ŽIVOT

UMJETNOSTI
RAZMIŠLJANJA O
MOGUĆNOSTI PODUČAVANJA
PARTICIPIJANSKE UMJETNOSTI
U JAVNOM PROSTORU -

Postavljanje scene
Umjetnost u javnom prostoru kao kultura sjećanja ili reprezentacija moći vijekovito je jedna od najstarijih umjetničkih formi. Kritičarka umjetnosti i arhitekture Miwon Kwon u svom eseju „Za Hamburg: javna umjetnost i gradski identitet“ tematizira tri faze promjene paradigme umjetnosti u javnom prostoru posljednjih desetljeća: od umjetnosti u javnom prostoru, obično modernističkih apsardinih skulptura na otvorenom koje „ulijepšavaju“ ili „obogaćuju“ gradski prostor, preko koncepta umjetnosti kao javnoga prostora, koji teži integrirajući integracije umjetnosti, arhitekture i okoliša, zbog čega umjetnici surađuju s odgovornima za oblikovanje grada u okviru trajnog projekta za razvoj grada. Tako se stvara takozvana umjetnost u javnom interesu ili javna umjetnost novoga žanra „New Genre Public Art“ koja je znamenito zauzimala društvenim temama nego okolišem kao arhitektonskom cjelinom, koja surađuje s društvenim grupama pretpostavlja radu sa struçnjacima i radi na podizanju političkog svijesti u društvu.1

Umjetnost u javnom prostoru koja participijanskim metodama uključuje čovjeka u kreativni proces nije nov fenomen. Na taj su način umjetnički pokret podupirali društvene reforme na prijelazu prošloga stoljeća. Stela Rolly u uložu umjetnika u Oktobarskoj revoluciji 1917. godine naziva oblikovanjem novoga društva. S tim su se cilje umjetnosti i život stigli do te mjere da se raskršću s „indiferentnom autonomijom umjetnosti gradskih salona 19. stoljeća.“2

Participijanska umjetnost eksplikativno nastupa tamo gdje umjetnost ne ostavlja sumnju u svoju društvenu dimenziju, s objektom ili bez objekta, uvijek je posjetio interakciju među ljudima uz pomoć umjetničkoga procesa ili proizvoda. Participaciju kao umjetničku formu u danasno vrijeme u diskursu podvodi pod socijalno angažirani, aktivističku ili diplomatsku umjetnost, umjetnost u javnome interesu. U danasno vrijeme mnogi su projekti svoje mjesto naliži tamo gdje se raspravlja o formulaciji značenja demokratske javnosti kao društvenog i političkog fenomena. Diskusija o podučavanju ove umjetničke forme novijeg je datuma: kako umjetnica pripremiti na takav oblik rad? Ovaj će članak uz pomoć dvaju postojećih poslijepisemskih magistratskih studija umjetnosti u javnom prostoru i nov umjetničke strategije: Kunst im öffentlichen Raum und neue künstlerische Strategien auf Sveučilištu Bauhaus u Weimaru i Umjetnost u javnosti i Public na Sveučilištu Ulster u Belfastu taj problem kritički kontekstualiziraj.3

Razmišljanja o pojmovima participacije
Silke Feldhoff u svojoj doktorskoj disertaciji opisuje opće načelne parametre participijanske radnje. Prvo umjetnik/
formulates the intention of allowing others to take part in the work. An active invitation or offer must be made to the potential recipients. The intention of activation is also to be found in the instructions for the actions, which are developed by the artist. The aim is to motivate and actively involve participants to create (real or virtual) their own work, action or person. This idea of participation goes far beyond the idea of an audience which merely observes. The physical presence, the inclusion and action constitute elements in the participation. Time is an additional factor. The performative participation of the recipient becomes visible in this process-oriented form of art. Participatory art involves the artist as a performative participant. These participants create art and action with an experience and what they do in summary. The three parameters of participatory art are: the participation intention of the artist, the performative nature of the process, and the time-related aspect of the process of work. The core of all participatory work is the acknowledgment of the creativity of the other. Working together creates a process that can no longer be controlled by the artist alone. It becomes clear that the existing terms of participation are intimately connected to the ideas, theories and lived models of democracy, power, responsibility, freedom and emancipation. Participation is linked to a struggle for roles, positions and to take part actively in creation. Participation overlaps with terms related to working together (collaboration and cooperation) and interactivity. Of those who want to express themselves in these art forms, it demands a conscious relation to power, authority and leadership, to one’s own role and to participants and their roles, as well as a positive attitude towards one another. Those who force participation in art commit themselves to the idea of change. Another important element is the relationship to the loss of control and power, as well as multiple authorship: whenever other people are invited to take part in the creative process, the course of the process can no longer be mapped out in advance.

The MFA at the Bauhaus-Universität Weimar (BUW)

The MFA Public Art and New Artistic Strategies 4 was developed in 2001 by Katharina Höhnemann and Prof. Liz Buchbinder, who remains the director of the programme to this day. The development of the course was inspired in part by the death of the artist and BUW professor Fritz Rahnmann. His method of working was an expression of a social understanding of art, which he had developed within the framework of the artists’ group Büro Berlin. The aim was not simply to allow art to take place in a public space so that it can be neither commercialized nor institutionalized in a museum. In this socio-political moment it was also about reclaiming the social role of those who create art and of artistic work in general. From its very inception, the Bauhaus was committed to society-changing reform through design. At the BUW, this takes place on the basis of the Weimar Model, a project-oriented approach that integrates theoretical reflection into a practice-based course of study, and which values interdisciplinary co-operation. The term “public art” is intentionally broad, and participatory work is one of the many. The four-semester-long course of study has four focuses, on a rotational basis, which are repeated every two years. Every semester concludes with a work of art in the public sphere and can therefore be compared to professional competitions and invitations to work on a particular subject or in a particular situation for a limited period of time.

The MA at the University of Ulster, Belfast

The MA in Art Practice was developed in 2007 within the framework of the interdisciplinary and practice-oriented research centre Interface. 5 The Master’s programme is based in Belfast, where historically interventionist and engaged art practices were developed in contested spaces. Within this course, the term “public” describes not just a particular space or person. It defines how and where the art connects with the audience, participant, context and situation. This MA grew out of the current meaning of the complex roles of art and artists in a changing society. 6 The course tries out and develops test modes of working that are dialogic, interventionist and collaborative. That includes performance, intervention, participatory, permanent and non-permanent sculptures. These practices are situated within a wider context. Students undergo a one-and-a-half-year process, during which they work through existing models together during the first semester, both in practice and in theory. This leads to focused work in the second and third semester by the students individually, using their own methods, in the areas they are interested in. Some develop work in cooperation with particular public contexts. Others focus on particular themes or methods.

Forms of Communication as Artistic Language

Participatory practice in public requires constant negotiation. If communication and interpersonal relationships are a form of art, then this must also find expression in the method of instruction. Paolo Freire, Edward Said and Bell Hooks
are three of many who consider pedagogy to be a place of
respectful interaction among equals, and of two-way learning. An understanding of democracy is closely connected to
methods and content of teaching and learning. Participatory elements are included in both of these Master’s programmes. As a functioning team that both teaches and
organises, we have weekly meetings to develop clear roles and
responsibilities, and to make structures clear and transparent. We have developed the language of democracy with great care, and attempted to clarify the role of the administration and the relationships to hierarchical university structures. The teaching method make use of elements such as jointly establishing ground rules, with a focus on respectful interaction;
establishing written records in order to maintain transparency;
engaging in constructive criticism; developing goals with each
student; holding weekly plenums to discuss content-related
or organizational questions; clear time and task planning, if
possible planned, adhered and adhered to in the medium
term; and the absolute approachability of instructors. Creating
a safe space in which students can experiment, as well as
taking part and being interested and open are fundamental
to student participation. Enthusiasm for what others are doing and
interest in people are essential. Art within a university
framework finds it difficult to make communication and
interpersonal structures available as part of the course of
instruction. And yet, both Master’s programmes offer training in
intercultural skills and conflict, as well as professionalizing
workshops. Our methods of instruction frequently include participatory forms such as World Café, elements of Open
Space[1] and Pecha Kucha.[2]

1, too, make use of methods such as Open Space in my
artistic practice. The sharing of power and control, and being
open to negotiation, constitute the challenge of such methods
in a pedagogical and artistic setting. In a teaching situation,
the roles are disproportionately different from those in an
art project. This is the result of structural elements such as tuition
fees, terms of employment, assessment structures, academic
titles and predilections. In teaching, as in life, imbuing
the work with relevance remains a conceptual necessity.
However, in a teaching environment, it is about functioning as
an enabler, as a connection to knowledge, experience and
other people.

Three Points to be Considered

1. The Relationship Between Ethics and Participation

A regulation rigorously applied in the UK causes problems in
an educational context: for any work that involves other
human beings, students must get permission from an ethics
commission. This complex procedure requires the precise
arrangement of the methods, place, time and people to be
involved in the art project. Furthermore, the ultimate goal
for product and the aim of this work must be named. One
must provide evidence that data relating to participants
and their privacy will be protected. An expert jury uses
this description to assess whether the work is ethically defensible. It is
virtually impossible for students who are supposed to
try out and explore things to fulfill these stipulations. This
procedure does not allow students to learn by trying out,
testing or making mistakes. One develops methods in the
course of doing something. To comply with these regulations,
one must know what one is going to do before actually
doing it. This frequently leads to art that fulfills all of
the ethical criteria, but is not innovative and does not really
develop knowledge and new insights.

2. Fire Lines to Contemporary Forms of Art Mediation

In his talk "Zum Verhältnis von Kunst | Erziehung und Kunstvermittlung | Vermittlungskurz"[3] About the relationship between
art | education and art mediation | mediation art, Ulrich Schön makes clear that artistic mediation is part of the
education system, whereas mediation art and participation art are part of the art system.

"Both [art education and the art system] instrumentalis art to a considerable degree. Art education does so for the sake of
genius of goals whereas the art system does so for the
creation of symbolism or economic values.
"The term "artistic mediation" indicates participation in the
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and the art system is problematical thereby. The relationship
to the difference of education and art and the
difference of art mediation and mediatory art becomes
the focus of attention. Schön speaks of the intertwining that
can be seen in the differentiation between art mediation | mediation art and the differentiation between education | art. He names
the difference in the respective relationships to freedom. It is
about autonomy: the autonomy of the educator and the artist;
the autonomy of the student or the creative participant;
and the autonomy of art as a functional form of implementation.
At the end, he names the necessity of a "Third Space" as a
basis for a culture for society. This Third Space must lie
within the cultural understanding of the public and dissolve these
confrontational relationships.

3. Bureaucratic Procedures

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Two lines to contemporary forms of art mediation

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In [British] Master’s programmes, one experiences the tension between creating a meaningful connection through the
postupci nastojati studijski programi i nastavnicu uz konstantne projekte održavati na sveučilišnijim razinama i nepouzdano gotovo niko ne održava od strane. Sveučilištima svoje načinove poduzimanja jednostavnim pedagogsrom metodama. Javila se se da u vlastitom programu treba stvoriti rupe kako bi se radilo čisto ino.

Zaključak: Za što se obrazuju umjetnici koji upotrebljavaju participativne metode?

Fleks Guattari izjavio je da je jedna prihvatljiva cilj ljudskih aktivnosti stvaranje subjektiviteta koja konstantno samsupercipira svoje odnose s svijetom.16 Joseph Beuys negirao je ovakvu ideju na nultu razinu da se razumijeva u svrhu društvenih odgovornih pojedinačnih djela ugrožavajuće osigurava nezavršnu praksu. Nadalje, uvođe u svježi dojek pojavljivanja potencijalnih ideja i da je svaka odluka koja dozvoljava kreativnost. Bez obzira živatim li kao model ili kao koncept Life-for-Art (život kao umjetnost), participativna umjetnost razmatra modele zajedničkog života, pronađu sve ljudske potencijale koji nam stoje na raspolaganju i u svome razumijevanju koje razlikuju disciplinarni promijeništva u svrhe ne mogu i odgovornosti te stvaranje novih vizualnih odgovornosti i kreativnih naprava u visokostruktuiranim i utipčanim momentima.

18 Antic, Radu iz na strana studijske programa i sama praktična umjetnost na tom polju.
20 Studia pedagogica DAAD (nemacka akademija službi za razmjerno) kao politički s ciljem usmjerenja pružajstva i magazinskih studijskih programa s Njemačkom.
22 Ciljevog stupa studenata je zastupiti na specifičnom scenarije kako bi se likovna umjetnost praktikovala s potencijalnim javna i poslovnog u zaštiti umjetnosti: aktivne intervencije u unutar komunikacijama i proizvodnje likovne umjetnosti. U fantastičnom razumijevanju, koji razlikuju disciplinarni promijeništva u svrhe ne mogu i odgovornosti te stvaranje novih vizualnih odgovornosti i kreativnih naprava u visokostruktuiranim i utipčanim momentima. Vidi link: http://www.uni-weltart.de/311.4.2002.01.4.333.