

An abstract line drawing in a light orange color, set against a solid orange background. The drawing depicts a figure in a dynamic, almost dancing pose, with long, flowing lines for the limbs and a more defined head and torso. The lines are thin and delicate, creating a sense of movement and grace. The figure appears to be leaning back, with one leg extended upwards and the other downwards, and arms outstretched.

SUSANNE BOSCH

22 selected works



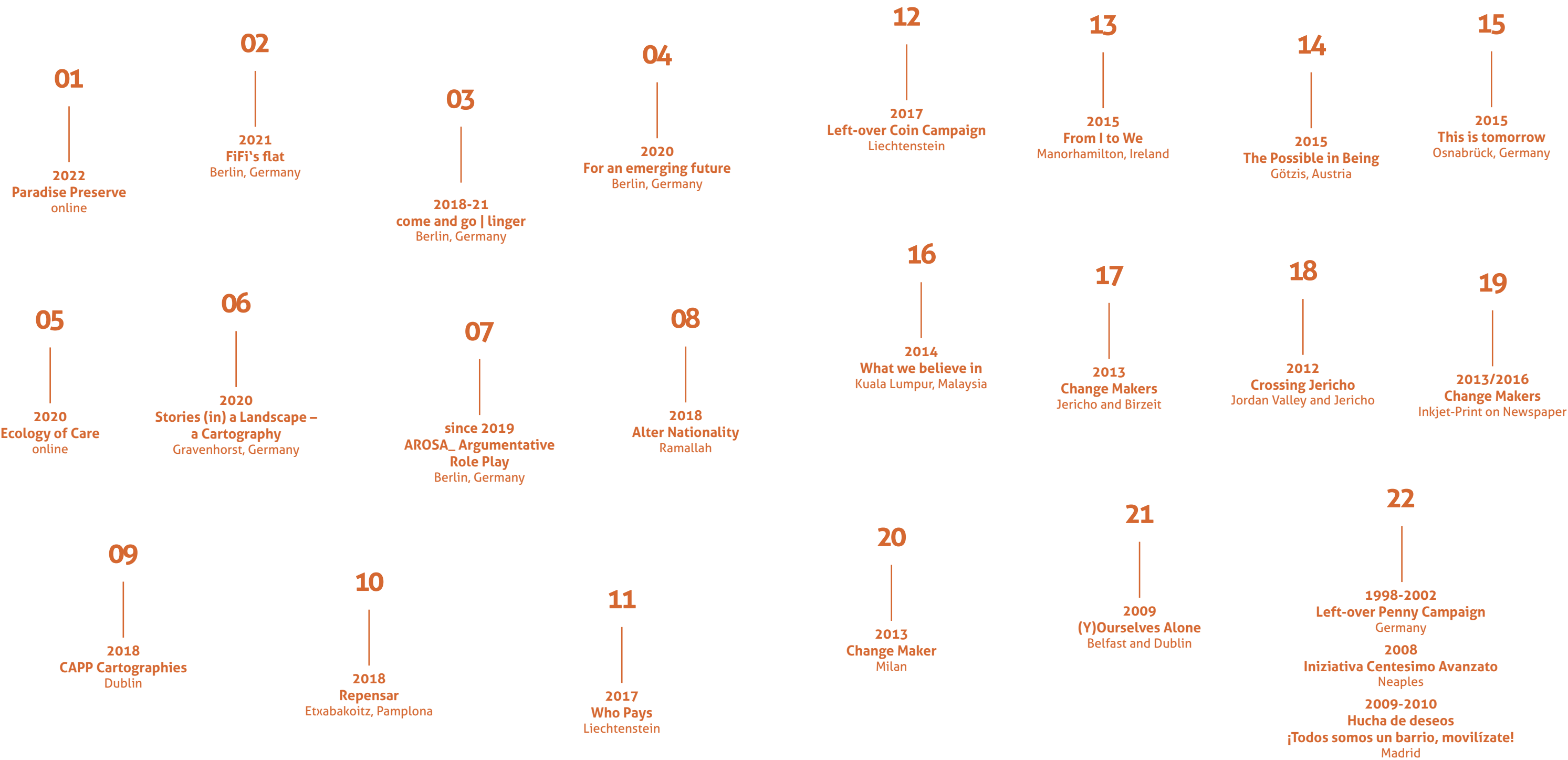
Short Bio

"Collaboration, on the other hand, means cooperation in which the actors realise that they themselves are being changed in the process and even welcome this change."
Mark Terkessidis in *Kollaboration*, suhrkamp, 2015.

For me, art is a practice for entering into dialogue about social, political and historical events as well as an interface where, through/with aesthetic forms, a different way of dealing with given conditions can be tested. As an "interface activist" I work on long-term questions that deal with concepts of democracy and sustainable futures. This includes work on social visions and models of participation (e.g. Cities Exhibition, Birzeit University Museum, Palestine 2012-13; This is Tomorrow, Osnabrück, 2015; Subcontracted Nations, Qattan Foundation, Palestine 2018, and Solidarity Crunch Zones, Villa Massimo, Rome, 2020-21), money (e.g. Left-over Penny Action/Restpfennigaktion, Germany, 1998-2002; Naples, Italy, 2008-2009; Madrid, 2010-2011, Liechtenstein, 2017,) and migration (including 'the border', 2020 Berlin; Cartographies (of) a Landscape, 2020 DA Gravenhorst; The Prehistory of Crisis II, Belfast and Dublin, 2009).

➤ www.susannebosch.de

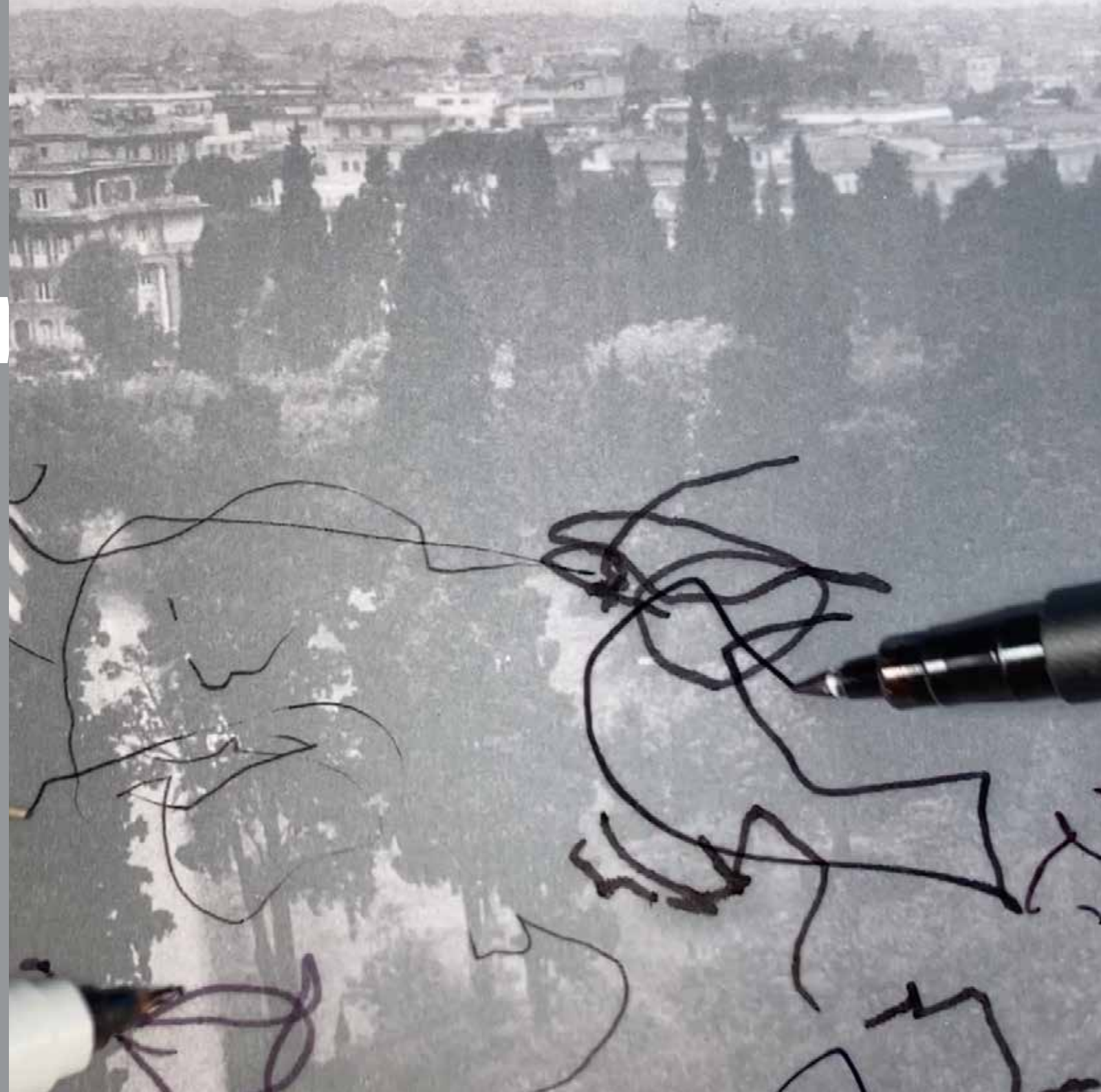
Photographers: Idriss Al-Khalidi, Susanne Bosch, Angela von Brill, Joseph Carr, Norbert Heins, Vance Lau, Christel Schulte, Salom Wackernagel, Albert Weis, Ulrike Zimmermann, Georg Zolchow, Mika Wisskirchen, Volker Kreidler, Holger Koenneker, Sandra Maier, Niko Stockmann



01

Paradise Preserve

2022





Paradise Preserve

2022

➤ susannebosch.de online



An acoustic and visual tour through the park of the Villa Massimo in Rome, guided by a tiger mosquito, becomes the setting for reflections on a convivial coexistence between humans, animals and nature. All actors belong to synanthropic species, all are excellent.

02

FiFi's flat
The whole world at home

2021





FiFi's flat The whole world at home

Art in public, Berlin Neu-Hohenschönhausen
19 Sept - 30 Oct 2021

➤ susannebosch.de

The nameplates in the Ostsee Quarter should actually be supplemented, because there lives Mrs. Müller with Hasso, Mr. Van Bo with Pauo and Petra with Kuschel. And there are also the unwanted animals that seek out and love people; like mosquitoes, rats, snails and spiders, that exist together with 60,000 people in the Ostsee Quarter. Here is the whole world at home.

The artist Susanne Bosch explored the coexistence of such diverse living beings. For six weeks in September and October 2021, she roamed the Ostsee Quarter, visited people and their animals and invited them to an event every Friday on the Brunnenplatz.

The meeting place was in the floor drawing of FiFi's three-room apartment. Here, residents experienced weekly stories from FiFi's life. Each week, FiFi represented a different animal species and its perspective.

The project 'Art in public' at Prerower Platz, Berlin, was initiated by the Advisory Committee for Art of the Senate Department for Culture and the Arts Berlin as a model project by the district office of Lichtenberg in cooperation with the commission Kunst am Bau im Stadt-raum Lichtenberg.

03

come and go | linger

2021





come and go | linger

Artistic installation in the neighbourhood café Haus der Jugend Nauener Platz. Realisation 2021
Winning concept of the „percentage of art“ commission, Nauener Platz, Berlin (2018)

➤ susannebosch.de

Data can be understood as a means for social awareness and engagement. Maps are always subjective carriers of information and offer a perspective on the world through their visual presentation. 'Critical cartography' hands over this perspective to the inhabitants, thus experts of a place.

In a first phase, residents of Wedding shared their city district experiences through explorations, walks, workshops, rallies and dialogues.

In a second step, Susanne Bosch translated these findings into a drawing covering entire space. Thus the themes identified by café users and residents of Wedding become the basis the invisible currents of togetherness as well as the habitats of togetherness on site. Invited by the Senate Department for Urban Development and Housing and the district office of Mitte of Berlin.

04

For an emerging future

2020





For an emerging future

For the exhibition ,the border', curated by Albert Weis

11 Sept -13 Nov 2020, German Artists' Association, Berlin

With Susanne Bosch, Mark Clare, Declan Clarke, Sandra Johnston, Mairéad McClean, Eoghan McTigue.

➤ kuenstlerbund.de

➤ susannebosch.de



The exhibition ,the border' focuses on the Northern Ireland conflict and the underlying influences of different ideas of identity, nationalism and religion. ,For an emerging future' is a series of 5 newspaper sheets. Susanne Bosch juxtaposes the annual 12th July marches, the victory ritual of the Battle of the Boyne (11.7.1690, crucial for Irish and Northern Irish colonial history) with core statements of peace politicians, philosophers, journalists, writers, and current headlines on Covid 19 and the Black Lives Matter Movement.

05

Ecology of Care

2020





Ecology of Care A short declaration of self-care

2020

↗ vimeo.com
↗ susannebosch.de
↗ heartofglass.org.uk



A short declaration of self-care

A brief declaration on self-care includes 17 practical recommendations for self-care in response to the question „How to care for myself when exposing myself to media news?“. We question that bad-news entertainment is the only way to be well informed about what is going on in the world around us. We want information to bring us closer together, not traumatize us emotionally and physically. We want to bridge ignorance with compassion and be confronted with intelligent solutions to problems.

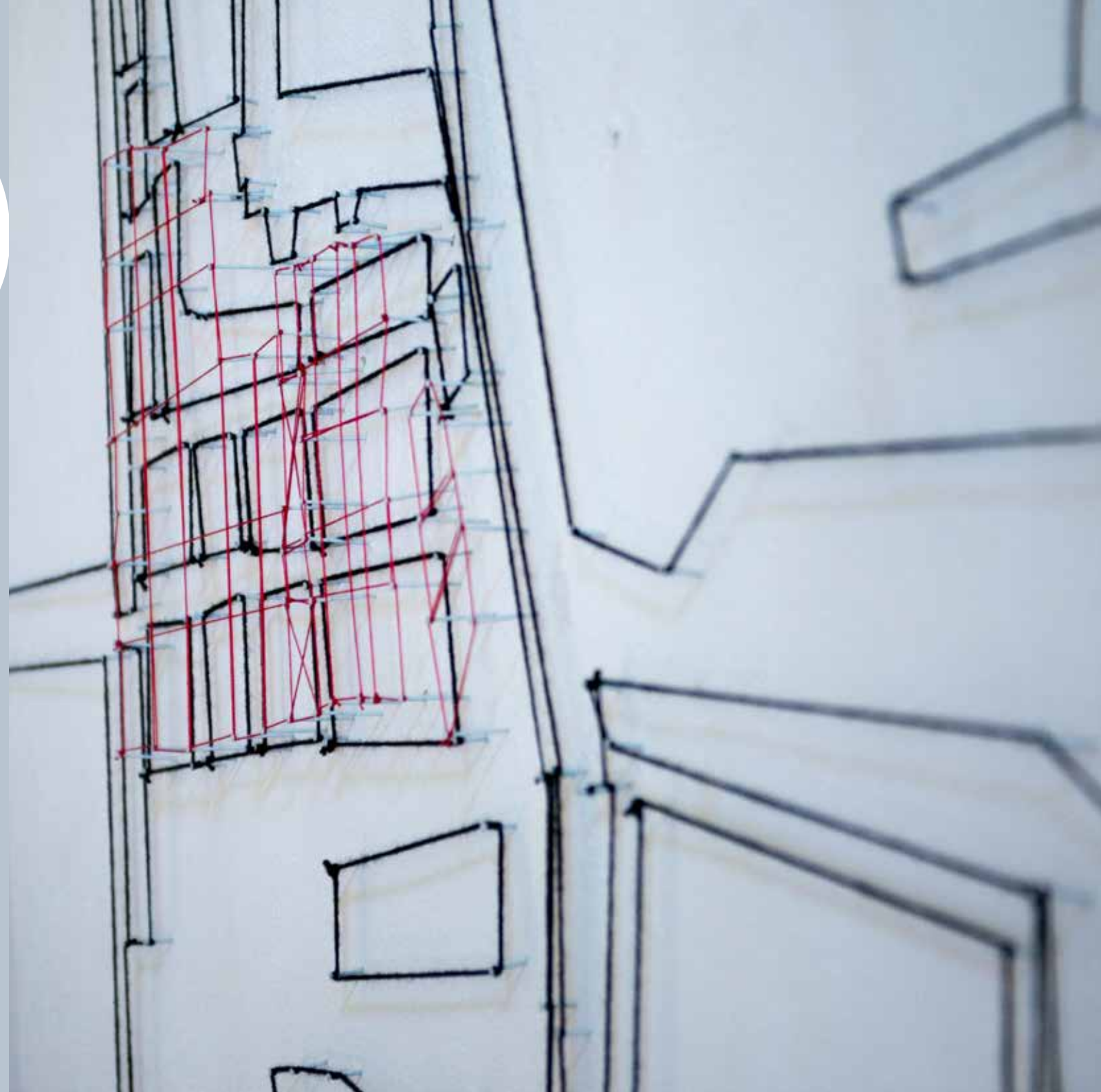
This short declaration grew out of a series of conversations between Vance Wing-sze. Lau, Ally Law, Lim Paik Yin, Cheryl Hoffmann, Pierre Golbach, Pia Lanzinger, Kathrin Wildner, Angela Dressler, Niamh DeLoughry, Kevin Flanagan, Michelle Browne, Aine Ryan, Vivien Leung, Susanne Bosch, and Mónica Núñez Laiseca created in May 2020.

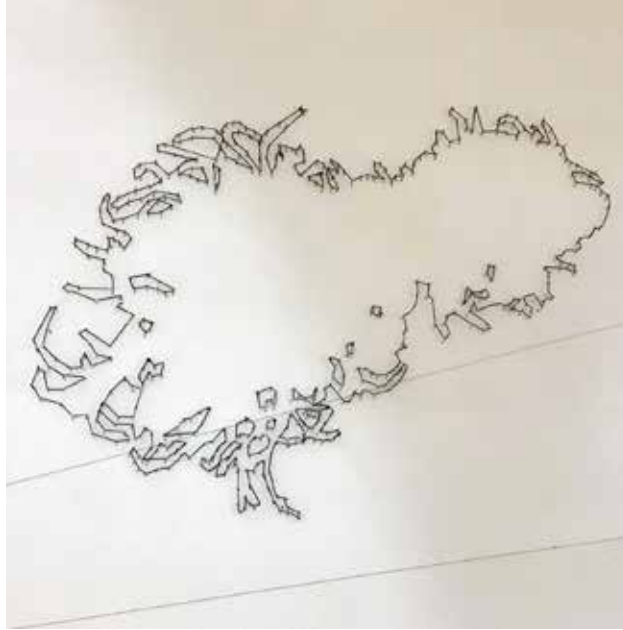
The work ‚Ecology of Care. How to care for myself when exposing myself to media news? An artistic exploration‘ was commissioned by Heart of Glass (↗ <https://www.heartofglass.org.uk>) as part of Home Work, with support from Cultural Hubs – St Helens Arts in Libraries, the Bluecoat, Knowsley Council, Rule of Threes, Sefton Council, Human Library, The Atkinson, Halton Borough Council and Culture Liverpool.

06

Stories (in) a Landscape –
a Cartography

2020





Stories (in) a Landscape – a Cartography

SAISONALE project and exhibition, curated by Gerd Andersen and An Seebach.*

28 Aug - 27 Sept 2020

Exhibition

DA Kunsthaus Kloster Gravenhorst

➤ da-kunsthhaus.de

➤ vimeo.com/455484449 Exhibition Video (in German)

➤ vimeo.com/469979031 Stories (in) a Landscape – a Cartography

➤ susannebosch.de



Between August 2019 and August 2020 Susanne Bosch drew on the knowledge and expertise of local residents and local professional occupants on the subject of offering the foreign a homeland. The installation invited people into her research in the landscape around Gravenhorst/ Tecklenburger Land between Holland, North Rhine-Westphalia and Lower Saxony. The site-specific researched stories were translated into a cut-out animation film, featuring in several chapters local phenomena of foreignness, colonialism, human trafficking and homeland.

07

AROSA_ Argumentative Role Play

2019





AROSA_ Argumentative Role Play We take our city into our own hands!

Gloria Gaviria, Urban Manager and Architect
Susanne Bosch, visual artist

Since 2019

➤ susannebosch.de

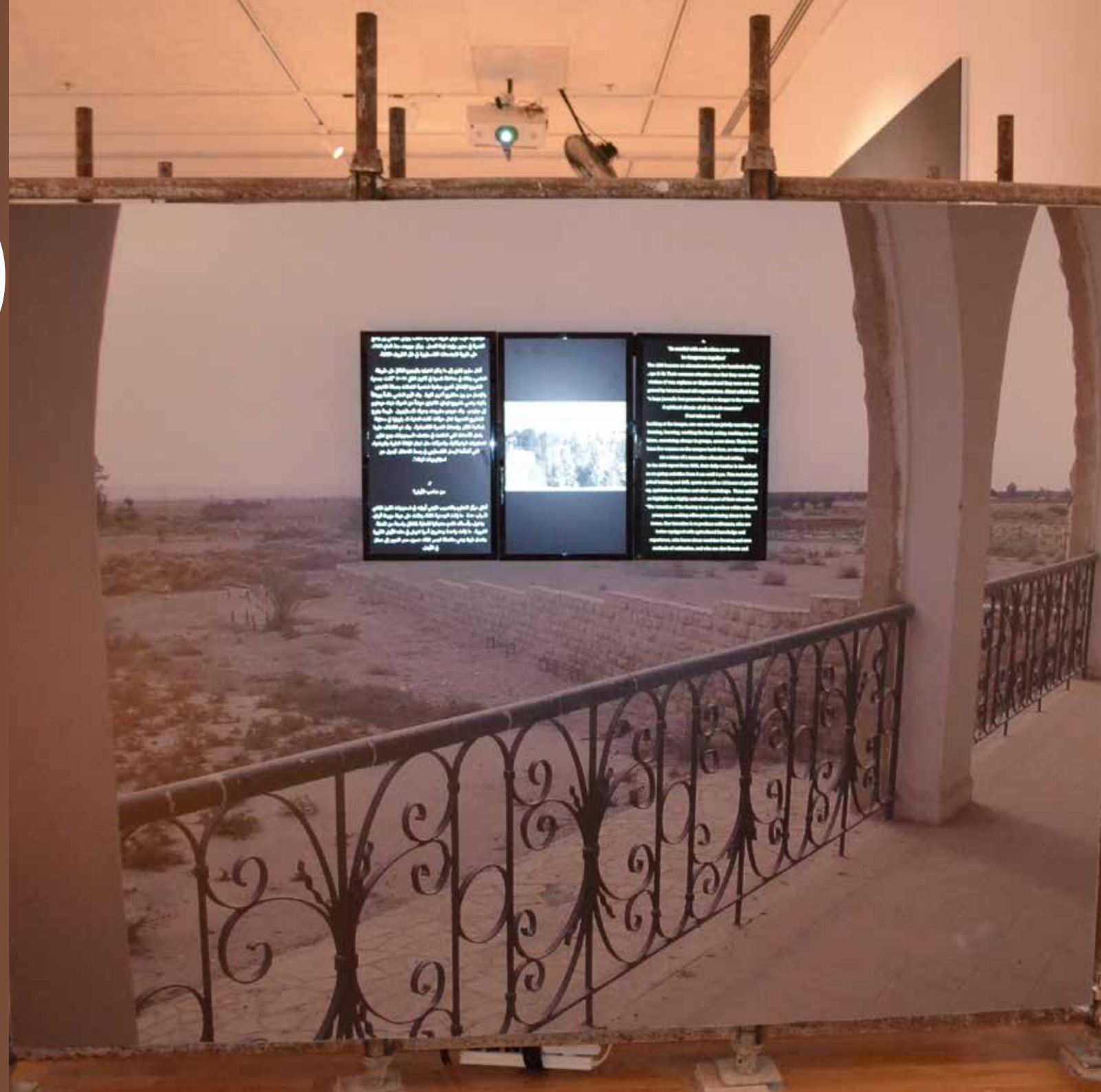


Gloria Gaviria and Susanne Bosch developed the game AROSA _ Argumentative Role Play, an interventionist-participative art project. The basic idea consists of developing an artistic form of practice critical of capitalism for and with people of a neighborhood. In essence, the game invites people to swap roles and to experience argumentation in order to develop a vision of possible collaborative and co-creative ways of shaping of a shared living environment. The game was so far played in the following neighborhoods: Karl-Marx-Allee, Holzmarkt and Ostkreuz, all in Berlin. Since 2021, the team is working jointly with Dirk von Schneidmesser and Nicolina Kirby from IASS (➤ iass-potsdam.de) and Inge Lechner from Changing Cities (➤ changing-cities.org).

08

Alter-Nationality

2018





Alter-Nationality

For the exhibition ,Subcontracted Nations', curated by Yazid Anani

28 June - 29 Sept 2018
A.M. Qattan Foundation, Ramallah

- [vimeo.com](https://vimeo.com/281111111) Video
- qattanfoundation.org
- susannebosch.de

The group exhibition ,Subcontracted Nations' questioned different concepts of the term nation. Many parts of the world are experiencing major changes in their national concepts through rhetorical and political discourses. The exhibition took its title from the proliferation of subcontracting processes we are witnessing today - whether it is the ,sub' of contracting health care or the privatisation of public resources including education. ,Alter-Nationality' addresses the issue of identity and resilience building in a crisis situation and is a multi-media installation based on historical and contemporary material from the ADS (Arab Development Society), an experimental living and working community in Jericho since 1948.



09

CAPP Cartographies

2018





CAPP Cartographies

For the exhibition and conference ,Practice and Power', curated by Ailbhe Murphy and the exhibition ,I Slept like a Stone', curated by Sheena Barrett and Julia Moustacchi.

20-23 June 2018, 2 Curved Street, The Filmbase Dublin, Ireland as well as 21 June-10 October, 2020 at THE LAB Gallery, Dublin.

➤ cappnetwork.com

➤ susannebosch.de/capp-cartographies-the-possible-in-making-and-being

➤ susannebosch.de/i-slept-like-a-stone-exhibition



Susanne Bosch spent four years as an artistic researcher mapping the process of nine institutions of CAPP (Collaborative Arts Partnership Programme), which addressed the conditions of contemporary collaborative art practices. These cartographies were presented at the international conference ,Practice and Power'. Influenced by globalisation, new means of communication, and the changing geopolitical landscapes, Practice and Power explored this four-year process.

CAPP Cartographies - The realm of possibility - An acoustic footprint.

Susanne Bosch developed in collaboration with the composer, musician and producer Seán MacErlaine a sound piece that reflects the multi-layered, complex network of CAPP network meetings, events, dialogues and conversations. The sound piece is 20 minutes long, contains 20 different voices and was developed for both stereo as well as for Dolby 5.1 surround.

➤ cappnetwork.com



CAPP Cartographies - Our News to the world

Newspapers announce the current, urgent and relevant issues of the day. Titles of CAPP events, workshops, residencies and commissions are juxtaposed with these headlines.

CAPP Cartographies – The Possible in Making and Being

The Possible in Making and Being is a drawing based on the spoken contributions of 12 core members of the CAPP network. They describe individual moments in the many projects in which collaboration took place and became evident. The large window drawing consists of two parts, in the LAB and at 2 Curved Street. The drawings interweave the polyphonic nature of this field and reveal the complex organisational and relational matrix of collaboration.

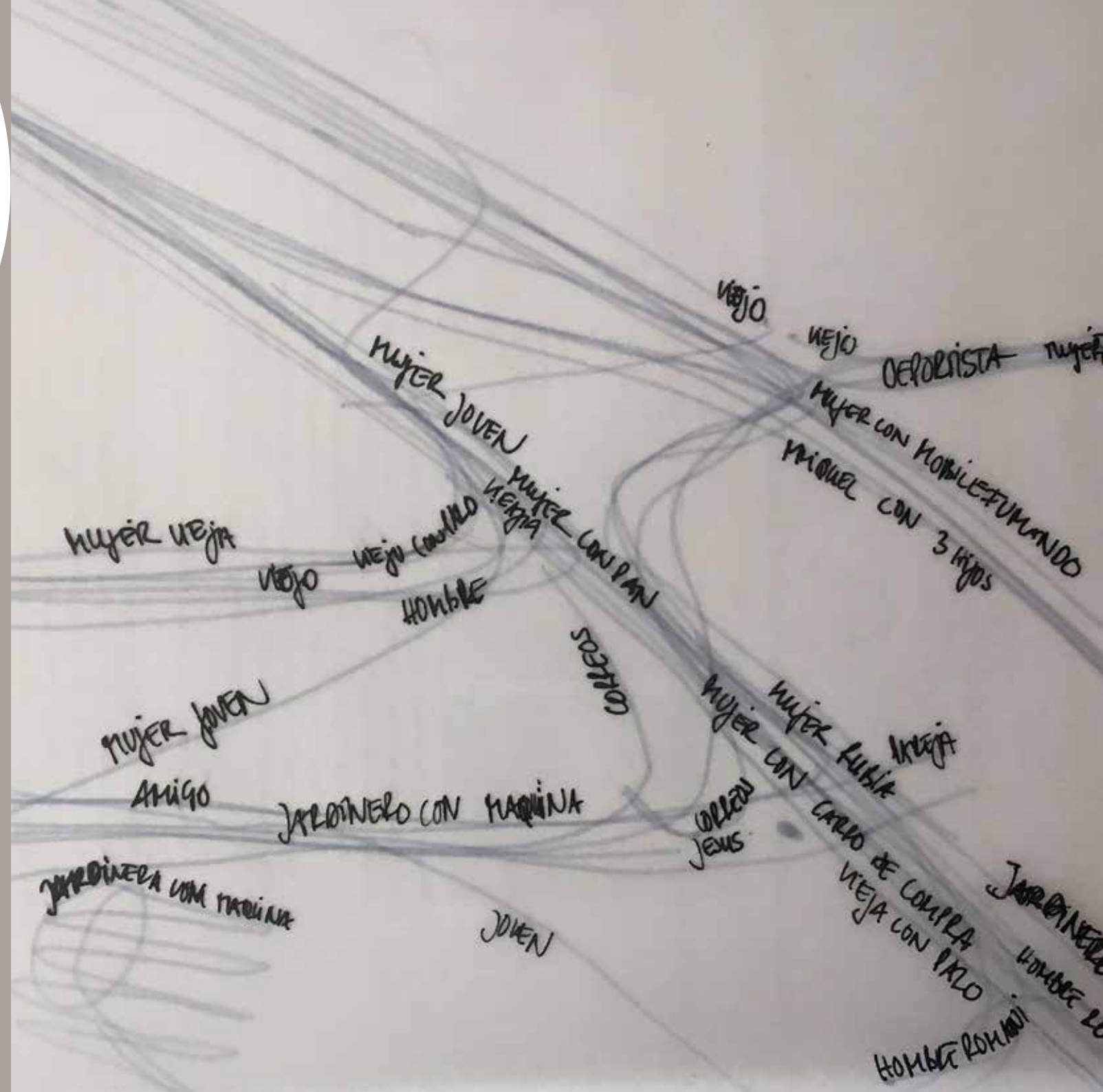
CAPP Cartographies – Q&A

For the Q&A, 208 questions that have arisen over the four years of the CAPP network process are presented on individual posters. 80 quotes as possible answers from co-producers are presented. The audience was invited to add their answers (and questions) to the work. As such, this artwork served as an ongoing articulation of cumulative knowledge from the field.

10

Repensar (Rethink)

2018





Repensar (Rethink)

Intervention in Etxabakoitz, invited by the architects Estudio Orekari (Itxaso Iturrioz Zuluaga, Salomé Wackernagel, Xabi Urroz Zabalza).

October-November 2018
Etxabakoitz, Pamplona, Spain

➤ repensarlaperiferia.wordpress.com

➤ susannebosch.de Essay by Susanne Bosch

➤ susannebosch.de/repensar-rethink-2



„REPENSAR (RETHINK)“ reflected a typical periphery on the outskirts of Pamplona. Susanne Bosch was invited by the architects of the Estudio Orekari to explore collectively the role of culture in these neighbourhoods, the interactions within the peripheral spaces and their relationship to the centre. The necessities, desires and problems were examined, that the periphery inhabitants are confronted with on a daily basis. Susanne Bosch was a guest in October and November 2018 to act as a „Conversadora/ conversation person“ to support the exploration of the neighbourhood. Every day she sat on a bench for four hours and observed exclusively. She made drawings of people's movements through her neighbourhood. She asked the residents about routine routes through the space.

11

Left-over Penny Campaign Installation

2017





Left-over Penny Campaign

Installation for the exhibition 'Who Pays?' curated by Christiane Meyer-Stoll

10 Feb -21 May 2017
Kunstmuseum Liechtenstein

With Ovidiu Anton | Gianfranco Baruchello | Joseph Beuys | Susanne Bosch | Marcel Broodthaers | Filipa César | Felix Gonzalez-Torres | David Hammons | Diango Hernández | Thomas Hirschhorn | Anja Kirschner & David Panos | Alicja Kwade | Thomas Lehnerer | Mark Lombardi | RELAX (chiarenza & hauser & co) | Christof Salzmann.

↗ vimeo.com

↗ susannebosch.de



Based on Beuys' concept of capital, the exhibition 'Who Pays?' looked at changing ideas of capital and money and therefore changing meanings and values. Who Pays? brought together artistic positions from the 1960s to the present. From different perspectives, the exhibition made it possible to reflect our ideas of wealth and poverty, of giving and taking, and of participation. These ideas are nowadays mostly reduced to purely economic aspects. Susanne Bosch presented the installation 'Left-over Penny Campaign/Restpfennigaktion - because every penny is part of a bigger idea' in the exhibition. Left-over Penny Campaign was a long-term project she realised throughout Germany between 1998-2002.

12

Left-over Coin Action
Let's collect our capital of ideas

2017

341

WÜNSCHE

Ideen und Visionen für Liechtenstein

KUNSTMUSEUM
LIECHTENSTEIN



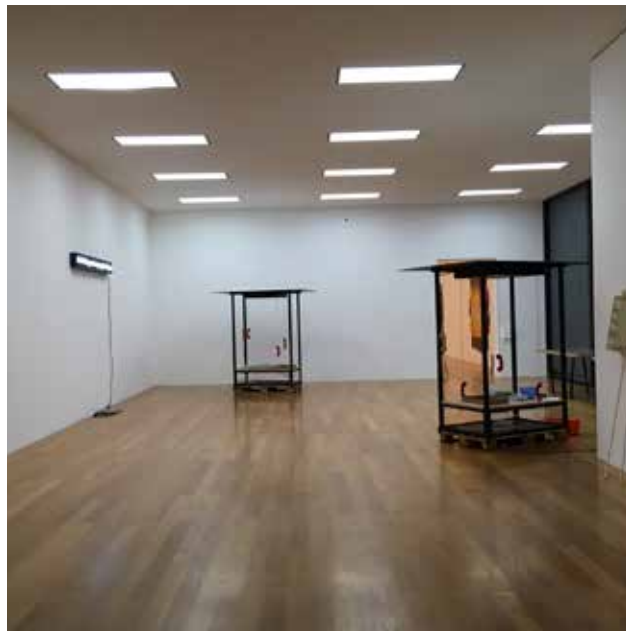
Left-over Coin Action Let's collect our capital of ideas

Public art project and exhibition as part of ,Who Pays?', curated by Christiane Meyer-Stoll

16 March -25 May 2017
Liechtenstein

➤ vimeo.com

➤ susannebosch.de



Between March and May 2017, two mobile collection points toured from village to village throughout Liechtenstein. One could not only throw in leftover coins, but also to leave ideas and wishes for the future and the common good in Liechtenstein. The idea behind it: to make use of unused intellectual capital with equally unused economic capital. In addition to the collection points the artist herself travelled through the country as an ear to the people with countless conversations and forms of get-togethers.

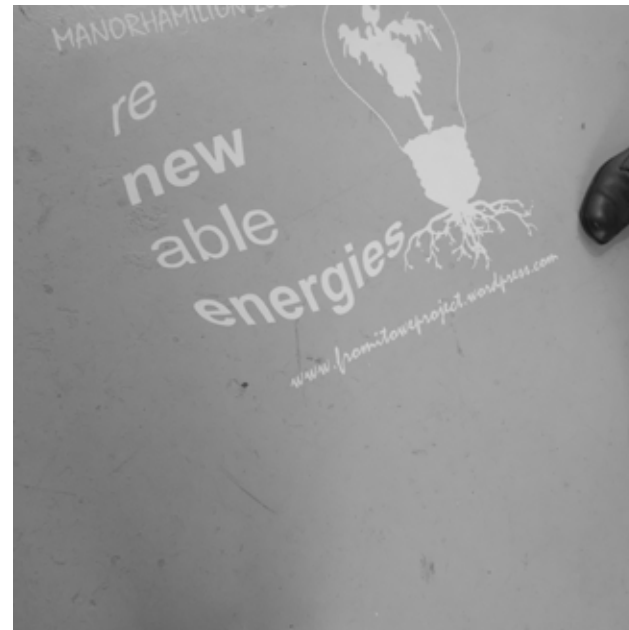
At the end of the exhibition ,Who Pays?' the Kunstmuseum Liechtenstein dedicated its large side hall to the artist in a two-week retrospective of the Leftover-Coin Action from 26 May -11 June 2017 as a multifaceted social process.

13

From I to We

2015





From I to We

Exhibition in the context of a residency, invited by Sean O'Reilly

September 2015
Sculpture Centre, Manorhamilton, Co Leitrim, Ireland

↗ [vimeo.com](https://vimeo.com/susannebosch)
↗ susannebosch.de



„From I to We“ was a three-month exploration of a landscape of human connection and collective action of the people of Manorhamilton and the surrounding area, the rural west of Ireland.

Susanne Bosch was interested in the growing stabilisation of local communities through collective action. She explored the recognition of mutual conditionality due to urgent (social, climatic, economic, self-determining) necessities and a conviction of living together as an „art of living“.

For the word „Meitheal“ describes an ancient Irish tradition in which people in rural communities gathered to help each other. Acting in reciprocity and as a team creates a tremendous degree of camaraderie and friendship. Susanne Bosch used in „From I to We“ different formats to engage with the region and the public: A series of public conversations, collective songwriting (resulting in a video), and a fictional article in the Irish Times about the future of the region reported from the year 2025. The article identified the talents and expertise of local residents, their ideas and visions.

14

The Possible in Being

2015





The Possible in Being

*Public Art project and exhibition as part of the Utopian Days,
curated by Josef Kittinger and Hans-Joachim Gögl*

Spring 2015
Utopian Days
Bildungshaus St. Arbogast, Götzis, Austria

➤ tagederutopie.org
➤ susannebosch.de



The artistic work ‚The Possible in Being‘ was preceded by a one-month residency in Vorarlberg in March 2015 and a year of collaborative work with members of the Tankstelle in Bregenz (➤ tankstellebregenz.org). In the process, Susanne Bosch got to know a large number of regional, self-organised projects that „deal with the design of a sustainable way of life in an exciting way“ and which „can have an inspiring and encouraging effect on our society.“ (➤ wandeltreppe.net)

The installation comprised a 10 m long drawing made of opaque, red and silver window vinyl on 12 window panes in the upper corridor of the building of St. Arbogast in Götzis. A „whisper“ of insights, thoughts and feelings could be heard in the corridor from several hanging loudspeakers. Susanne Bosch wove together the visual and auditory traces of a process of different people, projects and reflections. She provided recordings of the of the conversations for the local citizens' ➤ [radio station Proton](http://radio-station-proton.at). An audio archive of these conversations is accessible at Radio Proton. The work was installed until 2020.

15

This is Tomorrow

2015





This is Tomorrow

In the context of the exhibition 'What a Feast?' curated by Pablo Helguera (MoMA, New York) and Julia Draganovic (Kunsthalle Osnabrück) in collaboration with Christel Schulte (Head of Art Education at Kunsthalle Osnabrück).

8 February - 29 March 2015

Kunsthalle Osnabrück

with Maria José Arjona, Andrew Beccone, Susanne Bosch, Thierry Geoffroy, Niklas Goldbach, Jorge Gonzalez, Pablo Helguera, Vlatka Horvat, Cheryl Pope, Luigi Presicce

➤ susannebosch.de



Paul Hawken, a „Bioneer“ and author, counted in 2013 already 2 million projects and organisations with innovative power for the future! 'This is Tomorrow' saw itself as a regional ambassador for these heterogeneous global movements and helped the growing number of projects active on the ground to a greater public presence. 'This is Tomorrow' raised awareness of how an ecologically sustainable, socially just and spiritually meaningful socially just and spiritually meaningful world can become reality. Susanne Bosch spent six weeks in Osnabrück and its surrounding area to find out who is working locally on forward-looking, innovative living and working conditions. She visited many of these initiatives, met people at kitchen tables, in courtyards, at public desks, in old factory buildings, in neighbourhood cafés. The signs of change reveal themselves through a commonality, without hierarchy and ideology, spontaneously doing what is necessary for a more sustainable and just life for the people.

On 15 Feb 2015, Susanne Bosch invited initiative people to the Kunsthalle Osnabrück for a 4-hour dialogue performance to tell interested visitors about their work. 50 of the 125 one-on-one conversations of up to 30 minutes were audio-recorded and archived. In addition, a map of initiatives was created that shows existing projects in the region.

16

What we believe in

2014





What we believe in

Exhibition in the context of a residency, invited by Rolf Stehle, Goethe Institute Malaysia and curated by Yeoh Lian Heng

12 - 29 June 2014
Lostgens, Kuala Lumpur, Malaysia

➤ [youtube.com](https://www.youtube.com/watch?v=...) link to song - 'Turtles Tame Chaos' by Anna Chong
➤ susannebosch.de



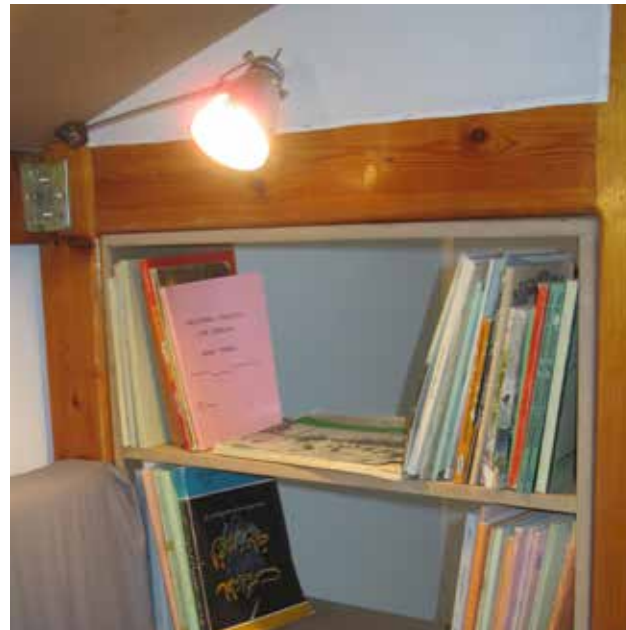
'What we believe in' was a multimedia installation at the art space Lostgens, Kuala Lumpur, Malaysia. Susanne Bosch's work was the multi-layered response to her first encounter with Malaysia during a 3-month residency at the invitation of the Goethe Institute Malaysia. The missing passenger plane Boeing 777, a multiethnic, constitutional monarchy with 6-10 (natural) religions, 17 languages and one of the five centres of the greatest biodiversity on earth, inspired Susanne Bosch to her research and installation. The installation included handcrafted time-consuming prints on newspaper as well as drawings and newspaper cut-outs. The work also included the co-production of a song with musician Anna Chong and video interviews with alternative movements in Malaysia and Singapore.

17

Change Makers

2012-2013





Change Makers

For the art project ,Jericho - beyond the celestial and terrestrial', curated by Yazid Anani and Vera Tamari

July 2012 - January 2013

4th installment of the Cities Exhibition Series initiated by Birzeit Museum, Palestine (Inass Yassin, Yazid Anani, Vera Tamari) with Sarah Beddington, Susanne Bosch, Iyad Issa, Shorouq Harb and Samah Hijawi.

➤ vimeo.com

➤ susannebosch.de

Cities Exhibition was a process in three phases:

1. research and logbook, 2012
2. public intervention, 2012
3. museum exhibition and public seminar, 2013

„Throughout history, the landscape of Jericho has been a reflection of the cosmological investigation of the relationship between humans and deities; an infinite yearning for connection with the infinite and eternal. Myth, religion, philosophy and science are all rooted in the interpretation of the creation of the cosmos out of chaos.“ But Jericho is also a contemporary city and a bordertown with Jordan. What is the contemporary narrative of this place? The research for the 'city exhibitions - 4th episode' took place in summer 2012. In October 2012, a research logbook on Jericho was published with contributions by Inass Yassin, Yazid Anani, Vera Tamari, Sarah Beddington, Susanne Bosch, Iyad Issa, Shorouq Harb and Samah Hijawi. Five interventions followed in the autumn, and an exhibition in January 2013 at the Birzeit Museum, Birzeit, Palestine, as well as a seminar at The International Art Academy Ramallah.

18

Crossing Jericho

2012





Crossing Jericho

For the art project ,Jericho - beyond the celestial and terrestrial', curated by Yazid Anani and Vera Tamari.

3 October 2012
Participatory Performance
Jordan Valley and Jericho

➤ susannebosch.de

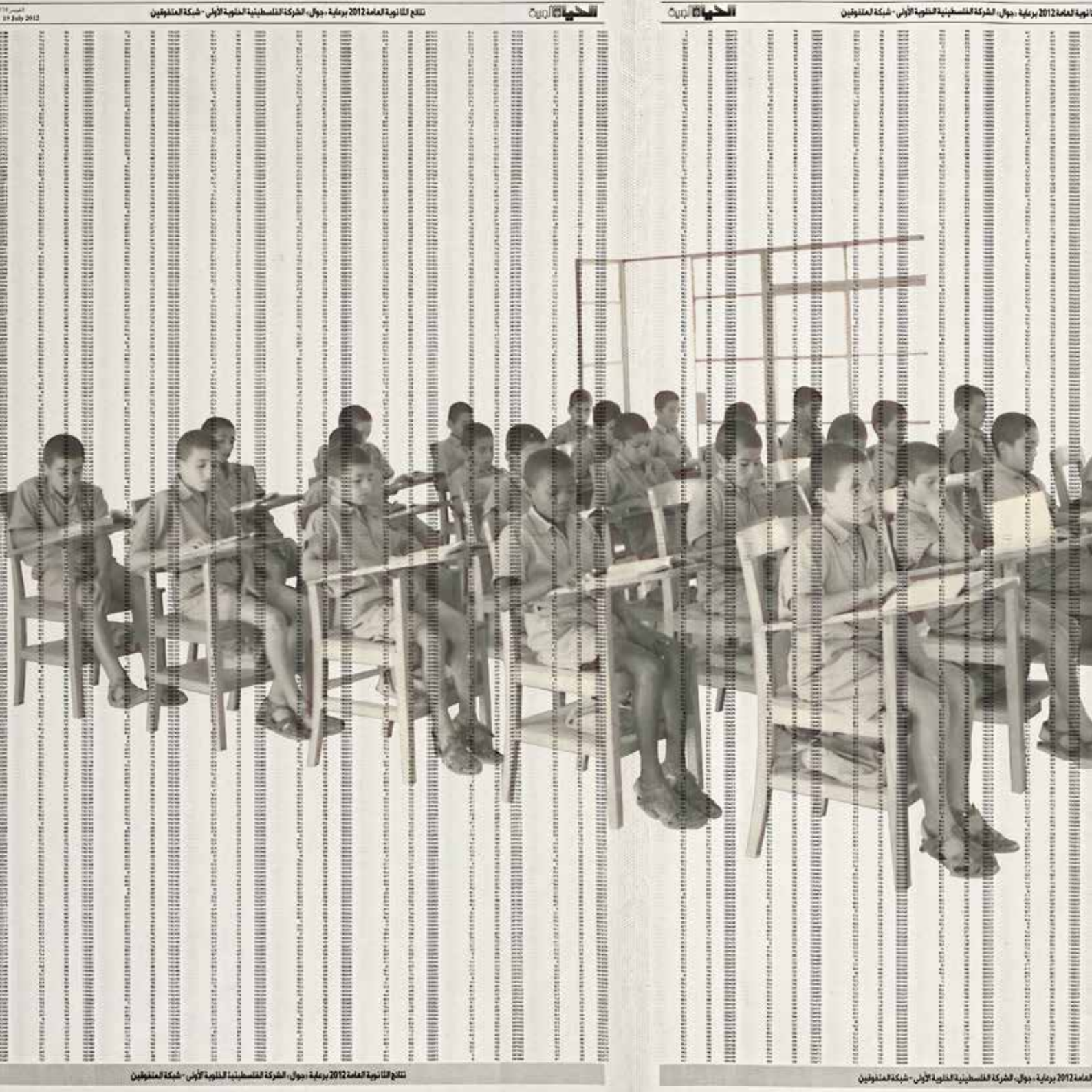


On 3 October 2012, Susanne Bosch initiated a silent night walk in darkness through Jericho and Zone A. Seventy people walked in a line down from the mountains, through Jericho and out into the desert to the border of Jordan. The route went from Ein Dyuk Spring to the Arab Development Society - from one end of Zone A to the other. (Crossing Zone B and C requires permission from the Israeli military). Many of them were walking at night for the first time in their lives.

Change Makers

2013

19





Change Makers

Inkjet print on newspaper, 2013

The work was exhibited in 2016 for the benefit of the International Art Academy in Ramallah and was auctioned internationally.

➤ susannebosch.de



In July 2010, Susanne Bosch picked up a newspaper on the street in Ramallah/Palestine, called „Al-Hayat Al-Jadida, the 15th year“. At the same time people were driving through the streets honking their horns, obviously celebrating something. She found out that this was the annual newspaper in which the grades of all students in the West Bank were announced. In 2012, she asked the publisher for some of these newspaper copies. Bosch used inkjet printing to print a photograph from the Arab Development Society (ADS) boarding school in Jericho in 1952 onto the newspaper. The Arab Development Society has existed since 1948 until today and was from 1950 to 1991 an experimental model for the regional transformation of Arab civil society through the combination of education, occupation and agriculture as well as collective living in the Jordan Valley.

20

Change Makers

2013





Change Makers

For the exhibition ,It's your turn!', curated by Julia Draganović and Claudia Löffelholz, LaRete Art Projects

19 Jan – 3 March 2013

Bianconi Gallery, Milan

5th episode of Click or Clash? Strategies of collaboration with Susanne Bosch, Pablo Helguera and Icaro Zorbar

➤ galleriabianconi.com

➤ susannebosch.de



The artworks in the exhibition ,It's your turn!' at the Bianconi Gallery in Milan had the common focus of exploring forms of collaboration for the audience. Susanne Bosch presented images of people who live ,alternatives'; people who are developing and trying out new ways of sustainability. From the numerous examples, Bosch had collected over the course of more than four years, she selected three case studies to inspire the visitors of ,It's your turn!' to become change makers: The Arab Development Society, an experimental school model within a rural agriculture setting in the desert of Palestine; the Brooklyn Grange, an organic farm on a rooftop in New York, which uses a dense urban and industrial environment for the production of organic food and finally the Freegan movement in New York.

21

(Y)Ourselfs Alone

2009





(Y)Ourselves Alone

For the exhibition ,The Prehistory of Crisis (2)’, curated by Tessa Giblin and Mónica Núñez.

2 July -15 August 2009

Dublin Project Arts Centre and

1 July -7 August 2009

Belfast Exposed Photography

Susanne Bosch, Anthony Haughey, Daniel Jewesbury and Sinéad McCann

➤ projectartscentre.ie

➤ susannebosch.de

The group exhibition ,The Prehistory of Crisis (2)’ presented new work in response to the changing economic and cultural climate. the changing economic and cultural climate, migration and attitudes towards minorities. The artists attempted to open up a discussion – they abstracted notions of power play and disempowerment to suggest what the future might bring, and gave voice to otherwise inaudible positions.

„Sinn Féin” translates as „We alone” or „Ourselves Alone” and historically refers to occupied and colonised Ireland for centuries. „Ireland is not like other European countries. It is historically a colonised country, not a coloniser, some would say Northern Ireland is still a colony ... Its troubled history left behind the legacy of a minority issue. ,Ourselves Alone’ is a term that nowadays formulates an unreal national idea of being able to take care of one’s own community. It seems to be one conclusion how to deal with an economic crisis situation. The term also implies the idea of sending people (foreign members of the community) back to their place of origin.

On eight posters and one billboard, Susanne Bosch has cut out objects and people from pictures that clearly have no Irish origin. Following the idea of „ourselves alone”, she consistently removed „foreign objects”, anything that is not local.

22

Left-over Penny Campaign

1998-2002





Restpfennigaktion Weil jeder Pfennig Teil einer großen Idee ist

January 1998 - July 2002
Germany-wide

- susannebosch.de/BOSCH_Vol_2.pdf
- restpfennig.com
- susannebosch.de/restpfennigaktion

The Left-over Penny Campaign collected unused economic and intellectual capital – ideas and wishes – in the form of one German Pfennig coins from 1998-2002. 13 tons of coins were collected in public space throughout Germany. The public collection sites were located in Berlin (Alexanderplatz), Munich (Marienplatz) and Nuremberg (Königstrasse), as well as smaller collection sites and thousands of private collection boxes. 1,601 ideas and wishes were gathered through letters, e-mails and interviews. An integral element of the concept was to involve the public in the decision-making process of what should happen with the collected coins and visions. 1,087 people applied to be a part of the decision committee. Of these, twelve 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 group of eight women and four men aged between 18 and 61 represented tens of thousands of participants. For the decision-making process, the group had a moderator and, if necessary, a panel of experts. There were 729 social wishes and ideas, 31 foundation wishes, 103 private wishes, 136 artistic wishes, 576 other wishes, from which the group selected four wishes after a long evaluation process. Altogether, in addition to the tens of thousands who donated their surplus pennies and 1,601 donors of wishes and visions, about 500 people actively helped in the four and a half years. Many institutions, government representatives, juries, decision-makers and private individuals helped to make this project possible and to realise the four wishes.



Iniziativa Centesimo Avanzato.
Un azione da condividere, un desiderio da realizzare
Left-over Cent Initiative
An action to be shared, a desire to achieve

*Participatory public art project, exhibition installation and catalogue as part of the exhibition
 'The Enterprise of Art', curated by Julia Draganovic*

2008
 PAN/Palazzo delle Arti Napoli
 Naples, Italy

➤ iniziativacentesimo.wordpress.com
 ➤ susannebosch.de/BOSCH_Vol_3.pdf
 ➤ susannebosch.de/iniziativacentesimoavanzato



„We are in the city where Joseph Beuys and Andy Warhol, two important protagonists of twentieth-century art, met 28 years ago. These artists in their own way radically changed the relationship between the production of artworks and the economy radically changed[...]“.

At the invitation of Julia Draganovic, the artistic director of PAN, Susanne Bosch created a site-specific participatory work that referred to the Restpfennigaktion / Left-over Penny Campaign from 1998-2002. She asked the people of Naples what they would like to see for the common good of their city and set up an open tray in front of the Palazzo delle Arti Napoli (PAN) for the collection of one-euro pennies. Over a period of four months, 474 wishes and 259,730 cents were collected. A committee decided on 21 November 2008 that the following wish should be realised: In the Palazzo delle Arti Napoli, a space should be created for children to exhibit their works. Children and adults should be able to meet here to learn from each other. The jury considered this wish to be political, poetic and with a good signal effect, because it would guarantee a public platform for the future generation of Naples. To date, PAN has not implemented this wish. A blog serves as an archive.



Hucha de deseos Todos somos un barrio, movilízate!, Madrid Abierto Piggy bank of wishes. We are a neighbourhood: ACT!

2009-2010 Madrid, La Latina
Participatory public art project
Curated by Cecilia Andersson for the cultural association Madrid Abierto

➤ huchadedeseos.wordpress.com
➤ susannebosch.de/BOSCH_vol_4.pdf
➤ susannebosch.de/huchadedeseos

The public call for 'Madrid Abierto 2009-2010' in 2008 was about artistic interventions in Madrid's city centre. Between 12 November 2009 and 27 February 2010, Susanne Bosch installed a public collection point in the neighbourhood of La Latina. She realised the open collection point for old peseta coins in cooperation with the designer collective zoohaus (<https://inteligenciascolectivas.org/en/home>). In the process, 512 wishes in and for La Latina and about 85,000 pesetas (513,70 Euros) were collected. In an open space event, the neighbours were invited to decide together what should be done with the pesetas. The project led to a lively dialogue among the neighbours about what they would like to change and improve in their shared public space.

On 27 February 2010, 55 neighbours of La Latina decided that they would like to see more green space in La Latina. The Asociación Amigos de la Cornisa-Las Vestillas realised this wish with a joint action and planted eight plum trees in Cornisa Park.

The second wish, to set up a letterbox in La Latina to exchange ideas and inform each other about events, was realised at the entrance to El Campo de Cebada. zoohaus realised this wish in the form of public boards.

The educational programme Aula Urbana, initiated by María Molina López, engaged two groups of students from Sagrado Corazón de Jesús in La Latina for four months. The students actively participated in collecting wishes, interviewing their neighbours and in the decision-making process.

From 1 to 26 February 2010, the 512 wishes were written with white chalk on the pavement of the Paseo de Recoletos as a daily action lasting three hours. A blog serves as a project archive. El Campo de Cebada, the former site of the leisure centre was a derelict building site from 2009 and was used by the neighbourhood in self-management from 2011-2018:

➤ <https://www.plataformaarquitectura.cl>



