

**Innovative Cultural Practices:
Local Models of Participatory Art
Projects in the Framework of
SUS.DIV. Project**

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Schedule of Conferences:

- **First Conference “Understanding diversity: Mapping and measuring”**, 26-27 January 2006, FEEM, Milano, Italy. Contact person: Valeria Papponetti, valeria.papponetti@feem.it
- **Second Conference “Qualitative diversity research: Looking ahead”**, 19-20 September 2006, K.U.Leuven, Leuven, Belgium. Contact person: Maddy Janssens, maddy.janssens@econ.kuleuven.ac.be, and Patrizia Zanoni, patrizia.zanoni@kuleuven.ac.be
- **Third Conference “Diversity in cities: Visible and invisible walls”**, 11-12 September 2007, UCL, London, UK. Contact person: Valeria Papponetti, valeria.papponetti@feem.it
- **Fourth Conference “Diversity in cities: New models of governance”**, 16-17 September 2008, IPRS, Rome, Italy. Contact person: Raffaele Bracalenti, iprs.it@iprs.it
- **Fifth Conference “Dynamics of diversity in the globalisation era”**, 15-16 September 2009, FEEM, Milan, Italy. Contact person: Valeria Papponetti, valeria.papponetti@feem.it

SUS.DIV (2005-2010) focuses on the relationship between cultural diversity and sustainable development. It integrates European research capabilities across disciplines and countries to provide our society and polity with the instruments and tools for managing cultural diversity as a key element of a new strategy for sustainable development. SUS.DIV is co-ordinated by Fondazione Eni Enrico Mattei (FEEM) under the scientific lead of Katholieke Universiteit Leuven (K.U.Leuven) and is co-financed by the European Commission, FP6, Priority 7 "Citizens and governance in a knowledge-based society" (Contract No. CIT3-CT-2005-513438). For further information on EURODIV and SUS.DIV, please visit the web site: www.susdiv.org

This batch of papers are the output of the first year of SUS.DIV research.

Innovative Cultural Practices: Local Models of Participatory Art Projects in the Framework of SUS.DIV. Project

Summary

This paper presents an overview over participatory art projects conducted communities, which seek to bring about changes and positive effects in community cohesion. The most recent projects captured here address the spatial, social and economic frames of action of marginal groups. Such participatory arts projects are usually carried out in changing interdisciplinary teams including experts from the fields of sociology, community work, architecture, network planning, process development and others. The paper presents a us with a perspective from the coalface of cultural production in Europe where creativity is carried by networks of performance artists who break down social barriers and barriers to sharing culture with projects that involve local communities in all aspects of performance. The paper calls on us to reflect on the value of performance arts, which among all the arts is most outspoken in its charter to innovate cultural practice, yet which has remained on the periphery of art funding and arts awareness in Europe. The essay allows us to re-consider the role played by such art productions in local communities whose diversity is often a sign of their social and economic attractiveness as places where people want to live and work.

Keywords: Art Projects, Performance Arts, Europe

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**Innovative cultural practices: local models of Participatory Art Projects
in the framework of SUS.DIV. project**

Community development looks at communities not as simple geographical spaces, but as rich places filled with people from different social and cultural backgrounds, who are constantly adapting to new environmental, economic, social, and cultural realities. Community development seeks models and strategies that are inclusive and adaptable to residents, instigating change through thoughtful, progressive policy initiatives.

Sustainable community development is concerned not just with retaining local industries, services, and resources, but also with doing so in an environmentally, economically, and socially beneficial manner. It increasingly recognizes the need to incorporate culture and creativity in sustainable plans and strategies. This is reflected in the proliferation and implementation of “creative city” approaches to policies, development plans, and strategies in cities and communities around the globe.

This model recognizes that a community’s vitality and quality of life is closely related to the vitality and quality of its cultural engagement, expression, dialogue, and celebration. The four-pillars model further recognizes that the contribution of culture to building lively cities and communities where people want to live, work, and visit, plays a major role in supporting social and economic health.

The diverse cultural elements of a community, both tangible and intangible, are avenues through which many socio-cultural, economic, and environmental dimensions of a community are embodied. They reflect and enable community relationships, accomplishments, challenges, and hopes. They are resources to draw upon, and tools for action. Cultural elements can be grouped under four general headings: I physical assets; II opportunities for cultural engagement; III media; and IV underlying policy and support systems.

Cultural activities present opportunities for reinforcing diverse identities, for creating a sense of shared purpose, and for motivating people to become involved. In other words, they help to develop social capital and to strengthen social cohesion.

To attain shared culture, communities need to find common linkages between individuals by breaking down social barriers and barriers to sharing. They need to welcome a range of perspectives. Shared culture means there is mutual respect for every culture and for the collective culture being created together. It embodies what the community – its history, resources, stories, hopes and dreams – means to the individual.

Shared culture is also referred to as intangible cultural capital, which has been described as “ideas, traditions and customs shared by a group of people,”*¹ including intellectual capital. A diverse, cohesive community is one where each citizen’s ideas, traditions, and customs are shared with the collective, and sometimes re-invented together.

In the resulting mosaic, the different cultures and generations making up the community are respected, leading to social cohesion and, often, an important sense of individual comfort.

Participatory arts² is an enormously useful tool in the community building process.

The notion of culture as an element of sustainable development, including the four pillar model, is new and is the subject of some debate.

Relative to other areas of cultural policy research, the evidence base is incomplete.

The focal points of art participatory projects can be divided into three areas :

- **Expositorial projects:** A social topic is publicized, so that making it visible can also lead to changes.

- **Supportive projects:** Existing social projects are supported either through actions to reach a broader public or through financial, material or ideal means.

¹*Footnote: From David Throsby's *Economics and Culture*, Cambridge: Cambridge University Press, 2001.

² Jon Hawkes - *The Fourth Pillar of Sustainability: culture's essential role in public planning* is published by the Cultural Development Network, 2005

- **Participative projects:** These seek to bring about changes and positive effects through collaboration and participation among the participants or / and their surroundings.

Methods they use :

the working methods are derived from art and action research, whereby the first step usually consists of a comprehensive investigation of the sociological circumstances.

There are principally no limitations to the artistic operationalization (interventions, photo documentations, archiving, cartography, video, multimedia, audio installations, ... etc.)

The aspect of mediation/communication has great importance. In keeping with the concept of the "expansive audience", art participatory projects always try to communicate with the three different audience groups that are to be distinguished:

- the participants,
- the casual audience - which comes into contact with the art work or art process more or less by chance - and
- the art scene itself.

Regardless of whether the project is conceived to be temporary or permanent, the process of constituting the process is just as important as its visual and physical manifestation.

In keeping with the principle of sustainability, designing and arranging social processes has priority over the production of aesthetic products. Artistic works such as installations, videos, photographs, etc. are a desired "side effect" of the projects. However, they are always rooted in a benefit immanent to the project. There is strong art's co-responsibility for developments in society.

- Techniques involve improvisation, intuition, spontaneity, lateral thought, imagination, co-operation, trust, openness, risk-taking, provocation, surprise, deconstruction, innovation and an ability and willingness to delve beneath the surface, beyond the present, above the practical and around the fixed.

- Experts/managers of the projects are usually carried out in changing interdisciplinary teams including experts from the fields of sociology, community work, architecture, network planning, process development, and others.

- Strategy- management they used : artist residencies - it represents the laboratory of exchange between artists of different disciplines on one hand, and artists and local population.

The most recent projects address the spatial, social and economic frames of action of marginal groups. They are characterized by a sense of responsibility toward the community in and with which the interaction takes place.

It's the landing of interculturalism in private relationships with proactive engagement far away from official discourses.

A cultural planning perspective rooted in an understanding of local cultural resources and of cities as cultural entities - as places where people meet, talk, share ideas, and where identities and lifestyles are formed - could help policy-makers understand local needs and desires, ensure cultural pluralism and conceptualize essential strategic questions about the future. According to this perspective, an explicit commitment to revitalise the cultural, social and political life of local residents should precede and sustain the formulation of physical and economic regeneration strategies.

It will also be essential for local politicians and policy-makers to recognise more openly the often controversial implications of their actions. The relative depoliticisation of the debate about urban cultural policies over the last decade has led in many cases to a loss of political imagination. Innovative strategies for sustainable urban development are more likely to emerge if cultural policies can contribute to revitalising an inclusive, local sphere of democratic debate, by opening up the local media, encouraging innovation through intercultural dialogue, and exploring the potential of cultural projects to visualize the sustainable city of the future.

Herewith you'll find some more evidence of importance that artistic contribution have in sustainable society .



- 'Mobile studios'³

The *Mobile Studios* is an internationally networked pilot project of a mobile, autonomous production laboratory for young artists, musicians, performers and cultural programmers who travelled through Serbia, Slovakia, Hungary and Bulgaria.

The *Mobile Studios* traveled as a nomadic multimedia platform from Gdansk to Bratislava, Budapest, Belgrade and Sofia, and was temporarily possess the urban spaces in these cities.

The *Mobile Studios* are an internationally networked pilot project of a mobile, autonomous production laboratory for young artists, musicians, performers and cultural programmers. In a subsequent program, artists and cultural producers will be invited to recreate the studio as directors. *Mobile Studios* are consisting of three corresponding

³ <http://www.mobile-studios.org/>

units: the *Editorial-*, the *Talk-* and the *Live Studio*. The installations and urban interventions that take place in the *Live Studio*, as well as the conversations and discussions of the *Talk Studios*, will be transformed and broadcast in the *Editorial Studio* in various formats. The production and broadcast processes will be made visible at the same time. With its 12 square meters, the *Editorial Studio* is the largest exhibition module: Here, daily reports from the *Talk* and *Live Studios* will be editorially processed, archived and published in various multimedia formats. Via an XML interface, comprehensive content will be transmitted to editors and cooperative partners for further use in online editorial, web, TV and radio, press, magazines, etc. In this context, we are most interested in medial reach that can be achieved with this exhibition format. The *Editorial Studio* is equipped with a four-meter long work surface and four workstations with live Internet connections, scanners and streaming servers. As in the remaining *Mobile Studios*, the work process in *Editorial* will be visible from the outside through a large glass window. The *Talk Studio* invites participants for interviews and discussion rounds with the host city's cultural producers and audiences. A concentrated discussion atmosphere for a maximum of four participants occurs around a small round table. Two digital cameras and a directional microphone record the conversation. The *Live Studio* was be put at the disposal of any artist, performer or cultural producer for 24 hours. Here, the artist acts as a director and has the opportunity to design all the *Studios*. The *Live Studio* can serve as a point of reference ... as a starting and meeting point for interventions involving the urban space. In contrast to the other two studios, the *Live Studio* is an empty white room and therefore represents the ideal backdrop for artistic performances. The *Mobile Studios'* journey, as well as the exchange and the network of cultural agents, leaves behind its marks in the digital space, which are and remain traceable in the form of a virtual collection (*Mobile Studios Virtual Collection*) during and after the trip.

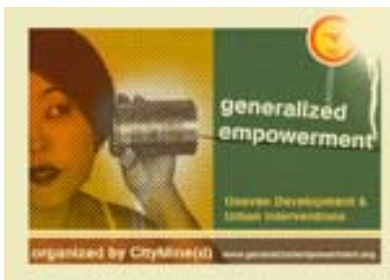


- **‘Challenging walls’**

<http://www.challengingwalls.eu/>

This project is based on the assumption that art is a universal language that can make it easier for people who live across the walls to express their thoughts and feelings to each other thus resisting to communities divides and promoting peace.

The overall aim of the project is to draw attention to the lives of people who are separated by walls. Physical walls and boundaries may have been torn down in Europe but mental and cultural walls are still prevalent. This project will use new media and bring together artists, researchers and children from countries with a history of walls in order to open new ways of thinking about “walls” and realizing that all people are variations of each other. This project is a plea for true mutual understanding and a truly peaceful co-existence and will reach out to the people in Europe, the Middle East and the world at large. The project embraces four countries with a history of walls and segregation: Germany, Cyprus, Ireland and Israel/Palestine region. The starting point, however, was the wall between Palestine and Israel.



Generalized Empowerment

<http://www.generalizedempowerment.org/>

‘General/ inclusive applicable’

‘Empowerment’ - ”Enable people to assert control over the factors which affect their lives”

Objectives of this project are :

- to initiate a participatory and bottom-to-up action research project in three cities (Brussels, London and Barcelona) on urban interventions which mediate for social, political, cultural and economic innovation in social fragmented spaces in the city
- to generate a broad inclusive urban platform that links people from different European cosmopolitan cities active at different levels (local, metropolitan, national and European) and tied either to the government, civil society sector or the private sector.
- to organize an international conference that discusses critically the relevance of a new-proposed paradigm, which is called ‘Generalized empowerment’, as catalyst for urban revitalization in areas characterized by uneven development and social fragmentation.

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décompresseur TIFF (Uncompressed)
sont requis pour visionner cette image.

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décompresseur TIFF (Uncompressed)
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Micronomics

<http://www.citymined.org/index.php?action=fullnews&showcomments=1&id=25>

As part of an investigation into the impact of urban interventions on more inclusive development of cities, City Mine(d) Brussels has been looking more closely at the rickety

state of the economy. Economy could be seen as the set of strategies to achieve a higher level of well-being; well-being as wealth (material prosperity) and/or as happiness. Developing these strategies requires a sense of creativity, and the power to implement them. After a year of workshops with groups and individuals 'new' in economy, they are currently exploring in do it yourself networks, and different interventions are now under construction in the paradoxical Quartier Nord/Brabantwijk.

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décompresseur TIFF (Uncompressé)
sont requis pour visionner cette image.

KRAX

<http://krax.citymined.org/>

The word KRAX is derived from the concept cracks in the city: urban in-between spaces in which urban transformation processes conflict with local resident's social and cultural needs. KRAX is an initiative of City Mine(d), a production house for artistic interventions and urban investigation in Barcelona, Brussels and London. is another project that investigates and connects social creativity present in urban planning conflicts at the local level, in the city of Barcelona, and at the international level. It is a reflection on how urban planning because of its market-driven dynamics ignores the social aspect and becomes the source of conflict.

Because citizens find themselves unable to intervene in the production of space, through their own initiatives they set up new means of participation. KRAX empowers this creativity through the compilation and circulation of the strong experiences that stem from the struggle and practice of participation.

By social creativity they understand the energy, ideas, and experiences that arise from citizens. Social creativity makes conflict visible, strengthens the sentiment of belonging to a community, and opens the possibility of creating viable alternatives. For that reason, we consider it necessary to value and support these initiatives confirming their role within the transformation/construction of the city. This project was realized through different KRAX Conference of different groups active in areas of various cities in the process of urban transformation. The focus is on three urban conflicts in Barcelona and their creative answers (Plaça Lesseps, Barceloneta and Raval) with intervention from similar groups in other cities (Seville, Tokyo, Brussels, Mostar, London, Caracas, Malaga, Buenos Aires...). These groups learned shared their experiences through reflection, organisation, and action.



- Sustainable everyday

<http://www.sustainable-everyday.net/>

The Sustainable Everyday Project (SEP) proposes an open web platform to stimulate social conversation on possible sustainable futures...

The SEP network is organized around 3 core activities.

The promotion of a Scenarios laboratory where new visions of sustainable everyday life are proposed and discussed.

The constitution of a Catalogue of cases showing examples of social innovation from all over the world developing original solutions promising in terms of sustainability.

The organization of a traveling exhibition to meet public events, confront with close scientific communities and give visibility to new visions of sustainable daily living.

The SEP platform hosts several research activities and didactic workshops. The Platform is an organization and communication tool providing an open web space and visibility for activities relating to the fields of design and sustainability in the everyday context.

SEP is an independent network funded by public research projects and organization of events. Editorial activities are based on a voluntary participation.

SEP events are placed under the patronage of UNEP United Nations Environment Program.



- Social - impact

http://www.social-impact.at/en/projekte/projekte.php?nav_projekte=1

Social Impact sees itself as a representative of "new genre public art" and believes in art's co-responsibility for developments in society. Project deals primarily with areas of social tensions and the socio-political conflicts behind them. Social Impact's work is always in reaction to current social and political developments and is therefore to be viewed in this context.

The most recent projects address the spatial, social and economic frames of action of marginal groups.

They are characterized by a sense of responsibility toward the community in and with which the interaction takes place. The focal points of their work can be divided into three areas : expository projects (a social topic is publicized, so that making it visible can also lead to changes.), supportive projects (supported either through actions to reach a broader public or through financial, material or ideal means.) and participative projects (these seek to bring about changes and positive effects through collaboration and participation

among the participants or / and their surroundings). Projects are usually carried out in changing interdisciplinary teams including experts from the fields of sociology, community work, architecture, network planning, process development, and others.

"Dead-House-Walking" expands the concept of "building site art" ("Kunst am Bau"), art takes over new fields of action and becomes involved in new areas of life.

There are currently still about 1,500 people living in the apartment towers, but nearly a third of the apartments are already vacant. In addition to the social problems that are already there - such as a high percentage of fellow residents from different countries, constantly changing neighbors and a social structure that is very heterogeneous in terms of social affiliation and education among the residents - the relocation process and knowing that the old buildings are to be abandoned creates additional tension.

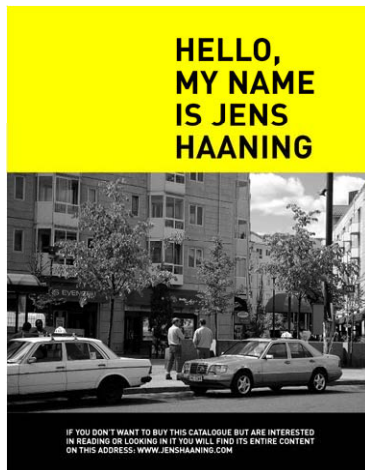
This is the starting point for the interdisciplinary team of artists and sociologists.

Qualitative interviews will be used to research the existing levels and structure of communication among the residents. What do the residents have in common, how intensive are the contacts, which means of communication have been accepted by the residents?

This study serves as a basis for conceiving and installing a residents' network. This network could be kept running using e-mail networks, SMS messages, chat forums, or also low-tech methods such as bulletin boards, house newspapers or house radio.

Not only concrete information about the relocation process serves as input to enrich the network and keep it running, but also methods of action research and artistic interactions.

Through operating the network, the socially and culturally heterogeneous interest group of the residents should become a community linked by solidarity and a common purpose, in order to alleviate conflicts in conjunction with the relocation process. The network is to serve not only as an emotional buffer, but should also defuse some of the conflicts, thus contributing to the empowerment of the residents. Projects such as shopping cooperatives, exchange fairs and similar initiatives should make it possible to experience the benefits of community solidarity and thus support the formation of new residents' networks in the new buildings.



- Jens Haaning⁴

<http://www.jenshaaning.com>

Borders are a recurring issue in Jens Haaning 's art,and it is precisely on a border, the legislative border between what can be represented and what cannot. Haaning 's works confront the viewer with realities that can potentially change his perception of his cultural and social environment,and make him question his own prejudices,his perceptual habits and thought patterns.

His art is critical,but it is never a form of agit-prop;the works never propose ideological counter-contents against existing representations,they contain no messages or slogans.Thus their functioning,in relation to "political"art,could be compared to the difference between ethics and morality. His series of photographs of first generation immigrants living in Copenhagen,for example,or of mentally ill people,which take on the look of trendy fashion pictures (the kind that affects a certain realism),or his calendar of pictures representing refugees (The Refugee Calendar ,2002),are instances of an eruption,in the field of familiar images,of the massive cultural repressed which generally excludes these people from the field of representation.

"The main battle in imperialism is over land,of course;but when it came to who owned the land,who had the right to settle and work on it...– these issues were

⁴ www.jenshaaning.com

reflected, contested, and even for a time decided in narrative. As one critic has suggested, nations are narrations. The power to narrate, or to block one narrative from forming and emerging is very important to culture and imperialism, and constitutes one of the connections between them."⁵ This of course also applies to visual representations. Borders between countries and cultures overlap or reproduce the legislative borders within representation dividing what can and what cannot be represented.

In Haaning's work, the legislative border evoked above can also take on a more literal (juridical) meaning, with pieces pointing the legal difficulties facing migrants or staging illegal activities, such as the manufacturing of weapons (*Weapon Production*, 1995), or the display of psychotropic substances (*Candy-bag*, 1993). Here, the limit between what is lawful and what is "outside the law" stops being a metaphor, art truly operates on the border between what is allowed and what is not. *Foreigners Free -Biel Swimming Pool*, for example, consisted in establishing free entry for foreigners to a public swimming pool.

This followed another comparable project, *Foreigners Free* (1997-2001), where foreign visitors to art centers were also granted free entry for the duration of the exhibition. Establishing free access for foreigners in these projects invalidates the traditional mechanism of the constitution of value in art. What is free is literally what has no value. This contradiction generates a suspension of esthetic and economic judgement. Art is generally only understood as such by virtue of this supplement, the added value which constitutes it qua art.

Haaning's project says nothing directly about foreigners themselves, but reveals a lot about the way society sees them. Moreover, the swimming pool is an emblematic space for being-together, and not a space for solitary esthetic enjoyment like an art center.

This being-together is problematic when it comes to immigrants (this is where *Foreigners Free -Biel Swimming Pool* is not aimed only at foreigners), whose status is the object of violent debates ripe with racist undertones in most European countries.

Here again, it is a question of borders, since racism has less to do with the fear of the foreign than with that of the violation of a space protected by a border. In addition, to benefit from the free entry one must also accept representing oneself as foreign.

⁵ *Ibid.*, p. xiii.

Who is foreign and who isn't?

Proceeding by detours, Haaning's project investigates the constitution of the very idea of the foreign.

Other projects by Jens Haaning also foreground the figure of the cultural other, not through univocal representations or one-sided statements and denunciations, but by making the receiver's expectations and prejudices one of the principal subjects of the work: *Arabic Jokes* (1996), *Turkish Jokes* (1994), *Ma'lesh* (2000). Again, these were direct interventions in social and political reality which did not expressly designate their (inter)locutors.

In *Arabic Jokes*, a megaphone installed on top of a car broadcasted jokes in Turkish in Oslo's Turk district. In *Ma'lesh*, a big lightbox spelling out the title word in Arabic — i.e. "who cares?", an expression which can have a series of different meanings and can be used both to apologize and to understand resentment — was installed on the façade of a building (located in a very ethnic neighborhood in Besançon). Formally reminiscent of the logos on corporate headquarters yet written in a language incomprehensible to most people and bringing no decisive meaning to those capable of deciphering it, Jens Haaning's lightbox has no commercial function.

The use of Arabic typography also pointed to the generalized lack of representation of the culture it is associated with — if only in a virtual fashion, since the Mayor of the city ended up forbidding the hanging of the sign on the day before its inauguration, declaring the project to be a provocation on the eve of the municipal elections. In these two projects, as in *Arabic Jokes* — posters in the city displaying jokes in Arabic opposite a photo of a blond pin-up, a generic image of the "typical" — Danish girl — both the sender and the receivers of the messages seemed again to be missing. The objects Jens Haaning concentrates on in his work are fundamentally conceptual: borders, nationalities, cultural differences ...

A joke like the one in *Turkish Jokes*⁶ — printed and displayed as a poster in the city of Geneva (2002) — can be understood on different levels: in relation to the particular status of

⁶ Some reactions have been that racist people were sure that it was a racist work, — "he is making fun of the foreigners". And some anti-racist people have been sure that the intention was anti-racist — "can you please come to our university and put up your work as a campaign against the nazi skinheads".

immigrants in the field of representation, but also to another form of marginality, madness, since it is about an insane character.

Speaking about foreigners, for instance, Jens Haaning has once compared the position of artists in society, and his own in particular, to the position of immigrants.

Jens Haaning⁷: "In a certain way, the artist is a kind of marginal figure, and he has things in common with other marginal figures, such as immigrants.

The great difference is that the artist, unlike the immigrant, works as a medium for society.⁸

He uses this marginal position as a privileged critical point of view from which to perceive more clearly the conventions, the perceptual and conceptual habits that constitute the power relations running across the art institution and society as a whole.

Michel Foucault wrote that "a critique is not to say that things are not the way they should be. It involves seeing on what kind of obvious facts, familiar things, innate and unreflected modes of thinking the practices we accept are grounded."⁹

Power does not lie outside discourse and representation, in a few clearly identified and institutional authority figures — public (the State and its institutions) or private (the corporation) power — as the art which uses agit-prop assumes.

Disseminated on all levels of society, what we call power also lies in the way people speak or are silent, in the way we look at the other sex, the insane, or the foreign ...

⁷ Concerning my opinion about the general relationship between art and social reality, I am not really interested in putting up any overall views. Artists can talk about whatever they like, some artists talk about and deal with their personal subjective stories. I am occupied with multiculturalism, inter-human relations and cultural critique or to put it in another way; I do not believe in any general values like "it is important that artists take active part in the debate in the society", I just do what is right for me in the hope that my activities can work as a frame for reflection for some other human beings.

⁸ Jens Haaning, from an interview with Nicolas Bourriaud, *Documents sur l'art n°8*, 1996

⁹ Michel Foucault, interview with Didier Eribon, *Libération* 30 May 1981, reprinted in Foucault, *Dits et Ecrits*, vol. IV. Gilles Deleuze, *Dialogues avec Claire Parnet* (Paris: Flammarion, 1977), pp. 55-56. On this question, see also Gilles Deleuze and Félix Guattari, *Kafka — "Toward a Minor Literature"* (Minneapolis and London: University of Minnesota Press, 1986) and *A Thousand Plateaus* (Minneapolis and London: University of Minnesota Press, 1987), notably the chapter "Postulates of linguistics".

Never to speak for others, but to let them speak for themselves.

What 's the point of making art about things we already know?

Webography :

<http://www.mobile-studios.org/>

<http://www.challengingwalls.eu/>

<http://www.generalizedempowerment.org/>

<http://www.citymined.org/index.php?action=fullnews&showcomments=1&id=25>

<http://krax.citymined.org/>

<http://www.sustainable-everyday.net/>

http://www.social-impact.at/en/projekte/projekte.php?nav_projekte=1

<http://www.jenshaaning.com>

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