

Descriptions of exercises:

SEKCJA: Anna Łazar & Karol Sienkiewicz

Discussion: *Why Our Demonstrations Are So Boring, So Unattractive... And If It Really Matters?*

July 11th

The starting point of the workshop is the broad idea of marking the presence of the individual person in public space. One of the most visible examples is a demonstration, defined as “a public protest or a march in which a crowd of people show how they oppose or support something”. On Polish examples proposed by us – *Equality March* (Gay Pride Warsaw), events after Pope’s death, anti-EU demonstrations in Warsaw, *Manifa* (annual feminist demonstration on the 8th of March), anti-abortion and pro-choice demonstrations in Warsaw – as well as on examples from other countries suggested by workshop participants, we will examine how important is the visual aspect of such an activity in public space and what role does it play.

Taking part in several similar demonstrations we got a bit bored. The same slogans repeated each year, the same people that we meet and listen to. What can we do to express our opinions in an attractive way in order to lure other people to join us? Is it possible to organise a demonstration – i.e. a crowd – in a way that would enable individual opinions to be expressed, and not only *vox populi*? Can there be a real dialogue within the public space? Our aim is to create such a form of public activity that could be at the same time attractive to participants (encouraging other people to join), effective (i.e. persuading) and pluralistic within the frame of one idea. Working together, analysing case studies (also artistic activities in this field) and brainstorming different possibilities, we would like to find a solution to this burning problem.

Suggested homework:

Please try to find examples of demonstrations that took place in your country and could be interesting for other people because of their political, social and visual aspects. Do you know any art projects concerning the problem of demonstrations or the broad issue of presence in public space?

Suggested reading: Rosalyn Deutsche – *Agoraphobia*.

SWOP NETWORK: Lise Skou

Workshop: *Circulations – workshop on Free Culture*

July 12th

A workshop on gift economies and alternative economic structures. Dealing with self organisation, self-empowerment and related issues.

*“A **gift economy** is an economic system in which goods and services are given without any explicit agreement for immediate or future quid pro quo. Typically, a gift economy occurs in a culture or subculture that emphasizes social or intangible rewards for generosity: karma, honour, loyalty or other forms of gratitude. In some cases, simultaneous or recurring giving serves to circulate and redistribute valuables within a community. This can be considered a form of reciprocal altruism. Sometimes there is an implicit expectation of the return of comparable goods or services, political support, or the gift being later passed on to a third party. However, in what is considered to be in the true spirit of gift economics, many times giving is done without any expectation of reciprocation.”*

From Wikipedia, the free encyclopedia

Workshop:

Creating a Wiki site that contains illustrations, comments, texts and discussions on ‘price-less’ sharing of commodities and information, collective efforts, collaborative innovations and free distribution. The site will be updateable and is intended to function as an accessible forum for creating contacts and sharing ideas on how to construct sustainable currencies or communities; how to subvert or overcome subjugations one is exposed to in everyday life; how to establish counter-strategies to the monetary profit based economic systems; how to construct models of free

information, free distribution, free housing, no copyright and more. For inspiration see: www.swopnetwork.pbwiki.com.

Questions for discussion: What are the possibilities for self-organisation, human rights, social responsibility, new forms of economic organizations and practices? Can we build a bottom-up, participatory structure to society and culture, rather than a top-down, closed, proprietary structure? Can we place the tools of distribution, communication, collaboration, teaching and learning into the hands of the common person? Shouldn't culture be a two-way affair, about participation, not merely consumption?

Suggested homework:

PLEASE BRING paper and pen, ideas, notes, images, newspaper clippings, or anything that can be used by creating the wiki site!

Suggested reading:

Bonnie Fortune & Brett Bloom – *Gratis. Exchange Without Currency, Cultures of Sharing, and Ways of Navigating the Excesses of Capitalism*.

Additional reading: *Free Culture* by Lawrence Lessig (download at www.free-culture.cc/freeculture.pdf); *What we want is free* – Generosity and Exchange in Recent Art by Ted Purves, CCA Wattis Institute/State University of New York Press, 2005; and the latest issue of the Dutch Magazine OPEN #12

ARTISHOK: Maarin Ektermann

Roundtable: *Recent Developments in Third Sector Policies in Estonia*

July 13th

The mission and goals of the civil society are stated in a strategy document called *Estonian Civil Society Development Concept* (known as EKAK), adopted by the Parliament of Estonia in 2002. In April 2007, the three parties who had won the elections (Estonian Reform Party, Union of Pro Patria & Res Publica, and Estonian Social Democratic Party) confirmed the *Programme of the Coalition for 2007-2011*. One separate agreement clause was the strengthening of civil society, and the Governing Coalition took responsibility to execute 14 sub-points in the *Programme*. This is a big step forward in activating systematic collaboration process between state and third sector in Estonia.

In the local art world, it is the moment when the first self-organised initiatives have survived and successfully established themselves. This could be the right moment to start to re-examine critically their position and mission on a wider scale. Third sector initiatives from the art world could realise their potential of influencing cultural policies, art education etc, and offering alternative viewpoints to official state rhetoric in the field of contemporary art.

Summer 2007 is the time when state in cooperation with *Network of Estonian Non-profit Organizations* (EMSL) is following up a development plan for *Civic Initiative Support for 2007–2010*. *Artishok* roundtable brings together representatives from state, EMSL and cultural theory to start the discussion about wider social and civic perspectives of self-organisation in contemporary art in Estonia.

Participants to be confirmed.

PRELOM: Jelena Vesic

Screening & discussion: *Collectives, actions, re-enactments*

July 14th

Workshop will consist of the screenings and discussions of the films and videos which are expressing different forms of collectivity through the re-creation of real and imaginary events, group actions, interventions and performances. It will be focused on the reading of the artwork and discussing it's political meaning in the referential social field.

We'll screen the following videos/recorded actions: *Project for Revolution* and *Magical*

World by Johanna Billing, *Your Shit – your Responsibility* [four short movies] by the Skart group, *Appropriate Cultural-Artistic Programme for the occasion of opening of the first built part of the Tatlin's Monument to the III International* by the group Henry VIII's Wives and the group of enthusiasts from Belgrade, *Radioballet* by the Ligna group. In the evening cinema we will screen: *Zabriskie Point* by Michelangelo Antonioni. The selection of the artworks is based on two curatorial researches that Jelena Vesic started to develop in 2005: *Back to the Future* dedicated to the different representations of socialism, and *No More Reality* (in collaboration with Claire Staebler) dedicated to the examination of collective and community practices.

Suggested reading: Boris Kagarlitsky – *Reactionary Times*.

K@2: Santa Mazika

Discussion: *New Institutionalism: Theoretical Proposal for Practical Action*

July 15th

'New institutionalism' is a term quite rarely used in the field of art. Within my research in the field of independent contemporary art institutions I tried to connect it with a social and economical theory. The workshop will try to respond both practically and theoretically to the common issues of the independent institutions dealing with the contemporary art and looking for different ways of action.

Suggested homework:

Participants are invited to check the web page of the eipcp - *European Institute for Progressive Cultural Policies* (www.eipcp.net/) and projects organized in its occasion: *Transform* (www.transform.eipcp.net/) and *Translate* (www.translate.eipcp.net/). Read and question the article "Art and its Institution" written by Nina Möntmann (in: Möntmann, Nina. (ed.) *Art and its Institutions. Current Conflicts, Critique and Collaborations*. London: Black Dog Publishing, 2006.). And concerning to the theoretical issue of the 'new institutionalism' check DiMaggio, Paul J., Powell, Walter W. Introduction (in: DiMaggio, Paul J.; Powell, Walter W. (eds.). *The New Institutionalism in Organizational Analysis*. Chicago: University of Chicago Press, 1991.). How contemporary art institution, public, critique and representation are seen by these authors? Participants are invited not only to prepare the arguments but also to bring along and present case studies or examples of cultural activities that you find interesting for this discussion.

Please reflect on the following questions – how you think the term 'new institutionalism' relates to creative practices and in what kind of environment it can be applied? Is it a relevant description for creative work? Is it necessary to find and use one common term for creative practice? What limits and freedoms it imposes on us and how it positions us? And, of course, any other issues you discover by reading and thinking. The provisional goal of the workshop is the collective listing of arguments emerging within the discussions.

Suggested reading: Nina Möntmann – *Art and Its Institution*; Paul DiMaggio & Walter Powell – *Introduction* in *The New Institutionalism in Organizational Analysis*. Please also check the webpage www.eipcp.net.