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THE RENAISSANCE OF ART

Vlastita biografija kao polje oblikovanja i ishodišna točka. Posredovanje umjetnosti predlaže društvenu intervenciju. Stipendija Bronnbach jača dijalošku perspektivu.

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Naša je glavna borba i opet usmjerena k preživljavanju. Prednost toga jest da osnovne potrebe jasnije stupaju u prvi plan: bilo da je to samoopskrbljivanje i pristup svjetskom tržištu, bilo da je riječ o ovisnosti o rijetkim metalima i nafti. Naše predodžbe o humanizmu, ekonomiji, kulturi lome se u raspravama o aktualnim svjetskim događanjima. Modeli života u zajednici većini nas čine se iscrpljenima i više gotovo neodrživima. Čak se i predodžbe o osobnom ili poduzetničkom identitetu čine sve banalnijima, poput isprazne samopromocije. Držimo se čvrsto za mjehure od sapunice – nakon *dot com* tržišta i nekretnina, trenutno su to sirovine i hrana. Iznutra nas pak prati mučan osjećaj u vezi s integracijom stranaca, žena na dobro plaćenim pozicijama, „obrazovno deprivilegiranim slojevima“.¹ Na to gledam kao na neku vrstu legitimacijske krize koja seže sve do osobne sfere. Individualizam je postao otužan. Tako si slobodu nismo zamišljali. Neki se umiruju time da je „njihov vlastiti angažman u današnje vrijeme jače orijentiran na održivije društvene modele i da slijedi transparentnije upravljanje rizikom“.

S gledišta jednoga promotora umjetnosti i sistemskoga mentora, u tekstu koji slijedi bavit ću se samoobrazovanjem i njegovim oblikovanjem na različitim razinama. Odmah da kažem: želim se založiti za umjetnost. Ovo je moja prilika. Moja je želja ponajprije se pozabaviti pitanjem na koji način to umjetnost uopće nudi alternativu. Na koji smo mi to način oblikovatelj/ce svoje biografije? Prešutno ili neprešutno svojoj stvarnosti značenje dajemo tek u ophođenju s drugima. Ovisni smo o drugima, o zajednici. Mogu li i trebaju li uopće pojedinci, kakvi smo i sami, dati ikakav doprinos zajednici? Nije li svatko odgovoran samo za sebe, a sve je ostalo iluzija? Foucault je još 1978. govorio o ‘dispozitivima moći’ kao o mreži odnosa. Time je moć sociološki objasnio kao objektivne odnose između djelujućih ljudi. Moć za Foucaulta, dakle, gotovo nikad nije osobna, ona je uvijek interakcija. Za njega, moć je organiziran i nestabilan odnos između djelujućih ljudi. Kako se dakle umjetnici mogu angažirati primjereno svom vremenu? U društvenome pogledu umjetnici, još od kasnoga romantizma jednoga Carla Spitzwega, zagovaraju odgovoran život ispunjen odgovornim samooblikovanjem. Joseph Beuys u svakom je čovjeku vidio oblikovatelja vlastite biografije koja onda određuje odnose s drugima. Tako je i umjetnost definirao kao sferu u kojoj dosljedno i individualno-samoodređujuće činimo stvari za druge. – Na koji to način ja

One's own biography as working area and starting point: Art mediation aims to offer social intervention; Bronnbacher Stipendium Scholarship strengthens the dialogical perspective.

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Our main struggle is once again focused on survival. This has the advantage that our basic needs stand out more clearly: self-sufficiency and access to world trade here, dependency on rare resources and oil there. Ideas about humanism, economy and culture swirl chaotically through our discussions about current world affairs. Models for community, on the other hand, appear to most of us to be hollow and scarcely sustainable any more. Even ideas about personal or entrepreneurial identity seem increasingly banal and look like empty self-marketing. Externally, following the dot-com bubble and the property bubble, we currently count on the natural-resources and food bubbles. Internally, a queasy feeling remains when it comes to the integration of foreign citizens, women in well-paid management positions and “educationally disadvantaged” social strata. I see this as a sort of crisis of legitimacy, which extends into private life. Individualism has become a sad business. We had not imagined freedom to be like this. Some console themselves by saying that “their own business now orients itself to a

greater degree towards more sustainable business models, and subscribes to more transparent risk management”. In what follows, I would like to focus on creation on different levels of self-education from my point of view as an art-mediation and systemic coach.

To come to the point immediately: I would like to stand up for art. This is my chance. First of all, it is my aim to consider how art can constitute an alternative.

How are we the creators of our own biographies?

Whether explicit or implicit, it is only through interaction with other people that we give meaning to our reality. That would make us dependent within it. Can, and should, individuals (which we all are) contribute something to the community? Isn't everybody responsible for him or herself, and all else an illusion? In 1978, Michel Foucault could still describe the “apparatuses of power” as a network of relationships. In so doing, he explained power sociologically as a relationship between people acting as agents. For Foucault, power is therefore hardly something personal, but always an interaction. Power is, to him, an organised and precarious relationship between agents.

How, then, do artists position themselves in a manner appropriate to the present time? In society's eyes, since the late Romantic era and Carl Spitzweg artists have stood for

imam svrhu? – No nije tome tako da je tek kod Beuysa Čovjek u umjetnosti sam svoje djelo, djelo koje se razvija i mijenja značenja, za svakoga i u suznačenju sa svima. Osvješćivanje ovoga promjenjivog suodnosa između ljudi doživljam kao izvor snage umjetnosti. U Njemačkoj bismo za primjer mogli uzeti renesansnoga slikara Albrechta Dürera. On samoga sebe na svojim slikama postavlja u vezu s prirodnoanstvenim istraživanjem, dakle kao sudionika i umnožitelja svjetonazora. No već je i kasnogotički kipar Tillman Riemenschneider svoju umjetničku moć stavio u službu društvenoga razvoja u doba seljačkih buna. Primjera je mnogo i ova dva nikako nisu prva s ovim zahtjevom za povezivanje svijeta i sudbina. – Pozornost umjetnika usmjerena je, dakle, od 60-ih godina i participacije, preko 80-ih godina s građanskim pokretima, sve više na Čovjeka i njegov društveni svjetonazor. Umjetnički artefakti sve više postaju oznake odluke o društvenom angažmanu. – Devedesetih sam godina svjedočio pretjeranoj institucionalnoj kritici „operativnog sustava umjetnosti“ („Betriebssystem Kunst“). Dekonstruiran je umjetnik kao jetseterski supermodel i kao „dvorski umjetnik eksploatacijskog sustava“. Analiza umjetničke prakse prepoznaje u zakonima tržišta umjetnosti ispunjena društvena očekivanja. Ekonomski racionalizirane realitete nalazimo i u umjetnosti. Na umjetničku se industriju počinje gledati kao na arenu okrutne borbe radikalnih

individualista. Model figura umjetnika mutira u *perpetuum mobile* motivacije, kreativnosti, sveprisutne umreženosti, a kao dokaz priznanja uzima se redovito pojavljivanje u časopisima za menadžere. Upravo je u današnje vrijeme pojačana samopromocija umjetnosti i umjetnika/ca dospjela u sličnu legitimacijsku krizu kao što se to već dogodilo s ekonomijom, politikom i socijalnim poljem. Sve se vrti oko površine i nutkanja konzumenata. Beuys je 1983. potpisao rečenicu: „Je li reklama umjetnost, ovisi o tome što reklamira“. Ta rečenica i dan-danas ima utjecaj na umjetnost. Posrijedi je kulturnokritička refleksija individualnih i društvenih procesa. Kako se to danas u društvu može afirmirati umjetnost, izuzmemo li marketing i strukture moći? Doista se pitam na kakvim forumima i u kakvim formatima se mogu udružiti umjetnici/ce i odgovorni ljudi kako bi se međusobno podržali (onako kako se ja dalje razvijam uz rast potreba i opažanja svoje djece). Na koji način se promijenila naša otvorenost za emocije? Koliko uopće budni u osjećajima možemo biti, a oni u umjetnosti često igraju važnu ulogu, budući da prvenstveno trebamo vladati svojom voljom i mislima? Kako stojimo s fascinacijom novotarijama, sa spremnošću da uzdrmemo dogme? Gdje se danas uspostavlja ravnoteža potencijala između umjetnika/ca i njihove publike? To ne znači da stari formati

an independent life full of self-reliant creation. Joseph Beuys at least recognised in each and every individual person the creator of his or her own individual biography, which in turn has an effect on that person's relationships. True to this belief, he defined art for himself as doing things for others in a manner that is both harmonious and self-determined. "How am I meaningful?" With Beuys amongst others, in art humans become their own development projects for all and in mutual significance with all. It seems to me that becoming aware of this interrelation amongst humans is the source of strength in art. In Germany, one could cite the Renaissance painter Albrecht Dürer as an example. He represents himself in paintings in connection with natural-science research, and therefore as a participant and reproducer of universal significance. But even the late-Gothic sculptor Tilman Riemenschneider dedicated his skill as an artist in the service of social development during the German Peasants' War. There are many examples, and the two mentioned here were by no means the first who can claim to be involved in the interlacing of different parts of the world and of fates. From the participation of the 1960s and the civil movements of the 1980s, then, artistic focus has increasingly been placed on people and their social views of life itself. Artistic artefacts are becoming symbols of the decision to be socially active.

In the 1990s, I experienced the long-overdue institutional criticism of the "operating system art". The artist was deconstructed as a jet-set supermodel and as a "court artist of the exploitation system". The analysis of artistic practice recognises the satisfaction of social expectations in the laws of the art market. The economised realities could be found in art. The art business was seen to be a big shark tank of radical individualists. The artist as an archetype has mutated into the *perpetuum mobile* for motivation, creativity and ubiquitous connection and is regularly featured in magazines for managers – proof of the recognition of his or her role. At present, the increased self-marketing of art and of artists has entered a crisis of legitimacy similar to those found in other sections of the economy, politics and the social sphere. Everything is concerned with the surface and its consumer delivery. As late as 1983, Beuys put his name to the sentence "Whether advertising is art depends on what it advertises." This sentence continues to have an impact on art today. It is about the culture-critical reflection between individual and social processes. How does that work with art in society nowadays, marketing and power structures that assert "art" aside? I actually ask myself in which forums and formats artists and responsible people come together to find strength through each other

umjetnosti više nisu dobri i lijepi; mene zapravo zaokuplja pitanje kako se može dogoditi taj poseban oblik „osmoze“ između umjetnika i sudionika u kontekstu umjetnosti. U umjetnosti se ne radi o pukom razumijevanju lišenom sudjelovanja. Manje me zanima pitanje usklađivanja, postizanja ravnoteže, smanjivanja napetosti, a više me zanima proživljavanje napetosti sve do neke vrste budnoga samoformiranja. Zašto se uopće bavim umjetnošću, ako ne zbog ozdravljenja, unutarnjega i vanjskoga? Svatko zna da je povezan sa svime, a nitko se ne osjeća odgovornim ni za što. To dovodi do bolesti. Stoga želim zagovarati poštovanje prema onome što mi je tuđe, strano. To doživljam kao energetski rad na izvorima. Kamo nas vodi putovanje obrazovanjem? Fasciniran sam svjesnim oblikovateljima/icama. U ekonomiji, u socijalnom polju, posvuda i konstantno prepoznajem oblikovanje. No oblikovanje svijeta gotovo nikada ne propitujemo prema kriterijima umjetničke kvalitete ili umjetničke odgovornosti prema skladu. Upravo ovdje vidim važno polje rada za teoriju umjetnosti. Jer, društvene interakcije i individualne sudbine tvorci umjetnosti već odavno doživljavaju kao svoj umjetnički „materijal“. Sve više umjetničkih pedagoga/inja i povjesničara/ki umjetnosti radi u poduzetništvu, u privatnim ili javnim poduzećima. Ti teoretičari

i teoretičarke umjetnosti, s jedne strane, svrhovito njeguju različite stilove komunikacije i tako izgladuju društvene razlike, što je pak u poduzetništvu i u internoj i eksternoj komunikaciji već samo po sebi prepoznato kao vrijednost. S druge bi strane kao egzotične pojave u poduzeću, te s iskustvom sučeljavanja s umjetnicima i njihovim stavovima, trebali više nego drugi uložiti u profesionalno spoznavanje sebe. No, kritičko spoznavanje vlastitih osjećaja je u takvoj sredini neobično. Dugoročni rad može se pak zasnivati samo na tome, i za individue i za samo poduzeće – u pozitivnom i negativnom smislu. Stoga teoretičari/ke pozivaju umjetnike u poduzeća njegujući tako perspektivu „pogleda izvana“. Pri tome unutar zaštićenog okvira umjetnosti valja neslaganja i predrasude produktivno iskoristiti. Zahvaljujući bogatom iskustvu i uz sustavno dodatno stručno usavršavanje, umjetnički pedagozi/ginje i povjesničari/ke umjetnosti mogu biti itekako od pomoći u procesu osobnoga *mentorstva* (*Coaching*), lišenog opterećenosti rezultatom. Poseban oblik poprima *umjetničko mentorstvo* (*Kunstcoaching*), gdje mentor kao intervencije u poduzeću može organizirati posjete umjetničkim izložbama ili radionice s umjetnicima, kako bi svoje štíćenike/ce osnažio na njihovu individualnom putu. I ovdje bismo ih mogli pratiti na putu od ovisnosti o tuđim, nametnutim odlukama k donošenju vlastitih.

(as I develop through the needs and perceptions of my children). How has the form of our receptiveness for emotions changed? How vigilant can we be with regard to feelings, which often play a role in art, given that we are supposed first and foremost to be in control of our wills and our thoughts? What about our enthusiasm for innovations, our disposition towards the shaking up of belief systems? How does this balancing of potentials between artists and audience take place? This does not mean that the old presentation forums are no longer useful and good. I'm concerned with how this special form of "osmosis" between those offering, and those taking part, can take place in relation to art. In art, it is not about simply understanding without feeling. I am, similarly, not interested in a desired equilibrium, in the relief of tension, but in experiencing the tension towards a form of alert self-formation. Why would I concern myself with art if not from an interest in healing from the inside out? Everybody is aware of their connection with everything else, and nobody is aware of their responsibility for anything. This makes us ill. For this reason, I would like to advocate respect for that which is unknown to me. I think of this as working with energy sources. Where does the journey in education lead?

I am fascinated by conscious creators. Everywhere and all the time, I recognise the act of creation in the economy, in the social sphere of society. This creation of the world is not really assessed for coherence using the criteria of artistic quality and artistic responsibility. In this, I see an important field for practical activity in the science of art. Creators of art have long understood social interactions and individual fates as artistic "material". An increasingly large number of art pedagogues and art historians work for businesses, both private and not-for-profit. On the one hand, art academics vary their communication styles according to what is most appropriate, and thereby mediate between social differences. This can, in and of itself, be seen to be of value within businesses and in internal and external communication. On the other hand, as outsiders within the business they should rely at the same time more than usual on self-perception in the work place, trained as they are in dealing with artists and the artists' positions. Critical perception of one's own feelings is fairly unusual here. Sustainable work is based on this, also for the business, and in both the positive and in the negative sense. To this end, art academics invite artists to visit businesses and foster the perspective from the outside towards the inside. The contradictions and prejudices are to be made productive in this protected framework of art. Art

working with art

We refer to ourselves as art workers, a term that covers our various roles and practices at the peripheries of the art and education system. These include:

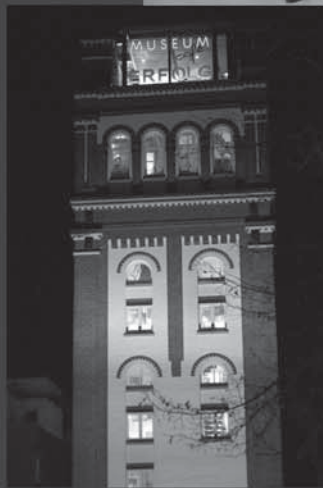
- Participatory art projects
- Artistic mediation projects in a variety of contexts
- Curating projects that interlink artistic and educational features
- Development, consulting and continued support for cultural-educational projects
- Advanced training and consulting for art and educational institutions
- Artistic-scientific research, reflection and evaluation

In terms of content, our focus lies on critical-artistic art mediation, art and communication, contemporary history and the intersection of art and education. Media: drawing, film, photography, space installation





Zeitgarten, a project for the Mach-Mit-Museum, Aurich, 2010
 Art mediation projects for the Städtische Galerie Nordhorn, 2010
 Think Workshop, in the context of the exhibition Hannah-Arendt-Denkraum, Berlin, 2006



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PROGNOSE IDEE IN ZEICHN ZEICHNUNG WISSENSCHAFT
 MIT FERNLEHRE

ZEICHNUNG WISSENSCHAFT
 18.-25. september 2009

Što je stipendija Bronnbach?

Stipendija Bronnbach *Kulturkog kružoka njemačke privrede (Kulturkreis der deutschen Wirtschaft im BDI e. V.)* zagovara osobne susrete s umjetnicima/cama koje moderira slobodni kustos. Cilj *Kulturkog kružoka* kao udruge jest da podrškom koju daje svojim članovima, a njih je 400, dijelom osoba, dijelom poduzeća, u privredi uspostavi i učvrsti suodgovornosti prema kulturi. Kroz razdoblje od godinu dana, za vrijeme studija ili rada na doktorskoj disertaciji, petnaestak budućih vodećih osoba u privredi radi s umjetnicima, arhitektima, plesačima, filmašima, literatima i glumcima na devet zasebnih vikend-radionica. Pritom se puno radi o dvojbama i borbi s različitim drugačijostima. U zajamčenom prostoru slobode umjetnosti uočavanje te vrste krize služi kao dobar primjer. Povrh toga jača se povjerenje u vlastito opažanje i tuđe htijenje, poštovanje prema drugim ciljevima, a time i kulturna i socijalna suodgovornost.

Program Bronnbach pri Sveučilištu u Mannheimu u svojoj je sedmoj godini postojanja, dok je na Sveučilištu Ruhr u Bochumu aktivan tri godine, a uz pomoć različitih umjetničkih perspektiva posvećen je pojmovima „Djelovanje i autorstvo“. Djelovanje u emfatičnom smislu, kao i odgovorno autorstvo, zahtijevaju memoriju, planiranje i cilj. Što se može iščitati iz umjetnički motiviranoga djelovanja? Kakve će si promjene

stavova dopustiti stipendisti programa Bronnbach, bilo da se radi o vlastitom stavu kao stavu publike, ili pak o poslovnim stavovima? Gdje oni sami sebe doživljavaju kao autore/ice, kao percipirajuće koautore/ice, primjerice vlastitih interpretacija? Umjetnici mogu doprinijeti svojom osebnjuošću. Time nam otvaraju svjetove, a opažanje osebnjnoga može nas pomiriti s nama samima. Program Bronnbach daje uvid u uvjete umjetničke proizvodnje i razmjenjuje to iskustvo. Moja osobna očekivanja: rasprave između stipendista programa Bronnbach i umjetnika/ca, kao i nova iskustva koja iz njih proizlaze, služe da bi se znatiželjno istražila ta obostrana osebnjnost. Rad uz pomoć umjetničkih metoda – kao što su govorne i tjelesne vježbe u kazalištu (primjerice s Yorckom Dippeom ili Rimini Protokollom), improvizacija i ples (s Georgom Reischlom), slikarstvo (Carsten Fock), zvuk (Stefan Schneider) i filmske produkcije (ove godine s Hercliem Bundiem, prošle godine s Harunom Farockiem), pisanje i slušanje (Dorothea Seel, Kathrin Röggla), intervencije i participativni pristupi (na primjer Thomas Hirschhorn, Wochenklausur ili Kristina Leko) – na opipljiv način pomaže stipendistima na događanjima u organizaciji Bronnbacha: „Kod sebe u onome što sam/a radim doživljam nešto strano, a to mi olakšava da drugačije vidim ono strano, tuđe izvan mene.“ U tom smislu umjetnici/ce i

pedagogues and art historians can be helpful in the realms of personal and outcome-open coaching by making use of this rich human experience as well as systemic further-education courses.

Art coaching takes a special form. Here, the coach can make use of going to exhibitions or artists' workshops as interventions in order to support the coachee on his or her individual path. Here, too, we may be able to accompany the transition from an adapted to a self-determined decision. What is the Bronnbacher Stipendium?

The Bronnbacher Stipendium des Kulturkreises der deutschen Wirtschaft (Bronnbacher Scholarship of the Association of Arts and Culture of German Business at the Federation of German Industries) relies on personal engagement with artists, moderated by an independent curator. Through its support of 400 individuals and business members, the Kulturkreis aims at entrenching cultural co-responsibility in the business world. For a year, leading up to the end of their studies or the submission of their doctoral theses, approximately 15 future business leaders work together with architects, dancers, film makers, people of letters and actors in nine individual weekend workshops. Doubt and agonising over diverse forms of difference are important constituents. This form of crisis can be experienced in an exemplary way within the safe free

space of art. This permits a strengthening of trust in one's own perception and the other's wants, respect of other aims, and thus cultural and social co-responsibility.

Now in its seventh year, the Bronnbach programme at the University of Mannheim focuses on the term "Action and Authorship" using different artistic perspectives. Another Bronnbach curator at the Ruhr-Universität Bochum has worked in a similar way for three years. An action, in the emphatic sense, like responsible authorship, requires a memory, planning and a goal. What can be read into artistically motivated actions? What sorts of conclusions do recipients of the Bronnbacher Scholarship want to allow others to make about their positions (whether as members of an audience or as professionals)? Where do they perceive themselves as authors, as perceiving co-authors of, for example, their own interpretations? Artists can contribute in an idiosyncratic way. In this way, they open worlds to us, and this perception of the idiosyncratic can reconcile us with ourselves.

The Bronnbach programme offers insights into and experiences of the conditions of artistic production. My goal: turning the interactions and the new experiences gathered together in this way into the curious exploration of mutual idiosyncrasies by the scholarship recipients as well as the art instructors. The supervised work on artistic methods – such as

umjetnička djela nude eksperimentalnu situaciju – toliko o participacijskom samorazumijevanju umjetnosti od 60-ih i 70-ih godina prošloga stoljeća. Stipendija Bronnbach nudi dakle i stanovitu zaštitu prema zahtjevu za puko stavljanje umjetnosti na tržište.

Namjerno poštovanje prema stranom, tuđem i tuđim djelovanjima pomaže izgrađivanju željene kulturne suodgovornosti kao cilja stipendije, kao što to predstavnici *Kulturnoga kružoka* vjerojatno pokušavaju od 1951., kada su se počeli baviti poslijeratnim spisateljima/icama.

Prva generacija sedam godina starog programa urasta u svoje vodeće pozicije. Prve interne radionice u poduzećima, koje su angažirale umjetnike/ce onako kako to zamišlja program, održale su se u velikim koncernima. Dugoročno ostaje radost iz osobnih razgovora s umjetnicima/ama, koji nadilaze svake floskule. Suprotan pogled oštri percepciju, znao je to već i skladatelj Jan Sibelius: „O glazbi je najbolje razgovarati s direktorima banaka. Ta umjetnici razgovaraju samo o novcu.“ No važnijom se čini naša vlastitim iskustvima dozrela svijest o mogućnostima utjecanja koje imamo. Institucije, kategorije, sudovi – sve je to podložno promjenama i razvoju. Diskusija o nazorima i obrazlaganju plodonosna je za obje strane. Kada umjetnici/ce tim pitanjima daju važnost, umjetnost uvijek iznova doživljava svoju renesansu.

„Dobra je inicijativa suočiti studente/ice s umjetnicima/ama jer su pitanja o samoodređenju, samousmjerenju i samoautorizaciji uvijek bila i još su uvijek aktualna, ali ih danas guše kulturna industrija i njena ponuda zabavnih sadržaja.“, zapisao je umjetnik Thomas Hirschhorn nakon sudjelovanja u programu Bronnbach.

¹ „Bildungsferne Schichten“ je izraz uobičajen u socijalnom diskursu u Njemačkoj (op.ur.).

speech and body work in the theatre (for example with Yorck Dippe and Rimini Protokoll), improvisation and dance (with Georg Reischl), painting (Carsten Fock), sound productions (Stefan Schneider) and film productions (with Hercli Bundi this year, and with Harun Farocki last year), writing and listening (Dorothea Seel, Kathrin Röggla), interventions and participatory approaches (for example, Thomas Hirschhorn, Wochenklausur and Kristina Leko) helps scholarship recipients at Bronnbach events in direct ways: “I discover, in my own actions, something foreign, which makes it easier for me to take a different view of foreign things around me.” In this sense, artists and works of art can offer laboratory conditions. This has been the participatory self-image of art since the 1960s and 1970s. And so the Bronnbach Stipendium also offers a certain protection, in contrast to the purely marketing-oriented approach to art. The intended form of respect towards the Foreign, the Other and towards their achievements helps to develop the desired sense of shared cultural responsibility. That is perhaps the aim of the Bronnbach Scholarship, in the line with the intentions of the representatives of the *Kulturkreis* since 1951, when they initially through their engagement with the literati of the post-war period.

The first graduates of the six-year-old Bronnbach programme are growing into their management capacities. The first

workshops with artists within businesses in the free sense of the Bronnbach scholarship have taken place in large companies. The individual pleasure gained from personal conversations with artists that go beyond the initial confirmatory clichés continues to be sustainable. The polar perspective provides clarity, as the composer Jean Sibelius knew: “The best people with whom to talk about music are bank managers. Artists talk about nothing about money, anyway.” The knowledge of ways of exerting influence, gained through our own experiences, is perhaps more important, however. Institutions, categories, judgements are open to change and to development. The discussion about points of view and justifications is mutually productive. When artists make such questions necessary, art continues to experience a renaissance again and again.

“It is a very good initiative, confronting the students with artists, because the questions about self-determination, finding one’s own feet and self-authorisation are highly topical, as they always have been; but nowadays, they are submerged by the entertainment supplied by the culture industry,” wrote the artist Thomas Hirschhorn after his participation as a lecturer in the Bronnbach Scholarship Programme.

Svrha diskusije bila je ponuditi mladim umjetnicima/ama i kustosi/ca/ma uvid u praksu slobodnog zanimanja medijatora/ice umjetnosti, promisliti strategije hibridnog umjetničkog i medijatorskog djelovanja te tako potaknuti ostvarivanje egzistencije mladih u ovoj struci. Svoja iskustva predstavile su C.Eckert i A.Zosik, „radnice“ u „uredu za rad s umjetnošću“ koji djeluje u zoni susreta umjetnosti i obrazovanja u participacijskim umjetničkim projektima, umjetničko-kritičkoj medijaciji, umjetničko-edukativnim projektima te u stručnom usavršavanju za nastavnike likovne kulture i umjetnosti. Oni koji se bave umjetničkom medijacijom s pomoću participacije suočavaju se s pitanjem razgraničavanja svoga polja djelovanja od onoga socijalnih radnika. „Želim uključiti ljude u svoj rad, no ne želim biti socijalna aktivistica. Koliko umjetnost može pomoći društvu a da ipak ostane umjetnost?“, pita M.M.Pungerčar koja svoju umjetničku praksu odjeljuje od tzv. rada po ugovoru (servisiranje portala artservis.org). Zosik nastavlja govoreći

o jednoj drugačijoj umjetnosti koja počiva na participaciji: „Uznemirujuće je kada otvorenje izložbe postane događaj na crvenom tepihu. Upravo to me potaklo da se upitam kako mogu uključiti ljude u umjetnost, što mogu učiniti za zajednicu, a da pri tome i dalje radim umjetnost.“ Diskusija dalje propituje specifičnost participacijske umjetnosti i medijacije, pri čemu se često uspostavlja odnos poliautorstva.

Mladi sudionici/ce diskusije postavljaju niz pitanja u vezi s koncipiranjem i realizacijom projekata te kako uopće započeti karijeru. Eckert smatra presudnim umreživanje: biti u kontaktu sa što više kolega/ica, raditi zajedno i tako doći do informacija o mogućnostima i prilikama. Najjednostavnije je najprije raditi radionice za institucije u postojećim okvirima, a onda predložiti vlastite programe. Mladi hrvatski sudionici/ce upravo tu vide bolnu točku: „Ne znamo napisati aplikaciju niti kako razviti projekt. Na akademiji ili fakultetu dobivamo ili visoko teoretska ili vrlo praktična znanja, no ne i znanje kako

DISKUSIJSKA SKUPINA „BUSINESSPLAN – UMJETNIČKA MEDIJACIJA: SAMOORGANIZACIJA I RAD PO UGOVORU“; CONSTANZE ECKERT I ANNA ZOSIK (ECK_IK-BÜRO FÜR ARBEIT MIT KUNST), MARIJA MOJCA PUNGERČAR I DRUGI.

DISCUSSION GROUP "BUSINESS PLAN – ART MEDIATION: SELF-ORGANIZATION AND WORKING UNDER CONTRACT"

PARTICIPANTS: CONSTANZE ECKERT AND ANNA ZOSIK (ECK_IK- BÜRO FÜR ARBEIT MIT KUNST), MARIJA MOJCA PUNGERČAR, AND OTHERS.

The objective of the discussion group was to offer an insight into the freelancing profession of art mediation for the younger generation of artists and curators, and to reflect upon the strategies of hybrid artistic and mediating practices, thus encouraging the professional involvement of young people in this profession. C. Eckert and A. Zosik, from the "office for working with art" (büro für arbeit mit kunst) that operates in the zone of encounter between art and education, presented their experiences with participatory art projects, critical art mediation, artistic and educational projects, and professional training for teachers of visual culture and arts. Everyone professionally involved in art mediation through participation has to face the question of differentiating their field of operation from that of social workers. "My wish is to involve people in my work, but I don't want to be a social activist. To what extent can art help society and yet remain art?" - That was the question raised by M.M. Pungerčar, who separates her artistic activity from her

working under contract (maintaining the artservis.org portal). Zosik continued by discussing a different sort of art, based on participation: "It is disturbing when an exhibition opening turns into a red-carpet event. Exactly this made me ask myself how I can involve people in my art and what I can do for the community, and still keep making art." The discussion went on about the specifics of participatory art and mediation, which often result in multiple authorship.

Younger participants in the discussion raised a number of issues related to the conception and realization of projects. They also wanted to know about the possible ways to embark upon such a career. Eckert expressed an opinion that it was important to create networks by staying in contact with as many colleagues as possible, which helped in acquiring information about the current opportunities. The simplest way to start up, she said, was to organize workshops within institutions, in the existing frameworks, and then to suggest one's own programmes. That was precisely where

preživjeti." Eckert predlaže samoorganizaciju platforme za rješavanje upravo tog problema. Nadalje se domaći sudionici/ce pesimistično osvrću na situaciju u Hrvatskoj te se postavlja pitanje koliko 'javnog' i medijatorskog potencijala između edukacije i prakse uopće akademije ostvaruju. Činjenica da ne postoji uvriježena komunikacija između mlade generacije umjetnika i institucija glavna je prepreka na početku karijere. Eckert vjeruje da je moguće pronaći rješenje u stvaranju fondacija za mlade umjetnike koje bi omogućile ostvarivanje projekta. Kao europski primjer samoorganiziranja i nezavisne kulturne politike, Zosik ističe Vijeće za umjetnost u Berlinu (Rat für die Künste) nastalo udruživanjem ljudi iz najrazličitijih kulturnih ustanova, koje sebe vidi kao posrednika između politike i kulturnih praksi. Vijeće je uspjelo formirati znatan fond za financiranje projekata iz područja medijacije i kulturnog obrazovanja (kulturelle Bildung). Zaključak: samoorganizacija je jedini način izvaninstitucionalnog djelovanja.

some of the younger Croatian participants saw the problem: "We don't know how to write applications or develop projects. At the academy and the university, we acquire either highly theoretical or highly practical knowledge, but not the survival skills." Eckert suggested a self-organized platform in order to deal with that very problem. Furthermore, Croatian participants expressed considerable pessimism regarding the situation in the country, raising the question of how much 'public' and mediating potential between education and practice the academies were realizing in the first place. There was no regular communication between the cultural institutions and the younger generation of artists, they said, and that was the greatest obstacle to the start of their career. Eckert expressed the conviction that it was possible to find a solution by creating foundations for young artists, which would enable them to launch projects. As a Western European example of self-organization and independent cultural policy, Zosik mentioned the Art Committee

(Rat für die Künste) in Berlin, which was created by individuals from very different cultural institutions as an association that mediated between political agencies and cultural practices. The committee managed to gather considerable finances for subsidizing projects in the field of art mediation and cultural education (kulturelle Bildung). It was concluded that self-organization was the only way to act outside of an institutional framework.