

eva
sturm

stvoriti prostore: o umjetnosti i političkome creating spaces: about art and the political



UVODNA RIJEČ

Željela bih izvijestiti o jednom projektu koji se događao od travnja do lipnja 1998. godine u Novom muzeju suvremene umjetnosti (New Museum of Contemporary Art) u New Yorku. Imala sam priliku surađivati na tom projektu uglavnom u njegovoj posljednjoj fazi, na izložbi pod nazivom *Whose History is it anyway?* - što bi se moglo prevesti kao *Tko tu priča priču?* u smislu *Tko je ovdje (zapravo) ovlašten ispričati (našu) priču?* Na toj izložbi, koja je prikazana u takozvanoj *Public-Access Gallery*¹ u podrumu muzeja, mogli su se vidjeti rezultati višemjesečne suradnje troje njujorških umjetnika s 'učenicima' jedne škole u Queensu i njihovim učiteljima i učiteljicama. Umjetnike Lynne Yamamoto, Aresha Yavadija i Judith Dos Santos poslao je New Museum u okviru svojeg izvanškolskog gimnazijskog programa. Prošli su obuku na muzejskom obrazovnom odjelu te su stekli naziv 'TAs', odnosno 'teaching artists'. Sva tri projekta imala su isto tematsko polazište, koje je unaprijed zadala škola - američku povijest - i sva su tri projekta imala za cilj predstaviti muzej uz istodobno preispitivanje povijesne predaje.

Reći ću nekoliko riječi o muzeju i kontekstu u kojem ga valja sagledati. Takozvani The New Museum osnovala je 1976. godine Marcia Tucker, koja je prije toga bila kustosica na Whitney muzeju američke umjetnosti (Whitney Museum of American Art) u New Yorku. Ondje je, kao prvo, utvrdila da su suvremenoj umjetnosti potrebni drugačiji prostori za prezentaciju i osobito za dijalog; kao drugo, postavila je obrazovanje u središte svojeg novoosnovanog muzeja, koji nije trebao biti nekakav *off* prostor ili alternativa, što bi se možda lakše moglo marginalizirati, nego muzej. Željela ga je pojmiti kao mjesto spora i kao instituciju "... koja će dati glas javnosti" (Tucker 1996.).² To je u ono vrijeme bilo revolucionarno i jedinstveno. Izložbe Novog muzeja bile su od početka politički obojene, rizične, eksperimentalne i kontroverzne. Objavljen je niz publikacija koje su bile važne za raspravu u (politiciziranoj) domeni umjetnosti. Godine 1987. kustosica za obrazovni odjel - a taj je odjel u to vrijeme bio ravnopravan s kustoskim - otpočela je s primjenom koncepta g. Tucker: umjetnici i umjetnice postavljali su s obrazovnim odjelom umjetničke izlož-



A WORD OF INTRODUCTION

My aim here is to tell something about a project that took place from April until June of 1998 at the New Museum of Contemporary Art in New York. I had an opportunity to participate in the project, especially in its last phase, an exhibition entitled *Whose History is it anyway?* - which may be interpreted as *Who is authorised here to tell (our) story?* The exhibition was set in the so-called *Public-Access-Gallery* in the basement of the museum and presented the results of several months of work done by three New York artists with the students of a school in Queens and their teachers. The artists were Lynne Yamamoto, Aresha Yavadi, and Judith Dos Santos and they had been sent to the schools by the New Museum within its out-of-school High-school Program. They had been trained at the Education Department of the museum and obtained the title of 'TAs', i.e. 'teaching artists'. All three projects had American history as their thematic starting point - which had been defined by the school - and all three had the goal to promote self-representation by questioning the historical tradition at the same time.

Let me say a word about the museum and the context in which it should be seen: the so-called New Museum was founded in 1976 by Marcia Tucker. She had worked as curator at the Whitney Museum of American Art in New York and realized that contemporary art needed different spaces for presentation and above all for dialogue; therefore, she made education the focus of her newly established museum, which was not meant to be an off-space or alternative, which would have perhaps been easier to marginalize, but a museum. She wanted to understand it as a place of controversy and as an institution that would "... Give a Voice to the Public." (Tucker 1996)¹ At that time, it was revolutionary and unique. In the beginning, exhibitions of The New Museum were political, risky, experimental, and controversial. There was a series of new publications that were important for the discussion in the (politicised) field of art. In 1987, the curator began with the application of Tucker's concept in the Education Department - and the Education was in those times equal to the Curatorial: artists and the Education Department were setting up

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¹ U doslovnom prijevodu: "galerija za pristup javnosti"
² Marcia Tucker u jednoj prezentaciji muzeja za bečki list Depot. Kunst und Diskussion, 1996.

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¹ Marcia Tucker presenting her museum in the Viennese journal Depot. Kunst und Diskussion, 1996

be izričito okrenute suradnji u sklopu čitave kuće - u New Yorku, koji je u ono vrijeme bio u znaku koncepta *Art as Activism*, reakcije na Reagonomiku i posljedice politizacije umjetnosti u šezdesetima. Početkom devedesetih Zoya Kocur osnovala je gimnazijski program, reagirajući na činjenicu da nije bilo moguće 'posvetiti se' svim skupinama stanovništva u samome muzeju. Namjeravala je preseliti umjetnost i njezinu političku eksplozivnost u predgrađe. Na sve navedene događaje utjecalo je to što je krajem sedamdesetih godina 20. stoljeća njujorški gradonačelnik Koch ukinuo umjetnost kao predmet na školama. To je rezultiralo brojnim inicijativama, prvenstveno od strane umjetnika. Nastava umjetnosti nudila se na drugim mjestima, dakle izvanškolski.

Rad obrazovnog odjela Novog muzeja na taj je način utjecao na brojne projekte u New Yorku i čitavoj Sjevernoj Americi - prije svega svojim načelima participacije i umrežavanja institucija.

decidedly participatory art exhibitions in the whole house, and that in New York, which was stamped by *Art as Activism* - a reaction to the Reaganomics and a consequence of the politicisation of art in the 60s. In the early 90s, Zoya Kocur established the High-school Program as a reaction to the fact that not all groups of population could be 'addressed' in the museum. The aim was to take art and its capacity for political brisance to the suburbs. All that happened against the background of New York mayor Koch abolishing art classes in schools. As a result of that, there were numerous initiatives, primarily by artists, to offer art classes in other places, that is, away from school.

Work of the Education Department of The New Museum had followers in New York and throughout North America - above all regarding its participatory principles and establishing a network of institutions.

In 1988/89, as I worked at the New Museum, in the Education Department, its

1. Cijeli razred s umjetnicom Lynne Yamamoto (desno) i učiteljicom engleskog (lijevo). Predstava u školi / The entire class with artist Lynne Yamamoto (right) and the English teacher (left). Performance at school



2. Fotografije, monoloz i rekviziti / Photos, monologues, and stage properties

3. Kostimi na vješalici, ispred njih jedna od učenica i Judith Dos Santos / Costumes on the rack, a student with Judith Dos Santos in the front

Dok sam 1988./89. godine radila na obrazovnom odjelu Novog muzeja, njegov ravnatelj bio je Greg Sholette, aktivistički umjetnik i intelektualac iz New Yorka. Izložba *Whose History is it anyway?* organizirana je tijekom njegova mandata. Pritom sam bila svjedokom - i to ću ovdje samo usputno spomenuti - postupno realiziranog procesa preoblikovanja muzeja u *mainstream* instituciju, a bila sam ondje i kada je Greg Sholette bio prinuđen otići. Postajalo je sve jasnije: pregrađeni muzej, koji je promijenio ime iz The New Museum u New Museum, nije više trebao/želio biti toliko eksperimentalan, provokativan ili decidirano politički aktivan, a uz to se nalazio i u financijskim poteškoćama. Kada kažem "muzej", pritom ovdje ne mislim na kustoski odjel i na glavnog upravitelja. Marcia Tucker odavno više nije bila važna. Posljedica svega bilo je to da obrazovni odjel više nije bio u središtu kao što je to bio ranije i od njega se očekivalo da ne poduzima nikakve rizične projekte.

IZLOŽBA

Ali vratimo se izložbi!

U projektu pod vodstvom Lynne Yamamoto uvježban je zahtjevan performans koji je sadržavao monologe fiktivnih povijesnih uloga iz različitih epoha američke povijesti u odnosu prema osobnoj povijest. Kostimi su kreirani posebno za tu priliku.

director was Greg Sholette, an activist artist and intellectual from New York. The exhibition *Whose History is it anyway?* took place during his mandate. I was there and - to mention it only marginally - witnessed the gradual process of restructuring the museum into a mainstream institution. I was also there when Greg Sholette had to go. It was becoming more and more evident: *The New Museum*, which changed name into *New Museum* with the reconstruction works, was no longer supposed to/willing to be so experimental, so risky, so decidedly political; it was in financial difficulties. When I say, "the museum", I do not mean the Curatorial Department and the Managing Director. Marcia Tucker had long ceased to be of any importance. The consequence of all this was also that the Education Department was neither as central as it used to be, nor expected to engage in risky projects.

THE EXHIBITION

But let us turn back to the exhibition.

In the project directed by Lynne Yamamoto, a complex performance was set up with monologues of fictitious historical roles from various epochs of American history, referring to the personal histories and with costumes designed for the occasion.

PERFORMANCE AT SCHOOL

The exhibition presented photographs of 'students' in their costumes, the costumes themselves, monologues, stage properties, and a video of the performance.

In the project by Judith Dos Santos, the students (in this case only girls) produced costumes, jewellery, and masks, in which they practically fused various cultures from different American epochs. The visitors could try on the costumes in the exhibition hall.

In the project by Aresh Yavadi, the students made interviews with members of their families and photographed them, developing black-and-white photos by themselves. This resulted in installations composed of enlarged photographs, transcribed interviews, and objects owned by the portrayed persons.

Besides, the exhibition included a participation corner with a 'Hope-chest-activity', in which visitors could find white, empty boxes and all sorts of materials (paper, pens, foil, textile, beads, etc.), as well as a form to fill in data about their person and

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PREDSTAVA U ŠKOLI

Na izložbi su se mogle vidjeti fotografije 'učenika' kostimiranih prema ulogama, kostimi, monolozi, rekviziti i video s performansa.

U projektu Judith Dos Santos učenice (u ovom slučaju samo djevojke) su izrađivale kostime, nakit i maske u kojima su se na neki način miješale različite kulture iz različitih razdoblja američke povijesti. Publika je mogla isprobati kostime u izložbenom prostoru.

Naposlijetku su u projektu Aresha Yavadija učenici i učenice pripremili intervju s članovima obitelji, snimili ih i sami razvili crno-bijele fotografije. Rezultat su bile instalacije složene od povećanih fotografija, transkribiranih intervjua i predmeta iz posjeda portretiranih osoba.

Osim toga, na izložbi je uređen takozvani participacijski kutak, *Hope-Chest-Activity*, u kojemu su posjetitelji mogli naći prazne kutije i obilje raznog materijala (papira, olovaka, folija, tkanina, perlica itd.), kao i formular za podatke o svojoj osobi i povijesti. Pozvani su da osmisle jednu anonimnu kutiju tako da postane portret njihova 'identiteta' / povijesti. Kutije su mogli ponijeti sa sobom ili izložiti na polici u muzeju.

Oblikovanje izložbe preuzeo je obrazovni odjel u suradnji s umjetnicima. Učenici su sudjelovali samo u neznatnoj mjeri. Njihova prisutnost u zgradi - i tu se prvi put pokazala nevoljkost institucije prema cijeloj

history. They were invited to create an anonymous box, which would become a portrayal of their own 'identity' / history. They could then take the box with them or exhibit it on a special board in the museum.

The conception of the exhibition was done by the Education Department, in cooperation with the artists. The students participated only to a very limited extent. Their presence in the house - and here it was for the first time that the institution showed some uneasiness about the situation - was obstructed by numerous prohibitions. For the 'students at risk',² this only confirmed the fact that they were excluded from institutions of the sort.

Nevertheless, many of them had travelled from Queens to be there. They brought their relatives and were proud to see their aesthetic articulations on the walls of a museum, despite showing permanent self-restraint and caution with respect to the new situation.

And their scepticism was justified. After the exhibition opening, the institution directly intervened in terms of censorship. Some texts had to be rewritten, the exhibition was not officially advertised, and there were almost no signposts within the building for the 'show' in the basement, while access to the 'Public Access' gallery was accidentally obstructed by a huge plant. As a result, the *Public Access-Gallery* - found-

- ² The students originated from a very poor neighbourhood in Queens. They are called 'students at risk' because normally they prefer selling drugs to showing up at school.

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situaciji - otežana je brojnim zabranama. Za 'students at risk'³ bila je to potvrda njihove isključenosti iz takvih ustanova.

Ipak, na samo otvorenje doputovalo je mnogo učenika iz Queensa. Dovedi su svoje rođake i bili su, unatoč stalnoj suzdržanosti i oprezu prema stranoj situaciji, ponosni što vide svoje estetske artikulacije na zidovima muzeja.

Međutim njihova skeptičnost pokazala se opravdanom. Naime, institucija je nakon otvaranja neposredno intervenirala u smislu cenzure. Neki su tekstovi morali biti pre-rađeni, izložba se nije reklamirala u javnosti, a izvan zgrade je postojalo vrlo malo putokaza prema izložbi u podrumu, dok je pristup u sam izložbeni prostor slučajno zagrađen divovskom biljkom. Kao rezultat toga, *Public-Access Gallery*, koja je osnovana još za uprave Marcije Tucker, sada je, izuzev jedne izložbe,⁴ uglavnom korištena za potrebe kustoskog odjela.

PITANJA

Zašto 2005. godine izvješćujem o izložbi koja se dogodila u SAD-u prije pet godina, u sasvim drugačijem kulturnopolitičkom, društvenom i umjetničkom kontekstu, uz sasvim drugačiju predodžbu o demokraciji i obrazovanju nego što je to slučaj u Europi, osobito u Njemačkoj i Austriji? Možemo li nešto od toga prenijeti u naše iskustvo?

ed while Marcia Tucker was still in power - was now mostly used by the Curatorial-Department, with the exception of a single exhibition.³

QUESTIONS

Why do I speak now, in 2005, of an exhibition that took place in the USA five years ago, in a completely different cultural and political setting, in a completely different social and artistic context, with a different idea of democracy and education - than in Europe, especially in Germany or Austria? Can any of it be transferred to these circumstances?

My hypothesis is that the value of this project in terms of discussion and reflection rests on several levels:

I am interested in the motivation with which the education work was done. What is also interesting is the urgent need of an art institution to work seriously with 'students at risk' and allow them into the museum beyond the usual measure of cooperation between the school and the museum.⁴ I am interested in the expectation of the museum that it would "... give a voice to the public" - and, related to that, in the question whether there is a possibility, on which level, and at what price, to offer representation surfaces to those people who are normally completely invisible in the so-

4. Učenica pred fotografijom svoje sestre i njezinim predmetima / A student standing in front of her sister's photograph and some of her belongings

Moja je teza da je taj projekt vrijedan rasprave i refleksije na više razina.

Osobno me zanima motivacija s kojom se tu pristupilo radu na obrazovanju. Zanimljiva je i hitna potreba jedne umjetničke ustanove da ozbiljno surađuje s 'rizičnim učenicima' i omogućiti im pristup u muzej iznad uobičajene mjere suradnje između škole i muzeja.⁵ Zanima me očekivanje muzeja "... da će dati glas javnosti" - a u sklopu toga zanima me pitanje je li uopće moguće ponuditi reprezentacijske površine osobama koje su u društvu inače nevidljive i na kojoj razini, kao i uz koju cijenu, što se sve time nenamjerno proizvodi, od kojeg trenutka i za koga to više nije podnošljivo, odnosno kada projekti te vrste, za koga i u kojem pogledu postaju 'projects at risk'.

Zanima me uloga umjetnosti unutar tog projekta. Zanima me zašto su sve troje umjetnika sa svojim učenicima tijekom rada na školi uvijek iznova promatrali povijesnu i suvremenu umjetnost, zašto su posjećivali atelijere umjetnika i razne muzeje koji izlažu umjetnost. Što se tu vidjelo / naučilo - o umjetnosti?

Zanima me uloga samih umjetnika. Jesu li oni kao 'TAs' bili tek kapi na užarenom kamenu, jesu li bili instrumentalizirani i koje su od njihovih kompetencija 'kupljene' kao sudbonosno obećanje - za timski rad sa školskim učiteljima? Je li tu uopće ostalo nešto umjetnosti? I što?

I što je od toga ostalo do danas?

Danas je New Museum institucija *mainstreama*, za koju je planirano arhitektonsko širenje tijekom idućih godina.⁶

Odjel za obrazovanje i medije o sebi piše da: "organizira programe za učenike i profesore srednjih škola (predavanja, javne diskusije, performanse) te grupna vodstva, uređuje i održava stranice muzeja na internetu te kod muzejskog osoblja podiže razinu razumijevanja za javne edukativne programe u muzeju suvremene umjetnosti."⁷ Dva su težišta: VKP-program (Visible Knowledge Program) i projekt pod naslovom *Youth Council*, u kojem mladi u muzeju dobivaju neku vrstu *internshipa* i u sklopu toga surađuju s omladinskim organizacijama. Ipak, sasvim sigurno ne osmišljavaju nikakve izložbe unutar muzeja i sasvim sigurno je njihovo kretanje vrlo brižljivo koreografirano. Moglo bi biti i sasvim drugačije. Koncept prema kojemu se mladi integriraju među osoblje muzeja i obrazuju valja cijeniti kao izuzetan angažman takve jedne institucije.⁸ Usput rečeno, s mrežne stranice

ciety, what is taking place there unintentionally, from which point it becomes unbearable and for whom, that is to say, when do projects of this sort become 'projects at risk,' for whom, and in which respect.

I am interested in the role of art in that particular project. I wish to know why all three artists, during their work with the students at school, always looked at the historical and contemporary art, went to the artists' studios, visited various art museums. What was it that they saw / learned - about art?

I am interested in the role of the artists themselves. Were they, in their quality of 'TAs', just drops on hot stones, were they instrumentalised, and which of their competences were 'bought' there as an enthusiastic promise - for the teamwork with classroom teachers? Was there anything left of art at all? And what?

And what is still left of it today?

Today, the New Museum is a mainstream institution, about to be enlarged in the near future.⁵

The *Education and Media* Department writes about itself that it "...organizes programs for high school students and teachers, public programs for adults (lectures, panel discussions, performances), group tours and internships, and is responsible for the development of the Museum's web site. Interns will gain an understanding of public education programs related to a contemporary art museum."⁶ It sets two points of emphasis: the VKP-Program (Visible Knowledge Program) and an option entitled *Youth Council*, in which young people win a sort of internship in the museum and cooperate from there with youth organizations. However, they certainly do not organise exhibitions within the museum and their movements are most probably choreographed to the smallest detail - but that is only a suspicion. It could also be entirely different. The concept of integrating young people in the staff and educating them must be appreciated as an extraordinary engagement on the side of an institution.⁷ By the way, one can download from the web, at <http://www.newmuseum.org> - within the VKP-Program - a complete plan of lessons from the project of Lynne Yamamoto within *Whose History is it anyway?* for use in schools, without any mention of her name or the context in which the plan was made: clean, user-friendly, critical, without any doubtful rests. And although the museum

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- ³ Učenici i učenice potječu iz vrlo siromašnog dijela Queensa. Nazivaju ih 'students at risk' zato što u pravilu radije preprodaju drogu nego što se pojavljuju u školi.
- ⁴ Izložbu "Urban Encounters" osmislio je Greg Sholette i u njoj je niz aktivističkih skupina umjetnika, koji su aktivno djelovali još 1998. godine, dokumentirao svoj rad i stavljao ga na diskusiju. Nedugo nakon otvaranja izložbe Greg Sholette je dobio otkaz. Izložba je doživjela velik uspjeh - prije svega na političko aktivističkoj sceni.
- ⁵ Ni prije ni kasnije u New Yorku nije postojala izložba na kojoj bi učenici predstavljali svoje radove kao u umjetničkoj galeriji.
- ⁶ http://www.newmuseum.org/info_about.php (zadnji posjet 16.11.2005.).
- ⁷ http://www.newmuseum.org/info_internships.php (zadnji posjet 16.11.2005.). U engleskom originalu citat glasi: "...[it] organizes programs for high school students and teachers, public programs for adults (lectures, panel discussions, performances), group tours and internships, and is responsible for the development of the Museum's web site. Interns will gain an understanding of public education programs related to a contemporary art museum."
- ⁸ The *Youth Council* is a one-year internship program for a group of 5 to 7 high school students who work with staff at the New Museum. Students gain skills in critical thinking, creative and professional writing, leading and presenting discussions, events coordination and promotion, and new technology. Orientation for the Youth Council takes place during an annual Summer Session when students are introduced to contemporary art through studio visits, artists' presentations, practical art projects, and discussions with museum staff. During their internship, Youth Council members host a series of events called *Youth Presents* that are often collaborations between the New Museum and community youth organizations. http://www.newmuseum.org/more_youth_presents.php#documentary (zadnji posjet 16.11.2005.)
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- ³ "Urban Encounters", organised by Greg Sholette, was an exhibition in which a number of activist groups of artists, who were still active in 1998, documented their work and offered it for discussion. Shortly after the exhibition opening, Greg Sholette was fired. The exhibition was a great success - above among political activists.
- ⁴ It was the first and the last time that students could present their work in New York in a sort of art gallery.
- ⁵ http://www.newmuseum.org/info_about.php (last visited on 16/11/2005)
- ⁶ http://www.newmuseum.org/info_internships.php (last visited on 16/11/2005)

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- ⁹ U engleskom originalu citat glasi: "Our purpose is to engage diverse audiences ranging from arts professionals to those less familiar with contemporary art".
- ¹⁰ Usp. STURM, EVA: Von Kunst aus. Kunsvermittlung mit Gilles Deleuze. Habilitacijska disertacija u postupku (radni naslov).
- ¹¹ LINGNER MICHAEL i PIERANGELO MASET, Zwischen Reiz und Regel liegt die Lust. Dialog zur ästhetischen Bildung, u: Bauer, J., Eigenmann, S., et al. (ur.): Zwischen Künsten, Medien, Wissenschaften und ihrer Didaktik. München, 2000.
- ¹² ROLLIG, STELLA, Aus Zuschauern Mitwirkende machen. Neobjavljeni rukopis iz 2003.
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- ⁷ The *Youth Council* is a one-year internship program for a group of 5 to 7 high school students who work with staff at the New Museum. Students gain skills in critical thinking, creative and professional writing, leading and presenting discussions, events coordination and promotion, and new technology. Orientation for the Youth Council takes place during an annual Summer Session when students are introduced to contemporary art through studio visits, artists' presentations, practical art projects, and discussions with museum staff. During their internship, Youth Council members host a series of events called *Youth Presents* that are often collaborations between the New Museum and community youth organizations.
http://www.newmuseum.org/more_youth_presents.php#documentary (last visited on 16/11/2005)
- ⁸ Cf. Sturm, Eva: Von Kunst aus. Kunsvermittlung mit Gilles Deleuze. (working title) Habilitation dissertation, in process.
- ⁹ Lingner, Michael, Pierangelo Maset: Zwischen Reiz und Regel liegt die Lust. Dialog zur ästhetischen Bildung. In: Bauer, J., Eigenmann, S. et al. (ed.): Zwischen Künsten, Medien, Wissenschaften und ihrer Didaktik. Munich, 2000.
- ¹⁰ Rollig, Stella: Aus Zuschauern Mitwirkende machen. Unpublished manuscript, 2003.

<http://www.newmuseum.org> moguće je preuzeti - u okviru VKP-programa - potpuni nastavni plan projekta Lynne Yamamoto iz *Whose History is it anyway?* za školsku upotrebu, a da se nigdje ne spominje ime niti kontekst u kojem je plan nastao: čisto, pregledno, kritički, bez dvojenih ostataka. A sam muzej, doduše, piše: "Naša je svrha angažirati različitu publiku u rasponu od one koja se profesionalno bavi umjetnošću do publike koja je manje upućena u suvremenu umjetnost.",⁹ ali možemo pretpostaviti da se oni kojima muzej nije toliko blizak - dakle, društveno i kulturno marginalizirane zajednice - daleko strože nadziru i s manje rizika uključuju u umjetničke i umjetničkoobrazovne projekte nego što je bio slučaj u vrijeme Marcije Tucker i njezina nešto rizičnijeg odnosa prema obrazovanju "at the heart of the institution".

OBRAZOVNI RAD

Naslov ovog teksta glasi *Stvoriti prostore*. Učiniti obrazovni rad mogućim znači - prema mojem mišljenju - stvoriti prostore: prostore u kojima se može događati nešto što u tom obliku prije nije postojalo, budući da u tome uvijek sudjeluju drugi ljudi. Prostore za povezivanja, za susrete, za spoznaje, iskustva, raspravu, eksperiment, analizu, kritiku, možda i dekonstrukciju. Za takve poduhvate umjetnost može biti vrlo dobro polazište i inspirativan izvor ideja.

Međutim, željela bih postaviti pitanje jesu li ti stvoreni prostori također prostori za nastup nečega radikalnije nepredvidljivog, prostori za strano koje nije moguće integrirati, za drugost koja se ne da svesti na uobičajeno? Jesu li to prostori spora, sukoba i kritičke autorefleksije, za moguću neuspjeh koji se ne doživljava kao poraz, nego kao simptom? Ili su to prostori za sklad i pronalaženje sebe sama, za samoumirivanje i samopotvrđivanje, za nadzor bez ostatka i po mogućnosti za slavljenje mentaliteta žrtve? Jer ovo potonje mogli bismo s razlogom pripisati trima projektima iz Novog muzeja: ljudi koji su tu nastupili doista su bili gubitnici u američkom društvu. Ali na koji način su uspostavili - oni, koji su inače isključeni i nereprezentirani - tu svoju uništavajuću poziciju unutar institucionalne igre? Može li se to uopće?

Tendencija samopotvrđivanja mogla bi se utvrditi i u projektu *Hope-Chest Activity*. Kutije koje su ljudi ostavljali u muzeju bile su brojne. Ali niti u jednom trenutku nije se o tome razgovaralo ili zajedno promišljalo.

itself writes: "Our purpose is to engage diverse audiences ranging from arts professionals to those less familiar with contemporary art, "one can presume that an eye will be kept rather on those people who are less familiar with the museum - namely, the socially and culturally marginalised communities - and that they will be involved in artistic and art-related educational projects in less risky ways than it was the case in the times of Marcia Tucker's somewhat riskier way of dealing with education "at the heart of the institution."

EDUCATIONAL WORK

The title of this text is *Creating Spaces*. Making educational work possible means - in my opinion - creating spaces: spaces in which something can take place, something that did not exist in that form before, since different people are involved each time. Creating spaces for connections and encounters, for insights, experiences, conflicts, experiments, analysis, criticism, perhaps also for deconstruction. For such enterprises, art can be a very good starting point, an inspiring pool of ideas.

Still, my question is: are these created spaces also spaces for the enactment of something more unpredictable, spaces for something different, something that cannot be integrated, the irreducible Other? Are they spaces for contradiction, conflict, and critical self-reflection, for possible failure that is not considered a defeat, but rather a symptom? Or are they spaces for harmony and self-discovery, for self-appeasement, self-assertion, for absolute control, and if possible for celebrating the victim mentality? The latter could indeed be ascribed to the three projects from the New Museum, and with good reasons: people who performed there were the losers of the American society. But how did they - who were otherwise excluded and non-represented - win that extraordinary position within the institutional game? Does that work at all?

One could also attribute self-assertion tendencies to the Hope-Chest-Activity. The boxes that were left there were numerous. But one never discussed them or reflected on them together.

This is the point on which I am basing my criticism of the projects - of the victim status and the continuation of an idea of identity in which the minority is trying to be like the majority - but I will come back to that later in my argumentation.⁸

Na tome se zasniva i moja kritika spomenutih projekata - na mentalitetu žrtve i na ustrajanju na poimanju identiteta u kojem manjina nastoji biti ista kao većina - ali na to ću se još detaljnije vratiti.¹⁰

Pozivam na precizniju raspravu o tome što bi takvi projekti mogli biti i čemu bi mogli težiti. Čemu služe, što predstavljaju, koja je njihova intencija i što se tu sve 'doista' događa - bilo to i nenamjerno; i to pitanje valja postaviti sasvim konkretno, društveno-politički i samokritično s obzirom na umjetnost - ako to igra neku ulogu. Na koji način se tu angažira umjetnost?

Moj prijedlog bio bi *usvojiti* neko suvremeno poimanje umjetnosti, koje ne bi toliko polagalo na "djelo", nego na (kritička) razvojna kretanja. "Danas se nalazimo u situaciji u kojoj, s obzirom na agoniju političkoga u sustavu politike i krajnje kolonizacije javnoga od strane ekonomskih imperativa, umjetnost predstavlja jednu od malobrojnih institucija posredstvom koje je moguća nedeterminirana kreativnost", kako kaže Pierangelo Maset (Maset 2000.).¹¹

Slično konstatira i Stella Rollig kada piše: "Jer ako umjetnost i nije nekakav autonomni otok blaženih, ona je ipak slobodna trgovinska zona za ideje, dijaloge i debate, za kolektivna djelovanja i individualne senzibilitete. Područje na kojem postoji mogućnost postavljanja tema koje nisu unaprijed zadane politikom i medijima. Estetskih iskustava koja nisu već instrumentalizirana i otrcana reklamom, robnim dizajnom i doživljajnim *environmentom*." Nakon toga piše: "Danas možemo ustvrditi: vrijednost "javne umjetnosti" raste. Naposlijetku, ona može mnogo toga ponuditi: praktične životne promjene, relevantnost tema, radost, uskomešavanje uvijek istoga." (Rollig 2003.)¹² Ali ono što može ponuditi prije svega, to je otvaranje diskurzivnih područja koja ne nestaju bez ostatka, nego - u društveno-političkom smislu - ostaju razarajuća. Moglo bi biti tako i u posredovanju, možda. ▼

I wish to call for a more detailed discussion on what such projects could be or strive to become. Why are they there, what do they represent, what is intended with them, and what is 'really' happening there - even unintentionally; and I mean it quite concretely, in terms of society and politics, and also self-critically, with respect to art - if this is playing a role. How is art put to use there?

I would suggest *adopting* a contemporary notion of art, which would not place an emphasis so much on the "artwork," but rather on (critical) processes. "We live today in a situation, in which, given the agony of the political in the system of politics and the utmost colonisation of the public by imperatives of economy, art remains one of the few institutions through which a non-determined creativity is possible," says Pierangelo Maset (Maset 2000).⁹

Stella Rollig means something similar when she writes: "For even if art is no autonomous island of the blessed, still it is a free trade zone of ideas, dialogues, and debates, of collective actions and individual sensibilities. An area in which it is possible to set up themes that are not determined by politics and the media. To have aesthetic experiences that have not been previously instrumentalised and worn out by advertisements, trade designs, and adventure environments." Further on, she writes: "Today, we can conclude the following: the value of "public art" is on the increase. After all, it has much to offer: practical changes of life, relevance of topics, joy, and throwing the same old things into turmoil." (Rollig 2003)¹⁰ But what it can offer first of all, is to open up critical fields of discourse that will not disappear without a trace, but - in terms of society and politics - retain their brisance. And that could be the same in mediation, perhaps. ●

prijevod / translation: Marina Miladinov

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