporary hegemonies. She advocates that breaking of hegemonies in opposition to the neoliberal ideology of public space as post-political democratic space of consensus. Mouffe does not propose public space as a terrain where consensus can emerge. Instead, she argues for an agonistic approach: "For the agonistic model, on the contrary, the public space is the battleground where different hegemonic projects are confronted, without any possibility of final reconciliation."[311]

In trying to understand what a peaceful battleground in civil society entails, where and how it could manifest, I considered what constitutes a dysfunctional society, violent conflict in its extremes.[312] I consequently moved to Northern Ireland in 2006, which gave me an in-depth, embodied experience of a society with a damaged "civil craft"[313] and consequently a sense of aspiration towards a more functional civil society.

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[309] These summer schools took place thanks to my employment within Interface, an interdisciplinary practice based research center situated in the School of Art and Design, University of Ulster, Belfast. [online] available at http://interface.ulster.ac.uk/ [accessed 13 March 2010]. See also Appendices 36 and 38

[310] The cross-sector exchange fostered embeddedness and integration in a wider context and breaks the isolation and elitism that still characterises fine art.

[311] Mouffe, Chantal, *Art and Democracy: Art as Agonistic Intervention in Public Space*, Open 2008: No.14, Art as a Public Issue. p. 6.

[312] I took part in a four-month fulltime international non-violent conflict transformation training course. The work of the Academy for Conflict Transformation is supported by the German Federal Ministry for Economic Cooperation and Development (BMZ) and the Ministry for Intergenerational Affairs, Family, Women and Integration of North Rhine-Westphalia (MGFFI) and was initiated in 1996 in response to the German engagement in the Yugoslavian conflict, [online] Available at http://www.forumzfd-akademie.de/en- af/about [accessed 1 November 2010]

[313] Napier, Philip, *Expecting the Terror*, Gallery Talk February 2011. [online] Available at http:77www.ormeaubaths.co.uk/exhibtions-2011/philip-napier-expecting-the-terror/ [accessed 20 October 2011]

> What we have been calling "the Troubles" is just the most recent manifestation of a fault line in the culture, over centuries, which has been dramatised, but cannot be wholly explained by religion or politics. This fault line represents a deep-seated collision of opposing cultural mindsets, of ways of understanding and claiming our place in the world.[314]

As civil participation is an absolute prerequisite for the attainment of a social transformation, participatory art forms in Northern Ireland always negotiate ways of dealing with a damaged society, meaning a public that is not experienced in welcoming and owning a place, constant categorisation as survival strategy, thus only "being" themselves when in opposition to someone or something.[315] My approach to undertake training and live in such a society turned out to be very useful in understanding contexts such as Madrid and Naples.

Peace can be approached from a variety of standpoints. Five key paradigms present the idea of peace.[316] These paradigms highlight a number of skills and approaches. Art can be positioned within all of the paradigms, from the intrinsic individual, to

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[314] McGonagle, Declan, *Re-Making Mindsets. Art and the Northern Irish Context*. In Pryor, Kate (ed.), *Northern Ireland Collection*, Wolverhampton, 2007, p. 17

[315] Because the entire population has experienced a reality based on an official and unofficial version of events – where the state and its representatives turned out to be highly biased and operate far from a representational democracy – the Northern Irish mentality is split by inescapable paradigms and is a psychophysically fragmented geography clustered by segregation. The loss due to the conflict is far worse than the mentioned dead and injured, as the social trauma has, even today, neither officially been recognised nor dealt with. For 800 years, a recurring violent conflict has expressed itself in many ways, specifically in the 30-year period from 1969 to 1998, which resulted in 3,480 dead and countless injured. See Sutton Index of Death. [online] Available at http://cain.ulst.ac.uk/sutton/ [accessed 1 November 2010]

[316] 1. Political realism advocates a pessimistic reading of human nature, thus peace being the absence of war, competition for scarce resources, no shared international values and covetousness. Peace needs to be "secured through the forceful imposition of order". Most nations defend their military expenses in this notion of power. 2. The power of law is the next paradigm where the necessity and potential of cooperation and co-existence is defined as possible and necessary to sustain survival for all. It acknowledged altruism next to selfishness, human choice and intentionality. The power of law advocates an international cooperation of all levels facing our joint problems and the ability to reach solidarity and shared objectives through collaboration. They name the following fields to engage in: "Nonviolent conflict resolution, human dignity, development, ecological balance, and political participation." 3. Conflict resolution then looks at the development of "skills for analyzing conflicts and responding to them with effective strategies of communication and negotiation." The focus of this paradigm is more towards individual interaction and group relationships. Skills to approach conflict proactively, effectively and coordinated are the central issues combined with an understanding of the importance of dialogical, direct relationship building, empathy and creativity in sharing power. 4. The following paradigm highlights the meaning of non-violence, which defines a solidary attitude to refuse willingly to participate in any immoral or unjust action. Symbolic protests, boycotts, parallel institutions and direct nonviolent interventions are active forms of nonviolent peace work. Nonviolence believes in the possibility of transformation of the human spirit through a shift in human consciousness trough training, strategic planning, constructive programmes and personal discipline. 5. Finally love is one of intrinsic powers of peace. It is "a paradigm that focuses on the centrality of education, cultural change, and spirituality in all genuine attempts to make peace a reality in daily life." As this is the most personal level on which wholeness, integrity and interconnectedness can be experienced, it forms the most political, creative and inclusive approach to public life. Funk, Nathan C., *Peace Paradigms: Five Approaches to Peace*, Funk, C. Nathan, *Peace Paradigms: Five Approaches to Peace*, 2002, [online] Available at http://www.mkgandhi.org/nonviolence/peace%20paradigms.htm [accessed 4 December 2011]

policy transformation.[317] Recently, there is an increased interest in art within the field of conflict transformation, partly influenced by Jean Paul Lederach's book *The Moral Imagination.*[318] He points out how art has the capacity to create the needed 'new', so that a conflict may move into a stage of non-conflict, or even peace.[319] I asked participants to contribute an individual wish and a single penny, allowing a transition to be made from an individual 'wishful' gesture to collective civil action. In so doing I have unearthed sometimes taboo and unspoken histories. Methods that overlap in such an art practice and conflict transformation, look at citizenship as mode of participation, negotiation and reciprocation. Declan McGonagle argues for a user-negotiated co-existence of the participatory public art processes to signature art processes, dissolving the artist/non artist or self and others divide.[320]

The *Occupy Movement* is a current phenomena which manifests ideas and actions around civil society. It appeared as a bottom-up response to the world economic crisis and spread worldwide. Madrid was the starting point of the Spanish *Occupy Movement* in May 2011. Action occurred in response to local and regional elections and was influenced by previous global protests. Since then, locals from La Latina have formed an assembly and meet weekly in the same place where my *Hucha* project was positioned. The methods used during my project are similar to the ones

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[317] Since the 1990s the field of conflict resolution has blossomed and expanded, it has become a multidisciplinary field using and giving knowledge and resources from sociology, psychology, international relations, labour relations, law and economics. "An increasing number of organisations have begun to recognize the value of using culture and community-based arts as one tool in their conflict-resolution methodology. Community arts-based practitioners working in conflict-affected regions might find it useful to examine how conflict-resolution processes and goals can be integrated into their existing projects and to view this approach as a continuum of possibilities" Zelizer, Craig, *Integrating Community Arts and Conflict Resolution: Lessons and Challenges from the Field*, 2007. [online] Available at http://wayback.archive-it.org/2077/20100906203351/http://www.communityarts.net/readingroom/archivefiles/2007/06/integrating_com.php [accessed 20 September 2011]

[318] Lederach, Jean Paul, *The Moral Imagination, The Art and Soul of Building Peace,* Oxford University Press, Oxford, 2005

[319] "In simple terms socially engaged practice aspires to create the spaces and opportunities for new things to happen – things that have not yet been conceived. Creating without pre-conceptions means fostering conditions rather than producing the object or situation, and tolerating uncertainty indeterminacy. In this sense socially engaged practice is profoundly counter-cultural demanding a quality of attention attuned emergence rather than the logic of production, and complexity rather than reductionism. Out of emergence and complexity it must nevertheless produce. Participants in such processes acquire new ways of producing things which involve taking time, being present in the space and attending to process." Froggett, Lynn (ed), p. 9. This statement on the potential transformative potential of art makes explicit how experiences within the field conflict transformation like to the filed of socially engaged art. Ultimately the aim to facilitate personal or social change points into an identical direction of "finding our way towards becoming and being local and global human communities characterized by respect, dignity, fairness, cooperation, and the nonviolent resolution of conflict." Lederach, Jean Paul, p. 24

[320] McGonagle, Declan, *It's Art... But not as we know it*. In Arts of Negotiations, Art Council of England, Summer 2007

used now in these weekly meetings. The people meeting regularly are dealing collectively with current, local issues in a public space. The assembly functions in a peaceful and self-organized way.[321] I can't claim direct responsibility for Occupy's choice of site and strategies in Madrid, but I can certainly assert that my practice of negotiation, which is informed by my conflict transformation training, was able to identify issues of importance and provide useful strategies for unpicking and dealing with these issues. The fact that local political activists are now tied into a global movement utilising the same site and strategies is very telling – and very rewarding. My art practice has had implications in the political arena.

[321] See more on this in the SB, pp. 181-186, 213-236 and [online] Available at austrias.tomalosbarrios.net and elcampodecebada.org/ [accessed 20 December 2011]

## Chapter 4 – My Learning from the Practice

### 4.1. Aesthetics

The social dynamic and the act of collaboration are valid aesthetic forms. Building on the findings of Chapter Three, this chapter investigates the importance of the role played by the visual and non-visual forms used in processes of materialising my art practice. As an artist trained in giving aesthetic form to content,[322] I regard the conceptual and visual qualities[323] of an artwork as fundamental to its success. However, considering my art practice by e.g. applying conventional formalist art criticism methodologies would fail completely to converse with it on all its levels. The conceptual elements of the three art projects within social and art institutional frameworks; their value must be determined in both social and artistic terms. Additionally these artworks fail to function solely on the level of sensation. They include a social and communicative element in the artistic framing and as such, they are distinct from other artworks that only function usefully within an art world context.[324]

I understand art as a catalyst for social interaction and meaning-making. Historically speaking, the monologue from artist to audience has shifted to a more dialogic understanding of the artistic method, where reciprocal flow begins to move aesthetic experience toward participation.[325] However, in relation to public participatory art, there seems to exist an uncertainty about the importance of this form's language and aesthetic quality.[326]

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[322] I attended an art academy Nuremberg from 1990-1996 and received a classical modernist art education based on skills, craft and training in art history and perception of art.

[323] With conceptual and visual quality I refer to two of the historical criteria for art production. Marcel Duchamp highlighted the concept or idea of an artwork as one of the core elements of an artists input to a artpiece besides production and realisation. Silke Feldhoof makes a clear link between Duchamp and particiaptory art. Feldhoff, Silke, in *Zwischen Spiel und Politik. Partizipation als Strategie und Praxis in der bildenden Kunst (Between Game and Politics. Participation as Strategy and Practice of Contemporary Fine Art),* Fakultät Bildende Kunst der Universität der Künste Berlin, 2009,The visual quality of an artwork is the part of the work that one can experience through seeing.

[324] I try to make the difference here between e.g. a painting by Marc Rothko that operates on formal, visual terms and my approach that includes invisible elements as form of operation

[325] Within art history, we find shifting positions from interaction to collaboration, from Marcel Duchamp giving instructions to the audience of how to complete a work of art or Fluxus directing the audience to perform to environments such as the "Trade School" and "our Goods" by Caroline Woolard where the visitors my gradually develop long-term relationships and engagements.

[326] This observation is expressed by many e.g. by Claire Bishop. Equally this art field has many names, which expressed a certain lack of framing: littoral art, new genre public art, socially engaged practice, dialogical art, engaged art, social practice, useful art. Some sources are: Kester, Grant, *Dialogical Aesthetics: A Critical Framework For Littoral Art*, Variant Supplement #9, winter 1999/2000, [online] Available at http://www.variant.org.uk/9texts/KesterSupplement.html [accessed 6 October 2010], Bourriaud, Nicolas, *Relational Aesthetics*, Presses du réel, Paris, 2002, Kester, Grant, *Conversation*

Claire Bishop[327] refers to the central positioning of dialogic elements in this kind of work when she says that public participative artworks such as mine resist conventional (art) display and that the best form of exhibition tends to be performative, such as in discussion panels, summits, but also workshops and other situations of exchange in the presence of the artist(s). (Appendices 20-38) This is a consequence of the emphasis on process, context and situation, rather than the production of objects. Still, I refer to aesthetics in two ways: as a measurement of "beauty" as well as a tool of perception.[328] Participatory public art has one foot in the arts and the other in actions associated with civil society.[329] The debate questioning its aesthetic importance and quality is fueled with arguments stemming from notions regarding non-functional, autonomous artworks versus "functional" ones.[330] My work has a strong visual element whilst my documentation and thesis give me the opportunity to think about possible co-created shapes of society. I share Lacy's position in which she highlights her expertise as the artist.[331] She points to the importance of precise visual form to create the dialogical strength of the piece. As such, she carefully orchestrates all elements of the artistic process.

> The perception of beauty, subject as it is to cultural training and political manipulation, is still a necessary aspect of human existence. The quality of imagery and use of materials, including time and interaction, must be included in critical analysis of new genre public art.[332]

Although maybe not discussed so explicitly, looking at the aesthetics of WochenKlausur or Park Fiction, one can observe a strongly developed visual language that contains the dialogical process of the work. I agree with Bishop about

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*Pieces, Community and Communication in Modern Art*, University of California Press, Los Angeles, 2004, Doherty, Claire. (ed.) *SITUATION. Documents in Contemporary Art*. London and Cambridge: Whitechapel and MIT Press, 2009; Lacy, Suzanne. *Mapping the Terrain New Genre Public Art*, Seattle, Washington: Bay Press, 1995

[327] In her talk *Participation and Spectacle: Where Are We Now,* in conjunction with the upcoming Creative Time's Living as Form exhibition, 18 May 2011. [online] Available at http://creativetime.org/programs/archive/2011/livingasform/talks.htm [accessed 7 March 2012]

[328] I refer here to Goethe via Beuys, who refered to beauty and aesthetics via perception and observation

[329] As defined in Chapter Two

[330] Claire Bishops mentioned in her talk a recent debates between a number of artists around *Useful Art,* where she described the aesthetical language of the projects as being secondary to the process and therefore at times not very unique by using identical forms of documentations such as digital video, digital photograpy and text.

[331] In Gressel, Katherine, The Aesthetics of Social Engagement: Suzanne Lacy's *The Roof Is On Fire*, Number 12: (In)efficacy, PART, journal of the CUNY PhD Program in Art History. [online] Available at http://web.gc.cuny.edu/arthistory/part/part12/articles/gressel.html [accessed 14 March 2012]

[332] Lacy, Suzanne, *Finding Our Way to the Flag: Is Civic Discourse Art?* Public *Art* Review v. 14 no. 2, Spring/Summer 2003, pp. 26-32 in Gressel, Katherine, The Aesthetics of Social Engagement: Suzanne Lacy's *The Roof Is On Fire.*

her aesthetic criteria for socially-engaged art being an aesthetic of both epiphany and complexity.[333]

### 4.2. Between Stools: The Development of Modes of Production

Possibly because of ideas proposed by avant-garde[334] movements and changing modes of production, our understanding of art constantly expands. This developing understanding can be seen as the product of cultural and historical contexts. Antonio Negri puts art production in a historical context alongside the development of modes of production. Negri draws connections between the current state of labor (immaterial) that makes material products, commodities and communication and makes the following observation:

> It is socially organized through linguistic, cooperative, electronic and digital networks, which are all extremely material, and it takes place through types of association – and movements – with are multitudinarian. Therefore we are dealing here with an immateriality which is very full of flesh, very mobile and very flexible: an ensemble of bodies. [335]

Recognizing such immateriality as artful demands our concept of and forms for art-making to expand, in order to accept more communicative, performative phenomena with less fixation on objects and object-making. Gregory Sholette argues that significant cultural production takes place invisibly, as the majority of artists are invisible to the elite art world. Outside of this, art has presence and forms for distribution in the everyday.[336] The outside position allows forms to freely emerge and develop, including aesthetics from the everyday. But this often entails unpaid labor.

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[333] Bishop Claire in a talk in Cooper Union, NY, 18 May 2011. [online] Available at http://creativetime.org/programs/archive/2011/livingasform/talks.htm [accessed 7 February 2012]

[334] The term avant-garde complicates the 'autonomous' modernism and 'useful' contemporary art dichotomy. "The avant-garde […] is precisely that which recognizes the unpolitical impulses of modernism for what they are and rejects the illusion of æsthetic autonomy within a self-reinforcing 'high' culture. The avant-garde tends to a much more productive acceptance of the *energies* of popular culture and even mass culture, and, in opposition to high culture as such, attempts to dissolve art into social life, to make its transformatory æsthetic projects into projects for the transformation of the whole of the social sphere, and not of a privileged minority." "For [Peter] Bürger, the avant-garde's heroic attempt to sublate art into life, to destroy the autonomous category of art and turn it into praxis, failed, possibly because the bourgeois culture industry was able to incorporate and neutralize even its most radical gestures. Terry Eagleton's essay on *'Capitalism, Modernism, and Postmodernism'* interprets postmodernist culture precisely in terms of an emptied-out or hollow version of the revolutionary avant-garde's desire to erase the boundaries between culture and society, claiming that postmodernism "mimes the formal resolution of art and social life attempted by the avant-garde while remorselessly emptying it of its political content; Mayakovsky's poetry readings in the factory yard become Warhol's shoes and soup-cans"." Kantaris, Geoffrey, *Avant-garde / Modernism / Postmodernism*, lecture**,** 1997. [online] Available at http://people.pwf.cam.ac.uk/egk10/notes/postmodernism.htm [accessed 14 March 2012]

[335] Negri, Antonio, *Metamorphoses*: *Art and Immaterial Labour*, talk given at the Tate Britain, 19 January 2008, in Negri, Antonio, *Art and Multitude*, Polity Press, Cambridge, 2011, p. 107

[336] Sholette, Gregory, *Heart of Darkness*, first published in Hall, John R., Stimson, Blake & Becker, Lisa T. (eds)*, Visual Worlds*, NY & London: Routledge, 2005, pp. 116-138

While my first self-initiated, unfunded project led to extended discussion about self-exploitation, the two other projects were commissioned and, therefore, constituted (modestly) paid work.[337] Next to other types of labor, such as social, environmental or educational work, creative work is in a precarious position as it is not economically valued.[338] One potential solution in structuring such art projects could be to use an NGO (Non Governmental Organisations) or CSO (Civil Society Organisations), to secure finances over a longer time frame. These structures arose in the past 30 years as new corrective mechanisms to watch over and respond to the misconduct of institutions, companies and governments.[339]

In relation to precariously funded art projects, Mick Wilson highlights difficulties of turning the field of civil society into a professional working field for artists. He sees clashes between art's specific, reputational, professional demands and the context. Purves discussed in his essay *Blows against the Empire* how a gift economy as permanent installation or system would probably fail, as it becomes too institutional or coopted. It would loose the power of spontaneity and be undermined by the societal pressures. If my project became a permanent institution, as discussed in 2002, that moment would have marked its shift from a gift economy to a form of social enterprise. [340] (GB, 317-322)

Sophie Hope points out that there is a fundamental danger in being commissioned to do such work, as it might lead to a form of art "that constructs scenarios of empowered participation through 'consensual collaboration', but often leaves power-relations intact. […] The socially engaged art commission is, I argue, an example of the democratisation of culture based on predefined economic, aesthetic and social values." [341] She advocates cultural democracy, "which means providing free, accessible professional culture to all. […] As an uninvited act of disobedience, it is thought and practised as individuals reclaim the right to express themselves, creating conflicts with expected norms of behaviour."[342]

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[337] My three projects have no final solution to offer in regards to an economic concept of financing such work, nor in terms of relating to commissioning institutions. Both elements are needed for the realization of the work.
[338] It does not offer fast short-term financial profitability. Within the REF 2014 submission, higher education institutions try to measure and proof the impact of such "non-lucrative" practices in order to gain value, monetarily and directly by the government, indirectly paying an academic wage.
[339] Examples are NGOs and CSOs such as Green Peace, Amnesty International, Friends of the Earth and World Famine Organisations.
[340] Purves, Ted (Ed), *What we want is free. Generosity and Exchange in Recent Art*, Albany: State University of New York Press, 2011, p. 38
[341] Hope Sophie, PhD, Abstract and p.9
[342] Ibid

### 4.3. Development of the Role of the Artist

As a result of reflections on and within my evolving art practice my conception of my role in society as an artist has slowly shifted over 15 years from a view of myself as signature artist to a much more complex and multi-skilled identity based on a model of cultural practitioner [343] using artistic means. I currently stand for a practice that acknowledges and prioritises communication, negotiation, valuing the invisible process, the site- and context-specific settings, as well a project's duration.

Some misunderstanding of my work was based on subscribing to art market values, wheras the value and appreciation is to be found mainly outside this economic system. Initially, I was concerned that my work should be valued as art. I am now aware of the deficiencies of that gaze when it responds to my art practice. Even though the art world has embraced my work in recent years and theoretical frameworks with an increased understanding of such practices have developed, the understanding of its specific value is still only emerging. My thesis makes a contribution to this emerging body of knowledge by reflecting the different phenomena involved in this practice.[344]

My projects develop differently now compared to previously. Earlier projects tended to result from invitations to exhibit or were self-initiated. Nowadays, projects develop out of my long-term commitment to questioning, to my research questions. I progress from initial invitations to create artwork to situations that demand setting up of cross-sector networks. Usually, the creation of a specific art piece cannot be a condition of such an invitation. Rather, I ask that I be invited to create conditions that will allow for participation or collaboration. This is the first step.[345]

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[343] Helguera argues that the term 'cultural practitioner' refers to an idea of turning socially engaged art practice into a profession or technique and move away from the ambiguity of the term art or artist. Within Interface, we debated lengthily the term artist and what it implies to a wider public and in favour of shifting away from the modernist implications this terms has, we very much favoured a new expression like 'cultural practitioner' to expand and move away from the societal idea of an artist.

[344] The emerging value can be referenced in a number of public art and socially engaged master programmes that emerged over the last years, the work of insitutions such as Creatives Times and new commisions such as the Participatory Art Award in Emilia Romana, Italy.

[345] Examples of the impact of my experience and knowledge are invitations such as *art-based research / research-based art* to Ramallah from 2010-11, in which I took part as an artist, educator, writer, researcher, supporter and evaluator of higher education programmes. If taken formal titles aside, my role is shaped by becoming a friend, tutor, tenant, neighbor and fellow traveler in this precarious public space. See appendices 40 and 41

### 4.4. The Fundamental Principles of Working Together

My focus moved from object to process[346] and my role shifted from an all-controlling author to a dialogically-focused co-producer. I consider the language of the entire form of public participatory art, as outlined in Chapter Three, as aesthetic and crucial to creating room for a range of experiences that augment the capacity to re-imagine the world and one's relationships

> These three paradigms of public art reflect broader shifts in advanced art practices over the past thirty years: the slide of emphasis from aesthetic concerns to social issues, from the conception of an art work primarily as an object to ephemeral processes or events, from prevalence of permanent installations to temporary interventions, from the primacy of production as source of meaning to reception as site of interpretation, and from autonomy of authorship to its multiplicitous expansion in participatory collaborations. [347]

The artists collective *Artway of thinking* go beyond the general social reference based on their creative process diagram. Along with observation, co-generation and action, they include integration, a clear step beyond conventional art arenas **(fig 26).** Artistic processes need to integrate actively into society, should this impact as creation of society. Mary Jane Jacob, in a way reminiscent of Joseph Beuys, calls the potential of interaction, observation and production a "energy-warmth co-generation [Kraft-Wärme-Kopplung]".[348]

[346] The object in Madrid was not my design, but based on my conceptual input. zoohaus designed and realized the object.

[347] Kwon, Miwon, *Public Art and Urban Identities*, [online] Available at http://eipcp.net/transversal/0102/kwon/en [accessed 14 March 2012]

[348] Jacob, Mary Jane and Baas, Jacquelynn (Eds.)(2012) *Modern Mind: Chicago Makes Modernism*, University of Chicago Press, Chicago, 2012. "Integrating Art and Life", an interview with *artway of thinking* by Mary Jane Jacob.

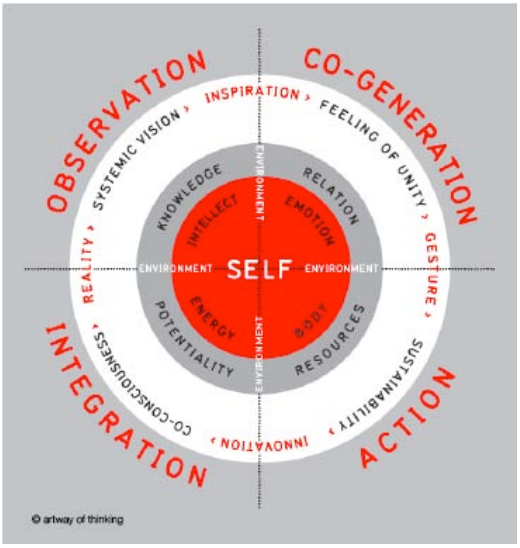


**Fig 26**: Diagramme © artway of thinking[349], 2012

Chapter Four considered my learning in the process by looking at my understanding and implementation of the material and visual part of art making as well as the role I fulfilled by engaging with the participants and context. The chapter pointed out the essentials of such work, analysed my attempts at identifying and building meaningful relationships between my practice and phenomenological frameworks, my lived processes of engagement alongside my more formal treatment of objects and space. This leads the focus naturally from an artistic perspective to a much wider view, which will be explored in the last chapter.

[349] Jacobs, Mary Jane and Baas, Jacquelynn (eds), *Chicago Makes Modern, How Creative Minds Changed Society*, University of Chicago Press, Chicago, 2012

## Chapter 5 – Applications and Benefits to the Wider Field

### 5.1. Introduction

The purpose of this thesis is to propose a description, reflection and analysis of my practice to consider the degree to which the projects' outcomes aligned with their intentions. In all instances, the intentions of the art practice was to contribute to the creation of conditions within societies in line with a paradigm towards global transformation for the common good of civil society. Further aims of the research were to determine whether there is any reciprocal learning in, from and for the macro framework of civil society and the micro framework of my participatory public art-making processes.

My artistic work has contributed to and become part of the building blocks out of which the (Spanish) Occupy Movement[350] arose and has let for new ways of raising funds (for instance crowfunding). It has offered an alternative approach to the current economic crisis' intellectual bankruptcy by practicing conversation and collective awareness to become co-creators for a more intentional eco-systemic economy.[351] It has also tested a type of gift economy that focuses on legal awareness, collective attention on common interests and goods, common will and important societal and community investments, therefore yielding slow environmental and social returns.

### 5.2. Artistic Skill Requirements

Shifts in my work were mostly triggered by cross-sector learning and a maturing process that I underwent, which allowed for more constructive reflexivity. As the conceptual driver of the three participatory public art projects, the reciprocal flow of skills and knowledge took place through me. As such, my individual expertise and accountability played a key role in the success of the projects. I stand for a list of legitimate tools and materials of the work leading to negotiated (forms) yet unpredictable (content) outcomes. Mutual interest in others, an openness and trust in less controlled and collective developments, as well as conceptual thinking to deal with complex variables in such a process: these are all essential. From experience, I

[350] The Spanish Occupy Movement started in May 2011 and within La Latina, it takes palce at the same location, the identical crowd of people takses an active part in it. The topics worked on manifested in the wish collection in 2010.

[351] Scharmer, Otto, *Seven Acupuncture Points for Shifting Capitalism to Create a Regenerative Ecosystem Economy*, in Oxford Leadership Journal, Volume 1, Issue 3, June 2010

found that the conceptual setting of 'not-knowing, not being an expert'[352] as a form of paradoxical expertise is the key in engaging in productive activities with others. My artistic practice bridges into wider fields, such as education and conflict transformation.

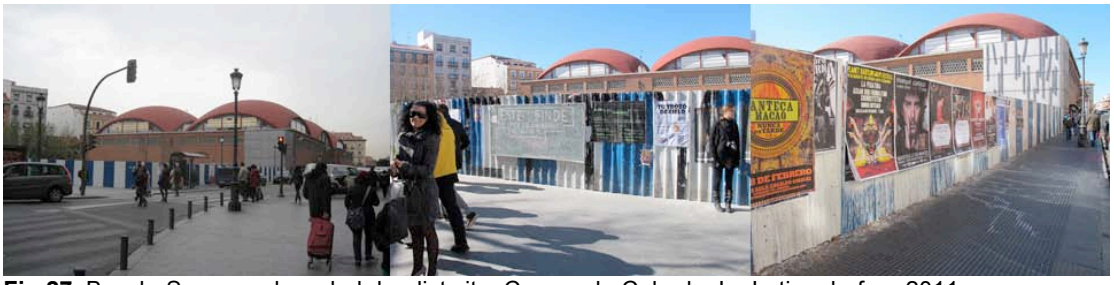

**Fig 27**: Bosch, Susanne, boarded derelict site, Campo de Cebada, La Latina, before 2011

Performative presentations and the embodied presence of an artist is suitable for sharing certain knowledge with a wider audience; [353] verbal and written communication of thinking elementally for the validation of work by those in wider fields is crucial as well. In the appendix and the books, I have listed examples of sources of the outcomes of my work, which took place in mostly discursive exchanges of experiences with peers, participants and overlapping fields.

The process of developing this thesis provoked the question: how does my art practice sit within the field of conflict transformation? I have responded with the realisation that I see democracy as a method for managing conflict. As outlined in Chapter Three and through evidence in the appendices as well as in the books I have experienced overlap in the fields of art-making and socially-motivated actions as regards to the thinking, the demands made on people and the skills required. Leading practitioners in the field of peace and conflict studies, such as Antanas Mockus and Jean Paul Lederach have clearly identified art-making as a constructive method for questioning, which can lead to peaceful transformation. My knowledge gained from engagement in the field of non-violence has greatly shaped my practice. Michelangelo Pistoletto identifies the responsibility of art not only as proposing a revolt, but making a suggestion that draws

[352] Helguera, Pablo on Freire, pp. 51-52. Claire Bishop also refers to the term of 'de-skilling', a process that "denoted the tendency to outsource the production of works of art to workers in "other-than-art fields," thereby placing the artist in a managerial position. De-skilling was also seen as a critique of aesthetics, now understood as a romantic evocation of unalienated labor and pure sensory experience." in *UNHAPPY DAYS IN THE ART WORLD? De-skilling Theater, Re-skilling Performance*, [online] Available at http://www.brooklynrail.org/2011/12/art/unhappy-days-in-the-art-worldde-skilling-theater-re-skilling-performance [accessed 7 March 2012]

[353] In her talk *Participation and Spectacle: Where Are We Now,* in conjunction with the upcoming Creative Time's Living as Form exhibition, 18 May 2011. [online] Available at http://creativetime.org/programs/archive/2011/livingasform/talks.htm [accessed 7 March 2012]

from existing capacity and evidences systemic thinking.[354]

On a more skills-based and practical level, the expertise of an artist in the field can be described and used for modeling appropriate education forms. In many current education programmes addressing public art, the gaps between needs in the field, training and research undertaken are (still) not closed, as they appear as being too far away from classical art education. This mainly applies to the areas of communication, negotiation and leadership skills. Being able to integrate my knowledge-based experience in education allows me to contribute directly to these needs.[355]

**Fig 28**: Bosch, Susanne and from the Internet[356], Plaza de Moros, my project site in 2009/10, since May 2011 weekly meeting point for the neighbourhood assemblies *Assambleas Austrias*

### 5.3. Commissioning Process: What needs to be taken care of?

The limitations in the field of my and others public participatory art-making became evident as a result of these projects. The practice remains located between practices associated with traditional art forms and those of numerous other disciplines. Public participatory art demands a broad and ever-changing variety of skills. Therefore, the position of socially engaged art and artists will never be constrained by a narrow definition; it is an expanding field, as it absorbs ongoing enquiries. Whilst I might not yet be able to pin down all elements definitively, the position has hopefully become

[354] These topics were discussed in a workshop session *Connecting and catalysing: Aesthetics, community and ecology toward a culture of sustainability* within the conference Radius of Art Conference, Berlin, 8 February 2012 between, Michelangelo Pistoletto Shelley Sacks, Davide Brocchi, Sasha Kagan and the audience. [online] Available at http://www.radius-of-art.de/conference/index-e.php [accessed 16 March 2012]

[355] Self-positioning could be considered a spiritual matter. The role of spirituality in participatory public art is hardly ever mentioned, yet looking at the field and art practitioners, there are indications that spirituality plays an important role in this work and indeed often contributes to a defining of the 'tone' of projects. This is potentially a significant feature of this field and its multiple associated practices. Demands of research into such a field or experiential component of public art-making could be suitably addressed by qualitative and practice-based research projects such as my own. Mary Jane Jacobs published *Buddha mind in contemporary art* in 2004 (University of California Press). Suzanne Lacy reprinted her own book from 2010 a chapter about engaged art and engaged Buddhism (*Having It Good*: Reflections on Engaged Art and Engaged Buddhism). Claire Bishop keeps on mentioning the Christian attitude in the field. Joseph Beuys and Christoph Schlingensief were avowed christians.

[356] Images [online] available at http://austrias.tomalosbarrios.net/ [accessed 20 March 2012]

much clearer for the reader and the nature of a successful piece of engagement is that some parameters should remain fluid, rather than being empirically pinned down. Having continually to deal with emerging variables, because of the inherent nature of participatory public art, demands one to always attempt to keep a project and its processes open, while directing it towards certain artistic requirements. Adding to this, one must also keep in mind the interests of any supporting institutions. The practice "requires modes of communication that recognize the limitations and potentials of a collective relationship."[357]

My process of evaluation through pursuing the PhD has allowed me to see the potential and urgent need for developing innovative ways of documenting participatory art practices, which effectively communicate the experience and process to Bishop's so-called "secondary audience".[358] Perhaps a new way of documenting could employ conflict transformation methods. There is a chance for such practice to physically challenge or overturn Bishop's assertions.[359] However, the question remains open as to whether it would be more appropriate to allow another researcher to evaluate such work, as the response to the initiator will always be biased. Practically-speaking, such a desideratum opens a new field, as any investigator would need to be present from the beginning to be able to fully reflect on the process. Practically and economically, this cannot currently be addressed. Other practitioners, such as WochenKlausur and Park Fiction, developed a practical solution by working in collaborative teams with a variety of skills (still a biased condition for evaluation) or invited researchers as external observers, where possible.[360] AAA tie universities into their practice and invite a range of practitioners and researchers to observe and write.[361] Suzanne Lacy's works have been accompanied by professional researchers over long periods of time.[362] Because the impact of her work is very difficult to measure, she argues that

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[357] Helguera, P., p. 52

[358] Bishop, Claire, *Participation and Spectacle: Where Are We Now,* in conjunction with the upcoming Creative Time's Living as Form exhibition, 18 May 2011. [online] Available at http://creativetime.org/programs/archive/2011/livingasform/talks.htm [accessed 7 March 2012]

[359] Helguera and Bishop both question the appropiatness of documentation, on content, mulitple voic e and aesthetic level. Ibid

[360] I have found both groups used as case studies in various PhDs in the field. Examples are the PhDs by Silke Feldhoff (UdK Berlin, 2010) and Eva Fotiadi (Universiteit van Amsterdam, 2009). See also Appendix 15

[361] An example is the EU project Rhyzom, a collaborative network for local cultural production and trans-local dissemination. [online] Available at www.rhyzom.net/ [accessed 7 March 2012] and the publication *Trans-Local-Act: cultural practices* within *and across.* [online] Available at http://www.rhyzom.net/dissemination/trans-local-act-cultural-practices-within-and-across/ [accessed 7 March 2012]

[362] An example is the longterm obeservation by Paul O'Neill and the publication Doherty, Claire and O'Neill, Paul (eds.), *Locating the Producers. Durational Approaches to Public Art,* Valiz, Amsterdam, 2011

> it is of critical importance to the arts to locate these art practices within the trajectory of art history, to give real texture and meaning to the notion of artist citizenship and in doing so accomplish the reconstruction of the civic relevance of art.[363]

A future challenge for me is to address these possibilities in light of other practitioners' strategies and future projects.

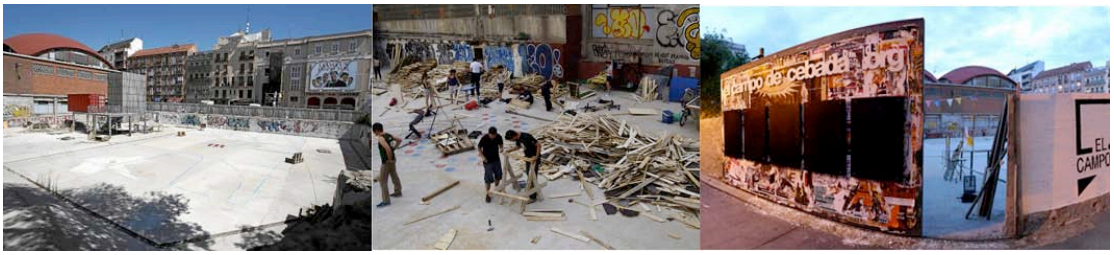

**Fig 29:** Bosch, Susanne, Campo de Cebada, La Latina, opened site, neighbourhood run activities since May 2011

**Fig 30**: Bosch, Susanne, Campo de Cebada, La Latina, opened site, neighbourhood run activities since May 2011

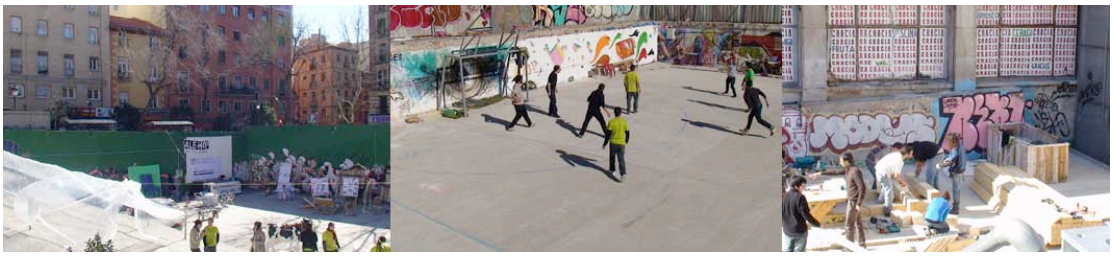

**Fig 31**: Bosch, Susanne, Campo de Cebada, La Latina, opened site, neighbourhood run activities since May

### 5.4. Identifying Theoretical Gaps and Signifiers in the Field

The research involved in this project brought me to consider a selected number of the fields that could fruitfully be assessed with regard to the work and its multi-layered impact. Becoming aware of the resulting gaps in access or knowledge has naturally stirred interest for future research. Experts have expressed that knowledge

[363] Lacy, Suzanne, *Finding Our Way to the Flag: Is Civic Discourse Art?* Public *Art* Review v. 14 no. 2, Spring/Summer 2003, pp. 26-32

regarding how transformation takes place is still vague.[364] More (collective) research needs to be carried out, in order to ascertain the nature of transformational elements as present in processes like those which typify my art practice.

### 5.5. Is there any gain for Civil Society?

> Democracy is not measured by its leaders, but by the engaged conversations of citizens.[365]

There is an impulse to speak in a different register that connects more explicitly with the crisis of democracy itself, in other words: to join with social movements articulated around the critique of current thinking and consciousness in dealing with capital, the possibility of new modes of collective global connectivity concerning a series of familiar and interlinked systemic problematics (such as intellectual commons, ecological crisis and bio-genetics). The role of art, as highlighted in this thesis, can be the platform of creating new experiences and knowledges about our roles and responsibilities, our engagement and form of being in the world. Given the current global climate, I envisage the future development of the outlined artistic approach taking its place as a provider of alternative concepts of time, space and participation, as specific needs continue to be addressed.

The challenge for participatory public art will be to negotiate the space between intrinsic and functional values of art, and of civil society. I see art playing a prominent role in the task of mobilising cultural transformations, but on a cautionary note, without being instrumentalised or sliding into a 'Big Society' mode of operation. In the future, our frameworks of practice might have to respond even more closely to environments, people, sites and situations. Actions might be seen participating more clearly in the wider societal field, having systemic consequences. I hope that this project's contextualization and theorization provided here will enable the practice to have further use for the development of the field, its practitioners, educators, commissioners and audiences. I am pleased to have contributed with my work to some of the debates and the accumulated store of positions, which form future, relevant and apparently sustained practice in participatory public art.

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[364] This is repeatedly mentioned by Belfoire and Bennett, the uclan research and Pablo Helguera.
[365] Lederach, Jean Paul, talk in Belfast on *The Art & Soul of Civic Leadership Conference Democracy that delivers,* 17 December 2011, [online] Available at http://www.mediationnorthernireland.org/cms/ [accessed 16 March 2012]

**Fig 32**: Locals planting trees in Cornisa Park, March 2010, La Latina

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**Acknowledgements**

I often have to do things twice or more times in life. To write a PhD took various trials. It was fruitful in making me question my practice and the academic framework. "Writing has a relationship to time".[366] I undertook a very fortunate and life-changing journey within this PhD that finally reflects more succinctly my understanding of experienced, reflected, analyzed and lived knowledge. I value through experience that absolute presence is necessary to perform to the highest.

I allowed myself to take an unpaid semester off to think, write and practice the craft I wanted to learn so desperately.[367] In these four months I not only learned tremendously about the relationship between thinking, listening, writing and time. I learned that I work best when being embodied and grounded in the presence.[368] This became a key factor in identifying corrupted thinking, value judgments and self-hindering in form of doubts and fears. It also allowed for a number of invitations to arrive that all naturally complemented this PhD journey.

I started to acknowledge that writing a PhD thesis is neither natural, nor automatic, that finding a language to combine analytical elements with empirical findings does not come easyly. At best my written thesis carries the quality of ideas and experimental thinking as this is ONE milestone in a lifelong journey.

Nothing can be the same after such an experience. My knowledge and my experience have changed me and, therefore, I need to change my life, my

[366] Back, Les, *Epilogue: the craft*, in Back, Les, *The art of listening*, Edinburgh Napier University, 2007, p. 171

[367] *Seedbed* is a UK based Christian Community Trust funded by anonymous millionaires who generated wealth through hedge funds. The funders are not public as they want to step away from power footprints of money. The funding idea is simple yet in execution complex. Local 'scouts' try to identify "individuals working outside of the institutional confines who are doing innovative, entrepreneurial, creative, counter-cultural, grassroots, artistic, social gospel-type projects and see if they need any resources to make it happen." Finding the people is based on kinship, relationships and on actively paying attention, listening and being curious. The phenomenon of *Seedbed* funding is a very unusual opportunity to give away money that is not personally owned but that can totally transform situations. It demands wisdom and generosity. *Seedbed* has a core group in Belfast since 2005 and has up to date funded 80-90 passions. The responsibility of the core team is, apart from finding people, to host networking events as *Seedbed* represents the idea of a lived alternative economy, where local like-minded, yet very diverse individuals form a network of powerful heartfelt exchanges and transform together, each in their own passionate way. By receiving *Seedbed* funding and being invited to become a 'local scout', I experienced a form of recognition through gifted money, which was deeply touching and caused humbleness in me. The recognition of one's passion is expressed through freedom of spending and mutual interest in me as a person. It is expressed by the invitation to look out for like-minded change-makers, to nominate and bring them together in a dialogue.

[368] I benefited from enough sleep, physical exercise, a good diet and a regular foot reflexology.

methodologies, my approach. The world needs to change and it is best to start with oneself! Coming back to work in February 2012, I realized that if I wanted truthfully to follow my sense of curiosity and the feeling that 'something isn't quite right',[369] I needed to step out of my seven years of university employment and reflect this brilliant experimental experience of teaching art in public on a masters level; something my colleague Dan Shipsides put as the recognition of "a significant experience at a particularly rich time of history"[370] and in two specific locations, in Weimar and Belfast.

This PhD journey has been tremendously rewarding and transforming, clarifying a lot of heartfelt truths.

I imagine this thesis in the form of a slipcase containing four books, standing on a library shelf, accessible to all. The books are intended to cover a process of art-making over a period of 14 years. I am aware that this PhD can only cover a selection of aspects of this work. My hope is that key factors of my art practice are represented within these four books.

I could not have done this alone. "Like musical figures, ideas are borrowed and combined. The novelty is in the combination, the particular insights and the counterintuitive nature of things that people say when we listen to them."[371] From the perspective of a human being, as much as a professional, I thrive on dialogues. I am grateful for the continuing dialogues, which I have had over the years with wonderful people, who taught me so much. I wish to express my deepest gratitude to everyone who guided me through this process of contextualising, understanding and expressing what I do as the artist. I am eternally thankful to my colleagues and all my students who fed my every day with thoughts, questions, doubts and kept me internally alive and alert. Like art and teaching, a PhD is not a career; it is a decision to deal with uncomfortable and edgy curiosities.

My thanks go to all who have been extremely supportive and patient throughout the process with their suggestions, belief and support. I want to thank all the contributors to the PhD and artist's books, namely Julia Draganovic, Ugo Rossi, Claudia Wahjudi,

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[369] Back, Les, *Epilogue: the craft*, in Back, Les, *The art of listening*, Edinburgh Napier University, 2007, p. 173
[370] Shipsides, Dan, e-mail from 25 May 2012
[371] Back, Les, *Epilogue: the craft*, in Back, Les, *The art of listening*, Edinburgh Napier University, 2007, p. 180

Volker Volkholz, Fritz B. Simon, Jorge Diez, Cecilia Andersson, Marta de la Torriente, Regina Pemsl, María Molina López, zoohaus, Kerstin Mey, Birgit Effinger, Ursula Renner, Robert Huber, Monica Castillo and Michael M Pannwitz, as well as many of the unnamed voices of project participants and commission committee members. I also want to express my gratitude for the support of Mia Lerm Hayes and Aisling O'Beirn for their consistent supervision throughout this time.

## Appendices

### Guidance for DVD-Rom

The enclosed DVD-ROM is compatible with both PC and MAC. The content of the DVD is organised in folders chronologically arranged from number 1 to 41. The material includes edited examples of projects, including images, sound, contextual statements, interviews and media responses. The format used is mainly digital PDFs.

### Declaration

I declare that all participants and contributors to the projects documented in the attached DVD ROM and artist books have granted permission for use in support of this thesis for the award of Doctor of Philosophy by Published Work. Unless specified otherwise, the author is copyright owner of the material enclosed. The publisher and writers of each respective journal or magazine own the copyright of published reviews about the author's art projects. The author shall not be liable for any loss or damages (including without limitation consequential loss or damage) whatsoever from the use of, or reliance on, the information in this thesis.

Susanne Bosch, December 2012

**Forms of Dissemination and Critical Responses**

The appendix sets out clearly to identify the specific forms of discursive outcomes my practice had in the fields of public art and other related fields. Some of the outcomes developed gradually since the first project started, other outcomes have appeared and continue to grow erratically.

The following table of *Forms of Dissemination* is subdivided into reviews in books and print media, audio and TV interviews, scholarly research, and public bodies, groups, and organisations affected by the projects and finally further invitations to present the work in different forms.[372] I hope to have formulated through the thesis as a whole the overall benefits of my work, as well as the excellence and originality of my contributions to my field.[373]

[372] All referenced material will be found in either online, on the DVD or in one of the three books.

[373] Research within my field contributes to a wide range of benefits to society. Cultural, policy and quality of life impacts are the key, broad types of benefit, often achieved by engaging the public and stimulating public debate. What is significant to notice is the impossibility to capture the intrinsic power of art or any other longer-term impact. The study *New Model Arts Institutions and Public Engagement* highlights how much socially engaged art practice aims to facilitate personal or social change, "yet understanding of how transformational processes operate is surprisingly elusive", as imaginations of individuals meet shared cultural forms. "Much Socially Engaged Arts Practice aims at making an intervention in long-term change processes and complex webs of social relations. Although attendances or internet-presence can be measured numerically, it is difficult to quantify such influence. But it can be evidenced empirically with research, which is interpretive, reflexive, ethnographic, narrative, biographical and longitudinal. Theoretically rigorous and generalisable conclusions *can* be drawn from rigorous qualitative and case based research. This has implications for the kind of research commissioned: measuring impact via footfall will continue to be important for gauging audience numbers and widening participation, but the question of who engages, how they engage, in what circumstances, and to what end, needs sophisticated qualitative analysis and theoretical generalisation. Research and evaluation in this sector should look two ways: on the one hand heightening among artists awareness of the ways in which their work affects individuals and communities, and on the other, informing funders and policymakers who are concerned to reposition the arts in relation to other cultural fields such as sports, education, tourism and health. This cannot be done exclusively through impact studies. As the idea of the transformative potential of art is central to socially engaged practice, empirically grounded and well theorised explanations of how transformation occurs is becoming vital. Such explanations demand cross-disciplinary approaches which position the socially engaged arts in relation to individuals, institutions, communities and wider societal structures." Froggett, Lynn (ed), pp. 8-9

| No | TITLE | WHAT<br>ROP= Recorded oral presentation<br>ROI= Recorded oral presentation<br>I=Interview<br>T=Text<br>A=Article<br>TI=Transcribed interview<br>D=Documentation | WHERE B=books<br>www=online<br>DVD |
|---|---|---|---|
| 1 | Past activities | CV | DVD |
| | Reviews in Books | | |
| 2 | 2012<br>Susanne Bosch and Andrea Theis (eds), *CONNECTION: Artists in Communication*, Publisher Interface | Concept and co-editing<br>T | DVD |
| 3 | 2012<br>*Madrid Abierto 2009-2012* catalogue | T | DVD<br>and partly B |
| 4 | 2011<br>*Gedanken zur Lehrbarkeit von partizipatorischer Kunst im Öffentlichen [Thoughts on teaching Participatory Public Art*], Article in Kunsthistorisches Institut in Zagreb, Croatia | T | DVD |
| 5 | 2009/2010 Madrid Abierto,<br>magazine about the 10 project in public space, text contributions from Saskia Sassen, Cecilia Andersson, | T<br>Video zoohaus.avi | DVD<br>and partly B |
| 6 | 2008 Draganovic, Julia (ed), *The Enterprise of Art, L'Impresa dell'Arte*, Electa, pp 31-37 | T | DVD<br>and partly B |
| 7 | 2007 Mutschler, Peter and Morrow, Ruth (eds), *Space Shuttle*, *a catalogue of six projects of Urban Creativity and Social Interaction*, Belfast, published by PS2 | T | DVD |
| 9 | *2003 Restpfennigaktion,* Susanne Bosch (ed), text contributions from Claudia Wahjudi (Art Critic), Dr. Volker Volkholz (Sociologist), Prof. F.B. Simon (Psychologist and Economist), Verlag für moderne Kunst Nuremberg | | B |
| 10 | 2002 *URTUX, Art as Utopia*, Kuni, Verena and Rothenberger, Manfred (eds), Yearbook of the Institute of Modern Art Nuremberg, Verlag für moderne Kunst Nuremberg, pp. 160-172. Authors: Michael Lüthy, Kolja Kohlhoff, Anja Schultz, Andreas Sinakowski, Ole Flagstad | T | DVD |
| 11 | 2002<br>1. *WährungsTausch*, Hans Peter Mitsch (ed), exhibition catalogue, Städtische Gallery Fürth, Verlag für moderne Kunst Nuremberg, pp. 14-23<br>2. Sozialmachine Geld, OK Linz, 1999/2000<br>3. Kunstverein Kassl, Kassel, 1999 | T | DVD |
| | Reviews in Printmedia including Reviews and Interviews in Audio and TV Media | | |
| 12 | 1997-2011 German Media | A | B (selection)<br>DVD |
| 13 | 2008 Italian Media | A | B (selection)<br>DVD |
| 14 | 2009/2010 Spanish Media | A | B (selection)<br>DVD |
| | Have others reflected on it, written scholarly research that includes it? | | |
| 15 | Feldhoff, Silke, *Zwischen Spiel und Politik. Partizipation als Strategie und Praxis in der bildenden Kunst [Between Game and Politics. Participation as Strategy and Practice of Contemporary Fine Art],* PhD, Fakultät Bildende Kunst der Universität der Künste Berlin, 2009 | PhD | DVD |
| 16 | 2010<br>Draganovic, Julia, *Art and Economy. The Enterprise of Art. "Paesaggio con figura. Arte, sfera pubblica e trasformazione sociale."* Studies on two projects of time based public art: Susanne Bosch „Iniziativa Centesimo Avanzato" and finger | T | B |

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|---|---|---|---|
| | „A beehive in the City“.<br>(Earlier version published in: *Gradi di Partecipazione* di Julia Draganovic, Arte e Critica/2008 – Sommario, Trimestrale di cultura artistica contemporanea, Editor: Gabi Scardi. Umberto Alemandi, 2011.) | | |
| 17 | Dr. Julia Draganovic introduced *Restpfenningaktion* and *Centesimo Avanzato* in talks and lectures at:<br>- Festival d'Arte Contemporanea, Faenza 2008<br>- Istituto Europeo di Design, Course for Curatorial Studies: 2009, 2010, 2011<br>- Ramdom: Masterclass in Residence, Lecce 2011<br>- Gdansk. First Symposium on Public Art of the Outdoor Gallery Gdansk, 2011 | Non-ROP | |
| 18 | Birgit Effinger introduced *Restpfennigaktion* in talks and lectures at:<br>-*Curated By: Models of exhibition practice:.*Talk at design akademie Hochschule für Kommunikation und Design Berlin, 3 April 2011<br>-Artistis selfínitiation between *On und Off.* Talk at Symposia OUR HOUSE IS YOUR HOUSE', Geh 8, Dresden, 26 September 2009<br>-Talk at Art Academy Mainz, 9 May 2007<br>-Talk at Assotiation of art historians (Vereinigung der Kunsthistorikerinnen und Kunsthistoriker in der Schweiz (VKKS)), 21 Oktober 2006 | Non-ROP | |
| | Have public bodies, groups, organisations been effected by it? | | |
| | By the outcomes directly: | | |
| 19 | 1.Freedom of Movement, Flüchtingshilfe Brandenburg e.V.<br>2. Adopted, art project by Gudrun F. Widlok<br>3. Center for Landuse Int, a non-profit organisation in Los Angeles<br>4. Additional Survi, intervention by the artist group Skart, Belgrad<br>5. Swoon, artist group from Brooklyn, New York<br>6. SubTV, Open Videoportal, www.subtv.org<br>7. Speaker´s Corner, intervention in Berlin by Thimo Laterne<br><br>The three artist/groups building public seating<br>The Asociación Amigos de la Cornisa-Las Vestillas and<br>The collective zoohaus | | DVD<br>B |
| | Presentions in different fora | | |
| 20 | 2/2012<br>Citizen Art Days Berlin<br>Working with public and people, conflict is part of life. Workshop in collaboration with Dragan Miloshevski | T | DVD<br>http://www.citizenartdays.de/ |
| 21 | Useful Art?<br>ENCUENTRO MADRID ABIERTO 2011-2012<br>Discussion between *Democracia + Susanne Bosch*, Matadero, Madrid<br><br>Interview (in Spanish with Estaban) from zoohaus about *El Campo de la Cebada* activities | T<br><br>I | DVD<br>http://madridabierto.com/es/discussions-panels/2011/conference-madrid-abierto-2011-12.html |
| 22 | 2/2012<br>Creative politicization of the public sphere, Cultural potential forces for social transformation. Conference Heinrich Böll Foundation, Berlin. | T | DVD<br>http://www.radius-of-art.de/conference/index-e.php |
| 23 | 11/2011 Erfurt Buko12_Part05:<br>Kunstpädagogik im Kontext von Ganztagsbildung und Sozialraumorientierung / Art education in the context of full-time school and social room orientation. Presentation | OP,<br>PPT,<br>T for publication 2012 | DVD |
| 24 | 9/2011 Sammlung Haupt, Talk with artists and Bankers about Money and Art, Berlin | ROP | DVD |

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|---|---|---|---|
| 25 | 5/2011 Artist Talk, Faber Studios, Limerick and Art College Limerick | Non-ROP<br>PPT | DVD |
| 26 | 5/2010 Symposia: *The Participatory Imperative: Art Education, Participatory Art, Participation, Exclusion*, Museum of Contemporary Art Zagreb, Croatia | T<br>Workshop | DVD |
| 27 | 2/2010 Hucha de Deseos, 5 Artist Talks at Titulación de Bellas Artes CES Felipe II Edificio Pavia, Aranjuez; Facultad de Educación, Centro de Formación del Profesorado, Universidad Complutense de Madrid; Máster de gestión cultural de Santillana / Universidad de Salamanca; La Casa Encendida, Madrid and roundtable discussion with Lisa Chueng, Gustavo Romano, Studio Banana, Madrid. | Non-ROP<br>PPT<br>T | DVD |
| 28 | 2/2009 Urban Buddy Scheme, Conference, La Casa Encendida, Madrid, Spain | ROP<br>T | DVD |
| 29 | 2/2008 Culture Moves, Symposia on Art in Social Context, Evangelische Akademie Tutzing, Munich, Germany „Kultur bewegt“<br>Kooperationstagung Evangelische Akademie Tutzing/ Bayerische Landeszentrale für politische Bildungsarbeit/ Kulturausschuss | Non-ROP | DVD |
| 30 | 2/2008 Public-Private: Art in Public Space, Symposia in Cultural Theory, Alanus University of Arts and Social Sciences, Bonn, Germany | Non-ROP | DVD |
| 31 | 7/2007 Neue Horizonte – Partizipative Kunstformen im öffentlichen Raum [new horizons –participatory art in public space] lecture and workshop to develop a public art idea for Nuremberg, Germany, invited by die pARTizipatoren, Nuremberg | ROP<br>T | DVD |
| 32 | 1/2007 Part of Roundtable discussion about Sustainable Action in Relation to Culture, Nuremberg, Germany | Non-ROP | DVD |
| 33 | 5/2006 *Performative Events in Public Space*, University of Art Berlin, Weissensee, in cooperation with Office of Public Art Berlin<br>11/2005 *Art in the Social Realm*, University of Applied Science, Frankfurt/ Main<br>1/2004 *The True, Good and Beautiful*, between art and working reality, University Kassel<br>2003 *Art is something for rich people, my Mother said, between art and working reality*, symposium on art and economy, Werketage Berlin<br>2003 *Working Situation*, lecture at the Bauhaus-University Weimar<br>2003 *The Model of Self-Generation*, Goldrausch Künstlerinnen-Projekt, Berlin<br>15.09.2002 Artist Talk, Hessischer Künstlerbund, Frankfurt/Main<br>12.09.2002 Artist Talk, Jour Fix der Weiss Kunstbewegung, Berlin<br>03.04.2002 Artist Talk, NBK Berlin, with drawing of the 12 members of the decision committee<br>30.01.2002 Herzblut, Artist Talk, ACC-Gallery Weimar<br>07/1999 Presentation and performance Fridericianum, Kassel (together with Vollrad Kutscher)<br>11/1998 Artist Talk, Gallery KS, Würzburg | ROP | |
| | **Teaching and Workshops**<br>**Passing on knowledge and skills** | | |
| 34 | Examples of Workshops (see also 24 and 35):<br>Berlin (2012)<br>Hilltown (2011)<br>Zagreb (2010) | D | DVD |
| 35 | OST events facilitated 2008-2012 | D and T | DVD<br>http://www.susannebosch.de/47.0.html |

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| 36 | 10-16 September 2008<br>*Interface Summer School: Open Space Technology Training*<br><br>April 2009<br>*Open Space Technology Training and Learning Exchange* | D | http://interface.ulster.ac.uk/projects.php?id=45 |
| 37 | MA AIP and MFA UU, MFA Weimar 2005-2012 | D | www.uni-weimar.de/mfa<br>http://masterartinpublic.wordpress.com |
| 38 | *Communication and Interaction through Art in Public Space,* Summer School 2007 | D | www.<br>http://interface.ulster.ac.uk/projects.php?id=31 |
| | **Archives** | | |
| 39 | Online archival database of over 350 Socially Engaged Practices from 1991-2011 | D | http://creativetime.org/programs/archive/2011/livingasform/archive.htm |
| | **Invitations to join artistic research units** | | |
| 40 | 2012-14 City(Re)Searches: *Experiences of Publicness*, EU project | T | DVD<br>http://experiences-of-publicness.wikispaces.com/Cork |
| 41 | 2009-2011 *Art based research / research based art,* EU project | T<br>I | DVD<br>http://www.radius-of-art.de/2010-research-based-art.php |