

**ŠTO ZNAČI  
„IZMUDROVATI“?¹**

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**WHAT DOES  
AUSHECKEN—HATCHING  
IDEAS—MEAN?¹**

To je pitanje u ljeto 2007. bilo postavljeno djeci koja su sa svojim roditeljima ili učiteljima doputovala na Documentu 12 u Kassel. Jule, 8 godina, smatrao je da „izmudrovati“ znači stvoriti pakleni plan. Linus, 8 godina, kontrirao mu je držeći da bi to prije bilo „smišljanje i domišljanje“. Shirin, 9 godina, izjavila je: „izmudrovati znači nešto izmisliti“, a Jonasu, 7-godišnjaku, činilo se da izmudrovati ima veze s razbijenom svjetiljkom u dnevnom boravku.

*Izmudrovati* – tako se zvao prostor namijenjen djeci i mladima na Documenti 12. Taj je pojam bio i naziv i sadržaj programa sa svrhom posredovanja umjetnosti mladim posjetiteljima izložbe. Osmišljavanje programa medijacije umjetnosti djeci i mladima ovoj se documenti takoreći nametnulo – ipak si je ona u svojem trećem provodnom motivu („Što činiti?“) za cilj postavila temu obrazovanja. To što je projekt mogao biti proveden treba zahvaliti Ulrichu Schötkeru, voditelju tima za medijaciju Documente 12, koji se u Saveznome ministarstvu obrazovanja i istraživanja natjecao za financijska sredstva. Zamolio me da preuzmem vođenje projekta i zajedno smo pozvali umjetnicu Annette Krauss, povjesničarku i medijatoricu umjetnosti Ute Marxreiter (iz minhenskih Pinakoteka), kao i belgijsku skupinu za medijaciju umjetnosti *what>* (čine ju Rika Colpaert i Herman Labro) na prvi konkretni radni sastanak.

### Kontekst izložbe i kontekst medijacije

Najprije smo smatrali bitnim razjasniti kontekst u kojemu bi se trebala odvijati medijacija. Što bi nam Documenta 12 mogla ponuditi? Ogromna izložba, pet zgrada, 122 umjetnika i umjetnica, približno 500 izloženih umjetničkih djela. Već tada se, u toj ranoj fazi, moglo pretpostaviti da će okolnosti u kojima se radi s djecom u ne baš zanemarivoj mjeri pratiti gomile ljudi, nadzor, beskrajni redovi i kontrole karata, pravila (ponašanja) i zabrane (odnašanja). Uvjeti u kojima se djeca budu nalazila dodatno će obilježiti očekivanja njihovih roditelja ili učitelja od izložbe, kao i njihovo držanje i ponašanje tijekom posjeta. Dakle, jedna krajnje kaotična situacija.

### Raskoš i praznina

Osim financijskih sredstava imali smo zajamčen prostor pod vedrim nebom. Dobili smo na raspolaganje jedan od dvaju povijesnih oživičenih vrtova oranžerije, neposredno uz jedan od izložbenih prostora. To je zdanje prostorno nalikovalo nenatkrivenom produžetku dvorca, duljine 100 metara, širine 10 metara, a bilo je gotovo potpuno prazno, izuzmemo li jednu antičku skulpturu – svirača lire – u središtu. Najveća je atrakcija bila sama dvoredna grabova živica. U nju se moglo uvući, njome hodati i neprimijećeno promatrati što se vani zbiva.

Kids coming to Kassel for Documenta 12 with their parents or teachers were posed this question in the summer of 2007. Jule, eight years old, thought *aushecken* is planning something smart-alecky. Linus, eight years old, countered, it means more like “coming up with and thinking about something.” Shirin, nine years old, said: “*aushecken* means discovering something.” For Jonas, seven years old, *aushecken* had something to do with the broken living room lamp. *aushecken*—was the name of the space for kids and teenagers at Documenta 12. The term was the title and subject of a gallery education program for young visitors to the exhibition. Organizing a gallery education program for kids and teens was practically a given at this documenta—in any event it dealt with the theme of education related to its third leitmotif (“What is to be done”). That it could be realized is due to the director of gallery education at Documenta 12, Ulrich Schötker, who applied for funding from the Federal Ministry of Education and Research. He asked me to take over the project as director and we jointly invited the artist Annette Krauss, the art historian and gallery educator Ute Marxreiter (from the Pinakothek Museums in Munich), and the Belgian gallery education group *what>* (Rika Colpaert and Herman Labro) to the first actual meeting.

### The Exhibition Context and the Gallery Education Context

It was important that we first shed light on the context in which gallery education was to take place. What would Documenta 12 have to offer us? In short: a large-scale exhibition, five buildings, 122 artists, and around 500 works. One could tell early on that the circumstances surrounding working with kids would be accompanied by considerable crowds, chaperones, long lines and ticket controls, by requests to behave, and bag bans. What’s more the conditions for children and teens were still affected by parent or teacher expectations of the exhibition, and by their actions and behavior while visiting it. In other words: a complex situation.

### Abundance and Emptiness

What we had beyond secure funding was a space under open skies. One of two historical “Heckenkabinetts” (hedge enclosures) located next to one of the exhibition locations was made available to us. Spatially the area resembled an extension of the castle without a roof, it was 100 meters long, 10 meters wide and almost empty, down to an antique sculpture—a lyre player—in the middle. The biggest attraction was the hedge itself. Fashioned from hornbeam it has, to the joy of smaller



No kako smo mi trebali koristiti ovaj prostor? S obzirom na očekivanu raskoš i obilje eksponata na izložbi odlučili smo sljedeće: naš vrt ostaje prazan. U svojoj će nam kultiviranoj prirodi i skrovitosti u radu sa skupinama djece i mladih poslužiti kao prostor za pripremu, istraživanje, iskušavanje i sažimanje. Bit će to utočište, kontrapunkt, ukratko: prostor koji pripada samo djeci i mladima.

### Čimbenici projekta *izumdrovati 1 – djeca i mladi*

Slijedile su radionice tima za osmišljavanje koncepcije sa zainteresiranim suradnicima tima Documenta 12.<sup>1</sup> Pregledalo se živicu, prostor vrta, razne mogućnosti korištenja izložbenih prostorija, kao i konotaciju pojma „izleći“ koja se krije u engleskom prijevodu riječi „smisliti, domisliti se, izumdrovati“ - *hatching*.<sup>2</sup> Nastala su dva formata u trajanju od tri sata. Oba su funkcionirala performativno, pomoću pokreta i fizičkog osjećaja, procesno i asocijativno. Cilj je bio izložbu dokučiti vlastitim metodama i izložena djela doživjeti uz pomoć vlastitih asocijacija. „Proizvodi“ nastali tim procesima imali su pritom karakter dokumentiranoga traga svega onoga mišljenoga, viđenoga i doživljenoga. Akcije medijacije u grupama od najviše dvanaestero djece u pravilu su trajale tri sata. Imale su početak i kraj. Radnim danima pozivane su skupine djece i mladih iz Kassela i okolice, koje su naše aktivnosti često koristile u okviru

programa organizacije slobodnoga vremena za vrijeme školskih praznika. Od petka do nedjelje na raspolaganju su bili programi medijacije namijenjeni djeci gostiju Documente. Djeca su bila podijeljena u dvije starosne skupine, od 6 do 11 godina i od 12 do 16 godina. Jedini uvjet sudjelovanja bila je kupljena ulaznica za izložbu.

### Čimbenici projekta *izumdrovati 2 – posrednici*

Formati *izumdrovanja* odvijali su se, dakle, na temelju iskustva, mašte i asocijacija. No ideja je bila da to ne bude tako samo na razini rada s djecom i mladima, nego i u timu medijatora/ica – suradnika/ca Documente. Stoga sam inicirala tjedne sastanke sa svrhom kontinuiranoga promišljanja i daljnega napredovanja formata *izumdrovati*. Ti su se sastanci zvali *probom formata*. Namjera je bila iskustvima proizašlima iz svakodnevnoga rada naših posrednika s odraslima, djecom i mladima u situacijama posredovanja, njihovim opažanjima s izložbe i idejama koje su iznjedrila, dati prostor, a time i povod za nastanak novih formata ili čak projekata. Na taj se način *izumdrovanje* isprva počelo širiti u svojim formatima. Lilian Scholtes i ja razvile smo jezičnoorijentirani format koji je od pitanja što zapravo znači *izumdrovati* vodio sve do iskušavanja čitavoga vokabulara vezanoga uz pojam *izumdrovati*. Taj je vokabular na repertoar došao prilikom razgovora o djelima izloženima

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people, two rows, i.e. one could slip into it, walk around inside and, without being seen, observe the activities going on outside from within.

But how should we put this area to use? In view of the expected abundance and flood of activities in the exhibition we decided that the hedge enclosure should remain empty. In its cultivated nature and quietude it should serve us with the groups of kids and teens as a space for setting the right mood, for investigations, experimentation, and feedback, it should be a protective space, a counterpoint, in short: a space belonging only to kids and teens.

### *aushecken* Factors 1 — Kids and Teens

This was followed by workshops for the conceptual design team along with interested gallery educators from the Documenta 12 team.<sup>3</sup> Explored were the hedges, the area of the Heckenkabinet, and various links to the exhibition spaces or the connotation of ‘hatching’<sup>4</sup> hidden in the English translation of ‘aushecken’. Two three-hour formats were developed: both functioned in a performative, process-oriented, and associative way. Both approaches were performative, and worked on movement and the physical sensorium. The goal was to develop personal ways of comprehending the exhibition and to discover the exhibited works via personal associations. The ‘products’ to

come out of these processes had a documentary trace quality of what had been thought, perceived, and experienced all in one. The mediation actions with groups of no more than twelve kids typically lasted three hours. They had a beginning and an end. Groups of kids and teens from Kassel and surrounding areas who had taken frequent advantage of our program offerings on holidays were invited to come on weekdays. From Friday to Sunday there were open gallery educational offerings for the children of documenta guests, divided up into age groups of 6-11 and 12-16. The only prerequisite for participating was the presentation of an admissions ticket for the exhibition.<sup>5</sup>

### *aushecken* Factors 2 — the Gallery Educators

The *aushecken* formats operated based on experience, creatively, and associatively. But this was supposed to happen not only on the level of working with kids and teens, but also with the team of gallery educators. Therefore I initiated ongoing once-a-week meetings for reflecting upon and enhancing the *aushecken* formats. These meetings were called *Formatprobe* (format trials). The intention was to create a space within the exhibition for reflecting upon the daily experiences of the gallery educators in mediation situations with adults, kids, and teens in order to generate new formats or even new projects. In this way *aushecken* first started to expand its formats. Lilian

na izložbi. Pojmovima kao što su *odmudrovati*, *podmudrovati*, *razmudrovati*, *promudrovati*, *nadmudrovati* ili *sumudrovati* postavljale smo pitanja o izlošcima i komentirale ih, i to ponajprije na razini ideje, a taj je prijedlog došao od same djece. Otkrivanje, zapanjenost, empatijsko razumijevanje u susretu s umjetnošću i njezinim kontekstom, igra sa značenjem stvari pronašli su svoj jezik, a djeca su pronašla oblik stručnoga žargona.

### Čimbenici projekta *izmudrovati 3 – izložba-sustav*

U okviru probe formata nastali su potom i takozvani dani školskih projekata. Oni su krenuli paralelno s početkom nove školske godine nakon ljetnih praznika i trajali, ovisno o dogovoru s učiteljima, tri do četiri sata.<sup>3</sup> Pozvali smo razrede da otkriju Documentu 12 kao organizam, stroj i sustav i zavire iza kulisa. Izložbu su uz pomoć jedne posrednice umjetnosti mogli promatrati kroz neki aspekt po vlastitom izboru. Zatim su učenici mogli upoznati člana ili članicu Documentina tima, čije je područje rada vezano uz taj aspekt. Tu su osobu onda do mile volje mogli ispitivati koja su joj zaduženja na Documenti, što ju je ovamo dovelo i kako je zaduženje na Documenti utjecalo na vlastiti pogled na izložbu. Tako je voditelju radova na postavljanju izložbe postavljeno pitanje koliki je Documentin račun za struju, grafičaru sustava digitalnih smjerokaza mogu li svi pročitati slova na smjerokazima, a jedna od dviju restauratorica izložbe koja

radi noću morala je pojasniti koja umjetnička djela najsnažnije stimuliraju taktilne potrebe publike. Ispitalo se o postanku i postojanju umjetnosti.

Kad bi se u medijaciji umjetnosti govorilo o drugim pristupima, onda bi to u ovom slučaju značilo da se u izložbeni prostor ušlo kroz vrata radionice. Kroz prostoriju u kojoj su ljudi radili na izložbi. I odjednom čovjek dolazi u kontakt s tim ljudima. No vrijedilo je i obrnuto. Članovi tima Documente 12 kroz svoje su razgovore upoznali ljude s kojima možda nikada ne bi imali posla. „Publika“ je dobila lice. Učiti znači ostvariti susret i projekt *izmudrovati* počeo je blago mijenjati smjer posredovanja. Započelo je posredovanje prema unutra – oblik samooblikovanja na mladoj publici ili s njom.

### Čimbenici od *izmudrovati 4 – lokalni akteri*

Nije svim prethodnim izložbama Documente pošlo za rukom da odagnaju sumnjičavost lokalaca prema velikoj manifestaciji koja teži odjeku u internacionalnoj javnosti i da lokalno stanovništvo prihvate s poštovanjem kao ravnopravnu publiku, a kamoli kao ravnopravne aktere. Stoga je prema uzoru na *Savjet Documente 12<sup>4</sup>* cilj tima koji je razvijao koncepciju projekta *izmudrovati* bio stupiti u kontakt s različitim osobama i skupinama građana i građanki Kassela, učiteljima i učiteljicama, umjetnicima i umjetnicama, osobama koje rade u kulturi i posreduju kulturu i

Scholtes and I developed a language-oriented format that led from the question concerning the actual meaning of *aushecken* to testing out an entire *aushecken* vocabulary. This was then used to speak about the works in the exhibition. With terms such as *zusammenhecken* (hatching ideas together), *vorhecken* (hatching ideas in advance), *nachhecken* (thinking about hatching ideas), *mithecken* (hatching ideas with), *überhecken* (hatching ideas above) or *weghecken* (hatching ideas away), the works in the exhibition were questioned and commented on and above all—coming from the kids themselves—on the level of ideas. The discovery, the amazement, the empathetic understanding in encountering art and its context, and the game with the meaning of things had found a language and given children a form of expert voice..

### *aushecken* Factors 3 – the Exhibition System

What were known as the school project days were also developed during the Formatprobe. Launched at the beginning of the new school year after summer vacation, they ran for three to four hours depending on what had been agreed upon with teachers.<sup>6</sup> School classes were invited to discover Documenta 12 as an organism, machine, and a system, and to take a look behind the scenes. The exhibition was explored with a gallery educator according to a selected aspect. Then students got

to meet a Documenta 12 team staffer whose field of work related to the aspect under consideration. According to whom students could ask the staffer questions about what they did at documenta, what career they had there, and how their own duties influenced the view of the exhibition. For instance the exhibition installation coordinator was asked how high documenta's electricity bill is, the graphic designer responsible for signage whether everyone could read the signage lettering, and one of two after-hours exhibition conservators which artworks had most strongly roused the tactile needs of the public. The origin and existence of art was queried. When gallery education speaks about other points of access, it could mean in this case that the exhibition space was accessed through the shop door. Through a room in which there were people who had something to do with what was going on. And suddenly one had something to do with these people. But this also seemed to apply the other way around. During these conversations Documenta 12 staffers met the public with which they, under normal circumstances, never had any direct contact. 'The public' was given a face. Learning means encountering others, and *aushecken* had started to turn the direction of the mediation somewhat around. A mediation had started that was directed inward—a form of self-education of or with the young audience.

umjetnost i predložiti im suradnju. Tako su nastali forumi u kojima su se razmjenjivali pristupi rada na umjetničko-edukativnim projektima, a pokrenuti su i zajednički projekti. Potrebe, ali i vidljivo zadovoljstvo koje je vladalo u forumima, bili su pokazatelji da prostor za medijaciju umjetnosti djeci i mladima uvijek mora sadržavati dvije razine: rad s djecom i mladima i rad s odraslima koji u svom svakodnevnom poslu rade s djecom i mladima. Odrasli posrednici/učitelji/odgajatelji trebaju prostor za vlastita iskustva koja se ne moraju isti tren obrađivati i prerađivati u službi primjenjivosti, nego omogućiti otvorene diskusije o pristupima posredovanju i o pojmovima vezanima uz umjetnost.

### Evolucijski rad

Tijekom ljeta nastao je još čitav niz višednevnih projekata s pojmom izmudrovati. Suradnici u timu ostvarili su dvije animirane filmske produkcije i organizirali jednu filmsku radionicu. Članovi tima i drugi umjetnici Documente 12 ponudili su razne radionice. Pritom sam zapazila nešto stvarno zanimljivo: preciznost koju su umjetnici demonstrirali u praksi održavanja radionica, a koja se razvila iz vlastite umjetničke prakse ili je prema njoj vodila, a da radionice pritom nisu išle u smjeru „kopiranja“ vlastitoga rada. Ines Doujak, čiji se rad „Vrtovi pobjede“ iz 2007. – vrtna lijeha na štulama, zasadena paketima sjemenja, otisnuta primjerima biopirarstva (*Biopiraterie*) – mogao vidjeti u paviljonu „Aue“,

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### aushecken Factors 4 — Local Players

Not all preceding documenta exhibitions were seemingly capable of successfully resolving local reservations toward the large-scale exhibition that sought to make an international impact, and to speak to the local population as an emancipated and valued audience—and even less so as equal players. Using the example of the *Documenta 12 Advisory Board*, it was therefore also a goal of the *aushecken* concept team to contact and look for collaborative possibilities with various people and groups of Kassel residents, teachers, artists, cultural workers, and mediators. This resulted in forums where ideas concerning artistic and education projects were discussed as well as in joint projects. The needs of this exchange forum, as well as the fun it visibly generated, show that a mediation space for kids and teens must always comprise two levels of mediation: working with kids and teens, and working with adults who have something to do with kids in their daily lives. Adult mediators/teachers/instructors need space for having their own experiences that don't need to be immediately put to practical use, but that enable open discussions around mediation approaches and art concepts.

### Evolutionary Work

Over the summer another series of multiple-day *aushecken* projects were developed. Team mediators organized two animated



iskoristila je, primjerice, slogan *bad girls are everywhere* (zločeste djevojke su posvuda) da bi grupi piratica (djevojčicama između 14 i 16 godina) predložila da preispitaju figuru piratice u antikapitalističkim, feminističkim i queer-borbama. Sve se odvijalo u formi crteža i kolaža, istraživanja unutar izložbenoga prostora i vlastitih fotografskih inscenacija. Povrh toga pozvani su svi umjetnici Documente 12 da piraticama pošalju pozdravna pisma. Iz tih je materijala nastao fanzin.

### Završiti?

Već je na otvorenju izložbe, prilikom prvoga susreta s novinarima tiskanih medija, bilo jasno da osim prve koncepcije od *izmudrovati* nema nikakvih drugih novosti. Naš je rad bio gotov tek kad je izložba zatvorila svoja vrata. Rad na medijaciji je proces uvijek novoga opažanja i doživljavanja, čitanja, tumačenja i protučitanja, primjenjivanja, nastavljanja i iskušavanja. Posredovati znači „izvoditi“<sup>5</sup> izložbu pa medijacija tako ima potencijal performativne kritike izložbe.

Priznajem: projekt *izmudrovati* baš nam i nije uštedio energiju. Zasižno nije ni bilo uspješno sve što se u okviru projekta osmislilo i iskušalo, možda bi se načinu rada moglo predbaciti da, procesualan kakav jest, od svih sudionika zahtijeva trajnu spremnost na učenje i da u potpunosti nasjeda suvremenim obrazovnim pozivima na cjeloživotno učenje ili neoliberalnom

zahtjevu za vrlo poduzetnim Ja. No možda će se ovaj oblik evolucijskoga rada isplatiti ako pritom podrazumijeva ozbiljno doživljavanje i prihvaćanje opažanja i iskustava u društvenim procesima, a ne fleksibiliziranje pojedinca u korist njegove marketinške vrijednosti. Radnje utemeljene na našim konstruktivističkim procesima učenja svakodnevno su preispitivale upotrebljivost izložbe kao prostora estetskih doživljavanja te kao medija za proizvodnju i obradu društveno relevantnih značenja.

<sup>1</sup> Ovaj je tekst izvadak iz istoimenoga članka Claudie Hummel, objavljenoga u publikaciji „Medijacija umjetnosti 1. rad s publikom, otvaranje institucija“ Ayse Güleç (urednica), Claudia Hummel (urednica), Sonja Parzefall (urednica), Ulrich Schötter (urednik), Wanda Wiczorek (urednica), Zürich/Berlin 2009. Publikacija je dostupna na njemačkome i engleskome jeziku. Sadrži DVD na kojem su dokumentirani različiti projekti od *izmudrovati*, kao i drugi projekti medijacijskog programa *Documente 12*.

<sup>2</sup> Skupine djece i mladih koje si nisu mogle priuštiti kupnju ulaznice mogle su se natjecati za besplatnu ulaznicu u akciji Documenta – ovdje s nama.

<sup>3</sup> Ponude programa za školske razrede u obliku dvosatnih vođenja postojale su za čitavo vrijeme trajanja izložbe.

<sup>4</sup> *Savjet Documente 12* je tijelo specifično upravo za *Documentu 12*, a sačinjavali su ga odabrani i zainteresirani građani i građanke Kassela (op. ur.).

<sup>5</sup> Usporedi Charles R. Garoian: „Performing the Museum“, u sklopu: *Studies in Art Education. A Journal of Issues and Research*, br. 42, 2001, str. 234–248.

cartoon productions and a film workshop. The members of the *aushecken* concept team and various artists at Documenta 12 offered workshops. Interesting to me here was observing how precisely the workshop practice of the artists developed out of their own artistic practice or how it led to it. And that this happened without the workshop leading directly to visiting their own works. Ines Doujak for example, whose work *Siegesgärten* (2007)—a garden on stilts, planted with seed packets, printed with examples of biopiracy—was on view in the Aue Pavilion, invited a group of girl pirates (between 14 and 16 years old) with the summons *bad girls are everywhere* to investigate the pirate figure in anti-capitalist, feminist, and queer struggles. This took place in the form of drawings and collages, in researching the exhibition spaces, and in staging their own photos. In addition all Documenta 12 artists were invited to send notes to the pirates. A fanzine was created from these materials.

### Everything Ready?

By the opening of the exhibition, during the first encounter with the media, it became clear that there wasn't much to report beyond the initial *aushecken* concept. Our work did not finish until the exhibition closed its gates. Mediation work is a process consistently involving new perceptions and experiences,

reading, interpretation and counterchecking, applying ideas, moving ahead, and putting things to the test. Mediation means 'performing' an exhibition and it has thus the potential to critique the exhibition performatively.

I'll admit it: the *aushecken* program was not a way to save energy. And certainly not everything that *aushecken* developed and tested out was a success. And perhaps one could criticize the process-oriented *aushecken* approach with the claim that it required all participants to be continually ready to learn, and that it was completely taken in by contemporary educational demands for life-long learning or the neoliberal call for the entrepreneurial self. But maybe this form of evolutionary work is worth it when it's a matter of taking seriously and taking note of perceptions and experiences in social processes, and when it's not about a flexibility of the individual for the benefit of his or her market-related abilities. The activities that resulted from our constructivist learning processes questioned the exhibition daily regarding its suitability as a space for aesthetic experience and as a medium for the production and negotiation of meanings relevant to society.

<sup>1</sup> This text is an excerpt from the Claudia Hummel's text published in the publication "Documenta 12 education I, Engaging audiences, opening



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WHAT HAPPENS IF AN ARTIST INVOLVED IN HER OWN ARTISTIC PRODUCTION, NOT NECESSARILY LINKED TO PARTICIPATION, STARTS WORKING IN THE FIELD OF ART MEDIATION? WHAT MAY BE HER MOTIVES BEHIND THAT STEP AND HOW DOES SHE RELATE HER VARIOUS ROLES AND IDENTITIES? HOW DOES SHE SOLVE HER INTERIOR AND EXTERIOR CONFLICTS, WHICH ACCOMPANY HER IN BOTH OF THESE ROLES, OFTEN IN VAGUE TRANSITIONS? HOW CAN WE IDENTIFY THE SYMPTOMS OF DISAPPEARANCE OF THAT (SAME) ARTIST AND THE EMERGENCE OF A HYBRID SUCH AS AN 'INFORMATION PROVIDER' OR 'CREATIVE HOSTESS' IN THE ART SYSTEM? IS IT BETTER TO BE AN UNPAID ARTIST OR AN UNDERPAID MEDIATOR OF ART? AND WHY SHOULD ONE BE UNPAID OR UNDERPAID IN THE FIRST PLACE?\*

\* These questions result from Ana Bilankov's lecture on the "Artistic Identity between Individual Artistic Production and Art Mediation, or: "On the Dialectics of Emergence, Disappearance, and Existence of an Artist" at the symposium *The Participatory Imperative*, MSU Zagreb, 13-15 May 2010.



institutions, Methods and strategies in education at Documenta 12”, Aysel Güleş (ed.), Claudia Hummel (ed.), Sonja Parzefall (ed.), Ulrich Schötter (ed.), Wanda Wiczorek (ed.), Zurich / Berlin 2009. The publication is available in both a German and an English edition. It includes a DVD, on which the various projects of “aushecken” as well as all the other mediation areas of Documenta 12 are documented.

<sup>2</sup> External financing had to be obtained for all areas of mediation which addressed the public which would not automatically be involved in an exhibition tour according to the principle ‘money for service’.

<sup>3</sup> 27 of the total of 70 persons in the Documenta 12 mediation team worked on *aushecken* during the course of the exhibition.

<sup>4</sup> Engl. *to hatch (out)*: auskriechen, ausschlüpfen; *to hatch an idea*: eine Idee ausbrüten.

<sup>5</sup> Groups of children and young people without adequate means could apply for free tickets as part of the campaign *documenta – hier mit uns* (documenta – here with us).

<sup>6</sup> Offers for school classes in the form of two-hour guided tours were available for the entire duration of the exhibition.

<sup>7</sup> cf. Charles R. Garoian: “Performing the Museum”, in: *Studies in Art Education. A Journal of Issues and Research*, no. 42, 2001, pp. 234–248.

DISKUSIJSKA SKUPINA  
 „ISKLUČIVANJE I HENDIKEPI: MEDIJACIJA UMJETNOSTI  
 U BOLNICAMA I USTANOVAMA NJEGE I REHABILITACIJE“;  
 DR. ROBERT TORRE<sup>1</sup>, SPECIJALIST ZA OVISNOSTI,  
 PSIHIJATRIJSKA KLINIKA KLINIČKE BOLNICE SESTRE  
 MILOSRDNICE, ZAGREB, MARTINA SIEGWOLF,  
 MEDIJATORICA, MARIJAN CRTALIĆ, UMJETNIK, HAMDIIJA  
 PAŠIĆ, VODITELJ CENTRA ZA KREATIVNO ODRASTANJE,  
 BOSNA I HERCEGOVINA, I DRUGI.

DISCUSSION GROUP  
 “EXCLUSION AND HANDICAPS: ART MEDIATION IN  
 HOSPITALS AND REHABILITATION/RECOVERY CENTRES”  
 PARTICIPANTS: DR. ROBERT TORRE<sup>1</sup> (SPECIALIST FOR  
 ADDICTIONS FROM THE PSYCHIATRY CLINIC AT “SESTRE  
 MILOSRDNICE” UNIVERSITY HOSPITAL IN ZAGREB), MARTINA  
 SIEGWOLF (ART MEDIATOR), MARIJAN CRTALIĆ (ARTIST),  
 HAMDIIJA PAŠIĆ (HEAD OF THE CENTRE FOR CREATIVE  
 DEVELOPMENT IN BOSNIA AND HERZEGOVINA),  
 AND OTHERS.

U početnom izlaganju dr. Torre govori o svom planiranom projektu i pokazuje zavidnu upućenost: „...Tim Rawlins u Bronxu radi radionice *Kids of Survival*, za mladež s visokim rizikom psihofizičkih devijacija, nastaju radovi visoke umjetničke vrijednosti. Cridmore, New York, 1983., Janusch Marton, psihijatar, preuzima jednu zgradu kako bi pokrenuo radionicu za bolesnike, nastaje *Living museum*...“ Dr. Torre započeo je projekt koji treba uključiti ovisnike i doprinijeti revitalizaciji grupe *Narcotics Anonymus*, a posvećen je Ninu G., ovisniku koji se istaknuo brigom za druge. Torre je nezadovoljan rezultatima do sada uključених likovnih terapeuta. Uradci su vrlo upitne kvalitete. „Kako likovnim autsajderima približiti suvremenu likovnu praksu? Kakvi su konteksti i financiranje autentični za likovnu umjetnost kao umjetnost marginalnih likovnih skupina? Kako s njima napraviti relevantnu umjetničku praksu?“ Hamdija Pašić, koji se bavi razvijanjem znanja i vještina u izvaninstitucionalnim edukacijskim progra-

mima, govori o radionicama na dječjoj traumatologiji te o redovitoj prevlasti terapeutskog učinka nad likovnim izrazom. Mirjana Tomašević Dančević navodi svoje visoko kvalitetne rezultate rada s hiperaktivnom djecom: slobodni crtež, uz kretanje i glazbu te pokazivanje radova Paula Kleea. Martina Siegwolf niz godina surađuje sa psihijatrijskim ustanovama za adolescente, ističe da medijacija nije - rezultat. Medijacija koja nastoji ostvariti visoki umjetnički dojam je za Siegwolf problematična i često kontraproduktivna: „Za one koji se nalaze na rubu, osjećaj da stvaraju jest veliki dobitak. Bitno je fokusirati se na proces i njegovu redovitost. Nevažno je što taj rad reprezentira, je li lijep. Ovi su ljudi isključeni iz društva jer ne zadovoljavaju kriterije uspješnosti. Tražiti određeni rezultat, da npr. rad izgleda kao Kleeov, moglo bi naškoditi.“ Sličnu poziciju zauzima i Hamdija Pašić.

U diskusiji koja slijedi pitanje kvalitete umjetničkog djela postavlja se kao pitanje kvalitete medijacije

umjetnosti te se pri tome otvara niz etičkih pitanja. Na koji način mogu umjetnici, pedagozi ili medijatori surađivati s liječnicima, psihijatrima i uključiti se u rad s ljudima s poremećajima i posebnim potrebama: tko može od koga što naučiti? Pitanje je kako ljudi tzv. „rubne egzistencije“ svojim videnjem stvari mogu pridonijeti većinskom društvu, otvoriti nove perspektive institucijama, ali i umjetničkim praksama, postaviti relevantna pitanja. Siegwolf potvrđuje procesualnost kao ključni vid medijacije: „Pokušajmo u naše razmišljanje uvesti otvorenost prema prirodi. Krenuli smo u proces i važno je pratiti kako se svi dalje razvijamo. Nije važno tko kome pomaže. Možda se i mi pri tome mijenjamo i tada je ključno pitanje što dopuštam, što pripuštam k sebi.“ Razgovor je zaključen naputkom za dr. Torrea da treba raditi s kvalitetnim, motiviranim, nerutiniranim mladim lokalnim umjetnicima koji barataju osnovama medijacije. Otvorenošću procesa doći će se i do kvalitetnih rezultata, no neka pretpostavljena

estetska kvaliteta nikako ne smije biti cilj.

<sup>1</sup> Svrha diskusije bila je savjetovati dr. Roberta Torrea kako da uspješno izvede svoj projekt i nađe odgovarajuće suradnike.

In his introductory presentation, Dr Torre spoke about his project, supplying plenty of background information: „... in Bronx, Tim Rawlins has initiated workshops called *Kids of Survival*, which were intended for young people with a high risk of mental and physical deviation, and they resulted in some amazing artworks. In 1983, psychiatrist Janusch Marton adapted a building in Cridmore for workshops with his patients, which resulted in the *Living Museum*...“ Dr Torre has launched a project to involve drug addicts and help revitalize the *Narcotics Anonymous* group. It was dedicated to Nino G., a drug addict who is remembered for his selfless care for others. Torre has expressed dissatisfaction with the results of art therapists who have been engaged so far, since the quality of work is rather questionable. „How can we bring contemporary artistic practice closer to the non-experts? What contexts and financing possibilities are adequate in the visual arts when it comes to groups on the margins of art? How can we create relevant artis-

tic practices with them?“ Hamdija Pašić, who is in charge of facilitating the acquisition of knowledge and skills through extra-institutional educational programmes, spoke about the workshops organized at a children's trauma clinic and about the way in which the therapeutic impact dominates over artistic expression. Mirjana Tomašević Dančević indicated that she had achieved high-quality artistic results in activities with hyperactive children, such as free drawing with music and movement, or their encounter with Paul Klee's art. Martina Siegwolf, who has been cooperating for years with psychiatric institutions for adolescents, pointed out that mediation should not be judged by result. According to her, mediation that aims at a high-quality artistic product is problematic and often counterproductive: „For those who are on the edge, the feeling that they are creating something is a huge gain. It is important to focus on the process and its regularity. It is irrelevant what the artworks represent or whether they are aesthetically ap-

pealing. These people are excluded from society because they do not fulfil the criteria of successfulness. Asking them to produce something extraordinary, for example a drawing that should look like Klee's, could only be detrimental.“ Hamdija Pašić adopted a similar position. In the debate that followed, the issue of quality in an artwork was discussed in terms of the quality of art mediation, which raised a series of ethical questions. How can artists, pedagogues, or mediators cooperate with medical doctors and psychiatrists, getting involved in working with people with disorders and special needs: Who can learn what and from whom? The question is how individuals with a so-called „marginal existence“ might contribute to society as a whole with their perception of things, or open up new perspectives to institutions and artistic practices by raising some relevant questions. Siegwolf reasserted processuality as the key aspect of mediation: „Let's try to introduce some openness with regard to results into our thinking. We

have launched the process and it is important to monitor how all of us evolve in it. It doesn't matter who is helping whom. Perhaps we will also change in the process and the key question must be: What should I allow, what should be able to get to me?“ It was concluded and advised that Dr Torre should work with highly motivated young local artists who were not inclined to routine and who had mastered the basics of art mediation. An open process would yield good results, but there should be no predefined aesthetic quality set as an expected result.

<sup>1</sup> The aim of the discussion was to advise Dr Robert Torre on the possibilities of implementing his programme and finding adequate collaborators.