



**RAZMIŠLJANJA O
MOGUĆNOSTI PODUČAVANJA
PARTICIPACIJSKE UMJETNOSTI
U JAVNOM PROSTORU**

SUSANNE
BOSCH

**IS IT POSSIBLE
TO TEACH PARTICIPATORY
PUBLIC ART? SETTING
THE SCENE**

Postavljanje scene

Umjetnost u javnom prostoru kao kultura sjećanja ili reprezentacija moći vjerojatno je jedna od najstarijih umjetničkih formi. Kričarka umjetnosti i arhitekture Miwon Kwon u svome eseju „Za Hamburg: javna umjetnost i gradski identiteti“ tematizira tri faze promjene paradigme *umjetnosti u javnom prostoru* posljednjih desetljeća: od umjetnosti u javnom prostoru, obično modernističkih apstraktnih skulptura na otvorenom koje „uljepšavaju“ ili „obogaćuju“ gradski prostor, preko koncepta *umjetnosti kao javnoga prostora*, koji teži intenzivnijoj integraciji umjetnosti, arhitekture i okoliša, zbog čega umjetnici surađuju s odgovornima za oblikovanje grada u okviru trajnih projekata za razvoj grada. Tako se stvara takozvana *umjetnost u javnom interesu* (ili javna umjetnost novoga žanra/New Genre Public Art) koja je snažnije zaokupljena društvenim temama nego okolišem kao arhitektonskom cjelinom, koja suradnju s društvenim grupama pretpostavlja radu sa stručnjacima i radi na podizanju političke svijesti u društvu.¹

Umjetnost u javnom prostoru koja participacijskim metodama uključuje čovjeka u kreativni proces nije nov fenomen. Na taj su način umjetnički pokreti podupirali društvene reforme na prijelazu prošloga stoljeća. Stella Rollig ulogu umjetnika u Oktobarskoj revoluciji 1917. godine naziva oblikovanjem novoga društva. S tim su se ciljem umjetnost i život stopili do te mjere

da se raskrstilo s „indiferentnom autonomijom umjetnosti građanskih salona 19. stoljeća“.²

Participacijska umjetnost eksplicitno nastupa tamo gdje umjetnost ne ostavlja sumnju u svoju društvenu dimenziju: s objektom ili bez objekta, uvijek je posrijedi interakcija među ljudima uz pomoć umjetničkoga procesa ili proizvoda.

Participaciju kao umjetničku formu u današnje se vrijeme u diskursu podvodi pod socijalno angažiranu, aktivističku ili dijalošku umjetnost, umjetnost u javnome interesu.

U današnje vrijeme mnogi su projekti svoje mjesto našli tamo gdje se raspravlja o formulaciji značenja demokratske javnosti kao društvenog i političkog fenomena.

Diskusija o podučavanju ove umjetničke forme novijega je datuma: kako umjetnike pripremiti na takav oblik rada? Ovaj će članak uz pomoć dvaju postojećih poslijediplomskih magistarskih studija (*Umjetnost u javnome prostoru i nove umjetničke strategije/ Kunst im öffentlichen Raum und neue künstlerische Strategien* na Sveučilištu Bauhaus u Weimaru i *Umjetnost u javnosti/Art in Public* na Sveučilištu Ulster u Belfastu) taj problem kritički kontekstualizirati.³

Razmišljanja o pojmovima participacije

Silke Feldhoff u svojoj doktorskoj disertaciji opisuje opće načelne parametre participacijskoga rada. Prvo umjetnik/

Setting the scene

Art in the public sphere is probably one of the oldest art forms in its incarnation as commemorative culture or representation of power. In her essay “For Hamburg: Public Art and Urban Identities”, art and architecture critic Miwon Kwon discusses the three phases of the paradigm shifts that have taken place over the course of the last decades in art in public spaces: from an *art in public places*, typically modernist abstract sculptures situated outdoors that are supposed to ‘decorate’ or ‘enrich’ urban spaces; via an *art as public spaces* that aims to promote the increased integration of art, architecture and environment, and for which artists work with those responsible for urban planning on continuous city-development projects; to an *art in the public interest* (or “new genre public art”), which deals more with social issues than with the architectonic environment, preferring to work with social groups to engaging with professionals, and which works towards the development of a political awareness in society.¹

Art in public spaces that involves people in the creative process through participatory methods is not actually a recent phenomenon. Art movements at the end of the 19th and the beginning of the 20th century, for example, supported social reform. Stella Rollig describes the role of artists in the Russian revolution of 1917 as designers of a new society. To

this end, life and art were merged in order to “break from the indifferent autonomy of the nineteenth century’s bourgeois salon art”.²

Participatory art explicitly situates itself where art leaves no doubt as to its sociality: whether with an object or without, it is always about an interaction between people via an artistic process or product.

Participation as an art form is currently subsumed in the discourse of socially engaged art, activist or dialogical art, art in the public interest.

Nowadays, many of these projects are situated where the meaning of a democratic public as a social and political form is in need of being formulated.

The discussion about the teaching of this art form is more recent: how does one prepare artists for this type of work?

This text will provide a critical contextualisation of this issue, with reference to two existing Master’s programmes (*MFA Fine Arts, Public Art and New Artistic Strategies* at the Bauhaus-University Weimar and *MA Art in Public* at the University of Ulster, Belfast).³

Thoughts on the Terminology of Participation

In her doctoral thesis, Silke Feldhoff describes the basic general parameters of participatory work. First, the artist

ica formulira namjeru da drugima omogući sudjelovanje u radu. Potencijalnim sudionicima/ama treba uputiti aktivan poziv ili ponudu. Tu se namjeru može pronaći i u uputama za provedbu aktivnosti koje osmišljava umjetnik/ca. Cilj je sudionika motivirati i potaknuti da ostavi (vidljive) tragove u djelu, aktivnosti, ali i vlastitoj osobi. Ideja o sudjelovanju nadilazi ideju o publici koja promatra. Fizička prisutnost, uključivanje i aktivnost predstavljaju elemente sudjelovanja. Dodatni faktor je vrijeme. U toj umjetnosti orijentiranoj na proces vidljivo je performativno sudjelovanje sudionika/ca. Participacijska umjetnost sudionike/ce uključuje kao performativne sudionike/ce koji stvaraju radnju i iskustvo djelovanjem.

Ukratko, tri su parametra participacijske umjetnosti: umjetnikova/umjetničina namjera sudjelovanja, performativno oblikovan proces i vremenski uvjetovan tijek rada.⁴ Jezgra svakoga participacijskog rada nalazi se u prepoznavanju kreativnosti drugoga. Suradnja pokreće proces kojim više ne može upravljati umjetnik/ca sam/a. Postaje jasno da su postojeći pojmovi participacije usko povezani ili se preklapaju s idejama, teorijama i življenim modelima demokracije, moći, odgovornosti, slobode i emancipacije. Participacija je povezana s hrvanjem za uloge i pozicije i aktivnim sudjelovanjem u oblikovanju. Participacija

se preklapa s pojmovima suradnje (kolaboracija i kooperacija) i interaktivnošću. Ona od umjetnika/ca koji se žele artikulirati u tim umjetničkim formama zahtijeva svjestan odnos prema moći, autoritetu i vođenju, prema vlastitoj ulozi, sudionicima/ama i njihovim ulogama, kao i zauzimanje stava prema emancipaciji umjetnošću, jer tko forsira sudjelovanje u umjetnosti, taj se predaje ideji promjene. Daljnji važan aspekt jest odnos prema gubitku kontrole i moći, kao i višestruko autorstvo, jer tamo gdje su i drugi ljudi pozvani da sudjeluju u kreativnom procesu, tijek toga procesa više se ne može predodrediti.

Poslijediplomski magistarski studij na Sveučilištu Bauhaus u Weimaru (BUW)

Magistarski studij *Umjetnost u javnome prostoru i nove umjetničke strategije/ Kunst im öffentlichen Raum und neue künstlerische Strategien*⁵ pokrenule su 2001. godine Katharina Hohmann⁶ i profesorica Liz Bachhuber, koja je i danas voditeljica studija. Na uvođenje studija ponukala ih je među ostalim smrt umjetnika i profesora na Sveučilištu Bauhaus, Fritza Rahmanna.⁷ Njegova je metoda rada bila izraz društvenoga pojma umjetnosti koji je razvio u okviru umjetničke skupine *Büro Berlin*. Bit je bila – osim društveno-političkoga momenta smještanja umjetnosti, ovisno

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 (visible) traces within the 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 participant as a performative participant. These participants create an action and an experience with what they do. In summary, the three parameters of participatory art are: the participatory intention of the artist; the performative nature of the process; and the time-related aspect of the process of the work.⁴ The core of all participatory work is the acknowledgement 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 positioning that allows emancipation through art. 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 Strategies⁵ was developed in 2001 by Katharina Hohmann⁶ and Prof. Liz Bachhuber, 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 Rahmann.⁷ 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

o situaciji, na javna mjesta gdje ju se ne može komercijalizirati i muzealizirati – redefinirati društvenu ulogu stvaraoca umjetnosti i umjetničkoga rada.

Bauhaus se od samih svojih početaka u potpunosti posvetio reformi s namjerom mijenjanja društva dizajnom. To se na Sveučilištu Bauhaus odvija na osnovi vajmarskoga modela, projektno orijentiranoga podučavanja koje teorijska promišljanja integrira u praktično usmjeren studij i posebno drži do interdisciplinarnosti. Pojam *umjetnost u javnom prostoru* svjesno je otvoren,⁸ a participacijski rad samo je jedan od brojnih oblika rada. Četverosemestralni studij ima četiri težišta koja se ciklički ponavljaju svake dvije godine.⁹ Semestar završava umjetničkim djelom u javnom prostoru i u tom se pogledu može usporediti s javnim ili pozivnim natječajima, gdje se u ograničenom razdoblju radi na određenoj temi ili problemskoj situaciji.

Poslijediplomski magistarski studij na Sveučilištu Ulster u Belfastu

Poslijediplomski studij *Umjetnost u javnosti/Art in Public* osmišljen je 2007. godine u okviru interdisciplinarnog i praktično orijentiranoga istraživačkoga centra Interface.¹⁰ Program se provodi u Belfastu gdje su u prošlosti nastajale intervencionističke i angažirane umjetničke prakse na

konfliktnim prostorima. U okviru studija pojam „javno“ više je od određenog prostora ili čovjeka; on definira kako se i gdje umjetnost povezuje s promatračima, sudionicima, kontekstima ili situacijama. Sam se studij razvio iz aktualnoga značenja kompleksne uloge umjetnosti i umjetnika u društvu koje se stalno mijenja.¹¹ On iskušava i razvija dijaloške, intervencionističke i kolaborativne postupke testiranja prakse, kao što su performans, intervencija, participacijske trajne i kratkotrajne skulpture. Te metode uklopljene su u širi kontekst. Studenti/ce apsolviraju jednoipolgodišnji program tako da u prvom semestru praktično i teorijski upoznaju moguće modele, a u drugom i trećem semestru nastupa fokusirani rad vlastitim metodama i u vlastitim interesnim područjima. Neki od njih osmišljavaju projekte i radove u suradnji s partnerima i u različitim kontekstima. Drugi se koncentriraju na određene teme ili metode.

Komunikacijske forme kao umjetnički jezik

Participacijska praksa u javnome prostoru zahtijeva stalne rasprave. Ako su komunikacija i međuljudski odnosi umjetnička forma, onda se moraju odraziti i u nastavnom obliku. Paolo Freire, Eduard Said i Bell Hooks troje su između mnogih koji zastupaju mišljenje da je pedagogija mjesto razmjene ideja ravnopravnih, mjesto uzajamnoga učenja i

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that it can be neither commercialized nor institutionalized in a museum. In this socio-political momentum it was also about redefining 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,⁸ and participatory work is one form among others. The four-semester-long course of study has four focuses, on a rotation basis, which are repeated every two years.⁹ 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.

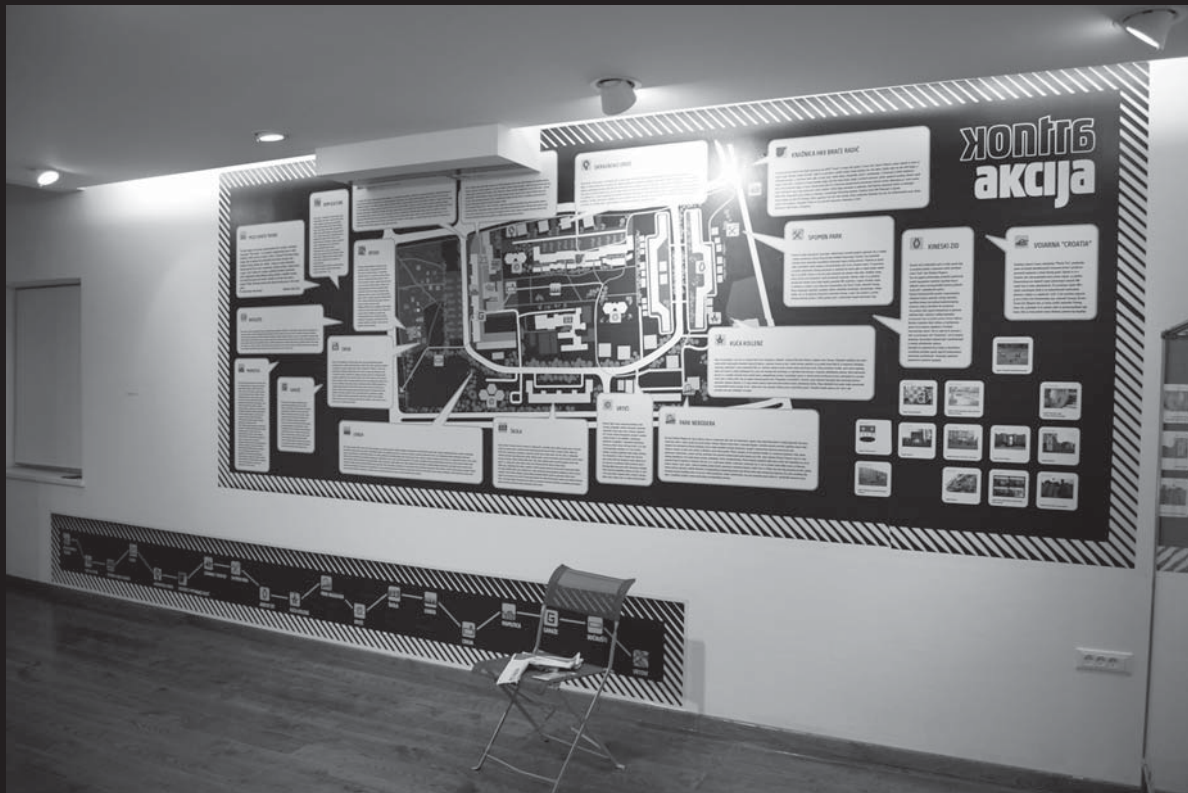
The MA at the University of Ulster, Belfast

The MA Art in Public was developed in 2007 within the framework of the interdisciplinary and practice-oriented research centre Interface.¹⁰ 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.¹¹ 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, of 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 partners or 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. Paulo Freire, Edward Said and Bell Hooks



Kontraakcija – Association of Young Museologists Hood Museum

The *Hood Museum* project has resulted from the need to investigate and understand the identity of local communities as part of the urban and social specificity of different neighborhoods of Novi Zagreb. Their identity, grown out of their heritage, has created a basis for their social, cultural, and economic development, which is why it should also become a part of their inhabitants' lives in the individual neighborhoods, in the form of social and cultural activities. The specific social situation of Novi Zagreb lies in its detachment from the social and cultural life of the City, which creates a feeling in its residents of being marginalized and second-class without grasping their true value. The lack of all cultural agents that could encourage communication between the neighborhood inhabitants and their active participation in research on the past and present of their communities often results in their indifference towards their own surroundings, which is why these communities stagnate in all respects. Despite facing the urban chaos and profit-ridden building activity which is shaping the face of Zagreb, especially during the past fifteen years, one can observe the trend of thorough evaluation of the once-discarded principle of modernity. Attempts to plan each new neighborhood as better than any other in its overall rationality, a tendency that can be observed over the past thirty years, revives the almost entirely forgotten principle of urban and social planning. Taking that as one of the possible bases on which to build a specific identity of Novi Zagreb, the Hood Museum project, as a social and cultural forum, seeks to encourage its inhabitants to participate actively in the life of their community, as well as to raise their social and cultural awareness and improve their understanding of their own value within the broader picture of the City.

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međusobnoga uvažavanja. Razumijevanje demokracije i podučavanje/učenje usko su povezani.¹² Oba magistarska studija upotrebljavaju participacijske elemente. Kao uigran pedagoški i organizacijski tim održavamo tjedne sastanke čija je bit stvoriti jasne uloge i kompetencije i jednoznačno i transparentno oblikovati strukture. Pažljivo smo razvili kritički diskurs i pokušali razjasniti voditeljske uloge i odnose prema hijerarhijskim sveučilišnim strukturama. U nastavnom procesu upotrebljavamo elemente kao što su: postavljanje zajedničkih temeljnih pravila s težištem na ophođenju s poštovanjem, sastavljanje zapisnika sa svrhom očuvanja transparentnosti, konstruktivna kritika, rad sa studentima na postizanju ciljeva, održavanje tjednih plenuma za sadržajna i organizacijska pitanja, jasno planiranje vremenskih rokova i zadataka, što je više moguće srednjoročno, uz prethodnu najavu i njihovo poštivanje, kao i apsolutna dostupnost nastavnika. Stvaranje sigurnoga okvira u kojem se studenti/ce mogu okušati, prisustvovati i biti zainteresirani/e i otvoreni/e za nova iskustva ključan je preduvjet za motiviranje studenata za studij, no jednako značajno je i njihovo oduševljenje tuđim djelovanjem i interes za ljude. Područje umjetnosti u sveučilišnom okviru kao nastavni program teško može ponuditi komunikaciju i izgradnju međuljudskih odnosa. No oba magistarska studija nude usavršavanja u

području interkulturalne kompetencije i kontrole konflikata, kao i radionice na temu profesionalizacije. Od pedagoških metoda često upotrebljavamo participacijske forme kao što su World Café¹³, elemente Open Spacea¹⁴ i metode Pecha Kucha¹⁵. Metode poput Open Spacea primjenjujem i sama u svojoj umjetničkoj praksi. Izazov kod takvih metoda u pedagoškom, ali i umjetničkom kontekstu jest dioba moći i kontrole i otvorenost za pregovore. U nastavnom procesu uloge su neravnopravne u odnosu na neki umjetnički projekt već zbog samih strukturnih elemenata, kao što su školarine, radni odnos i ocjenjivanje, akademske titule i već definirani formati. No bez obzira na to, u nastavnom procesu postoji konceptualna nužnost (baš kao i u umjetnosti) da se radu dade važnost. Bit nastave jest omogućavati, djelovati kao poveznica sa znanjem, iskustvom i ljudima.

Tri aspekta koje treba uzeti u obzir

1. Odnos etike i participacije

Za nastavni je proces problematičan propis koji se u Ujedinjenom Kraljevstvu strogo poštuje, a to je da za svaki umjetnički rad koji uključuje sudjelovanje ljudi student/ica mora imati dopuštenje etičkog povjerenstva. Taj kompleksan postupak zahtijeva maksimalno precizno imenovanje metoda, mjesta, vremena i osoba koje će biti uključene u umjetnički

are three of many who consider pedagogy to be a place of respectful interaction among equals, and of two-way learning.¹² 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 criticism with great care, and attempted to clarify the role of the administration and the relationships to hierarchical university structures. The teaching method makes 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, announced 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,¹³ elements of Open Space¹⁴ and Pecha Kucha.¹⁵

I, 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 predefined formats. In teaching, as in art, 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

projekt. Nadalje je potrebno točno navesti krajnji cilj ili proizvod, kao i svrhu rezultata projekta. Bitno je dokazati da se štite podaci o sudionicima i njihova privatna sfera. Na temelju svega priloženoga stručno povjerenstvo ocjenjuje je li projekt etički prihvatljiv. Studenti/ce koji isprobavaju neke metode ili ih žele istraživati vrlo teško mogu dati odgovore na takva pitanja. Postupak studentu/ici više ne dopušta da uči isprobavanjem, testiranjem i iz pogrešaka koje iz toga proizađu. Metode se razvijaju radom, ali taj postupak zahtijeva da se zna raditi *prije* nego što se raditi uopće počne. To često rezultira umjetnošću koja, doduše, ispunjava sve etičke kriterije, ali nije inovativna i ne proizvodi nova znanja i nove spoznaje.

2. Tanka granica prema suvremenim oblicima medijacije umjetnosti

Ulrich Schötker u svome izlaganju „O odnosu umjetnosti | Odgoj i medijacija umjetnosti | umjetnost medijacije“¹⁶ ustvrđuje da umjetnička medijacija umjetnosti spada u odgojni sustav, dok se umjetnost medijacije i participacijska umjetnost svrstavaju u umjetnički sustav. I jedno i drugo (umjetnička pedagogija i umjetnički sustav) snažno instrumentaliziraju umjetnost. Umjetnička pedagogija za dobrobit pedagoških ciljeva, a umjetnički sustav s ciljem

stvaranja simbolične ili ekonomske dobiti.¹⁷

Pojam „umjetničke medijacije umjetnosti“ ulazi u sustav umjetnosti. To dovodi u pitanje važeće razlikovanje odgojnoga i umjetničkoga sustava. U središte pozornosti dolazi razlika između odgoja i umjetnosti u odnosu na razliku između medijacije umjetnosti i umjetnosti medijacije. Schötker govori o račvanjima koje možemo primijetiti u razlikovanju između pojmova medijacija umjetnosti | umjetnost medijacije i razlikovanju između pojmova odgoj | umjetnost. Razliku nalazi u odnosu svakoga od njih prema slobodi. Ovdje je posrijedi autonomija – autonomija pedagoga i umjetnika, autonomija onoga koji uči, odnosno sudionika koji nešto oblikuje i autonomija umjetnosti kao funkcionalnoga oblika primjene. Na koncu kao temelj kulture društva navodi potrebu za *trećim prostorom* koji se mora nalaziti u pojmu kulture kao javnoga dobra i koji razrješava te međusobno suprotstavljene odnose.

3. Birokratski postupci

U okviru britanskih poslijediplomskih magistarskih studija studenti/ce mogu doživjeti napetost uspostavljanja smislene veze između prenošenja specifičnih znanja i akademskih pedagoških modela s njihovim općevažećim ciljevima i ocjenjivanjem rezultata. Zbog pomanjkanja vremena teško je prenijeti *i* specifično *i* generičko znanje. Beskrajni birokratski

commission. This complex procedure requires the precise itemisation of the methods, place, time and persons to be involved in the art project. Furthermore, the ultimate goal or product and the aim of this result 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 fulfil 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, however. This frequently leads to art that fulfils all of the ethical criteria, but is not innovative and does not really develop knowledge and new insights.

2. Fine Lines to Contemporary Forms of Art Mediation

In his talk “Zum Verhältnis von Kunst | Erziehung und Kunstvermittlung | Vermittlungskunst”¹⁶ (About the relationship between art | education and art mediation | mediatory art), Ulrich Schötker makes clear that artistic art mediation is part of the education system, whereas mediatory art and participatory art are part of the art system.

“Both [art education and the art system] instrumentalise art to a considerable degree. Art education does so for the sake of pedagogical goals whereas the art system does so for the creation of symbolic or economic value.”¹⁷

The term “artistic art mediation” indicates its participation in the art system. The valid differentiation between the education system and the art system is problematized thereby. The relationship between the difference of education and art and the difference of art mediation and mediatory art becomes the focus of attention. Schötker speaks of the intertwining that can be seen in the differentiation between art mediation | mediatory art and the differentiation between education | art. He names the difference in their respective relationships to freedom. It is about autonomy: the autonomy of the educator and the artist; the autonomy of the student or of 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

In (British) Master’s programmes, one experiences the tension between creating a meaningful connection between the

UrbanFestival International Festival of Art in Public Space

What is 'contemporary' in public space?
What is 'public' in art in public space?
Where should one go in order to get to 'public' space?
Participation or interaction? What do we mean when we talk about participation?
What are the possibilities of artistic action in a social context, in the context of 'art after the society'?
Whom does the urban space actually belong to?
Who dominates it? How can we make it common?

- Broadening the field of activity beyond the protected zones of art institutions, producing public spaces through confrontations and antagonisms
 - Acting as a platform for developing urban strategies, a place for artistic experimentation, and a structure that intervenes directly into the context, in the atmosphere of entertainment and representational festival culture
 - Experimenting with forms, inventing new models of self-organization and concatenating them with urban movements
 - Pursuing the strategy of small bites, mini-antagonisms, the 'policy of small gestures'
 - Substituting the notion of the city as a space that exists independently of its buildings and practices that are built into it, a cluster of places regulating our everyday actions, or an expression or means of crude capitalist interests, through a political notion of the city as a place that is produced and reinvented through the actions of its citizens
-

heterotopias counterspaces of spaces

We invite artists to a 'governmentalist' research of the city, which consists in disclosing its internal borders, antagonisms, and tensions, in exposing the invisible mechanisms of power.

More info at: <http://www.urbanfestival.hr>



CARGO SOFIA-ZAGREB, PERFORMANCE, 2006



LET US CHANGE THE REALITY. RENAMING STREETS,
URBAN INTERVENTION, 2006



RADIO MAMUTICA, PIRATE RADIO STATION, 2006



DISMEMBERING ZAGREB, WORKSHOP, 2003



COW PROTEST, URBAN INTERVENTION, 2009

postupci nastoje studijski program i nastavnike uz konstantne provjere održavati na sveučilišnoj razini i ne dopuštaju gotovo nikakva odstupanja od strogo definirane prakse. Sveučilište svoje nastavnike podučava jedinstvenim pedagoškim metodama. Javlja se osjećaj da u vlastitom programu treba stvoriti rupe kako bi se radilo ono bitno.

Zaključak: za što se obrazuju umjetnici koji upotrebljavaju participacijske metode?

Felix Guattari izjavio je da je jedini prihvatljivi cilj ljudskih aktivnosti stvaranje subjektivnosti koja konstantno samooplemenuje svoj odnos sa svijetom.¹⁸

Joseph Beuys neprekidno je ukazivao na nužnost da se razvijamo u smjeru društva odgovornih pojedinaca koje dugoročno osigurava naše preživljavanje. Nadalje, ustvrdio je da svaki čovjek posjeduje kreativni potencijal i da je svaka odluka koju donesemo kreativna. Bez obzira shvatimo li ju kao model ili kao koncept Life-like-Art (život kao umjetnost), participacijska umjetnost razmatra modele zajedničkoga života, promatra sve ljudske potencijale koji nam stoje na raspolaganju i u svome razumijevanju koje nadilazi disciplinu promišlja stav prema moći i odgovornosti te stvara nove oblike vlastite odgovornosti i kreativnih naputaka u vizionarskim i utopijskim momentima.

¹ Kwon, Miwon, *Za Hamburg: javna umjetnost i gradski identiteti*, 1997. Vidi link: <http://eipcp.net/transversal/0102/kwon/de> (1. 4. 2011.)

² Rollig, Stella, *Između agitacije i animacije. Aktivizam i participacija u umjetnosti 20. stoljeća/ Zwischen Agitation und Animation. Aktivismus und Partizipation in der Kunst des 20. Jahrhunderts*, 2000. Vidi link: <http://eipcp.net/transversal/0601/rollig/de> (1. 4. 2011.)

³ Autorica je radila na oba studijska programa i sama prakticira umjetnost na tom polju.

⁴ Feldhoff, Silke, *Između igre i politike. Participacija kao strategija i praksa likovne umjetnosti*, doktorska disertacija na Fakultetu likovnih umjetnosti Umjetničkoga sveučilišta u Berlinu, 2009., str. 34.

⁵ Vidi link: www.uni-weimar.de/mfa (1. 4. 2011.). Studij podupire DAAD (njemačka akademska služba za razmjenu) kao pilot-projekt s ciljem uvođenja prvostupničkih i magistarskih studijskih programa u Njemačkoj.

⁶ Vidi link: www.katharinahohmann.de (1. 4. 2011.)

⁷ Vidi link: http://de.wikipedia.org/wiki/Fritz_Rahmann (1. 4. 2011.)

⁸ 'Cilj ovoga studija jest studente/ice pripremiti na specifičnu situaciju kad se likovna umjetnost prakticira s ili u javnosti, te ih osposobiti za učinkovite umjetničke intervencije u ovome kontekstu. Definicija „Umjetnost u javnome prostoru i nove umjetničke strategije“ uključuje i one umjetničke radove koji se prenose putem radija, televizije ili interneta. Upotreba novih medija jednako je sadržana u definiciji javnoga prostora kao i urbano oblikovanje, uređenje krajobrazu, ali i umjetnost u arhitekturi. Tijekom studija studenti/ce se koncentriraju na koncepciju i provedbu umjetničkih projekata u javnom prostoru. Ishodišne su točke pritom različita shvaćanja, strategije i intervencije umjetnika/ca koji danas rade u javnom prostoru. U konačnici je bit studija probuditi dizajnerske kompetencije studenata i osposobiti ih da u svome budućem poslu samostalno, analitično i kreativno provode projekte, osmišljavaju trajna rješenja problema i preuzimaju odgovorne pozicije.'

Vidi link: <http://www.uni-weimar.de/mfa/> (1. 4. 2011.)

relaying of specific areas of learning and academic modes of instruction on the one hand, and their generic objectives and result evaluation on the other. As time is limited, it is difficult to impart both specific and generic knowledge. Numerous bureaucratic procedures are introduced with the aim of ensuring that both the course and the instructors themselves remain on a level appropriate to a university, and allow very little leeway. The university trains instructors in unified methods of instruction. The feeling arises that it is necessary to create gaps in one's own programme in order to make room for what is actually essential.

Conclusion: What is the Aim of Training Participatory Artists?

Félix Guattari stated that "The only acceptable goal of human activities is the production of a subjectivity that constantly enriches its relationship with the world."¹⁸ Joseph Beuys constantly drew attention to the fact that we must develop towards becoming a society of responsible individuals that will ensure our survival in the long term. He also made it clear that every human being has creative potential and that every decision that we make is a creative decision. Whether one understands it as a model or as life-like-art, participatory art deals with forms of living together. It observes all the human

capital we have available and develops ways of dealing with power and responsibility as well as new forms of self-responsibility through its interdisciplinary approach and it creatively designs visionary and utopian moments.

¹ Miwon Kwon, *For Hamburg: Public Art and Urban Identities*. 1997. See online <http://eipcp.net/transversal/0102/kwon/en> [20. 1. 2011]

² Stella Rollig, *Between Agitation and Animation. Activism and Participation in Twentieth Century Art*, 2000. See online <http://eipcp.net/transversal/0601/rollig/en> [30. 11. 2010]

³ The author worked on both programmes and is herself a practising artist in this field.

⁴ Silke Feldhoff, *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 thesis, College of Fine Arts of the Berlin University of the Arts, 2009, p. 34

⁵ See online www.uni-weimar.de/mfa [27. 1. 2011]. The MFA was supported by the DAAD as a pilot project for the introduction of Bachelor's and Master's programmes in Germany.

⁶ See online www.katharinahohmann.de [27. 1. 2011].

⁷ See online http://de.wikipedia.org/wiki/Fritz_Rahmann [27. 1. 2011].

⁸ "The goal of the course of study is to prepare the students to deal with the particular situation of art in association with and in the public realm, and to enable effective artistic interventions in public space. The definition of 'Art in Public Spaces and New Artistic Strategies' also includes works which are communicated through radio, television or the internet. Urban configurations, parks and gardens, landscapes and architecture, as well as new media, are all included within this definition of 'public space'. In the course of their studies, the students concentrate on the conception and carrying out of art projects in public spaces. They

⁹ Integracija likovnih umjetnosti u arhitekturu i krajolik; kultura sjećanja, funkcija spomen-obilježja i uloga spomenika u javnome prostoru; intervencije u javnome prostoru u obliku kratkotrajnih instalacija, skulptura, akcija i performansa. Pojam novih umjetničkih strategija obuhvaća rad s novim medijima i proširuje definiciju javnoga prostora pojmom virtualnoga prostora.

¹⁰ S početnim financijskim kapitalom od devet milijuna funti – jednu polovicu iznosa donirao je Atlantic Philanthropies (<http://www.atlanticphilanthropies.org>), a drugu 'Odsjek za zapošljavanje i učenje' – interdisciplinarni i praktično orijentirani centar Interface imao je dva kraka: 1. istraživanje i redefiniranje vrijednosnih kategorija u umjetnosti i dizajnu i 2. utjecaj novih medija i novih tehnologija na proizvodnju, raspodjelu i posredovanje umjetnosti i dizajna. Oba se kraka proučavaju u širem društvenom, ekonomskom i političkom okružju (u Sjevernoj Irskoj i širom svijeta).

¹¹ Vidi link: www.interface.ulster.ac.uk/ma4 i <http://masterartinpublic.wordpress.com> (1. 4. 2011.)

¹² Vidi: Freire, Paulo, *Pedagogija slobode, etike, demokracije i civilne hrabrosti/Pedagogy of Freedom, Ethics, Democracy, and Civic Courage*, Rowman & Littlefield Publishers, Maryland, 1998.; Viswanathan, G. (urednik), *Moć, politika i kultura, intervjui s Edwardom W. Saidom/Power, Politics and Culture, Interviews with Edward W. Said*, Pantheon Books, New York, 2001. i Hooks, Bell, *Podučavanje kao rušenje granica, Obrazovanje kao prakticanje slobode/ Teaching to Transgress, Education as the Practice of Freedom*, New York, London, 1994.

¹³ Vidi link: www.theworldcafe.com (1. 4. 2011.)

¹⁴ Vidi link: www.openspaceworld.org (1. 4. 2011.)

¹⁵ Vidi link: www.pecha-kucha.org (1. 4. 2011.)

¹⁶ Schötter, Ulrich, „O odnosu umjetnosti | Odgoj i posredovanje umjetnosti | Umjetnost posredovanja”, u: *VorOrt*, Hamburg, 2006., vidi link: <http://www.sculpture-citynord.de> (1. 4. 2011.)

¹⁷ Ibid.

¹⁸ „Jedini prihvatljivi cilj ljudskih aktivnosti je stvaranje subjektivnosti koja konstantno samooplemenjuje svoj odnos prema svijetu”, „The only acceptable goal of human activities is the production of a subjectivity that constantly self-enriches its relationship with the world”, Guattari, Félix, *Chaosmse*, Editions Galilee, Paris, 1992., str. 38.

RAZMIŠLJANJA
O MOGUĆNOSTI
PODUGAVANJA
PARTICIPACIJSKE
UMJETNOSTI U
JAVNOM
PROSTORU

IS IT POSSIBLE
TO TEACH
PARTICIPATORY
PUBLIC ART?
SETTING THE
SCENE

take as their starting points the different understandings, strategies and interventions of artist who work in the public sphere today. The aim is to develop creative abilities and in particular to enable them to work on projects independently, analytically and creatively; to develop long-term solutions to problems and to take positions of responsibility.” See online <http://www.uni-weimar.de/mfa/> [27. 1. 2011]

⁹ The integration of art into architecture and landscape; the culture of commemoration, the function of memorials and the role of monuments in public spaces; interventions in public spaces in the form of temporary installations, sculptures, actions and performances. The section on new artistic strategies covers working with new media and enlarges the definition of 'public space' to include that of virtual space.

¹⁰ Interface was set up with an initial budget of nine million pounds (half of which was made available by Atlantic Philanthropies (<http://www.atlanticphilanthropies.org>), and half of which came from the Department for Employment and Learning). As an interdisciplinary and practice-oriented research centre, it has two focuses: 1. the investigation and redefinition of inherited categories of value in art and design; 2. the impact of digital media and new technologies on the production, distribution and mediation of art and design. Both are examined in the wider social, economic and political environment of Northern Ireland and of the world as a whole.

¹¹ See online www.interface.ulster.ac.uk/ma4 and <http://masterartinpublic.wordpress.com> [12. 1. 2011]

¹² See Paulo Freire, *Pedagogy of Freedom, Ethics, Democracy, and Civic Courage*, Rowman & Littlefield Publishers, Maryland, 1998; G. Viswanathan (ed.), *Power, Politics and Culture, Interviews with Edward W. Said*, Pantheon Books, New York, 2001; Bell Hooks, *Teaching to Transgress, Education as the Practice of Freedom*, New York and London, 1994

¹³ See online www.theworldcafe.com [10. 1. 2011]

¹⁴ See online www.openspaceworld.org [10. 1. 2011]

¹⁵ See online www.pecha-kucha.org [10. 1. 2011]

¹⁶ Ulrich Schötter, *Zum Verhältnis von Kunst | Erziehung und Kunstvermittlung | Vermittlungskunst, [About the relationship between art |*

education and art mediation | mediatory art] in *VorOrt*, Hamburg, 2006, see online <http://www.sculpture-citynord.de> [20. 4. 2010]

¹⁷ Ibid.

¹⁸ Guattari, Félix, *Chaosmse*, Editions Galilee, Paris, 1992, p. 38