

Strategies of Visualization

In Brussels, eyes are closed to the West Balkans, while in the Balkans, eyes are closed to their own past. Are Europeans thus blind to Europe? Or are we just settling comfortably into a recurring circularity of perception? “relations” talks to Gerald Knaus, head of the European Stability Initiative (ESI), about myths, art, empiricism, and the necessary work of raising awareness.

Gerald Knaus, if you had to draw a map of Europe, what would you color red?

Gerald Knaus: If you go to the EU Commission website you'll find maps of the current EU candidates and Member States in different colors: sometimes blue, sometimes in different shades of red to indicate unemployment levels, sometimes green tones for the divergences in per capita income. And then there are the white spots – areas which are neither a member nor have EU candidate status, and which, from the perspective of the decision-makers, are still not regarded as part of this Europe. No data is compiled on them. The current maps of Europe show a large white spot in the middle of Europe, and that is the West Balkans. Then there are the white spots on the edges: the Ukraine and Moldova. At the ESI we are attempting, so to say, to color these spots red: through applied empirical research undertaken on location we are trying to pick up those themes we believe to be important to the pan-European discussion, and present them in such a way that they become visible for the public. At the same time, our research concentrates on influencing those persons directly responsible for making decisions, locally as well as in Brussels or Washington.

Are these areas and their respective situations really going unnoticed? Or is it not so that they are being consciously ignored, or fading out of the picture – because any official recognition would bring with it changes to European policy, changes the political decision-makers wish to avoid?

They reinforce one another. Let's take Kosovo as an example. Forty percent of the working population is employed in agriculture, but this sector is still trapped on the level of nineteenth-century farming: tiny subsistence farms, without any capital at all, without any chance of putting any-

thing aside. If the European institutions were to examine the situation, it would soon become plainly obvious that most of the produce on offer at local markets comes from Greece or Hungary, where the farmers are subsidized. The question is then of course: what is to be done? However, if this information is fading away, then very different questions emerge. For instance, it is claimed that underdevelopment is one of the results of organized crime, which also, in turn, prevents foreign investment. The solution is thus – how practical – to do what we are already doing, namely sending soldiers and police to Kosovo and tightening border controls. And this view of the Balkans, criminalizing problems that are issues of development policy, is reinforced every time a conference on the “trafficking of women,” “organized crime,” and “smuggling of drugs” is financed. The more international police we send there, the greater the number of reports they write, and, of course, they believe that these really are the gravest problems, simply because they are there to solve them. This leads to circularity of perception. In such situations, it is crucial to ask rigorous empirical questions.

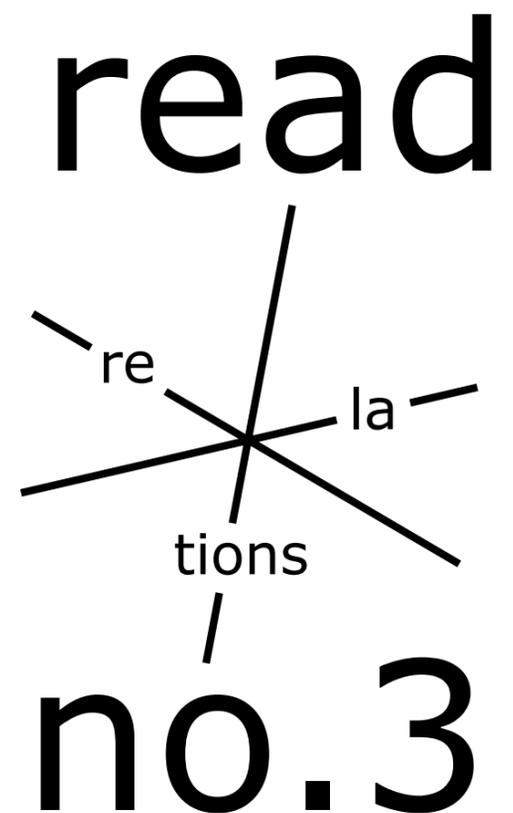
As a rule, analysis based on the social sciences seeks to delineate problems and identify their causes. In contrast, “relations” seeks to promote discussion. We try to understand and convey how specific problems in specific places are being discussed. What visions of the future are artists and intellectuals developing there? What vocabulary is being used, what kind of artistic language and praxis? We cooperate with intellectuals and artists who tackle explosive themes and want to make a difference. The goal is to develop visions, to initiate discussions in the local context and make them comprehensible to an outside public. If anywhere, then the provocative impetus of our work resides in how we

have made the decision not to discuss with artists themes like the mafia, the trafficking of women or war, and prefer instead to concentrate on the possible artistic and cultural trends, and, hence, developments in civil society. In other words: we avoid the “victim” discourse by focusing on a thematic approach. For us, the artists with whom we cooperate are experts from whom we can learn and with whom we can discuss.

Working with experts locally is also fundamental for the ESI. In Kosovo, for example, we are working with a group of young social scientists researching the relevance of Prishtina's urban history for the city's development. This is of immense importance because most tertiary institutions in the region have no empirical social research: they are in a deplorable state in the West Balkans. Students are forced to work with texts from the 1970s, and they have to buy them from the academics teaching them, who earn their money in this way. It is, therefore, necessary to help people get going. We are trying to do this by setting up local think tanks. In my opinion, too little is being invested in what “relations” is also trying to do in the arts and culture: to establish long-term working relations with new institutions and the media on a local level and researching the recent past.

Debates and arguments focusing on history and memory are very present in the “relations” projects. Over and over again we have observed that voices in the intellectual discourse are refusing to allow the 40 years of communism or socialism to be simply erased from memory, but are posing the provocative question: which experiences from this time can be made productive today? For example, does the collective experience under the auspices of socialism have the potential to counter neo-liberalism? A key concern for many of the “relations” projects is to rupture and disrupt the sometimes very selective way of dealing with recent history and to develop a language that enables alternative systems to be discussed politically.

And that is exactly the region's greatest problem: the political, but also the social and economic developments have not been researched and discussed over the last 50 years. And while there has been abstract talk about a “third way,” there has been no concrete discussion about what has happened. Let me give you one exam-



ACADEMY REMIX

Städelschule, Frankfurt meets Missing Identity, Prishtina. Confrontation, cooperation: Two art academies discover unknown territory. Pages 3-5

WILD CAPITAL / WILDES KAPITAL, Dresden

Look, it's capitalism! In some places it fits quite nicely into the city landscape, in other places it is unbound and wild. Post-socialist transformations in focus. Pages 6-9

ALTE ARTE, Moldova

No one could have imagined it, now it's hard to imagine life without it: Art TV in Moldova. Pages 10-11

displaced, Berlin

Who decides what we should remember? Where are decisions made? What can be ignored? Interventions on repression, visualization, and transitoriness in public space. Pages 14-16

Mind the Map! – History Is Not Given, Leipzig

History is being made. Best to take a part in it. Urgent moves to (re-)construct European art history. Pages 17-19

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ple: Bosnia’s industrialization. The key to industrialization in Bosnia was the Yugoslav armaments industry. To manufacture arms and sell them to Third World countries or exchange them for raw materials – this was the core of the “third way.” Bosnia was Tito’s fortress. There was a military factory in Vitez, munitions were manufactured in Bugojno, artillery in Sarajevo, and fighter aircraft in Mostar. But nobody reflects on what this means for launching economic reform in Bosnia today. Things are talked about general terms like “capitalism” and the “Western model” and discussed in an unbelievably ahistorical way. Foreign consultants are no better; they simply say, “Create a good business climate and the investors will eventually come.”

But isn’t the refusal of the decision-makers to engage with the past connected to emotions as well, to a sense of shame or an inferiority complex? After all, it is in a society’s interest to approach its own past. The problem is that this past is being negotiated at present in the mode of nostalgia or being canalized into a disastrous identity discourse. A situation that we could easily tie into the controversy surrounding Germany’s election campaign, the use of terms like “nostalgia for the East” or the “frustrated?”

I don’t think that has anything to do with severing connections to the communist tradition. The most painful experience would be to look closely at how communism had really functioned in these countries. And many of the myths of communism are still alive today. Incidentally, it is not as if the Bosnians were the only ones who didn’t look into their economic history. The World Bank also neglected this.

Let’s return to our own work and interaction. After the first phase, where “relations” initiated and supported art and culture projects in eastern and central Europe, partnerships were then established with German cultural institutions, and these institutions will begin presenting the results of this cooperation in Germany this summer. Our chief concern when communicating these themes from the eastern regions to Germany is to point out that an urbane, innovative tradition of thought exists there, one which is interesting for us here as well, and furthermore, from which we can learn. A great deal in fact. It was amazing to observe just how many unexpected awareness-raising processes were set off by the long-term institutional cooperation alone. One example is the student exchange program between the alternative arts academy in Prishtina and the Städelschule in Frankfurt/Main. The outcome of the cooperation is not only, as planned, collective works and exhibitions, but a symposium will also be held, entitled “What is an art academy today?” In Germany, where this question seemed to have been answered long ago, the confrontation with a completely different world of experience has given the issue a new lease of life. And this is what we are aiming at: to focus less on providing assistance and more on stimulating discussion between equal partners.

This is very similar to our vision on how Europe should approach the West Balkans. To say, while resources are scarce there, they have to be contributed from outside sources in the transition phase; otherwise, no discourse is possible. To say, you are a part of us, but we are still going to help you. This kind of approach, as a principle for European policy, has to be extend-

ed to cover all other areas of society, so that students can study at all European universities because their diplomas are recognized everywhere, so that farmers can sell their produce throughout Europe, and so on. There is not one European model. There are thirty. For this reason alone we need to share our ideas and experiences. This model, cohesion in its broadest sense, says: we don’t want any of those white spots on the map of Europe, and we have a responsibility to actively redress the situation.

Do those circles involved in practical policy, where you are active, believe that art and culture projects have the power to initiate change?

I recently attended a meeting of former state and government leaders, all members of an international Balkans commission that is working on recommendations for how European politics should approach the Balkans. The meeting was opened with a showing of the documentary film “Whose Is This Song?” by the Bulgarian director Adela Peeva. The film was about a folksong that every Balkan country is convinced belongs to its own folklore, even though there are versions of this song everywhere, from Turkey to Albania, Kosovo, Serbia, and Greece. A very touching and disturbing documentary, for naturally an enormous argument broke out as to whose song it is. I believe that documentaries from the region are an extremely effective way of rediscovering and visualizing hidden realities, and that there is great potential for closer cooperation between artists and social researchers in this field. But art projects are also capable of setting off positive discussions, as the initiative to erect a Bruce Lee monument in Mostar has shown.

For us, unusual combinations and confrontations between different actors, from both the artistic as well as the cultural and political fields, are extremely productive. “relations” has not been initiated to simply replicate what the international art market does. The result does not stand in the foreground of our three-year project, for instance, in the form of a large exhibition. We are concerned with the process of confrontation, and again and again with the necessary adjustments that emerge from this confrontation. When it works well, this leads to unexpected thematic turns and extends our vocabulary. In the end, nobody takes exactly the same position as they had before; or one has at least three more concepts for their original position. We are thus concerned with productive disputes, so that afterwards I’m in a different relay station and can enter into new relations. This grass-roots work is important to us.

The interview was conducted for “relations” by Katrin Klingan, Ines Kappert, and Peter Wellach.

Edited by Christiane Kühl.

Dear Readers!

Confrontation, communication, cooperation, continuous disputes – these terms outline those activities that have determined our work in the last few months. And encounters and exchange were always at the heart of these activities – as well as the firm intent to structure international cultural exchange differently from the usual routine.

After initiating and assisting the launching of art and culture projects in eastern Europe, as reported in the first two editions of our newspaper, “relations” has in the meantime long entered its second phase. Through our mediation, the initiatives in Sarajevo, Sofia, Ljubljana, and Kosovo have developed new projects jointly with institutions in Berlin, Dresden, Leipzig, and Frankfurt/Main, respectively. Local themes were analyzed as to their international relevance and reinterpreted through new perspectives. While this was not always easy, it was always fruitful. Above all, the intensive cooperation not only brought about a revision of the image of one’s counterpart, but also of one’s own position.

We now have the opportunity to experience the “return leg” of the transmitted impulses: beginning in August, the outcomes of the international cooperation between artists, curators, social researchers, and art theoreticians are to be presented to the German public. In this issue we would like to present you with an insight into the questions raised by the different projects and how the projects have evolved. The interviews, essays, and reportages revolve around the various collaborations: between the Kunsthaus Dresden and the “Visual Seminar” from Sofia (“Wild Capital / Wildes Kapital”), between the Neuer Berliner Kunstverein and the “De/construction of Monument” project in Bosnia-Herzegovina (“displaced”), the student exchange “ACADEMY REMIX. Städelschule, Frankfurt meets Missing Identity, Prishtina,” and the symposium to be held in Leipzig, “Mind the Map! – History Is Not Given,” inspired by the “East Art Map” conceived in Slovenia. We also provide an insight into the local relevance of the projects “ALTE ARTE” and “Zagreb – Cultural Kapital of Europe 3000,” which have been taking place in the framework of “relations” for the last two years in the Republic of Moldova and Croatia. Why this is important is explained in an introductory interview with Gerald Knaus, director of the European Stability Initiative (ESI), with whom we discussed the significance of intervention and mediation within Europe.

We would like to sincerely thank Gerald Knaus and all our dialogue partners and authors who contributed to this edition. We would also like to thank Maria Ziegelböck for her photography work featured in the centerfold.

Herewith, we warmly invite you to take part in our discussions and, above all, to visit our events, symposia, and exhibitions!

Katrin Klingan, Artistic Director, and

Samo Darian, Managing Director

ACADEMY REMIX

Städelschule, Frankfurt meets Missing Identity, Prishtina

Ten years of Milošević, years of war, and then six years as an UN protectorate have left behind a number of voids in Kosovo – including the international exchange of ideas, dialogue, and contact with contemporary art movements. For the last two years, the project “Missing Identity” has sought to redress this shortfall with art and educational initiatives in Peja and Prishtina. Taking up an invitation from “relations,” the Städelschule began cooperating last fall: “ACADEMY REMIX” brings together art students from Frankfurt/Main and Prishtina and discusses the question of what an art academy should accomplish today.

This is a Historical Opportunity for Us

Nikola Dietrich, Portikus curator, and Dirk Fleischmann, artistic coordinator at the Städelschule, form the artistic direction of “ACADEMY REMIX” (together with Mehmet Behluli). Here they exchange ideas and impressions with Erzen Shkololli, director of the art project “Missing Identity” in Kosovo, about the encounters between the students, astounding dynamics, and concentrated work for new contexts.

Erzen Shkololli, you are co-founder of the “Missing Identity” project. What does identity mean in this context? And what else is missing in Kosovo?

Erzen Shkololli: A great deal was missing during the ten years of the Milošević regime. And not only in everyday life, but in the art scene as well. If I have to speak for the art world and my generation of students then I must say that many of us had never heard of the Manifesta; we didn't know what the Documenta is, or what a contemporary exhibition looked like. All the art that was being created at this time hung in pizzerias or cafés. There was nothing that could really be taken seriously. Things only began to improve after the war. This is more or less

the motivation behind the title of our project: a pertinent description of the situation without speaking about the political system. With this title we wanted to stress that we are trying to fill voids. We want to make it easier for coming generations. We're trying to at least do this, because, after all, we don't have the power to change all the structures.

What problems do students in Kosovo have to contend with?

Shkololli: There are so many! The art academy in Prishtina, for example, is still firmly stuck in the 1970s; it is poorly organized and conservative. There are no exchange programs and no teachers are brought in from outside. Our greatest problem is the lack of information and communication with the international art world. The academy curriculum only offers subjects like painting, design or sculpture. That's why we founded “Missing Identity.” We never had the intention of changing the academy, which is impossible in any case. We simply wanted to offer young people an alternative.

Nikola Dietrich and Dirk Fleischmann, what were your expectations when you joined the joint project “ACADEMY REMIX”?

Dirk Fleischmann: As we were pondering the best way of going about such an exchange

project between students from Germany and Kosovo, one of the starting points was to extend the self-understanding of art academies. Hence, how can we create a dimension of cooperation that is not tied to one place or another? It's not a matter of presenting what we have or what we do in the Städelschule, or vice versa. What really matters is to create a format that all of the 25 participating students can work on continually throughout a whole year. In doing so, the project operates on two levels: on one level there are the students' individual art projects which they have developed here in Frankfurt and/or in Prishtina; the other level is made up of the theoretical seminars and group projects. The great thing is that this exchange generated its own inner dynamic from the very beginning and the students more or less automatically developed projects which required assistance from their counterparts. As we arrived in Prishtina with the Städelschule students in April, it was amazing to see just how much interest there was in us and how much support we received from all sides. Not just from the students, but from all sorts of people in the city as well.

For example?

Fleischmann: We invited the artist and art critic Ronald Jones to hold a theory seminar. Upon arriving in Prishtina, he wanted to realize a garden project because he works on these kinds of projects as an artist. It was unbelievable to see how much infrastructure was put into place within four or five days, providing the project with the required basis.

The first joint meeting between the students had already taken place in Frankfurt in February. Was the experience there similar?

Nikola Dietrich: It was very intensive. It was the first time that the students had gotten together, although they'd already had contact and exchanged some ideas via the internet. They'd already looked into the planned projects before their departure, and after their arrival the first seminars and discussions were held, dealing, for example, with what an art academy is or should be. We also visited other art institutions in Kassel, Düsseldorf, and Cologne, where the Kosovo students were able to view exhibitions and meet curators and directors.

What did the Kosovo students expect to gain from the collaboration with the Städelschule?

Shkololli: This is a historical opportunity for us in that young artists can come to Frankfurt and work with people from the Städelschule in the framework of an exchange project. The way some of the working groups have developed is absolutely amazing. The students were really

enthusiastic when they returned from their first stay in Frankfurt. Some of them had never been outside Kosovo. That was a real experience for them. And in Kosovo it is rather unusual to work in groups.

Were any guidelines set for the students?

Dietrich: From the very start we didn't want to set out any concrete definition of what should emerge out of the exchange. For us it was important that the students seize the initiative, and we wanted to refrain from formulating some title that would set out a working thematic. We, therefore, had no idea which direction the whole thing would take. The most important thing in our view was that the students concentrate on their art projects, step out of their own trusted environment, and work with people from another culture. And that's worked out really well until now.

Erzen Shkololli, how do you plan to press on after the “relations” project comes to an end?

Shkololli: That's always a difficult question and not only in Kosovo. The interest in initiatives that are somewhat smaller in scale always fades at some point. But “Missing Identity/ACADEMY REMIX” is the first project of its kind to take place in Kosovo. It is, therefore, immensely important that we continue with our educational programs, exhibitions, and artist exchanges.

There is no chance of changing the existing structures in Prishtina?

Shkololli: Of course, it would be great if we could have an impact and give new impetus to such efforts, but this is foremost a question of finances and infrastructure. It goes without saying that any participation by our Ministry of Culture and Education would be beneficial, but we have yet to receive any signal from them that would give cause for optimism. That's why we want to approach other foundations and sponsors, both local and international. And within our own center we are trying to put structures into place that enable us to generate some kind of income. It is very important to us that we carry on.

Interview: Dr. Sandra Danicke

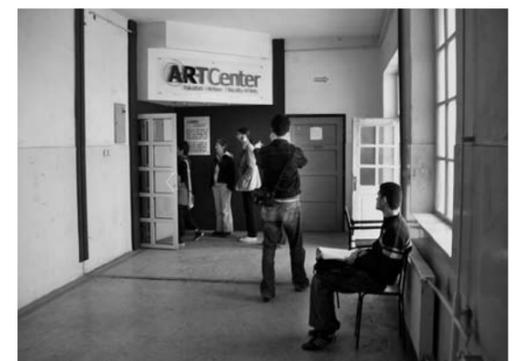
Dr. Sandra Danicke lives as a freelance journalist in Frankfurt/Main.

Mehmet Behluli: see page 4.

Ronald Jones: US artist and art critic, professor for Interdisciplinary Studies at the University College of Arts, Crafts and Design (Konstfack) in Stockholm. His works challenge questions of identity and its positions and feature diverse garden projects (for example, “Außendienst,” Hamburg 2001).



Workshop in Prishtina (April 2005): Students from the Städelschule, Frankfurt/Main, in Kosovo. Photo: Dirk Fleischmann.



ART Center, Faculty of Fine Arts, University of Prishtina. Photo: Dirk Fleischmann.

What Can, What Should an Art Academy Accomplish Today?

Two statements by Prof. Dr. Daniel Birnbaum, President of the Staatliche Hochschule für Bildende Künste – Städelschule Frankfurt am Main, and Mehmet Behluli, lecturer at the Academy of Fine Arts Prishtina, director of the “Missing Identity” education program, and project leader of “ACADEMY REMIX.”

Vagueness as a Virtue

by Prof. Dr. Daniel Birnbaum

A strange question perhaps, but hardly a superfluous one: what is an art academy? There was a time when the continuous production of what was officially viewed as “good art” was organized according to set rules. Which rules are in force today?

In 2001, Christian Bode, Werner Becker, and Claudius Habbich published a book on education in Germany. One of the authors came to the following conclusion: “The art academy, a state-funded refuge for art teachers and students still vested with generous freedom, has long ceased to be as unchallenged and undisputed as many speeches held on solemn occasions would have us believe.” And then the following sentence by the German art historian Wieland Schmied is quoted: “Today – and it has been for some time, if not from its very beginnings – the art academy is a pure contradiction.” Obviously, drawing a “personality profile” of today’s art academy is by no means an easy task, but at the same time the vagueness and elasticity of its identity is not solely a problem; rather, it is a virtue that the art institution shares certain qualities with other interesting places of discovery, reflection, and production, like the laboratory, for example.

An art academy that wants to be in tune with the times must take this trans-disciplinary situation seriously. It would be reactionary and stubborn to insist on the important role of the

departmental fields. But to abandon awareness of the historical development of art and the traditional skills of artists would perhaps be even more problematic. After all, we have come a long way since Cennino Cennini gave the following advice to young artists in around 1400: “Begin to rub color after color: take a porphyry stone, not too smooth, flat at the bottom, in the shape of a cup, a little smaller, so that the hand has a good hold, and direct...”

In a more concrete sense than most other university institutions, art academies are always defined locally. No matter how large or international the city as such may be, the local art academy will always display qualities not to be found anywhere else. On the one hand, this is something we can only welcome. Who should define the local “art situation” if not the young artists studying in the city and the professors who are their teachers? On the other hand, academies can all too easily become enclosed microcosms, without any contact to the rest of the world and, seen in this way, somewhat provincial. If an academy develops the ambition to open itself completely to the international art world, then it can end in anonymity. An art academy is not the same as an international art fair. To remain interesting it must interact with the local culture and find its own identity in this paradoxical mixture of local and global elements.

Mission to confuse

by Mehmet Behluli

I have been teaching at the Faculty of Arts in Prishtina since 1995. The school was established some 30 years ago and has not experienced many changes since then, particularly not for the better, or at least not in the way I understand what “good” should be in an art school.

With the precision of a Swiss timepiece, this kind of environment defines what is to be considered art and what not, what is good art and what is bad, what is of value and what is not, what is culture and what is not – in short, the teachers know everything and have an answer for every question. And on the other hand, there are the clueless students who know nothing; at best, when they’ve completed their studies they supposedly will have a vague idea about what art is?

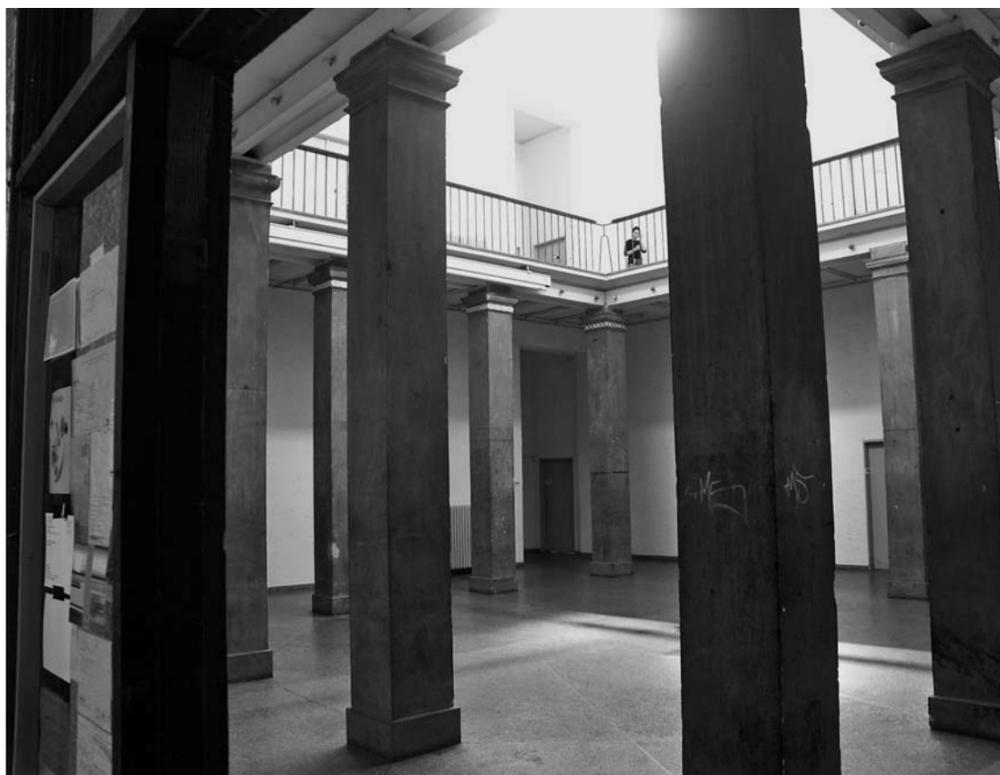
This is not the only attitude that I detest. Nevertheless, I continue to teach there and often ponder the saying: “...if you can’t conquer your enemy, then confuse him.” Half jokingly I often tell myself that my main “mission” at the Prishtina Faculty of Arts is to CONFUSE ...mainly the students or the artists who may happen to drop by. The strategy I pursue to achieve this is quite simple: install DOUBT as the highest value. If artists have to learn one thing, then it is this: doubt what is proclaimed to be good and what not, what we can do and what not, what is possible and what not. This doubt is the driving force that makes artists search and sends them

out on an adventure. After all, isn’t the exploration of the unknown the goal of all art?

I believe that everyone has a certain “dose” of creativity within themselves, and with that in mind, the greatest challenge then becomes how to stimulate that creativity, how to break loose from stereotypes, and how to be unique, both in artistic expression and in general.

To achieve this, we need to take a totally different approach. Young people studying art should be treated as artists and individuals who have something to say. We should have the patience to listen to them and show them respect. Besides this, perhaps the most important attribute we teachers should have is to act as mediators and moderators. We are a reservoir of information on old and new artistic practices and versed in the basic principles of philosophy, sociology, and communications. This is what we should be imparting to our students, not entrenched views and articles of faith. We should teach openness.

With the “Missing Identity” project we want to utilize these principles as a platform for offering young Kosovar artists an alternative. We want to show them how they can communicate and exchange ideas with others, while maintaining a critical distance to the phenomena of their immediate and more remote environments – and how to utilize the potential of this positioning in their future artistic production.



The columned hall of the Städelschule, Frankfurt/Main. Photo: Lisa Jugert.



Contemporary Art Institute EXIT, Prishtina. Photo: Lulzim Bejta.

The Utopian Garden

Language games, drawings, tumbling expectations:
a working visit with the Städelshule to EXIT in Prishtina.

“Building Art,”
a project by Paul Wiersbinski (poster).

“The Garden Project,” initiated by
Ronald Jones. Photo: Matthias Scholten.

“The Slang Office,” a project by
Hanna Hildebrand and Maria M.
Loboda (poster).



If you're looking for a symbol of the situation in Kosovo, this church could be it. In the middle of Prishtina, highly visible on an empty, desolate square in front of the National Library, is the shell of a giant Serbian-Orthodox brick cathedral: without plaster, without doors and windows, fully empty inside, but on the top a large, golden cross. Milošević had it built before the war began. Now it just stands there, unfinished and fenced-in with barbed wire. It stands for the past, a time when the Serbian minority dictated the life of the Albanian majority. It stands for the war, it stands for the upheaval. And it stands for the present standstill, marking time in a country that is not one legally but, under the protectorate of the United Nations, is still part of Serbia-Montenegro. While building is going on all around it wildly and excessively, it stands there and waits for circumstances to settle.

Paul Wiersbinski chose this abandoned ruin as the object of his project: he asked passers-by what they would think if German investors had it gilded – as a kind of monument. And if an art academy was to be built next to it? Basically nothing surprises the passers-by anymore; and they don't really feel like talking about such plans, especially since communication via an interpreter is difficult. For the 21-year-old Städel student Paul doesn't speak a word of Albanian and arrived in Prishtina only yesterday.

Paul has traveled to the former Yugoslav region together with under two dozen other fellow students, as well as the Portikus curator Nikola Dietrich and Dirk Fleischmann from the Städelshule. Their trip is a follow up to the trip made to Germany the preceding winter by a group of fourteen students and three teachers from Kosovo. Until the end of the year at least, the venerable Städelshule and the small, self-organized art school EXIT in Prishtina have entered into an exchange program within the framework of the “relations” project “ACADEMY REMIX” – two rather unequal partners.

The Städelshule is regarded as one of Europe's finest art academies, and it's a reputation its students firmly believe in. Their teachers are outstanding artists from across the globe and the academy's facilities are capable of accommodating the demands of a creative environment on an everyday basis. In contrast EXIT is a humble counterpart made up of a couple of offices, and two or three rooms for seminars.



Power failures are a recurring event, and often a generator needs to be called on. Most of the students are enrolled in the nearby state art academy – but they haven't learnt what they know about contemporary discourses there. Their knowledge stems from the alternative EXIT program – a circle of artists around Erzen Shkololli, Mehmet Behluli, and Sokol Beqiri. These three belong to the generation of artists shaped by the experience of war and who have enjoyed some international success, therefore, putting them in a position to transmit what's going on in the international art discourse to Kosovo. Most of their students, however, had never been abroad prior to their Frankfurt visit – visas are difficult enough to obtain, let alone money.

In the beginning, expectations tumble. Although the gin and tonic is unbeatably cheap and the “Strip Depot,” a Western-style café with a large comic collection, is quickly established as the favored bar, the unfamiliar working conditions are anything but simple. Maria M. Loboda and Hanna Hildebrand have developed a project that deals with the possibilities of slang: inventing a language of one's own as an act of liberation – or “language games” as Ludwig Wittgenstein would have put it. They've prepared a radio show and are advertising it with comic posters. But when people like Migjen Kelmendi (publisher of the important oppositional weekly JAVA) begin to brim with enthusiasm for the idea – as someone who has been calling for a return to Gheg, the Kosovan language used in everyday speech (as opposed to Tosk, the language of standard Albanian) for some time now – these “language games” become involved in a serious national issue in Kosovo. The project evolves through these kinds of misunderstandings.



The American artist and theoretician Ronald Jones intuitively creates a fine balancing act in the EXIT academy. He provocatively lines up ethical next to aesthetic criteria: he uses images from Rwanda to speak indirectly about Kosovo. Such art historical interpretations interrelating world events are uncharted territory for the students from Prishtina, and while much of it is old hat for the Städel students, Jones manages to convey to them indirectly an inkling of what has happened in their own land.

The time has finally come to further develop the student projects. What once emerged from the drawing-board in Frankfurt now has a concrete context: Adrian Williams and Shannon Bool are starting up a book-exchange project in the National Library, involving artists from Germany and Kosovo. Anna Kerstin Otto is working on an art magazine that is to be released in both countries; Matthias Scholten, in collaboration with the Kosovar Erodita Klaiqi, is developing an urban planning project; and Lasse Schmidt Hansen is exploring his interest in the routes taken by everyday goods in globalized trade. Anna Ostoya is collecting drawings that reconstruct childhood memories from all those involved; Özlem Günyol and Mustafa Kunt are photographing the different borders of Kosovo as a form of documentation. Taner Tümkaya is planning to return on his next visit with a camper and his younger brother.

And the projects from Prishtina have also become more concrete in the meantime: Anita Baraku and Flaka Haliti are developing a game for translating one medium into another, based on “Chinese whispers.” Diamant Bytyqi is organizing a library exchange of electronic music; while Dita Et'hemi, Blerta Zabërgja, Flaka Haliti and Vesa Kada are using photography to play with the prejudices tied to different physiognomies in both countries. Together with Claudia Gaida from the Städelshule, Sead Rama is planning to put on a workshop for school pupils in both of their home cities. Fitore Nita Salihu is planning to “transplant” landscapes from one country to the other, using giant billboards. And in video interviews Sabile Tmava is comparing the prejudices on both sides with the judgments then made after real encounters.

But perhaps the most metaphorical and utopian work has arisen out of Ronald Jones' workshop as a collective project. A garden with a view over Prishtina is to be developed, opening up a new vista of the capital, as Jones raves: “An expression of gentle force, the garden will once again show how important art and design can be. Because it will inevitably be an allegory for what Kosovo will become when things are no longer in transition, but renewed and enduring forever.”

Florian Malzacher

Florian Malzacher lives as a freelance journalist in Frankfurt/Main.

WILD CAPITAL / WILDES KAPITAL

Systems are abstract, but their manifestation is visible – particularly in public space. The “Visual Seminar” project in Sofia analyzes visual cultures in so-called transformation societies (between socialism and capitalism). “relations” brought together the Bulgarian artists and theoreticians with the Kunsthaus Dresden for “Wild Capital.” As its central theme, the project deals with the dissimilarity between visual elements dominating urban space in Sofia and Dresden and the impact of economic processes on their symbolic character.

The City as Mirror

Informal economies versus over-regulation of urban space:
Christiane Mennicke, curator and director of the Kunsthaus Dresden, on
“Wild Capital / Wildes Kapital.”

“Socialism is victorious” – for several years this slogan stood in bright neon letters on the Pirna Gate, a residential complex with restaurant and bar located in the heart of Dresden. It was dismantled overnight at the end of 1980s and now survives solely in memory, for instance, in Via Lewandowsky’s contribution to the project “Heimat Moderne” in Leipzig. Although the visual features of cities have changed dramatically in the course of the transformation from socialism to the new social system, it is barely conceivable that a slogan proclaiming “capitalism is victorious” would flash across a building today and promote the new economic system. Nevertheless, the system change is clearly visible in new buildings, advertising, the reconstruction of historical buildings, and the tourist marketing of urban spaces.

“Wild Capital / Wildes Kapital” is the title of a project taking place in late summer and winter in Dresden, a project based on encounters between Sofia and Dresden. It owes its origin to two initiatives which emerged independently of one another: the “Visual Seminar” in Bulgaria, a project of the Institute of Contemporary Art in cooperation with the Center for Advanced Study, both located in Sofia, devoted to plotting and analyzing the changes in the cityscape during the transition from socialism to capitalism; and a group of artists, curators, and other cultural participants from Germany and western Europe who have worked on the social changes to the urban space in Dresden for a number of years, for instance in the project “DRESDEN Postplatz,” and continue to be active in the circle around the Kunsthaus Dresden. The decisive factor for the ensuing cooperation with the project “Wild Capital / Wildes Kapital” was the encounter between both projects within the framework of “relations.”

Both cities and local authorities in Sofia and Dresden found themselves, and continue to find themselves, in a process that is generally described as “structural transformation.” However, the economic processes within this overarching process could be grasped roughly as two different variants of capitalism: one a



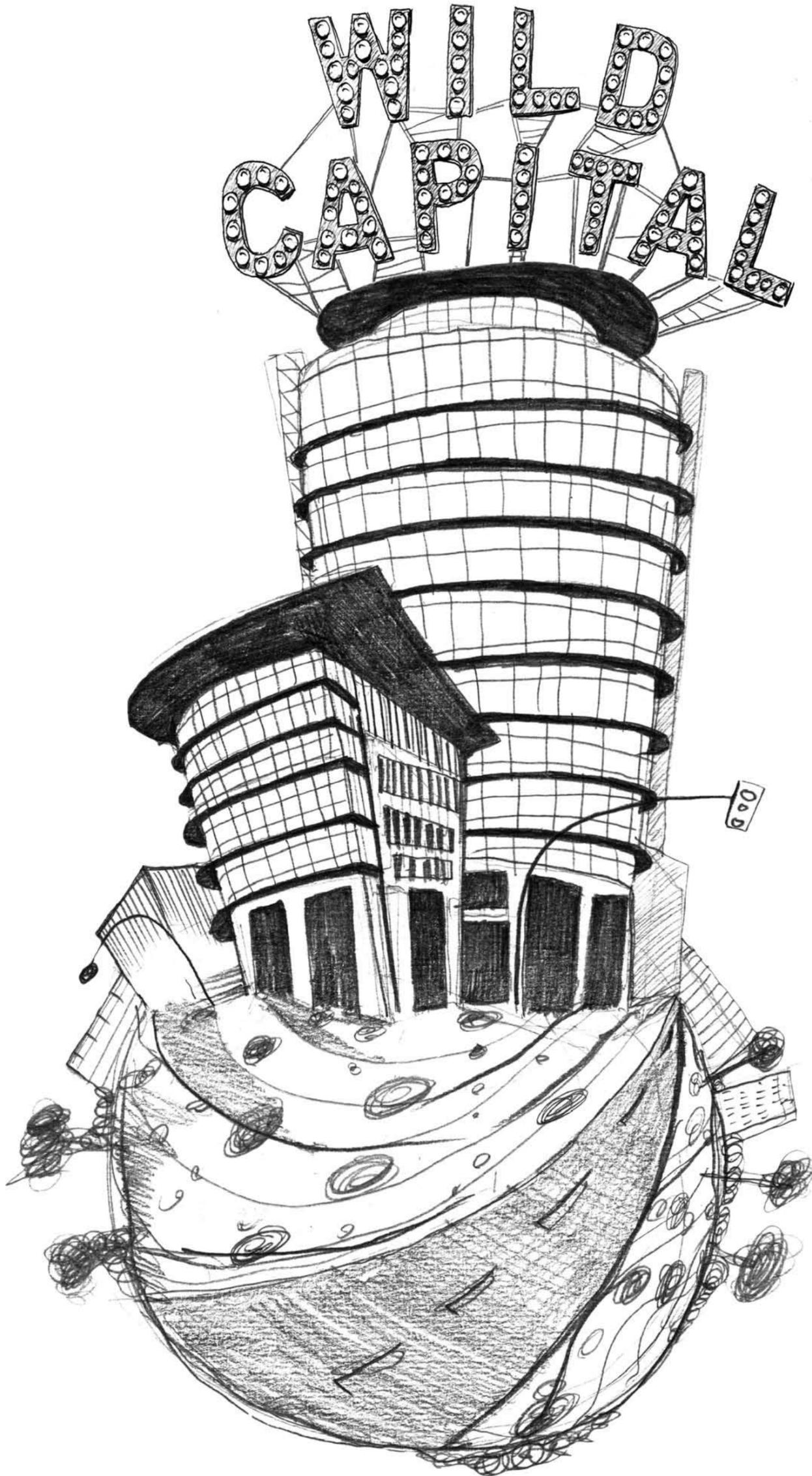
“Socialism is victorious” – the Pirna Gate in Dresden, 1969. Photo: W. Viebig.

“civilized” capitalism of a Western character regulated through institutional ordinances, and the other a “wild,” unregulated version, typical of the former Eastern Bloc. In Dresden, strict regulations and specifications for urban planning, hand in hand with efforts by local authorities and private entrepreneurs to exploit the city’s tourist potential, have led to a focus on the “historical heritage” and a homogenous, streamlined “image” of a “Baroque” old city center, disregarding the dissonances of the real historical fabric of the architecture, which ranges from nineteenth-century historicism to the socialist modernism of the twentieth century. The extreme opposite can be observed in how Sofia’s city center has developed: here what one might call “wild” capitalism reigns, or at any rate this is where the scantily regulated priorities of a great array of parties interested in utilizing urban space have come into their own, ranging from pioneer capitalists in the form of wild advertising spaces, food stalls, and kiosks, to the mirrored-glass architecture of large international investors.

How are post-socialist cities changing in terms of their architecture and utilization concepts under the primacy of economic competition and privatization? What types of conspicuous visibility and dissimilarities in the cityscape are generated by economic processes? How are social transformation processes reflected in a city’s appearance and which interests lead to a new ordering of public spaces? These are the initial questions which the curatorial teams in Dresden and Sofia are pursuing for the duration of their very different projects and activities. Corresponding to the real conditions observable in Dresden and Sofia, these questions have necessarily led to different outcomes and theses – and to an urgent need for extensive discussion and controversies, which actually makes up the productive friction to be generated by the “Wild Capital / Wildes Kapital” project developed in Dresden in dialogue with the protagonists from Sofia.

Whereas in Sofia mafia-like machinations and informal economies determine in equal measure the face of the city and contribute to the sense of powerlessness pervading the critical culture scene, in Dresden the excessive “order” and the systematic blending out of historical and social development processes through stringent “image politics” are generating an increasing discontent amongst critical voices. To what extent is it possible, however, to effectively differentiate the social and visual manifestations of capitalism according to the categories of “wild” or “civilized”? Informal economies, tourist marketing, monument protection, civil society potential – or its absence – and access to the media are some of the results of the political development processes between German unification and EU accession negotiations.

Today, a significant proportion of the Pirna Gate building complex in Dresden’s inner city is vacant. Laws of the jungle, predators – this is only a tiny sample of the metaphors that were taken from the animal kingdom in the past to describe how capital behaved, and such a metaphor is currently enjoying a revival. To what extent informal economies or the regulation of access to urban spaces and active economic involvement will determine the respective horizons of future development, what impact this will have on the symbolic capital and the social reality of urban spaces, and how ideas and experiences of “wild” and “civilized” capital can be exchanged between founding EU Member States and accession candidates – these are the issues to be broached by a series of public guided tours, lectures, and workshops in August, and an exhibition (including artistic interventions) in Dresden’s urban space in December/January. “Wild Capital / Wildes Kapital” examines, on the one hand, the urban structures of capital, and, on the other, understands the strategies and methods pursued by those involved in the workshops and other contributions as the “wild” capital of civil society, excluded from the official planning processes.



The Logic of the Symptom

The Bulgarian philosopher Boyan Manchev on the methodology of “Visual Seminar.”



Svetla Kazalarska, “On Route 76,” Sofia, May 2005.



Krassimir Terziev, “A Movie,” 2004. Photo: Bogdan Penev.

In a city undergoing such tremendous transformation like Sofia, where neo-liberal economics is changing the historical, architectural, cultural, and social surfaces, intangible political matter acquires visual density: it suddenly becomes intensively visible, even tangible. Public space becomes visual space. This phenomenon demands critical reflection on the visual environment and certain forms of visual politics.

This was the a priori critical position that the “Visual Seminar” took as its starting point. It seems important to comment firstly on the project’s methodology, which, at least in my view, was one of its most original achievements. The main methodological challenge was the need to formulate new ways of translating the critical attitude and the aesthetic activity of the intellectual and artistic elites into social action. Or I should rather say, into a critical interaction with the urban population that would provoke a response and so enable influence to be exerted on the city’s local decision-making institutions.

This methodological debate necessarily implied a confrontation with the different critical sensibilities and voices on the ongoing transformation of the city. The critical positions can be roughly divided into two camps. In one camp is the dominant critical reaction that stresses the abnormality of the situation. It presupposes a kind of universal (and, of course, fictional) norm, that of a European urban model. This position, shared by the majority of the public, considers the ongoing transformation of the city to be aberrant to its European character and as a process that will culminate in its “orientalization.” This discourse deplores the absence of regulation in the urban environment, naturally blaming the corrupting force of new capital and the mechanisms of a free market economy for the deplorable state. In the other camp, and following the same impression of “deviation,” there is the contrary position, the emancipatory, “anti-repressive” discourse. According to this position, in contrast to the over-regulated space typical of other European capitals, the urban space of Sofia is permissive – and, consequently, its actual situation is positive rather than negative. What is paradoxical about this

discourse is that it ultimately forces its adherents to become apologists for a liberal economic model, which they regard as a manifestation of post-modern heterogeneity. Although these two responses judge the situation entirely differently, they share the same starting point: both proceed from a logic of exception, implying a kind of ontological opposition between the ideal prototype and its inferior copy.

We counter this explanatory model with a different kind of logic, the logic of symptom. This logic avoids reducing the merciless manifestation of capital in a city in upheaval like Sofia to an ontologically different version of capitalism, seeing it instead as a symptom that reveals its hidden structures. The presumed absence of regulation in Sofia does not mean that there is an absence of violence, neither in its transgressive nor repressive forms. Indeed, the present visual environment of Sofia is extremely restrictive. This is an outspokenly homogeneous, exclusionist environment, an environment that is imposing severe role models and in this sense a repressive space over-regulated by economic interests. These interests are translated into images, often violent in intent and forceful in their imperatives.

This is why “Visual Seminar” did not join any struggle to restrict visual spaces. We were more interested in critically resisting the new brutal regulations of public space and the monopoly of economic interests in the city’s living space. Whether artists or theoreticians, the main criteria for selecting the “Visual Seminar” fellows was the symptomatic value of their projects, their potential to generate critical analysis, or even how irritatingly confusing their “counter” symptoms were. The symptoms are more than just signs that can be read with the aid of an adequate hermeneutic tool; rather, they are the result of a critical intervention, an intervention whose sense resides in creating open spaces – where blindness becomes in-sight.

Such a strategy of irritation was perfectly exemplified by the projects of Luchezar Boyadjiev, X-TENDO, Krassimir Terziev, and Yavor Gardev, all of whom were fellows of the “Visual Seminar.” With his own radically confusing and irritating

images, Boyadjiev, for instance, succeeds in revealing how the distinction between public/private in urban space is blurred, if not erased. His critical interventions revealed something of crucial importance: that visual politics is substantially related to the place, to the local space. His works are manipulated shifts, displacements, and rearrangements of the city’s visual surfaces: washing hanging from the windows of the parliament building, or an advertisement for a small Roma family business (“Stephan’s Brigade”), the size of a billboard, that was placed on the façade of the former czarist palace (today the National Art Gallery). Obviously this latter manipulation contained something unintentional that touched upon an important political unconscious: on the eve of the municipal election, the image of “Stephan’s Brigade” was interpreted as a caricature of the current (and later re-elected) mayor of Sofia, Stephan Sofianski. Why the image of a modest Roma worker should be taken as offensive when identified with the image of the city mayor, is, of course, the symptomatic question arising here.

But “Visual Seminar” not only fosters critical interventions “irritating” the symptom, it also cultivates “therapeutic” strategies: recollecting, reintegrating, and rearranging the city’s visual worlds. This was the aim of Svetla Kazalarska’s recent project “Route 76.” The project proposed a “cultural heritage trail” along a single public transport route – bus 76 – that connects two outlying residential districts without any apparent historical or cultural value. The project aroused the curiosity of Sofia’s citizens for the “small” histories and images in their trusted but generic neighborhood.

Such was the vein of the theoretical works undertaken by the “Visual Seminar” members, which ultimately aims to compile a “conceptual dictionary” explicating descriptive and interpretive tools for the ongoing processes affecting the visual environment. These tools were placed under the microscope at the public discussion forums organized by the “Visual Seminar,” which were attended by architects, municipal decision-makers (before the local elections the mayor of Sofia and the rival candidate), multipliers, investors, artists, publicity agents,

and last but not least, the interested public. To mobilize as broad a public as possible, “Visual Seminar” also promoted “game” strategies, such as a telephone number to register complaints about “visual pollution” and an internet vote on Sofia’s most superfluous building, which was then awarded the nickname the “mirrored raspberry.” Our activities do not provide instructions for how to train critical seeing or instigate spectacles for practicing it. We can only hope that we have provoked our fellow citizens enough so that they begin to see and imagine their city differently.

Dr. Boyan Manchev teaches philosophy at the New Bulgarian University in Sofia and the International College of Philosophy in Paris. He is a member of the advisory board to the “Visual Seminar” project.

The “Visual Seminar” fellowship program is incorporated into the Center for Advanced Study Sofia (CAS) under the directorship of Alexander Kiossev; the program promotes collaboration between artists and social researchers.

Come, See, Act

Two artist groups describe how they are approaching the project “Wild Capital / Wildes Kapital.”



Observatorium, “DRESDENPostplatz,” 2005.



Observatorium, “Amersfoort Vathorst,” Netherlands, 2004, commissioned by Heijmans BV.



Reinigungsgesellschaft,
“Rubble Women’ on Modern Urban Wasteland,” 2005.

“Observatorium,” Rotterdam: Moving Knowledge

Friends and acquaintances of “Observatorium” are always out and about. Why? Filming in Moldova, doing construction work in Jordan, or the lure of a guest studio in China keeps them on the move. Nowadays the list of journeys abroad in pursuit of trade is long as well. This is how you can reap knowledge, influence, and create turnover. But when “Observatorium” traveled to Sofia last fall at the invitation of “relations,” all we had written down on our list was “establish contact.”

As guests of the “Visual Seminar,” we were in Sofia to look around and listen. We were enticed by the idea of grasping something that lay outside our own lives. We were interested in people we’d never heard of before, and we listened to stories that were dissimilar in all respects to the ones we could tell. If the goal was to astonish the world and, thus, inspire philosophical reflection, then this was to be largely achieved here.

If you were to ask “Observatorium” what we have planned for the project “Wild Capital / Wildes Kapital” in Dresden, our answer would be: we don’t know. At “Observatorium” we think after we act. In principle, “Observatorium” begins the “thinking process” only when something has already been set in motion, when something has happened. Then we comb the place where our art is supposed to take place and search for stories. We bring nothing ready-made with us, but are ever looking out for whatever provokes us, for initiators or necessities. Our capital is our longing, in an age of haste and fast-moving changes, to build places of silence, contemplation, and aloofness. For this, we need contact to the people there and their approval, because our sites are to be used and appreciated. We bank on the capital of social existence.

One of our ideas for “Wild Capital / Wildes Kapital” originated as Christiane Mennicke told us of her wish to move the Kunsthau Dresden from the picturesque Neustadt to the 1960s Pirna Gate complex. We envisaged making the institution’s creative capital visible to the entire city by having a colorful parade of people transport the form and content of the Kunsthau Dresden across the Elbe Bridge. We envisaged a traveling exhibition that put the art institution itself on show. In our vision the shareholders and investors of cultural capital would then play the role of the movers. Ideally, this vision would be organized and realized in cooperation with Krassimir Terziev from Sofia, because he has already masterfully depicted the uncertainty surrounding the future of Bulgarian cultural capital – in a move that came to a standstill.

The joint staging of this move would provide a unique opportunity to bring, along with the inventory, ideas and knowledge from one bank of the river to the other. It would be a cross between a move and a demonstration, with placards and slogans, in Cyrillic as well. But stop! – we’re getting ahead of ourselves.

“Observatorium” (André Dekker, Ruud Reutelingsperger, Geert van de Camp) works at the interface between architecture, urban planning, and landscape architecture, focusing on “art with a function.” Their projects are first brought to completion when the users put them to use. Their projects include: “Dwelling for Seclusion,” New York, 1997, (Bauwelt Prize 2001); “Autobahn Observatorium A20,” Rotterdam, 2001, (Asfaltprijs 2004); “Sechs Zollhäuser für Zeche Zollverein,” Essen, 2005-2006. www.observatorium.org

“Reinigungsgesellschaft,” Dresden: the Activists’ Garden

In the wake of Dresden’s building boom of the 1990s, there are currently 40,000 vacant apartments, and 400,000 m² of office floor space remains without tenants. In Johannstadt, a district close to the city center, residential blocks alternate with properties swamped by vegetation, new developments, and wastelands.

A group of Vietnamese women are clearing away the debris of the district’s extinct industrial age and transforming wastelands into “blooming gardens.” Through the voluntary work of the Thien Hoa Minh family, a disused municipal property was converted into a public garden in 2001. Today dahlias, roses, and fruit trees flourish where boundary walls, rubbish, and building rubble once lay.

The Thien Hoa Minh family found dealing with the bureaucratic by-laws difficult in the beginning. But the city council’s active cooperation, combined with persistence and lots of effort, soon convinced other citizens, firms, and builders to lend their support to the project. Together with people taking part in job-creation schemes and employees from a nearby educational agency, the women got to work on cleaning up the 5,000 m² area, collecting rubbish in sacks, digging up cobblestones, and filling containers with rubble. They then laid out flowerbeds and began to realize their ideas for the design of the entire area. With ingenuity and improvisation a counter model based on mutual help was tested out. For example, building workers from the adjacent supermarket construction site used their excavator shovel to dig out larger chunks of rubble and heavy paving stones. In exchange, the women cooked them lunch throughout the building work. Such a form of barter economy is to help spark a sense of community, explained the women, who have an accountant, a specialist in German studies, and a vocational school teacher amongst their ranks.

Some 1,800 Vietnamese are currently living in Dresden. Many of them came to the GDR as workers or students to learn or practice a qualified occupation. And they stayed, even after the firms where they worked closed down. Ms Thien Hoa speaks of her wish that Germans should gain a sense for how relative difficulties, unemployment, and lack of prospects can be. Other concerns of hers are to generate a sharper awareness for the public sphere and to encourage citizens to become actively engaged.

“Reinigungsgesellschaft” established contact with the operators of the citizen’s garden on behalf of “Wild Capital / Wildes Kapital.” Concrete examples like this one are to highlight the relations between informal economies and thematic fields like urban development and intercultural dialogue. We are inviting participants of the “Wild Capital” workshop being held in August to meet the activists. Entitled “Informal Economies,” this meeting on the initiative’s terrain provides an opportunity to enter into new collaborations for the next phase of “Wild Capital / Wildes Kapital.”

“Reinigungsgesellschaft” acts as a project group at the crossroads between art and society. Martin Keil and Henrik Mayer are for a “watchful perception” from which interventions then result. Their exhibition projects include: “Arbeite mit, plane mit, regiere mit!,” Kasseler Kunstverein (2005); “The City of Cool,” Leipzig-Plagwitz (2005); “Autonom ist nicht einmal der Mond,” Lothringer 15, Munich (2005). www.reinigungsgesellschaft.de

ALTE ARTE

The first step is always the most difficult, and sometimes it almost seems impossible: by the time “ALTE ARTE,” initiated and realized by artists, premiered on the state-run channel, twelve months, six station directors, and diverse power failures had occurred. But since going on air in January this year, “ALTE ARTE” has managed to establish itself as the first art and cultural magazine to be shown on Teleradio Moldova. Each fortnight, the program’s reportages and artistic works provide its audience with an insight into current developments on the local and international art scene.

Opening the Door to Unknown Universes

An interview with Ilie Teleshku, director of Teleradio Moldova, on the success of an independent project on public television.

Mr. Teleshku, what was your first reaction when you heard about the idea and concept of “ALTE ARTE”?

Ilie Teleshku: My first impression was curiosity: what do these guys want with this project? The second thought was about how the project will fit into the texture of the already existing programs shown on Moldova Television, with their traditional form and message, let’s say, with their specific Moldavian style? And suddenly this project turned up, an idea that didn’t fit the dimensions, message, background or form of our usual programming. Thus, once again, curiosity enticed me to take the second step – so I said: let’s see what happens.

So what happened? Did the show fit in?

It wasn’t easy. The project took a long time to develop and it seemed as if a veritable century had passed before it materialized on the screen. The producers took small steps, proceeding slowly, probably because they themselves were entering a new universe. Or perhaps this refusal to rush things was also motivated by a sense of responsibility for the task they had taken on: they were to present their work to a large audience with different opinions and expectations. The first broadcast then aroused the curiosity of my colleagues: what’s going on? These adventurous guys who are experimenting and trying out different things, attacking stereotypical ideas and the narrow mentality of our television producers? I must admit that the birth of this new show forced some of our other art program-makers to revise their production techniques and general approach and look at art in a new way.

The initial difficult stage is now over, the teething problems solved, and the show now has a certain rhythm. It is integrated into the station’s programming, and then...

It has been integrated into the station’s profile, although I admit that at first some of my colleagues couldn’t quite accept the presence of this show in our schedule. In the meantime, their doubts have been allayed. “ALTE ARTE”

always comes up at our conference meetings where we discuss the qualities and drawbacks of the broadcasted programs. It fits in perfectly with our programming and complies beautifully with the role of a public TV channel. Without the financial clout of commercial stations, a public channel is obliged to produce programs whose basic goal must be to serve society as a whole than attain great rating figures. “ALTE ARTE” fits into a special format along these lines; it’s not addressing a public aged between 14 and 70, but is targeting a clearly defined audience. The program is opening the door to unknown universes, to art in all its diversity, a door that had been bolted shut until now. I am convinced that people involved in the arts are also interested in the magazine. They watch “ALTE ARTE” and begin to rethink their own positions and revise their own creative activities.

How open is the general television audience for an art magazine and for art?

Our public is completely ignorant of art that is not broadly popular or known in Moldova. “ALTE ARTE” shows new directions in art, new



The Teleradiokompanija Moldawija (TRM) building – Teleradio Moldova. Photos: Olga Cebotari.



genres that have great difficulty in warming the hearts of the people, like anything that is new. It is indisputable that “ALTE ARTE” broadens the viewers’ horizons, precisely by showing them artistic positions, long familiar to any European art connoisseur. And in a way, that’s the point: this is something that is just getting going in our country.

How have viewers responded to the magazine?

The chairman has told me that people called up the station, and that there was public response. But we missed the chance to invite critics to review the program and express their opinion. Perhaps this was due to time constraints or a kind of ingrained inertia. But it’s never too late.

The critics are, though, frequent guests on the program.

On it, yes, but it wouldn’t have hurt to have some

reviews in specialist publications, for instance, in those put out by the Academy of Science.

Would you say that the cooperation between the state channel and the independent initiative has proven worthwhile?

Giving these guys the OK to do the program was good business for me. When the project’s term comes to an end we’re going to propose that we continue our collaboration, either in the same direction or perhaps with a different concept.

Does the public station’s development strategy include programs that cover culture and cultural events and are different from classical formats? If so, what role will they play in your station’s future, which is constantly developing and being reformed?

Our public channel status doesn’t offer us any alternatives. We have to address both the majority and the minority, both tradition and innovation. We have to promote values that already enjoy general approval in society, and at the same time prepare the public for confrontation with values that are fully new, not understood or are being negotiated and debated. Even if the artistic positions presented in “ALTE ARTE” have yet to become popular, we have to grasp them as independent paths which may lead us to previously unheard of realms in the art universe. And this is what we have every intention of doing: it is our mission and our obligation. Sometimes we just have to show the public things that they reject at first or can’t accept. Categorically.

Interview: Marin Turea

Marin Turea lives as a freelance journalist in Chisinau.

Ilie Teleshku, 54, studied philology and worked for many years as a literary editor. Since March 2004 he is director of Teleradio Moldova, the only public radio and television broadcaster in Moldova.

Awakening Awareness for Europe's Productive Forces

Martin Pieper, chief editor for culture at ZDF/arte and one of the international consultants to the "ALTE ARTE" magazine, on utopias, artistic productive forces, and the constraining necessities inherent to media work.

Mr. Pieper, the Moldavian artist and initiator of the "ALTE ARTE" project, Pavel Braila, described the idea of an art magazine on the state-run television station as an "absolutely utopian undertaking." How has it been possible to realize it then?

Pavel Braila is an artist, not a maker of television programs. Inasmuch, he's completely right: "ALTE ARTE" is absolutely unique in the television world and could only have been conceived by an artist, in my opinion. Certainly, it is within the power of the artist to realize utopias. What is extraordinary about "ALTE ARTE" is that artists use the medium of television to express themselves and, so to say, create a one-on-one situation, because their contributions are both television material and genuine art at the same time.

You were one of the international consultants for "ALTE ARTE." What exactly was your task?

My input was basically limited to stressing to those involved that the contributions must mean something to the people sitting in front of their television sets. But we didn't change the contributions that much. What we did do was to structure the magazine's form, to create more clear cut categories for the program, and so provide the audience with an orientation as to

what they were seeing – whether it is a report or an independent work that they can understand as art.

Can you give us a concrete example?

We took a video performance by Pavel Braila, a very powerful piece whose iconography explicitly stood for what he intended for the program as a whole, and turned it into an identity marker, as a kind of visual signature tune for the magazine. This trailer now introduces every program and gives the viewer an idea of what they are letting themselves in for. I believe that the audience becomes restless and gets angry if you leave them alone for too long. While you can certainly count on curious viewers, you also have to tell them what they can expect to see. With Braila's trailer sequence we were able to package the whole in a specific mode. We then took an item that was extensively explicatory: an artist telling about his very own personal situation. We also introduced a "service rubric," and at the end of the program we present a work where the viewer knows, ok, here something is being shown that has not already been interpreted, but is itself a work of art.

The "relations" projects pursue a specific goal, namely, and I quote, "to formulate overarching, transnational questions out of the local context which bring, art, everyday

life, social research, politics, and history into relationship with one another." In your opinion, what can an art program like "ALTE ARTE" contribute in this connection?

To be able to answer this, one has to have a clear notion of the target audience, that is, who the program is addressing. I think it makes a difference if "ALTE ARTE" is being broadcast in Germany or in Moldova or eastern Europe in general. If we take the Moldavian situation as the starting point, then the issue boils down to the question of what art is actually capable of achieving. And then you quickly see that the spectrum of possible answers is extremely broad. I've only seen the pilot program and a couple of contributions which were later not included, but I believe and hope that "ALTE ARTE" can arouse an awareness for the productive forces, for the dragging resistance, and for the artistic discourses which are possible in an expanding Europe. I really do believe that a program like "ALTE ARTE" and the "relations" projects in general are capable of drawing attention to the fact that we find ourselves in constantly changing structures.

Was there resistance to the project within the broadcaster Teleradio Moldova?

As far as I know, no. The charm of the project for the broadcaster was that it received fully re-

alized material that was already paid for. At the same time however, it was pointed out repeatedly that the program had to refrain from making explicit political statements, but that goes without saying. And we shouldn't forget that we are once again in the field of art, with the question: how subversive can or must art be? Especially amongst the works in the program's last section, there are quite a few which an audience versed in art can decipher.

Do you know of a comparable project on German television?

No, not really. Alexander Kluge's television program, "DCTP," might come close. It is the only attempt I can think of that mixes reportage with genuine art. The culture magazines we have, as well as other programs focusing on art – such as "West-Art" on WDR, "Bilderstreit" on 3sat or "ARTE Kultur" on arte – are all shaped by the attempt to mediate and present art.

Can you imagine broadcasting a program like "ALTE ARTE" in Germany on a regular basis?

Difficult question. Personally I can see it working. But in all seriousness, I don't think that such a program would have any real chance here. My answer would therefore be: yes, but on a different level, and arte is already doing this. We have formats that are broadcast late at night, such as "La Nuit/Die Nacht," "Exhibition," or on the weekends the format about our studio visits, which try to do something similar. However, by "level" I don't mean qualitative criteria, but instead the demographic knowledge of what interests our viewers. It is more of a feeling than a well-supported thesis: something like that would certainly arouse my interest, but I believe that it would be very difficult to realize in television – which is subjected to the rules of a mass medium economically as well. But it is possible that changes are afoot, particularly when the dissemination channels switch over completely to broadband and internet.

Interview: Ulrich Clewing

Ulrich Clewing lives as a freelance journalist in Berlin.



ZDF's broadcasting center II in Mainz, headquarters of arte in ZDF. Photo/copyright: Silke Paradowski.

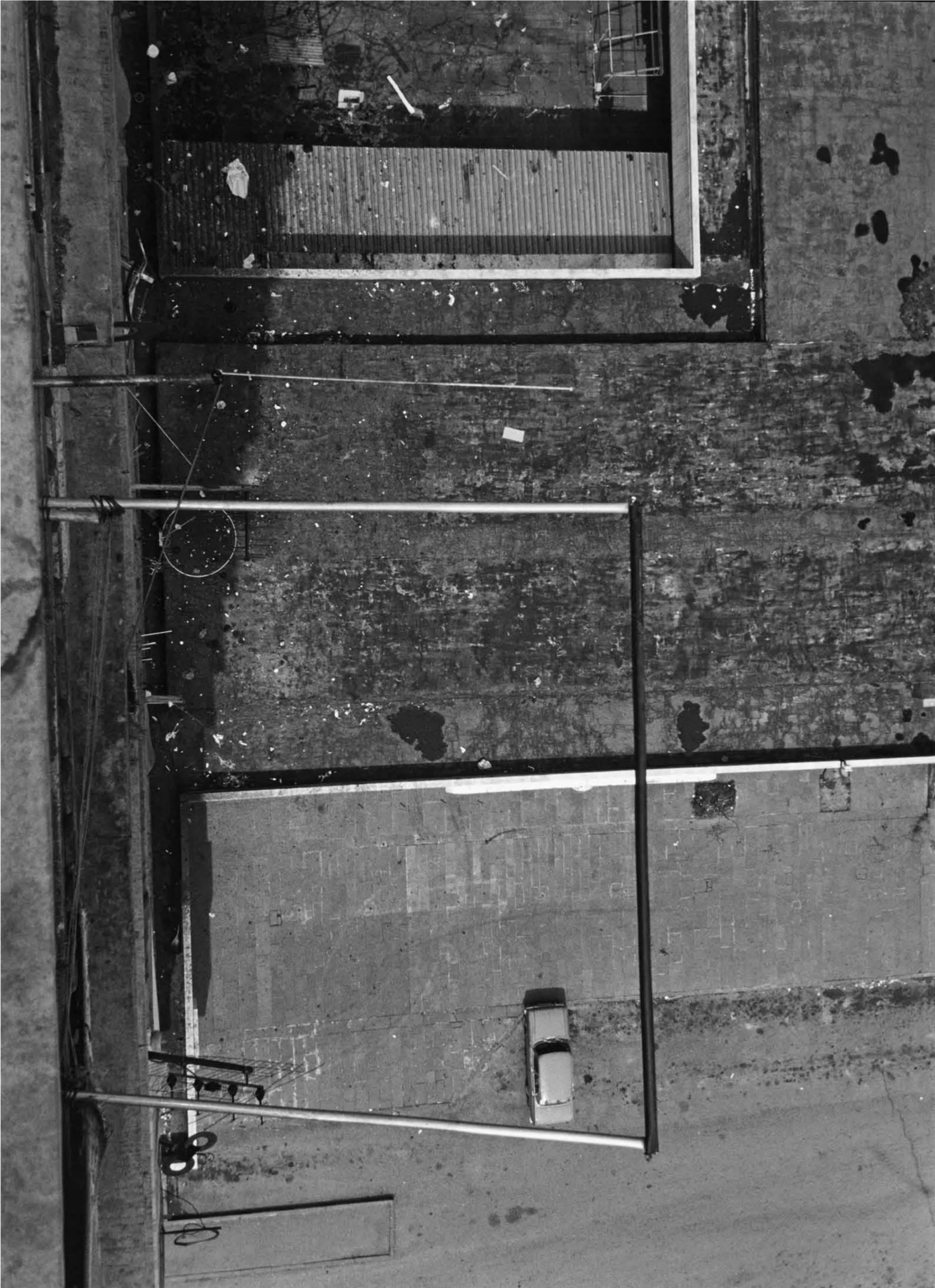




Photo: Maria Ziegelböck.

displaced

Whoever is in power, governs the present – and rules over history. Through separatist “monument politics” in particular, the new national elites in the former Yugoslavia are fortifying their power over history. “De/construction of Monument” counters this manipulation with projects for open, de-ideologized monuments: at the request of the Bosnian project, the curator Kathrin Becker from the Neuer Berliner Kunstverein, in cooperation with “relations,” developed the project “displaced.” Reflecting on the situation in Sarajevo, works are emerging on the principles of collective memory and the economies of attracting attention in public space that are particular to the West.

Forming Counterweights

Berlin is not Sarajevo, but they have more things in common than the obvious at a first glance.

Kathrin Becker on city furnishings, fleetingness, and raising awareness in public space.

“De/construction of Monument” is a project about the symbolic content of monuments: it analyzes the ideologies and relationships of dominance which only become decipherable or visible at the moment they are erected or destroyed. What is it about this phenomenon and the debate accompanying it that interests you?

Kathrin Becker: For a long time now, I’ve been interested in art from socialist countries and their successor states. Paradigmatic transitions like those that have taken place in the former Yugoslavia and Bosnia-Herzegovina are especially interesting: from a socialist notion of art, particularly in the sense of an independent path pursued under Tito, to an understanding of art today that is revealing itself everywhere as a “dictatorship of the ethnic nation.” To typify this transition using the example of monuments opens up an interesting spectrum. Conceptual art forms have had a great tradition in the former Yugoslavia since the 1970s. The doctrine of socialist realism did not hold sway there as completely as in the states of the Warsaw Pact; modernism was very much part of the official line on art. A very important part of the work undertaken in “De/construction of Monument” is the aspect of counterweights: forming counterweights to the conservative notions of art held by the new national elites.

“De/construction of Monument” counters an ethnically defined concept of nation prevalent in Bosnia-Herzegovina with an artistic corrective, one that focuses on cultural openness and communication. How can one connect a project that originated in such a specific political context with the reality in Germany?

On the one hand, there is no doubt that there is a tradition here as well that ideologically appropriates and exploits monuments – think of the monuments in East Berlin. And even our democratic state has no qualms about demolishing the ideological signs of a past rule, a praxis of “damnatio memoriae.” On the other hand, the monument in public space and its functions is a fiercely debated topic, especially in Berlin: and I’m not just thinking of the recent controversy over the Holocaust Memorial by Peter Eisenman, but also the monument for Rosa Luxemburg. And beyond this connection, Sarajevo and Berlin are tied together in their being places satu-

rated with history: for Sarajevo, World War I, and the Balkans War; for Berlin both World Wars and the Wall. And last but not least, we should not forget that many war refugees from Bosnia fled to Berlin – this is another connecting element.

Are these parallels visible in the works for “displaced”?

The works in Berlin emerge from an observation, namely that the themes taken up in “De/construction of Monument” are symptoms: symptoms of social processes for the current state of a city. All of the artists involved in “displaced” have visited Sarajevo, except Šejla Kamerić, who lives there in any case. Their observations about Sarajevo are the trigger for their works; they seek out correspondences with the state of Bosnian society. The complexity of monument history will thus play a less significant role in the Berlin project than in Sarajevo. It will be addressed in so far as all projects are being developed for public space. That is in itself already a statement on the issue of art’s representative dimension.

Which issues and questions are to be placed in public space?

Awareness for the dialectic between public memory/public amnesia and the economy of attracting attention. The project’s artists are not working on the complexes of East-West relations and monuments. But this is not motivated by a sense that East-West history has been exhausted as a theme; on the contrary, it’s just that there seems to be more pressing issues at the moment, namely generating awareness for displacement and how, in a media-dominated society, our historical memory is becoming increasingly tied to agendas that seem to shift almost on a daily basis. And this naturally includes monuments. But today it is more important to focus on themes like migration processes, expulsion, and nationalization tendencies in the heart of Europe.

Therefore the title “displaced”?

The idea for the title came to me under the impressions left by my trips to Bosnia-Herzegovina. From a European perspective one can say that the country is a “displaced nation,” in the sense of being excluded from Europe. Our project is concerned with the condition of being ousted, or of being shunned. In a kind of reflex to what is happening in Sarajevo, awareness is to be raised and enhanced in Berlin; the events are to be retrieved and re-placed in public consciousness.

Nevertheless, the works – especially with their being realized in public space – must

reflect the local context as well. How is this connection being sought out?

Stih & Schnock strive to grasp analytically how history and memory are taken up as themes and the functions art performs in public space. For ten days they will write a column for a Berlin paper that focuses on life in Bosnia-Herzegovina in a seemingly perpetual state of emergency. The works of Danica Dakić and Maria Thereza Alves tend more toward poetical metaphors: Dakić makes use of the human voice, while Alves uses the plant world to show the interpenetration of history, economics, and identities. As far as Šejla Kamerić is concerned, one clearly notices that she is younger and has grown up in a media-dominated world: her strategies are public strategies. For “displaced”

she deals with the imminent threat and the creation of security – aspects not only dominating Bosnian society, but which are playing an increasingly important role here as well after September 11 and Madrid. In contrast, for Edgar Arceneaux personal history is important: begun in 1999, his installation project “Drawings of Re-moval,” for which he cuts out elements from drawings and reassembles them anew, emblemizes precisely the process of remembering and forgetting.

Both the public space as well as the monuments are thus grasped to a large extent as dematerialized – that is, we shouldn’t expect to see an equestrian statue on a market square?

And if so, then at the most as mimicry. All artists involved share the view that contemporary art is deconstructive, and “displaced” is not to be some kind of city furnishing. It was clear from the very beginning that radio shows, intervening in subway advertising, or similar such actions are possible. In this regard it is interesting to note in turn that the new monuments selected for Sarajevo within the framework of “De/construction of Monument” are all block or cube shaped. In Berlin, the monuments take on unexpected forms such as sounds, newspaper articles, and plants. In any case, there will be an element of fleetingness in all the works. And this fleetingness stands diametrically opposed to the immobile presence of monuments and how they are thus susceptible to ideological monopolization.

Interview: Christiane Kühl

Kathrin Becker is managing director of the Neuer Berliner Kunstverein and head of the NBK Video Forum. She studied art history and Slavic studies in Bochum, Moscow, and Leningrad. For “relations,” she has taken on the project leadership for “displaced.”



“Hotel Evropa,” Sarajevo, 2004. Photo: Kathrin Becker.

displaced in Berlin

Six artists have been invited to develop works for Berlin within the framework of “displaced.”

Maria Thereza Alves bases her work on the idea that the cultivated soil in both industrialized and in developing countries is covered to a large extent by plant life that has migrated or been introduced from the outside. This development will continue as it is estimated that over a billion people will migrate from rural to urban areas in the next 20 years. In her work, Alves is less interested in the consequences of such a shift for the ecosystem; she focuses instead on the “local” stock of plants and seeds – frequently found in the vicinity of large construction sites – which she then plants in greenhouses. Her experiments show that the seeds can survive as “sleepers” for decades after having been thrown away by travelers or traders. Using this data, she reconstructs the historical developments and migratory processes which condition the occurrence of specific exotic plant seeds in Berlin.

Maria Thereza Alves, born in 1961 in Brazil, lives today in Berlin. In 1986, she co-founded Brazil's Green Party in São Paulo. Amongst others, her work has been exhibited at the Liverpool Biennial; NGBK, Berlin; Villa Medici, Rome; Steirischer Herbst, Graz; Venice Biennial; New Museum of Contemporary Art, New York; Musée Portuaire, Dunkerque; CEAAC, Strasbourg; SpaceX, Exeter; Gallery 101, Montréal; BüroFriedrich, Berlin; The House of World Cultures, Berlin; Galerija Miroslav Kraljevi, Zagreb; Porin Taidemuseo; Zerynthia, Italy; Museum in Progress, Vienna; Werkleitz Biennial, Halle/Saale; Insite, Tijuana/San Diego; Boxx, Brussels; Buersschouwburg, Brussels; Central Space Gallery, London; Temistocles 44, Mexiko City; Casa del Lago, Mexiko City; La Estación Gallery, Cuernavaca; Bienale Havana; Kenkeleba House, New York.

Edgar Arceneaux is interested in conscious as well as unconscious memory and, specifically, personal as well as public memory, as he lets strands crisscross and branch in his drawings, collages, and installations. In a mixture of clearly structured and improvised stream-of-consciousness-like approaches, he links elements of history with literature, film, and music based on poetic redundancies. Often using linguistic strategies as a starting point, Edgar Arceneaux advances the tradition of conceptual and minimalist art as it relates to the investigation of image-text relations, and at the same time he

touches, in his very unique style, moments from figurative art and word-oriented improvisation.

Edgar Arceneaux was born in 1972 in Los Angeles, where he lives today. Solo exhibitions include “Project Space,” San Francisco Museum of Modern Art (2005); “Negative Capability. The Michael Jackson Project,” Galerie Kamm, Berlin (2004); “Drawings of Re-moval,” Studio Museum of Harlem, New York (2002). Contributions to group exhibitions include “The Imaginary Number,” Kunst-Werke, Berlin (2005); “Double Consciousness: Black Conceptual Art Since 1970,” Contemporary Art Museum, Houston (2005); “Persönliche Pläne,” Kunsthalle Basel (2002).

In her work, **Danica Dakić** traces the interfaces between cultural and personal, political, and geographical identity. Tapping into her experience as a migrant, she takes up the theme of how social changes and the consequences of globalization and war dissolve and redefine identity and one's sense of a homeland, or *Heimat*. She repeatedly identifies language and the act of speaking as the decisive factor in the formation of identity, often working in close contact with specific communities. For the video installation “Tauber Tanz,” for example, she cooperated with a dance group from a Bosnian cultural association in Düsseldorf.

Danica Dakić was born in 1962 in Sarajevo. She lives today in Düsseldorf and Sarajevo. Solo exhibitions and projects in public spaces include Skulpturen-Biennale Münsterland; EXIT Gallery, Peja; Valencia Biennial; National Gallery of Bosnia-Herzegovina, Sarajevo. Contributions to group exhibitions include “Be what you want, but stay where you are,” Witte de With, Rotterdam (2005); “How do we want to be governed? (Figure and Ground),” Miami Art Central (2004).

Šejla Kamerić belongs to the generation of artists from Sarajevo who grew up during the war and siege and experienced the breakup of the construct that was the “multinational state” of Yugoslavia into ethnic separation. Central to her work are the manifestations and mechanisms of exclusion as well as the relation between individual self-perception and being perceived as the “other.” Kamerić uses a variety of media in her work. One of her best-known projects is



Maria Thereza Alves, “What is the color of a German rose?” 2005.

Edgar Arceneaux, “Star Coviek Brdo (Old Man Hill),” 2005.

Danica Dakić, “MS Berlin,” performance, 2005.

Šejla Kamerić, “Bosnian Girl,” 2005.

Renata Stih & Frieder Schnock, “Sarajevo – 2005.” Copyright: Stih & Schnock, Berlin.



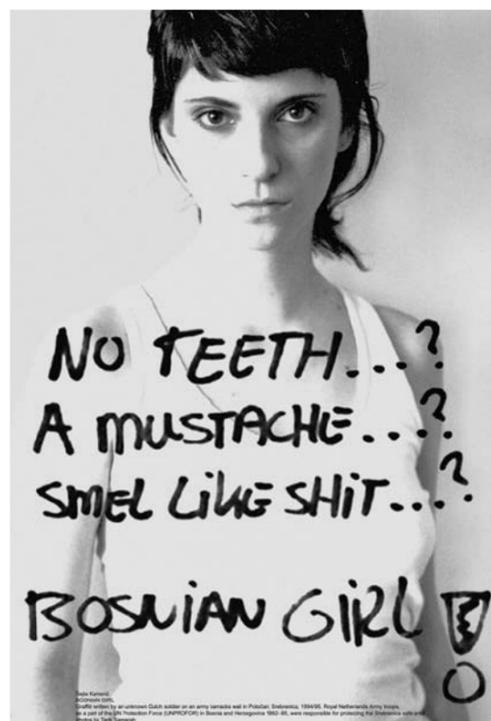
“Bosnian Girl” (2005), for which she combined sexist and racist graffiti, found in Srebrenica and scrawled by a member of the UN Protection Force (UNPRO-FOR) stationed in Bosnia-Herzegovina, with a self-portrait. The work was then distributed as a postcard, newspaper advertisement, and in a poster campaign in various cities, including Sarajevo, Frankfurt, and Berlin.

Šejla Kamerić was born in 1976 in Sarajevo, where she still lives today. Solo exhibitions include “Close,” National Gallery of Bosnia-Herzegovina, Sarajevo (2005) and “Others and Dreams,” Portikus, Frankfurt (2004). Contributions to group exhibitions include “Another Expo – Beyond the Nation-States,” Gallery Level 1, Kitakyushu (2005); “I am here and you are there,” Galerie für zeitgenössische Kunst, Leipzig (2004); MANIFESTA 5, European Biennial of Contemporary Art, Ljubljana (2000).

Renata Stih and Frieder Schnock live and work as artists in Berlin. Prof. Renata Stih teaches at the University of Applied Sciences in Berlin (art & technology, film & media), Frieder Schnock, a trained art historian (PhD) works also as curator and art consultant. Their art is principally devoted to the ways in which the introduction of new media have brought about new modes of seeing and experiencing one's surroundings and to the possibilities of exerting psychological influence through the intrusion of art into the sphere of everyday life. The work has been shaped by studies about how memory functions in the social sphere and how it is reflected symbolically in the space of the city. Lectures and public discussions are an integral part of their activity as artists.

2005 artists in residence at the Museum of Art, Fort Lauderdale, Florida
2000 Rockefeller Fellows, The Rockefeller Foundation, Bellagio Study and Conference Center

Projects in public space (selection):
1993 “Places of Remembrance,” memorial in the Bavarian Quarter, Berlin-Schöneberg
1994-95 “Bus Stop,” project for a Holocaust Memorial in Berlin
1996-97 “Neues Deutschland Bild,” Haus der Geschichte, Bonn/Leipzig
1998 “Invitation,” advertising self help groups, Berlin-Alexanderplatz
1998 “Who needs art, we need potatoes,” Staatsgalerie Stuttgart
2003-4 “Signs from Berlin,” The Jewish Museum New York
2004 “The Art of Collecting – Flick in Berlin,” Billboards-Publication-Panel discussion
2005 “Berlin Messages,” Museum of Art, Fort Lauderdale, Florida
2006-7 “LIFE~BOAT,” Museum of Art, Fort Lauderdale, Florida



Memories of the Future

Nermina Omerbegović on a “New Monument” for Sarajevo

32 artists took part in a competition for a “New Monument” that was initiated by the Sarajevo Center for Contemporary Art within the framework of the “De/construction of Monument” project. An international jury chose three of the submitted designs. Nermina Omerbegović, journalist and one of the competition’s winners, writes about the monument and personality cult in Bosnia-Herzegovina.

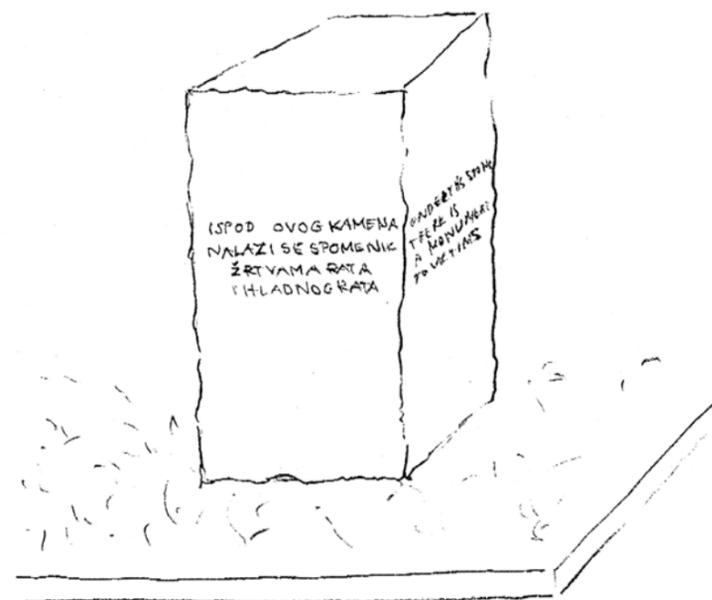
After thinking about it for awhile, one has to admit that the former Yugoslavia was a true El Dorado for monument builders. At that time everything just had to be recorded and hung onto, especially sites of suffering. The sheer number of monuments dedicated to the people’s struggle for liberation and its victims, the very real monument cult, and in particular the personality cult, suggest strongly that we have to view this time as a heathen epoch. Every commemoration day that was connected to a concrete event was ceremoniously honored in front of a monument.

After the insane wars in Yugoslavia during the 1980s and 1990s, a second heathen phase began. The monuments erected in honor of the heroes, victims and battles of World War II were torn down. New ones were built in their place, dedicated to the new heroes and new victims. Each nation now builds *its* monuments with which it glorifies *its* victory – the question is, though, over whom and for what? At any event, the principle of “there was nothing prior to us” is postulated, and proof of this is furnished in a simple way – by tearing down the monuments of the former system and having them vanish into thin air. The new monuments are dedicated to the “heroes” and victims from the Bosnian, Serbian or Croatian nation – as the case may be. The result of one nation being expelled by another is, thus, dignified with, of all things, a monument.

At the beginning of this year, the Sarajevo Center for Contemporary Art (SCCA), operating within the framework of the “De/construction of Monument” project, launched a competition for a new monument in Bosnia-Herzegovina. The goal of the competition was to encourage artists to examine monuments as a direct reaction to contemporary events. The question I asked myself was, What kind of monument do we need in a society that is already overloaded with monuments as it is, in a society where demolishing a monument is taken as a provocative act?

All of the monuments I know were either erected in honor of important battles or dedicated to heroes, some genuine heroes and others proclaimed to be so for ideological reasons. Apart from the monuments for Josip Broz Tito, which were erected during his lifetime (and removed after his death), all these monuments commemorate the victims, evoking death. But does it always have to be this way? Is it not possible to turn things around and erect monuments which do not commemorate suffering?

My work for the SCCA competition, completed in collaboration with the artist Aida Pašić, touches a very different dimension. “Eglen Park or The Plinth of Remembrance” is an interactive work. “Eglen” is a Bosnian word from the time of the Ottoman occupation, meaning a conversation between both friends as well as lovers. The plinth to be set in the park is to serve as an improvised rostrum, thus turning the park into a place of public discussion. Each side of the plinth has a message: I THINK – I SEE – I LISTEN – I SPEAK. The inscriptions are to encourage passers-by to reflect on how we live first and foremost as individuals and not as insignificant “nobodies” within ethnic, political, social or other groups. In this way the “we” and “they” that have become so prevalent of late are to be replaced by terms that have been all but forgotten, “I” and “he/she.” Instead of honoring someone who is dead, this is to be a monument in honor of the individual, the free-thinking person. I’m hoping that collective thinking will be one day buried beneath the monument, the “thinking” of the herd that assents to the leader.



32 artists took part in the competition, submitting a total of 34 designs for new monuments. They were all put on show at the Academy of Fine Arts Gallery in Sarajevo. A five-person international jury, which included the Berlin artist and art critic Frieder Schnock, agreed on three designs in May. Besides “Elgen Park or The Plinth of Remembrance,” those selected for realization were the “Monument for the International Community” by Nebojša Šerić-Šoba and the “Monument for Victims of the War and the Cold War” by Braco Dimitrijević.

Nebojša Šerić-Šoba has created a brilliant work that recalls the recent past: atop a plinth he has set an “Ikar” tin can, one of food items Sarajevo residents were given as humanitarian aid during the siege of their city. But why an “Ikar” tin? Surely because this tinned meat landed here without any product information and because, we may hence presume, it was past its sell-by date. Šerić-Šoba’s original concept intended that the monument bear the following inscription: “To the International Community – From the Grateful Citizens of Sarajevo.” The jury decided, however, to leave out the reference to the International Community, which of course does much to deprive the work of its irony. But perhaps the “Ikar” tin on the plinth speaks for itself.

Braco Dimitrijević was probably inspired by the numerous decapitated monuments in the city. His monument is the negation of all monuments: it is a gravestone for monuments. Dimitrijević’s work is full of irony and corresponds superbly with the orphaned monuments in the city, through which it simultaneously highlights the current desolate state of monuments throughout Bosnia-Herzegovina. Braco Dimitrijević’s conceptual gesture, “to bury” the monument, opens up an important discussion on the social reality at home and abroad and its impact on contemporary art.

Besides the three award-winning works, the jury gave an honorable mention to two other designs: Sanjin Selimović’s work on the footprints of the assassin Gavrilo Prinzip, which were removed during the siege of Sarajevo, and TRIO’s “Forgotten Monuments” featuring the

visages of Franz Ferdinand and Sophie Hohenberg. A monument erected in 1917 in honor of the heir to the throne was removed during the period of communist rule. The new monuments for Sarajevo – at least those which the jury reached an agreement on – refer directly to the fact that historical time in this city did not first begin with us and that we should respect the past (and its monuments).

The next step in the “De/construction of Monument” project is the placement of the monuments. A suitable location must be found and, above all, permission for their erection has to be wrested from the city or the local authorities. If this proves successful, the hope remains that these monuments, which we could also call anti-monuments, do not become cult sites for heathen rites and obeisance, but sites of reflection. They should remind us that we can become better people. And not people who conduct cold wars with “hot” weapons, but who “fight heatedly” – with computers, with thoughts, with respect for themselves and others.

Mind the Map! – History Is Not Given

**SCHAUBÜHNE
LINDENFELS
LEIPZIG 13.–
16. OCT. 2005**

For the project “East Art Map,” the Slovenian artist group IRWIN invited curators, critics, and the public to extend the art map of eastern Europe by adding previously ignored terrain. “Mind the Map! – History Is Not Given” examines the prerequisites and implications of the new reference system in an international university network mediated by “relations” and probes the theoretical interventional character of performative practices.

Productive Border Crossing

Undertake interdisciplinary studies of multimedia arts and pass the outcome back to society: Veronika Darian and Günther Heeg from the Institute of Theater Studies at the University of Leipzig on their engagement for “Mind the Map! – History Is Not Given” and the model of triangular research.

For some time now, the Institute of Theater Studies at the University of Leipzig has devoted its attention to studying not only theater in the narrow sense, but also the theatricality of cultural practices in all their manifold diversity: from the staging of politics and acts of collective remembering to everyday rituals and private forms of self-portrayal. Accustomed to working from an interdisciplinary platform, we place emphasis on productive border-crossing. Interfaces or points of intersection – between academic disciplines, between art forms, between research and the public sphere – inspire us. It is, thus, no surprise that the “East Art Map” of the Slovenian artist group IRWIN fascinated us from the very beginning. The project’s (re-)construction of postwar art history in eastern and central Europe refuses to bow to the hegemonic claims raised by a single discipline: art history. As a topography of hundreds of artworks and artistic relationships across time and space, the “East Art Map” goes beyond the framework set by national affiliations and geographic borders. It demands an uninhibited look at the rupture zones between the cultures of eastern and western Europe and within eastern Europe itself. It demands that we take a frank look at the fault lines running between past and present. And last but not least, it demands and fosters reflection on one’s own outlook.

For us, “East Art Mapping” is both a critical undertaking as well a saving one: critical towards the encrusted cultural identities and standpoints of “East” and “West,” while saving them from the threat of vanishing. It is essential not to leave the remaining vestiges of eastern European avant-garde and retro avant-garde art to western historical writing and to prevent them from being forgotten in First World art markets. What is at stake is not a (re-)construction of a museum for “East” art, but rather the development of an open-structured platform for discussing and interpreting history. The goal is to historicize the present, in the sense of a “revision of the present” (Homi K. Bhabha). The “East Art Map University Network,” comprising eight partners, is, thus, more than a contribution to IRWIN’s “East Art Map”: it marks the start of a new exchange. We are committed

to setting up a matrix that provides a tightly meshed information structure on specific and sometimes less-known artistic and cultural processes, products, and realities in eastern Europe. And this matrix generates in turn its own new prerequisite, to create conditions facilitating an understanding – and the construction – of art history, cultural practices, and theoretical models.

The most important innovation – also in and above all the context of research policy – that we are currently developing with our partners within the scope of the “University Network,” is the model of a “triangular research” between the poles of academic research, art, and society. Exchange and cooperation between scholars and artists is something the Institute of Theater Studies has practiced for some time now. The goal of “triangular research” is to open the scientific community’s ivory tower to society and to position ourselves in public space. We want to stimulate exchange between the arts and academic studies; at the same time, we also want to encourage that perspectives and movements outside the university are taken up and then, after being reflected on artistically and academically, played back into public discussion.

The symposium “Mind the Map! – History Is Not Given,” to be held in Leipzig from October 13 to 16, will present this model for the first time and serve as the launching pad for long-term “triangular research” in praxis. On the

side of the university partners, its real upholders are young up-and-coming researchers yet to gain a foothold in the academic system, who will contribute insights from their threshold situation. They will present their work on art production and the politics of representation together with established academics who also work at the interfaces between the disciplines and between theory and artistic as well as social praxis. Their counterparts are the involved artists, for whom theoretical reflection on their work has become a matter of principle.

The symposium will take place at the Schaubühne Lindenfels, once a ballroom in a district that can be counted amongst the losers of the *Wende* (fall of the Wall) and that is still waiting today for its “assignment.” As part of this history and yet also outside it, the Schaubühne Lindenfels represents a kind of “third space.” Neither exclusively academic nor artistically connoted, this location is a social communications center in the first instance and, thus, a forum for critical and public discussion. A location where the artistic-scholarly discourse can be transferred into society.

As far as the future is concerned, we will undertake every effort to present, extend, and establish the principle of “triangular research,” the “East Art Map” university cooperation in general, and the symposium “Mind the Map! – History Is Not Given” in particular. We are currently presenting the chances afforded by

research in this form of triangular relationship between scholarly studies, praxis, and public sphere to the various faculties and university research commissions, as well as the different funding agencies and foundations, campaigning hard for its establishment. The panel discussion that will close the symposium, to which renowned representatives from corresponding institutions are invited, represents another step towards this goal.

Dr. Veronika Darian is an assistant professor at the Institute for Theater Studies (University of Leipzig) and editor of the journal “Kaleidoskopien. Medien – Wissen – Performance.” Prof. Dr. Günther Heeg is the institute’s director and mentor at the University for Performance Studies and Dance (DasArts, the Netherlands), where he co-directs the curriculum block “Media, Mediality, Community,” collaborating with Homi K. Bhabha, Richard Schechner, and Sergej Romaschko. Together with Prof. Dr. Marina Gržinić (see p. 18), Prof. Dr. Heeg and Dr. Darian are project leaders of “Mind the Map! – History Is Not Given.”

The Schaubühne Lindenfels
in Leipzig, 2000 and 1975.
Photo: Schaubühne Lindenfels.



Radical Contamination

The Slovenian artist and theoretician Marina Gržinić on the necessity of revising and reconstructing European art history.

To say, "Mind the map! – history is not given," means starting to rethink the history and theory of contemporary art and to turn the usual process of constituting knowledge and writing history about European art on its head. It means redrawing the European map of art and culture, giving a place to the immense, albeit unknown, art and cultural production of eastern Europe.

Sixteen years after the fall of the Berlin Wall, the anti-communist sentiments that were the dominant phobia of the 1970s and 1980s have vanished, yet it seems that interest in the realm of eastern European and its history, art, and culture has vanished as well. What does it mean to say that history is not given? It means acknowledging that art history and its interpretation are part of a process that is deeply embedded in shifting contexts. It is about questioning the ways in which art history and art theory develop, about exploring how symbolic and economic authorities and power structures in western culture and art assume positions of unquestioned influence, and, in turn, how this is linked to questions of class, gender, and "race." It would seem that the power structures underpinning today's contemporary art scene grant very few critics and theoreticians the right to speak to and for the general public in the role of the "institution of art," while other artists and artistic currents are relegated to a special status and position – that of the margin.

The project "Mind the Map! – History Is Not Given" aims to reboot the system of contemporary art, so that in the future eastern European art and cultural spaces may be juxtaposed with their western counterparts and considered parallel art and social paradigms, equally capable of generating challenging art concepts and cultural processes. We are not seeking to "discover a new continent" within Europe; rather, we wish to develop a process that "contaminates" or "infects" the very institution of art history and cultural theory in Europe with new – eastern European – ideas and proposals. This entails a refusal of attempts to resolve contradictions in contemporary art. Such a false harmony continues to be perpetuated by the machinery of capitalism with its unquenchable thirst for surplus value, which transforms every cultural practice and social relation into a brand. A brief glance at the theory industry suffices to recognize how the ceaseless and ob-

sessive production of interpretations – the creation of surplus – fits in perfectly with the global capitalist system: only in exceptional cases is anything substantial or significant contributed to the histories of art in the former Second (eastern Europe) and Third Worlds.

"Mind the Map! – History Is Not Given" is about recalling, reconstructing and displaying, visibly and loudly (that is, publicly), a different art history and theory – one from eastern Europe – and asserting its capacity for social criticism. This approach allows us to evade the constrictive view of history as a set of techniques for implementing well-worn knowledge mechanisms; instead, we can locate and uphold certain differences, differences that can function as a productive platform for contaminating other spaces and ideas. The project does not aim to cultivate western images of eastern European art and cultural traditions.

"Mind the Map! – History Is Not Given" thus offers young researchers a forum for reflection on different dimensions of contemporary art and society, while at the same time networking research at universities in different cities in Europe, opening in this way a continuous dialogue on artistic and cultural production along the axis of (former) eastern and western realities in Europe. This model enables universities and academies on both sides of the European divide to act as vehicles for processing knowledge, building relationships, and presenting interpretations which consciously reflect their own position. Self-reflection means being able to think about and question the role that academics play in establishing the "institution" of contemporary art.

This "new generation" forum, made up of theoreticians, art historians, artists, and critics, considers theory and aesthetics within a political context. It also promotes reflection on the position of theory today and the institutions that develop and spread that theory. "Mind the Map! – History Is Not Given" creates a framework for thinking about how artistic and social processes are established.

"Mind the Map! – History Is Not Given" also examines processes, such as the politics of mobility in the new Europe (still enjoyed by a privileged minority), and the very different con-

ditions for networking. It is seeking to enlarge the European map of art to include other significant themes, schooling a critical eye capable of disclosing hierarchies and forms of inclusion, exclusion, and discrimination, as well as the dominant role of capital.

"Mind the Map! –History Is Not Given" encompasses the following areas of research: art history, socio-cultural and political studies, and performative politics. The project aims to define radical nodes of resistance to the capitalist machine that, one might say, obscenely intervenes in contemporary art. We hope that the planned public discussions will also have a great impact.

In the history of Europe, which is not given but is a construct and so must be constructed, it is important that any possible exoticism be eliminated. This means taking a clear theoretical and social activist position toward contemporary art. With different representational models we are seeking to counter the hype and seductive glamour of the theory industry and art history production in the West. The history of art and culture is today a *res publica* that has to be linked with political ideas and fight not popular, but populist measures.

Our project is, therefore, also a search for new concepts for a future Europe, a kind of convergence into a multitude of resistance against "Empire," understood both as the United States as well as the old concept of "unified" Europe. We are especially keen to put issues of rights on the agenda: granting rights of citizenship to immigrants and regulating the issue of people without identity papers. All of this is integral to the task of rethinking the democratic project of Europe.

Historical achievements have not emerged from a process of sharing, but are the outcome of constant struggle. All that has been achieved in history by leftist and activist politics has been part of a process, the attempt to implement strategies combating the mechanisms of exploitation in its various guises. But these mechanisms themselves have been continually refined and are to be found today not only in the brute reality of economics, but also in the ways global capital distributes new technologies, information, and immaterial forms of work and art production. The relationship of the masses towards

capital is not psychological, but deeply structural. And it is precisely within this context that we will rethink and (re-) construct the project "Mind the Map! – History Is Not Given."

Prof. Dr. Marina Gržinić teaches conceptual art at the Academy of Fine Arts in Vienna and is a lecturer at the Slovenian Sciences and Arts Academy in Ljubljana. Together with Dr. Veronika Darian and Prof. Dr. Günther Heeg, she directs and coordinates the project "Mind the Map! – History Is Not Given."



MIND THE MAP! HISTORY IS NOT GIVEN

13. – 16. OCT. 2005 SCHAUBÜHNE LINDENFELS LEIPZIG / WWW.MINDTHEMAP.NET

The East Art Map University Network

Academy of Visual Arts (HGB), Leipzig

Prof. Dr. Beatrice von Bismarck
www.hgb-leipzig.de

Founded in 1764, the Academy of Visual Arts Leipzig – Hochschule für Grafik und Buchkunst – is one of the oldest art schools in Germany. About 530 students are currently enrolled in diploma programs in painting / graphics, photography, graphic design / book design, and new media. The Institute for Theory, the Institute for the Art of the Book, and the HGB gallery offer formats and courses that address the general public and enable diverse connections between theoretical and practical approaches to art. In accordance with the respective accents of four of its classes, the HGB will participate in the “EAM” university network by developing its graphic design, producing a spatial concept for the symposium, offering a photographic interpretation of the historical levels of the project, and presenting videos works related to the perception of western and eastern European relations.

Institute for Theater Studies of the University of Leipzig

Prof. Dr. Günther Heeg, Dr. Veronika Darian
www.uni-leipzig.de/~theater

The institute follows the interdisciplinary orientation of a subject that embraces art, society, culture and their interaction. Hence, not only theater in the narrow sense is the focus of attention, but also the theatricality of cultural practices in all their diversity. Besides the institute's basic research and educational activities – the cultural history of theater and drama, aesthetics, intermediality – our scholars are involved in various research and project formats specializing in eastern Europe. Initiating exchange between research and praxis is of particular importance. The institute not only invites guest lecturers and artists on a regular basis, but also cooperates with various institutions active in Leipzig's cultural life.

Adam Mickiewicz University, Poznań – Institute of Cultural Studies

Prof. Dr. Grzegorz Dziamski
www.asp.poznan.pl

The Institute of Cultural Studies at the Adam Mickiewicz University in Poznań, one of the largest and most renowned universities in Poland, was established in 1976. Research and teaching are amongst the institute's primary tasks. Research activities cover both theoretical and practical levels: the development of a general theory of culture and a methodology for cultural studies, field work in the area of contemporary culture, and formulating prognoses and concepts for cultural change. Our educational courses focus on contemporary art, film and audiovisual culture as well as the history and methodology of cultural studies. The faculty maintains close research links with academic institutions in Germany, the US, the UK, France, and Sweden.

Karl Ernst Osthaus-Museum, Hagen

Dr. Michael Fehr
www.keom.de

The Karl Ernst Osthaus-Museum is the successor to the Museum Folkwang (1902-1921), which gained renown as the first museum for contemporary art worldwide. The Museum Folkwang owed its reputation to its collection of avant-garde art and its revolutionary museum concept, which was based on the idea of bringing art and life into harmony. This approach inspired numerous initiatives to reorganize and improve everyday life through art. Today, the museum is home to an important collection of modern and contemporary art. In 1990, the cultural foundation of the city of Hagen entrusted the museum with the task of concentrating on the following themes: natural relations, fostering historical consciousness, trivial machines, gender, and the museum of museums.

Karl Franzens University, Graz – Institute of Art History

Dr. Werner Fenz
www-gewi.uni-graz.at

Our institute has a long tradition of research into modern and contemporary art. And now the “East Art Map” provides us with an opportunity to take up another longstanding tradition: with Graz situated close to Ljubljana and Zagreb, we can look back on numerous projects in which we cooperated with Slovenian and Croatian artists, not least, for over 30 years now, for the trigon Biennial. Despite this tradition, our engagement with eastern Europe and its culture within the “East Art Map” project has confronted our students with a completely new and unknown challenge. Over the past year they have studied a variety of relevant aspects in a number of eastern European countries; since the spring of this year, Russian art has emerged as a new focal point.

University of Fine Arts, Belgrade – Faculty of Music / Interdisciplinary Postgraduate Studies

Prof. Dr. Miško Šuvaković
www.arts.bg.ac.yu

The University of Fine Arts in Belgrade consists of four faculties: music, visual arts, design, and dramatic arts. The interdisciplinary postgraduate program combines these areas. The theoretical section of the program is made up of seminars dealing with art and media theory, philosophy and aesthetics, cultural studies and analysis, communications, and art history. Emphasis is attached to the interdisciplinary nature and cross-media complexity of these fields. A doctorate program in art and media studies was set up in 2003. The students are given as much freedom as possible to explore their own creativity, and this includes the possibility of attaining their doctorate without needing to complete their masters. The program has received international recognition and been integrated into the TEMPUS program.

Academy of Fine Arts, Vienna

The Faculty of Philosophy at the Research Center of the Slovenian Academy of Arts and Science (ZRC SAZU), Ljubljana

Prof. Dr. Marina Gržinić
www.akbild.ac.at; www.zrc-sazu.si/fi/

The class for conceptual art at the Academy of Fine Arts in Vienna is conceived as a working, living, and exchange platform. As such, it is organized around projects, seminars, and modules rather than strict classes; an open network structure that enables the students to actively intervene in art, society, technology, and urban space. The idea of temporary zones of activity and interaction provides us with the contexts we focus on. Our latest project is an exhibition, panel discussion, and publication on the theme of medialization / labor / spatialization / (re-) politicization. The ZRC SAZU in Ljubljana specializes in political philosophy and contemporary theories of culture, covering a wide range of themes in these disciplines, such as global capitalism, theories of new media, post-socialist societies, the politics of the visual, post-democracy, and the retro avant-garde.

Institute of Contemporary Art, Moscow

Prof. Dr. Ekaterina Degot

The Institute of Contemporary Art in Moscow was founded in 1991 with the aim of realizing exhibitions, carrying out research projects, and offering educational courses. The goal of the institute's activities is to raise the profile of contemporary art and culture in the public sphere. Special attention is also given to reintegrating Russian contemporary art into the structures of the international art world. A range of activities serve this purpose, including in-depth analyses of the history, theory, and philosophy of contemporary art, the publication of catalogues, and the translation of important texts on contemporary art. Another important element of the institute's work is a program on new methods in contemporary art education, which, besides the theoretical dimension, offers practical training in the techniques of contemporary art.

Zagreb – Cultural Kapital of Europe 3000

In times when the market rules, reflect on your own capital. The platform “Zagreb – Cultural Kapital of Europe 3000” does just this – and makes use of it. Its capital is its network, the connections between the actors in the independent scene, and the coordination between projects. This is how power accrues, which “Zagreb – Cultural Kapital of Europe 3000” deploys at specific targets: to mobilize press and public, to conquer space, and to influence cultural policy decisions. With concrete success. Observations from Zagreb.

Operation City

by Vid Mesarić

The joint platform “Zagreb – Cultural Kapital of Europe 3000 (ZCK 3000),” whose title plays a bit ironically but quite possibly clear-sightedly with Zagreb’s claim to one day become the cultural capital of the Old Continent, has changed understanding about the concept of cultural capital in Croatia. In times when the diktat of the free market decrees new forms of capital accumulation, the methods implemented for exchanging goods and services become increasingly unscrupulous. This gave rise to new confusions in the societal and social balance. In addition, Croatia was destabilized by the war that devastated the entire region and complicated the processes of transition to a far greater degree than in other countries of the former Eastern Bloc.

The independent scene in Zagreb gathered around the project ZCK 3000 reflected on the power of those instruments it had at its disposal and resolved to implement them. It views culture as a means for commenting on and changing current tendencies: ranging from the protection of intellectual property, addressing the phenomenon of standardizing large cities, and the interpretation of the heritage of socialism, to exerting a direct influence on political decisions. The platform ZCK 3000 understands capital accumulation as establishing connections. It understands connections between the actors in the scene as an instrument for creating a new cultural-social climate. For the platform, cultural capital is collaboration.

Four groups form the core of ZCK 3000, groups which have contributed greatly to opening up the “culture market” for independent initiatives: the Multimedia Institute (mi2), the curator team WHW, the Center for Drama Art (CDU), and Platforma 9,81. In January, the Multimedia Institute staged the “Freedom To Creativity” festival, an event that showed how it is possible to reinterpret the concept of intellectual property today through creative-common licenses and open sources. The curator team WHW organized a large international exhibition on collec-



The abandoned Badel factory, Zagreb. Photo: Ivana Ivković.

tive creativity, which was opened in the Fridericianum in Kassel on May 1; visiting theoreticians and artists will then present the accents set at this exhibition in Zagreb. A month later, the Center for Drama Art realized the seminar “Politics of Virtuosity,” which discussed the political and social role of performance and whose contributors featured distinguished European intellectuals and artists. Taking a somewhat different direction in their long-term project, the architect and urbanist group Platforma 9,81 identifies deserted squares and buildings in the city which could be used as locations for independent cultural production. Platforma 9,81 opened a provisional office in the Galerija Nova in June; an interactive exhibition, an archive listing, and lectures will present the next project phases to the public.

During June alone, ZCK 3000 realized over a dozen different programs – exhibitions, lectures, film showings, performances, and workshops. Thanks to its position in the scene, the coordination with other platforms, the mobilization of a large, mostly young audience, and its profound knowledge of political decision-making praxis, ZCK 3000 has emerged as a motor for changing the direction of the city’s cultural policy strategy. And what’s more, the non-institutional financing of projects and a self-sustaining infrastructure enable this initiative to act as an independent control mechanism of politics.

The scene’s political potential was discovered as early as the beginning of 2004, when, after a change of government, the Culture Ministry

decided to dissolve the Council for New Media and Youth Culture. With lightning speed, the coordinated groups stirred a large part of the independent scene into action. Via the media, but also in direct talks they presented the responsible minister with clear and well-founded arguments in favor of the Council. As a result, parliament immediately amended the legislation, enabling the Council to be reinstalled.

ZCK 3000 initiated another political discussion in the run-up to the recent local elections in Croatia. The goal was to utilize the election promises made by the politicians for their own aims. At the very start of the election campaign, ZCK 3000 held a press conference to draw attention to the problems facing cultural projects in finding adequate and suitable space. There is no polyvalent space available to independent artists in the city that would enable them to realize their projects. In a series of public forums, to which both independent experts as well as representatives from the main political parties in Zagreb were invited, the state of the independent scene was discussed and comparisons drawn with the stolid municipal culture institutions. Existing legislation sets aside 85% of the city’s culture budget for these institutions, a share that is inversely proportional to the number of events and projects carried out by the independent scene. A new finance model was presented that guarantees the scene the same working conditions as the municipal institutions. The politicians responded by giving assurances to rectify the situation and their promises were then incorporated into a decla-



(From left to right) Emina Višnić, Tomislav Tomašević and Tomislav Medak at the symbolic opening of the potential independent cultural and youth center Badel – Gorica, Zagreb, in May 2005.

ration of intent, which was signed by most of the party representatives, including the candidate for the mayor’s office who would go on to win the election. This was a decisive step in creating the prerequisites for the next phase of “Operation City,” as the coordinated independent groups call their plans to acquire a potential site for a cultural center.

The Zagreb scene sees the abandoned Badel – Gorica industrial complex in the city center as a possible future hub of its project activities. The complex was occupied symbolically with a simulated opening at the beginning of May. Breathing life into this monument of early industrial architecture saves the complex from falling into further disrepair, on the one hand, while, on the other, giving the independent scene a further boost – especially for those artists who do not have the means to realize projects on their own. A graphic example of what can be created when the city fathers respond positively to the independent scene’s demands will be presented to the public in September. For two weeks, different groups will innovatively reutilize the Badel – Gorica complex and test out the tenability of their aspirations for achieving a fundamental change in the understanding of independent culture production.

Vid Mesarić is cultural editor at the state radio station HR 1 and lives in Zagreb.

The Turning-Point Came When We Became Partners

An interview on the learning aptitude of politicians with the literary scholar and essayist Andrea Zlatar, responsible for cultural affairs in the Zagreb city council between 2001 and summer 2005.

Andrea Zlatar, over the past ten years the independent culture scene in Zagreb has attracted great interest and praise, both locally and internationally. Do you think that the independent culture initiatives possess the potential necessary to further the city's development?

Andrea Zlatar: We really do have a very special scene here in Zagreb, made up of both artists and cultural initiatives. This scene emerged out of individual projects at first, and the need to find a solution to problems of space and how to utilize disused spaces. Over time though, the second important task and characteristic developed – the need for networking. These groups then became visible and recognizable as a network on the level of cultural policy in the city, and this is when they were able to start changing the city's appearance.

How has the relationship between the city's political structures and the independent cultural scene changed?

A lot has happened over the last five years, on the level of the cultural policy implemented and in the city administration, where changes are long term and not subject to the expediencies of everyday needs or the consequences of election results. After the change of government in 2000, guidelines for national cultural policy were revised, and as a result the independent cultural scene was given recognition as a special field. Attempts were also made to change the financing of cultural policy, as the existing regulations and instruments ruled out supporting independent initiatives. Unfortunately, this problem remains unsolved, and it will remain so as long as state-supported institutions and independent culture initiatives continue to apply for financial support from the same source.

In the meantime, the independent cultural scene initiates dialogue with state and local authorities – for example, about space allocation or solving the problem of how to finance overhead costs – so as to improve working conditions. Do you think this is a sign of its maturity?

For me, the turning-point came when the independent scene realized that it had to position itself as a partner. And although not involved directly in decision-making processes, it must represent its standpoint and ensure that its situation and problems are brought to the public's attention.

How do politicians view the project "Zagreb – Cultural Kapital of Europe 3000 (ZCK 3000)"?

I can only answer this for myself and a couple of others who have dealt with officials in the department for culture over the last few years. The project itself is projective, that is, it projects a vision, and I have to say that it is far too complicated to explain to your average politician sitting in the city council or local authority. Still, the project draws its power precisely from its projective impetus, its reference to the future, and refusal to see things within the existing framework, and instead envisions different models. Intensive lobbying and positioning the issues in the public sphere are absolutely crucial for mediating these models.

Are there signs that ZCK 3000 has changed cultural policy in Zagreb?

There is evidence of real collaboration. The strategic planning seminar for cultural institutions, organized by the authorities responsible for cultural affairs in the city, was carried out in cooperation – and I'd like to stress, active cooperation – with people involved in ZCK 3000. In praxis, this means that people from different cultural institutions and city authority employees attend lectures held by members of the independent scene or the ZCK 3000. This would have been unimaginable four years ago.

Can the local authorities learn anything from the ZCK 3000 project?

They can – but first they have to get rid of their aversion to change and fear of anything that is new. It is indisputable that the project has a lot to offer that is valuable, you only have to think about the model for networking. Let me give you an example: the cultural centers have finally begun to exchange and coordinate their programs. This, too, was inconceivable three years ago! The city administration needs to become flexible, not mobile in the sense that it is transferable, but sensitive and responsive to what is taking place.

In the run-up to the local elections held in May and June, ZCK 3000 organized three panel discussions featuring representatives from the independent scene and politicians. How would you access this action?

The scene definitely displayed a sense of having matured; just the simple fact that it managed to bring together the incumbent authorities and their rival candidates and have them discuss their views in public for the first time



The first public discussion held within the framework of the Policy Forum in Zagreb, April 2004.
Photo: Tomislav Medak.

was remarkable. In a way, it is irrelevant as to how the discussions went, whether they were demagogical or entangled in silly party politics. What's important is that these people were present and stated their commitments. Naturally these commitments are not legally binding, but they are at least policy related and have the character of a political promise given in a pre-election period. And there is a clear indication that the politicians took these commitments seriously; for Milan Bandić, our mayor, mentioned in his inauguration speech that the independent scene should be allowed to utilize disused factory buildings for their activities.

Was this kind of positive response due to the election campaign or genuine proof that politicians now accept ZCK 3000 as an equal dialogue partner?

For the upper-echelon politicians it was just part of their election campaign. That's why it's absolutely necessary to keep going, to further develop this type of networked public event. It's also necessary to lobby members of the city assembly directly and utilize every available instrument for this purpose – discussion forums, both for the broad public and smaller circles, with the city council's cultural authorities, and meetings with assembly members, etc. After all, politicians usually reject the things they know little or nothing about.

Interview: Dea Vidović

Dea Vidović is coordinator of Clubture (a network of independent Croatian culture initiatives); editor of the website, www.kulturpunkt.hr; and a television journalist. She lives in Zagreb.

relations

a project initiated by the German Federal Cultural Foundation

Operating within the framework of the Federal Cultural Foundation's "Central and Eastern Europe program," "relations" develops art and culture projects in collaboration with curators, social researchers, and artists from eastern European countries and Germany.

In terms of content, the goal is to formulate overarching transnational questions and lines of inquiry out of the respective local contexts which connect art, everyday life, social research, politics, and history. These questions and lines of inquiry strive to counter nationalist attitudes and stances with a differentiated perspective, create and foster dialogue, and focus on the processes of social transition. Through their critical engagement with the dominant mechanisms of fixing identity, visions of the future, constructs of historical memory, and how the past is come to terms with, these conceptual and working approaches address an international public as well.

"relations" wants to be able to respond to local contexts flexibly and individually, and has therefore refrained from setting any rigid prescriptions. Exhibitions and publication projects receive the same support as archival projects or fellowship programs for artists and theorists. "relations" supports its partners in establishing legally secure, stable organizational structures and facilitates the exchange of ideas, initiatives, and information through an extensive website and regular meetings of the involved participants.

At the same time, "relations" makes the overall project in its diverse facets accessible to the German and international public through colloquia, publications, and targeted public relations work. In this way, "relations" is performing pioneer work in establishing long-term and sustainable transnational collaborations.

"Thematic Landscapes in 7 Cities of Eastern Europe" (working title)

The publication project of "relations" follows the projects in Chisinau, Ljubljana, Prishtina, Sarajevo, Sofia, Warsaw, and Zagreb. The book will provide initial insights into the respective social situations. The key questions to be posed include: why are discussions being initiated today in these places on the current politics of remembrance? What are the rapid changes to the cityscape and its urban signs? And what is the refusal of a clearly-defined national identity? What kinds of argumentation are being employed? What exactly are these initiatives trying to achieve? And what "kind" of public is being reached? Why are these debates being started and carried forward mainly by artists and intellectuals?

Team Katrin Klingan, Ines Kappert with Marius Babias, Mathias Greffrath, Georg Schöllhammer, in cooperation with the individual project teams

Lost and Found – a film project

A co-production of ICON FILM and "relations."

Six filmmakers from six countries tell six stories about new forms of self-understanding in one film. The starting point of the project was the thesis that a sense of a common bond, based on the idea of "generation" and thereby transgressing national boundaries, is opening up new perspectives on traditions, history, and experience. The young directors were invited to each make a short film dealing with the theme of "generation". The project was developed and discussed in a series of five workshops. "Lost and Found" premiered as the opening contribution to the International Forum for New Cinema at this year's Berlin Film Festival. A film by Stefan Arsenijević (Serbia-Montenegro), Nadejda Koseva (Bulgaria), Mait Laas (Estonia), Kornél Mundruczó (Hungary), Cristian Mungiu (Romania), Jasmila Žbanić (Bosnia-Herzegovina).

Format Cinema film, 90 minutes, 35 mm, Dolby Digital
Artistic direction Nikolaj Nikitin
Producer ICON FILM (Herbert Schwering, Christine Kiauk), www.icon-film.de
Initiator and co-producer "relations" – a project initiated by the German Federal Cultural Foundation
In co-production with ART FEST (Stefan Kitanov, Bulgaria); Art & Popcorns (Miroslav Mogorović, Serbia-Montenegro); Deblokada (Damir Ibrahimović, Bosnia-Herzegovina); MOBRA Films (Hanno Hofer, Romania); Nukufilm (Arvo Nuut, Estonia); proton + cinema (Viktória Petrányi, Hungary)
Advisory board Gabriele Brunnenmeyer (artistic advisor to MOONSTONE and Connecting Cottbus, Berlin), Didi Danquart (scriptwriter, director and producer, Freiburg), Sibylle Kurz (dramaturge, script consultant, advisor to EAVE and pitch expert, Erbach)
Distributed worldwide by Bavaria Film International
Supported by ifa – Institut für Auslandsbeziehungen; the Robert Bosch Stiftung, the Filmstiftung NRW
Sponsors Erste Bank Group; BMW Group
With the friendly assistance of Bavarian State Radio and arte

Visual Seminar, Sofia

A project of the Institute of Contemporary Art, Sofia, in cooperation with the Center for Advanced Study Sofia, Bulgaria.

The "Visual Seminar" devotes its attention to the culture of the visual in so-called transformation societies. The changes made to the surfaces of urban space since the introduction of a capitalist economic system, the dominance of new visual codes and its concomitant altered patterns of perception are analyzed – using Sofia as an example – and their political dimension revealed. Art actions in public space and discussion forums offer the broader public strategies for dealing with and deciphering the images.

Formats Discussion rounds, Forum "Visual Culture," Resident Fellows Program, Guest Program "Visual Statement," exhibitions, art in public space, publications
Project leadership Iara Boubnova, <http://ica.cult.bg>
Responsible for the fellowship program
Ass. Prof. Alexander Kiossev, PhD, www.cas.bg
Team Maria Vassileva, Iskra Zaharieva
Advisory board Luchezar Boyadjiev (artist, Sofia), Prof. Dr. Ivaylo Dichev (cultural anthropologist, Sofia), Ass. Prof. Irina Genova, PhD (art historian, Sofia), Boyan Manchev, PhD (literature theorist, Sofia), Ass. Prof. Miglena Nikolchina, PhD (philosopher, Sofia), Diana Popova (art critic, Sofia), Kiril Prashkov (artist, Sofia), Nedko Solakov (artist, Sofia), Orlin Spassov, PhD (expert in print and visual media, Sofia)
Fellows Luchezar Boyadjiev; Milla Mineva; X-TENDO; Krassimir Terziev; Boris Missirkov / Georgi Bogdanov; Georgi Gospodinov; Svetla Kazalarska; Ivan Moudov; Yavor Gardev
Guests / Artists Gelatin; Olaf Nikolai; Sean Snyder; Birgit Brenner; Christine de la Garenne; Ulrike Kuschel; Via Lewandowsky

WILD CAPITAL / WILDES KAPITAL, Dresden

A project of the Kunsthau Dresden in cooperation with "Visual Seminar," Sofia, and "relations."

"Wild Capital / Wildes Kapital" is the result of meetings and discussion rounds between partners in Sofia and Dresden, initiated by "relations," which focused on developments in the utilization of urban space in the two cities. The switch from socialism to capitalism has generated different transformation processes. In general terms, we may classify these processes as expressions of two variants of capitalism: a "civilized capitalism" modeled on the West that is characterized by administrative regulation, and a "wild capitalism" typical of the transformation taking place in the former "East Bloc." How are privatization and social transformation reflected in the visual aspects of post-socialist cityscapes and which particular interest groups are reorganizing public space? Which types of urban space are the variant forms of capitalism spawning and what does the future hold? Workshops, lectures, and an international symposium to be held at the World Trade Center Dresden and featuring artists, cultural theorists, and sociologists, examine these different manifestations of capitalism and form the project's first phase (in August 2005). Invigorated by these events, an exhibition in the Kunsthau Dresden and artistic interventions in the city will present the results during the winter 2005/2006.

Formats International symposium, international group exhibition
Project leadership/curator Christiane Mennicke, curator and director of the Kunsthau Dresden www.kunsthauddresden.de
Co-curators Torsten Birne, Sophie Goltz
Project coordination Kathrin Krahl

Zagreb – Cultural Kapital of Europe 3000, Zagreb

A project of the Center for Drama Art (CDU), the Multimedia Institute (mi2), Platforma 9,81 and What, How and for Whom (WHW), Croatia.

"Zagreb – Cultural Kapital of Europe 3000" is seeking to strengthen collaboration between independent initiatives who understand cultural engagement as social action and social activities as critical culture. In the face of increasing privatization, centralization, and the logic of of-

ficial representation in the area of culture, the joint platform presents new working forms and collective strategies of cultural production with the aim of enhancing the presence of independent Croatian culture.

Formats Political platform, lectures, debates, symposia, interdisciplinary cooperation, performances, international curatorial collaboration, website, publications
Project leadership Goran Sergej Pristaš (CDU); Tomislav Medak (mi2); Damir Blažević (Platforma 9,81); Sabina Sabolovac (WHW); Boris Bakal (Bacači sjenki); Vesna Vuković (BLOK); Aleksandar Batista Ilić (Community Art); Olga Majcen (Kontejner)
Team Ivana Ivković (Project coordinator); CDU: Una Bauer, Ivana Ivković; mi2: Željko Blaće, Teodor Celakoski, Ružica Gajić-Guljašević, Petar Milat, Nenad Romić, Emina Višnić; Platforma 9,81: Dinko Peračić, Marko Sančanin, Ana Šilović, Miranda Veljačić, Josipa Križanović; WHW: Ivet Čurlin, Ana Dević, Nataša Ilić; Bacači sjenki: Katarina Pejović, Sonja Leboš, Mirko Bogosavac; BLOK: Dea Vidović, Sonja Borić, Miroslav Jerković; Community Art: Ivana Keser, Karmen Ratković, Tanja Vrvilo; Kontejner: Sunčica Ostoić
Other partners Zagreb – Cultural Kapital of Europe 5000 is being conducted within the framework of "relations" in cooperation with Kontakt, the Arts and Civil Society Program of Erste Bank Group in Central Europe.
Other supporters City of Zagreb; Ministry of Culture of the Republic of Croatia
Website www.culturalkapital.org

East Art Map. (Re-)construction of the History of Contemporary Art in Eastern Europe

A project by IRWIN (Miran Mohar, Andrej Savski, Borut Vogeltnik), Ljubljana.

The art project "East Art Map" is seeking to plot and make accessible previously unknown areas of postwar art in Eastern Europe. The goal is to create an 'orientation aid' that plots connections extending beyond national borders and enables comparative analysis. After EAM I invited curators, critics, and artists to present important art projects from their respective countries, since January 2005 EAM II, a map of these artistic activities, is now accessible on the internet. The visitors to the site are able to contribute to the map by changing its topography.

Formats Interactive website, research, cooperation with universities, exhibition, publication
Project leadership IRWIN: Miran Mohar, Andrej Savski, Borut Vogeltnik
Team Livia Páldi (copy editor and co-editor of the EAM publication); Inke Arns (head of EAM website); Marina Gržinić (head of the EAM University Network); Darko Pokorn
International jury Ekaterina Bobrinskaia (art historian, Moscow); Ješa Denegri (art historian, Belgrade); Lia Perjovschi (artist, Bucharest); Georg Schöllhammer (editor of the culture magazine "springerin," Vienna); Christoph Tannert (director of the Künstlerhaus Bethanien, Berlin)
Other supporters European Union's Culture 2000 program; Slovenian Ministry of Culture.
The exhibition will be organized as a co-production with the Karl Ernst Osthaus-Museum, Hagen; the website is supported by Renderspace Pristop Interactive; the book will be published in cooperation with Afterall Publishing; East Art Map I was produced by the New Moment Ideas Company
Website www.eastartmap.org

De/construction of Monument, Bosnia-Herzegovina

A project of the Sarajevo Center for Contemporary Art.

After the collapse of the former Yugoslavia, new national elites have begun to rewrite the history of their countries. Memories are being extinguished, places renamed, books altered, and at the same time new hymns, icons, and symbols established. Particularly the erection and dismantling of monuments is proof of a newly gained empowerment over history. “De/construction of Monument” counters this manipulation with deconstruction. Artistic actions in public space, public discussions, workshops and diverse publications all pursue the goal of defusing the ideology implanted into historical understanding and changing the currently existing cultural model.

Formats Artistic interventions within public spaces in Sarajevo, Banja Luka, and Mostar; discussion forums, artist presentations, exhibitions, art and media productions, publications
Project leadership Dunja Blažević, www.scca.ba
Team Amra Bakšić Čamo, Larisa Hasanbegović, Sanela Bojadžić, Enes Huseinčehajić
Advisory board Marina Gržinić (artist, curator and art historian, Ljubljana); Jakob Finci (president of the Interrelations Council in Bosnia-Herzegovina, Sarajevo); Želimir Košćević (director of the Museum of Contemporary Art, Zagreb); Shkëlzen Maliqi (philosopher and director of the Center for Humanistic Studies Gani Bobi, Prishtina); Borka Pavičević (director of the Center for Cultural Decontamination, Belgrade)
Partners Urban Movement, Mostar; Center for Informative Decontamination, Banja Luka; The Children’s Movement for Creative Education, New York
Other supporters Open Society Fund Bosnia-Herzegovina

displaced, Berlin

A project of the Neuer Berliner Kunstverein in cooperation with “De/construction of Monument,” Bosnia-Herzegovina, and “relations.”

In Germany, the “De/construction of Monument” team is working with the NBK (Neuer Berliner Kunstverein). Inspired by “De/construction of Monument,” Kathrin Becker (curator, NBK) has developed the project “displaced” for Berlin in cooperation with “relations.” “displaced” translates the themes addressed in “De/construction of Monument” into the local German context. After the breakup of the former Yugoslavia, new national elites are rewriting the history of their respective countries. Memory is under fire, with historical markers being erased, places being renamed, books being corrected, and new hymns, icons, and symbols being propagated. “De/construction of Monument” counters this manipulation with deconstructive strategies. In response to these themes and inspired by stays in Sarajevo, six artists are currently developing works for display in public spaces in Berlin. These works relate the state of postwar society in Sarajevo and the function of public memory to the German capital and the “economy of attracting attention,” the dominant western mode of media representation. The art projects will be realized in a ten-day period in Berlin in the fall of 2005 and presented to the public.

Formats Artist interventions / interactions in public space in Berlin, discussion forum
Project leadership /curator Kathrin Becker
www.nbk.org
Team Maryam Mameghanian-Prenzlow
Artists Maria Thereza Alves, Edgar Arceneaux, Danica Dakić, Šejla Kamerić, Stih & Schnock

Missing Identity, Kosovo

A project of the Contemporary Art Institute EXIT in cooperation with the Laboratory for Visual Arts and the Center for Humanistic Studies Gani Bobi, Prishtina/Peja.

“Missing Identity” queries the efforts to establish a uniform national identity and propagates the protection of difference. The project attempts to create an artistic reality of what is experienced as missing in Kosovo: cultural, linguistic, and ethnic diversity. Through art projects, educational work and the production of the art supplement ARTA for the weekly newspaper JAVA, the project is striving to create an alternative public sphere, actively campaigning for an open society.

Formats Seminars (without fees) given by artists for students, workshops, international artist program, exhibitions, publications
Project leadership Sokol Beqiri
Leadership of the art projects Erzen Shkololli
Leadership of the education projects Mehmet Behluli
Team Shkëlzen Maliqi, Valbona Shujaku
Advisory board Ilir Bajri (composer, Prishtina), Wolfgang Klotz (director of the Central and Eastern European Online Library, Frankfurt/Main, www.ceeol.com), Astrit Salihu (philosopher, Prishtina), Jeta Xhara (dramaturge, Prishtina), Linda Gusia (sociologist, Prishtina)

ACADEMY REMIX Städelschule, Frankfurt meets Missing Identity, Prishtina

A project of the Staatliche Hochschule für Bildende Künste - Städelschule, Frankfurt/Main, in cooperation with “Missing Identity,” Kosovo, and “relations.”

Nikola Dietrich (Portikus, Frankfurt/Main) and Dirk Fleischmann (Städelschule, Frankfurt/Main) have worked with the “Missing Identity” team and “relations” to formulate an exchange program for young artists of both locations. The program will be phased in over a year. Picking up on the themes addressed in “Missing Identity,” which has been running for the last two years in the framework of “relations,” the program asks to what extent artistic production can reflect the mechanisms employed to form identity, a recurring element of the cooperation up until now. Students from the “Missing Identity” alternative art academy, the Contemporary Art Institute EXIT in Prishtina, and the Frankfurt Städelschule are to come together to develop individual art projects, which will be then be realized in Prishtina and Frankfurt. Joint theory workshops will accompany these activities. The project will be presented in the Museum of Kosovo, Prishtina, and in Portikus, Frankfurt, in fall 2005.

Formats Artist projects, theory workshops, exhibition tours, excursions, exhibitions, website
Project leadership Nikola Dietrich, Dirk Fleischmann
www.portikus.de, www.staedelschule.de
Mehmet Behluli
Team Stefan Unterburger, Valbona Shujaku
Kindly supported by DAAD (German Academic Exchange Service)

Mind the Map! – History Is Not Given, Leipzig

A project by the Institute of Theater Studies of the University of Leipzig, initiated by “East Art Map” (IRWIN), Slovenia, and “relations.”

Under the leadership of Marina Gržinić (Academy of Fine Arts, Vienna), Günther Heeg and Veronika Darian (Institute of Theater Studies, University of Leipzig) and moderated by “relations,” an international group of academics and young theoreticians from eastern and western Europe are exchanging ideas and concepts for an “East Art Map,” an art map of eastern Europe originally stemming from the Slovenian artist collective IRWIN. “East Art Map” is an attempt to identify and develop previously ignored areas of postwar art in eastern Europe and make them accessible to the public. The ultimate goal is to install a system of coordinates that reveals transnational connections and enables comparative study. “Mind the Map! – History Is Not Given” is a platform for art and culture production positioned at the interface between the different realities facing artists in eastern and western Europe, taking up the accents set by the “East Art Map.” “Mind the Map!” is striving to open up a space of exchange between different forms of artistic praxis, initiate concrete research projects and theoretical reflection, provide young researchers and academics with a forum, and stimulate debate in broader academic circles and the critical public. The new network devotes its attention to the cultural, political, and social backgrounds of artistic praxis. What shall emerge from this focus is an interventionist theoretical approach, fusing together in a triangular cooperation the arts, scholarly research, and social initiatives. The ideas of the young theoreticians and artists will be discussed at an international symposium to be held in Leipzig in October 2005; the results, a series of other relevant texts, and artistic works will then be published in the spring of 2006.

Formats Seminars, exchange between the participating university partners, international symposium, publication of research results
Project leadership and coordination Prof. Dr. Marina Gržinić, Academy of Fine Arts, Vienna;
Prof. Dr. Günther Heeg, Dr. Veronika Darian, Institute for Theater Studies of the University of Leipzig
Participating academics and institutions
Prof. Dr. Beatrice von Bismarck (Academy of Visual Arts, Leipzig); Prof. Dr. Ekaterina Degot (Institute of Contemporary Art, Moscow); Prof. Dr. Grzegorz Dziamski (Adam Mickiewicz University, Poznań); Dr. Michael Fehr, Karin Schad (Karl Ernst Osthaus-Museum, Hagen); Dr. Werner Fenz (Karl Franzens University, Graz); Prof. Dr. Miško Šuvaković (University of Fine Arts, Belgrade);
Team Antje Dietze, Carsten Göring, Hilke Werner, Sophie Witt, Christiane Richter (University of Leipzig)

Re:form, Poland

A project of the Foksal Gallery Foundation, Warsaw.

“Re:form” undertakes the attempt to re-read Polish (art) history from the perspective of the present. This process of re-signification and re-contextualization also involves the development of new models for presenting art publicly, which are aiming to find international recognition and do justice to the changed economic and social conditions now prevailing in Poland. The project digitalizes private artist archives from the 1950s onwards, curates exhibitions held during the International Film Festival “Era New Horizons” in Cieszyn, fosters and supports art projects in public spaces, and publishes artist monographs.

Formats Digitalized artist and art archives, the “Local Modernism” research project, international art exhibitions, art in public space, cooperation with the gallery RASTER, fellowship program, publications
Project leadership Joanna Mytkowska, Andrzej Przywara
www.fgf.com.pl
Archive project leadership Piotr Rypson, www.baza.art.pl
Team Joanna Diem
Fellows Cezary Bodzianowski; Michał Budny; Sebastian Cichocki; Agata Jakubowska; Wojtek Kucharczyk; Robert Kuśmirowski; Dorota Monkiewicz; Artur Żmijewski; Jakub Ziółkowski; Magdalena Ziółkowska
Partners Gallery RASTER, Warsaw;
Film Festival “Era New Horizons,” Cieszyn

ALTE ARTE, Moldova

A project of the Center for Contemporary Art Chisinau (ksa:k).

Artist Pavel Braila, working together with a homegrown team and “relations,” has developed the TV art and culture magazine “ALTE ARTE.” Launched in January 2005, the program is broadcast fortnightly on the national station TV Moldova. Besides reporting on artists and current cultural events (regional and international), the program also features artistic works specially produced for the program. The goal of “ALTE ARTE” is to stimulate discussion on contemporary art forms across a broad cross-section of society.

Format TV art and culture magazine (30 min)
Project leadership Pavel Braila
Team Lilia Braila (production coordinator), Veaceslav Cebotari (technical director), Lilia Dragneva (project curator)
Contributors/ editorial staff/ reporters
Ruben Agadjeanean, Larisa Barsa, Denis Bartenev, Igor Bodeanu, Dorina Bohantov, Victor Diaconu (design & web support), Tatiana Fiodorova, Alexandru Fulea, Ksenia Gazibar, Vadim Hancu, Ion Nita, Iulian Robu, Stefan Rusu, Igor Scerbina, Serghei Turcanu, Marin Turea, Ana-Maria Vasilache, Kirill Zaremba
Advisors Thorsten Essig (picture editor, Berlin); Martin Fritz (director of the Festival of the Regions, Ottensheim/Vienna); Razvan Georgescu (freelance television journalist); Martin Pieper (chief editor for culture at ZDF/arte, Mainz); Hans Zimmermann (cameraman, Frankfurt/Main)
Other supporters ifa – Institut für Auslandsbeziehungen; Soros Foundation Moldova
Website www.altearte.md

Agenda

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displaced

A project of the Neuer Berliner Kunstverein in cooperation with “De/construction of Monument,” Bosnia-Herzegovina, and “relations.”

Opening: October 20, 2005, at 6:30 p.m.
Artistic interventions/interactions in public space, discussion forum

Various locations in Berlin

In response to the project “De/construction of Monument” in Bosnia-Herzegovina and inspired by stays in Sarajevo, six artists are currently developing works for display in public spaces in Berlin. These works relate the state of postwar society in Sarajevo and the function of public memory to the German capital and the “economy of attracting attention,” the dominant western mode of media representation. The fleeting quality of the selected art forms contrasts with the sheer materiality of classical monuments and their susceptibility to ideological abuse. Curator: Kathrin Becker, Neuer Berliner Kunstverein (NBK).

Artists: Maria Thereza Alves, Edgar Arceneaux, Danica Dakić, Šejla Kamerić, Stih & Schnock.

Mind the Map! – History Is Not Given

A project by the Institute of Theater Studies of the University of Leipzig, initiated by “East Art Map” (IRWIN), Slovenia, and “relations.”

October 13 – 16, 2005

International symposium Schaubühne Lindenfels, Leipzig

The “East Art Map” of the Slovenian artist group IRWIN is the impulse behind the project’s attempt to reflect on the (inter-)relationships between contemporary art in eastern and western Europe. With an eye on the transnational aspects of such relations, the symposium will debate the (re-)construction of art history and the politics of representation. The interdisciplinary symposium is designed to provide the platform for productive exchange between academics, artists, and the public. In this way, the symposium will function as a launch pad for a permanent “triangular” cooperation model between these three groupings.

Project leadership and coordination: Prof. Dr. Marina Gržinić, Ljubljana/Wien, Prof. Dr. Günther Heeg and Dr. Veronika Darian, Leipzig.

ACADEMY REMIX

Städelschule, Frankfurt meets Missing Identity, Prishtina

A project of the Staatliche Hochschule für Bildende Künste - Städelschule, Frankfurt/Main, in cooperation with “Missing Identity,” Kosovo, and “relations.”

September 23 – 27, 2005

Exhibition and project presentation

Various locations in Prishtina

25 students from the Städelschule and the Contemporary Art Institute EXIT, Prishtina, present the current state of their works which they have been developing in the framework of the exchange project “ACADEMY REMIX” since January 2005. The students will present, perform, and intervene in exhibition rooms and in public spaces throughout Prishtina.

November 15 – 22, 2005

Exhibition and final presentation Portikus im Leinwandhaus, Frankfurt/Main

Final presentation of the year-long exchange project between students from the Staatliche Hochschule für Bildende Künste – Städelschule, Frankfurt/Main, and the independent Contemporary Art Institute EXIT, Prishtina; curated by Nikola Dietrich (Portikus) and Dirk Fleischmann (Städelschule).

November 19 – 20, 2005

International symposium Staatliche Hochschule für Bildende Künste – Städelschule, Frankfurt/Main

This symposium will discuss the historical and current concepts and profiles of art academies, thus debating the key question broached by the “ACADEMY REMIX” project: what can and what should an art academy accomplish? What models can be deployed to convey the spectrum of artistic creativity and production?

WILD CAPITAL / WILDES KAPITAL

A project of the Kunsthaus Dresden in cooperation with “Visual Seminar,” Sofia, and “relations.”

August 25 – 30, 2005

International symposium/workshops at the World Trade Center, Dresden

December 2005 – January 2006 International group exhibition, lectures and artistic interventions

Various locations in Dresden

“Wild Capital / Wildes Kapital” examines the images and manifestations of urban spaces in the transition from socialism to capitalism. The potential posed by informal economies and artistic interventions is explored from the perspective of contemporary art. The first phase of the project begins in August with city tours, presentations of artistic strategies, lectures, and discussions. The results of this examination will be summed up at the end of the year.

Artistic director: Christiane Mennicke, Kunsthaus Dresden.

Co-curators: Sophie Goltz, Torsten Birne.

Participants: ALTE ARTE, Regina Bittner, Iara Boubnova, Luchezar Boyadjiev, Margit Czenki & Christoph Schäfer, Fucking Good Art, Observatorium, Eva Hertzsch & Adam Page, Svetla Kazalarska, Alexander Kiossev, Anne König & Jan Wenzel, Pop 8, Reinigungsgesellschaft, Andreas Siekmann, STAFETA, Krassimir Terziev, Maria Vassileva, Ingo Vetter, and others.

Zagreb – Cultural Kapital of Europe 3000

A project of the Center for Drama Art (CDU), Multimedia Institute (mi2), Platforma 9,81 and What, How and for Whom (WHW), Croatia.

September 8 – 17, 2005

abuse of/abusive intelligence Exhibition, symposium

Badel – Gorica Factory, Zagreb

Explores the role of information technology in the organization of social and biological production.

Participants: Marta de Menezes, Marnix de Nijs, Oliver Kunkel, Tissue Culture & Art, Radical Software Group, Siniša Labrović, Zoran Todorović, Ivan Marušić Klif, Eugene Thacker, Marie-Luise Angerer, Matthew Fuller, Polona Tratnik, Natalie Jeremijenko and Olivier Razac.

September 8 – 17, 2005

Time’s Up! – Sensory Circus

Interactive installation

Badel – Gorica Factory, Zagreb

OutInOpen presents a large-scale installation, which functions as an interactive, architectural system offering the viewer an active role.

September 15 – 20, 2005

TelestreetZG

DIY TV workshop and street TV programs

Badel – Gorica Factory, Zagreb

The pirate broadcasting groups Candida TV and Insu TV (Italy) and Kein TV (Germany) will convey their knowledge and experience, as well as present current artistic activities through a pirate broadcast to a large public from the Badel – Gorica Factory.

October 21 – 23, 2005

Hybridization of Public Institutions in Culture Performances, discussions, artistic interventions Various locations in Zagreb

The possibilities presented by hybrid cultural production and the potential of small, dynamic cultural initiatives will be discussed. Participants include artists, producers, as well as representatives of city and state institutions.

November / December 2005

Final Exhibition

Exhibition, theater, discussions and installations Galerija Nova and other venues in Zagreb

The Final Exhibition will feature all organizations participating in the “Zagreb – Cultural Kapital of Europe 3000” project. The aim of the interdisciplinary event is to focus public awareness on “cultural capital”

The EAST ART MUSEUM exhibition can be seen at the Karl Ernst Osthaus-Museum in Hagen from September 11 to November 13, 2005. On display is the East Art Map – a (re-)construction of the history of contemporary art (1945-1985) in Eastern Europe. Curators: Dr. Michael Fehr and IRWIN (Miran Mohar, Andrej Savski, Borut Vogeljik). Further information under www.keom.de.

The film “Lost and Found,” a co-production of “relations” and ICON FILM, is running throughout 2005 at numerous international festivals, including those in Sarajevo, Warsaw, Barcelona, and Edinburgh. A complete list of all the film festivals can be found under www.projekt-relations.de.

Further information can be found under:
www.projekt-relations.de

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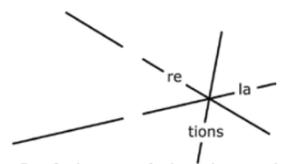
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