Negotiate with
Lina Attalah,
Laura Cugusi,
Jeremy Beaudry,
Nida Ghouse,
Simon Marschall,
Annie Fletcher,
Charles Esche,
Steven ten Thije,
Hadas Zemer,
Galit Eilat,
Sebastian Lütgert,
Daniel Miller,
Christiane Berndes,
Markus Miessen,
and *Metahaven.*

A *Play Van Abbe* Journal

Free!

The
Exorcist

#2

Play Van Abbe
About

■ The 18-month programme *Play Van Abbe* at the Van Abbemuseum consists of exhibitions, projects, performances, lectures and discussions, taking the collection of the Van Abbemuseum as a starting point. *Play Van Abbe* is divided into four parts, each with its own theme. *Part 1: The Game and the Players*, began in November 2009 and ran until March 2010. *Part 2: Time Machines* opened in April 2010 and was on view until the end of August 2010. *The Copyist*, the first issue of this journal, was dedicated to these two parts and the subjects they addressed.

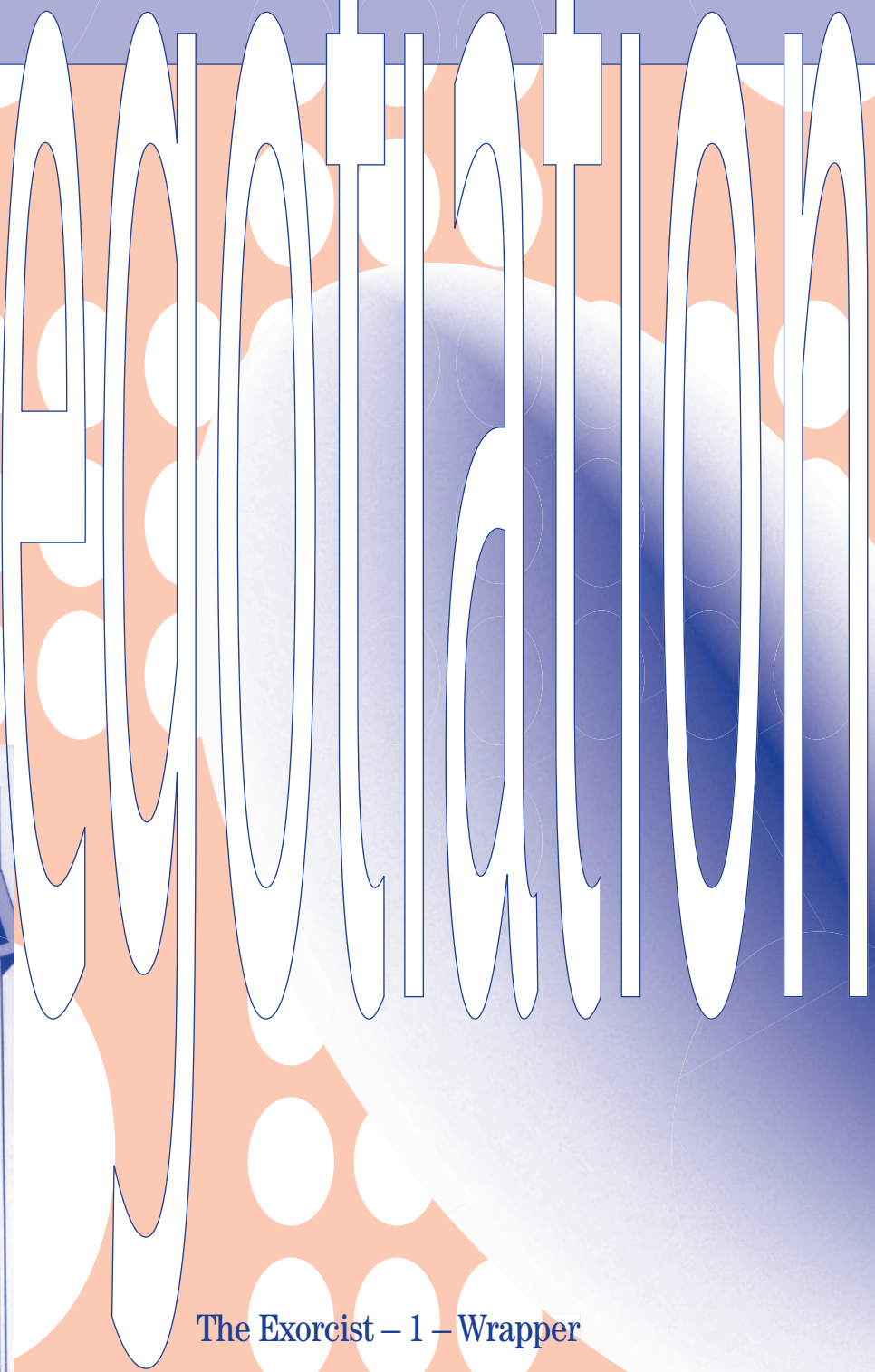*The Exorcist* is dedicated to Parts 3 and 4.

The third part of *Play Van Abbe*, entitled *The Politics of Collecting – The Collecting of Politics* opened in September 2010 and ran until January 2011. This episode aimed to shine a spotlight on the act of collecting. What does it mean to collect and keep works of art? Who decides and why? It was about seeing a collection as an archive of visual cultural memories, or of political moments. The exhibition offered the possibility to look again at a selection of works in the museum's own collection and compare them with collections and archives created by artists: for whom, collecting is a strategy for creating an image of the social situation in which they live.

Part 4: The Pilgrim, the Tourist, the Flâneur (and the Worker) began in February 2011 and is on view until the middle of August 2011. In this chapter the museum focuses on the criteria that visitors often use to make judgements about art. The title of the exhibition describes possible roles that a museum visitor can play when looking at an artwork or exhibition. Each of these roles implies a different way of experiencing the museum and each possesses their own "tools" to explore the museum.

This fourth part includes the exhibition, *Time Machines Reloaded*, which comprises several presentations based on special museum models from the past. This show developed out of *Time Machines* during Part 2 and 3 and will be subject to more adaptations during Part 4. It is a collaboration between artists, writers and (guest) curators.

The Copyist can be downloaded at
www.vanabbemuseum.nl/fileadmin/files/Publicaties/
TheCopyist.pdf

The Exorcist

Negotiation

NING
ATION

to get what you
ur Spouse,
s, Children,
loyer, Lawyer,
t, as well as
Salespersons,
ds — and make
in the process.

Varschaw, Ph.D.

Finance isn't just about the *money.*

Tino Seghal
This is exchange, 2002

Acquisition
Van Abbemuseum,
Eindhoven

(I'm talking about a bank)

PLAY VAN ABBE

From the editors

The typical magazine, sold at a typical news stand, at a typical airport, has inspired this second edition of the free Play Van Abbe *journal – entitled,* The Exorcist. *This issue contains some serious self-interrogation by the* Van Abbe Museum *about its ambitious* Play *programme, as well as essays, interviews and writings on art, politics and economy, loosely themed around 'negotiation'.*

In its 18-month Play Van Abbe *programme, the Van Abbemuseum has embarked on a four-part exploration into what the museum of the 21st century might be. During this time, the Van Abbemuseum has aimed to destabilise the idea of a "permanent collection", activating its dynamism via a series of interruptions, outside interpretations and inside re-presentations.*

The Exorcist, and its predecessor, The Copyist, mirror the outside/inside tension of the Play *programme. Using a dual structure of core and wrapper, the journal invites curators, artists, activists, researchers, cultural commentators and writers to contribute a constellation of ideas at the core of* Play Van Abbe, *while wrapping these within a broader socio-political framework.*

The Battle of the Backbench
The politics of debate at Manifesta8

■ NEGOTIATIONS
Just how narrow is the liberal consensus when artists' collectives are locked up in an architecture designed to evoke conflict? In the aftermath of Manifesta8, participants and curators look back at the Backbench, *which took place in Spain in June 2010.*
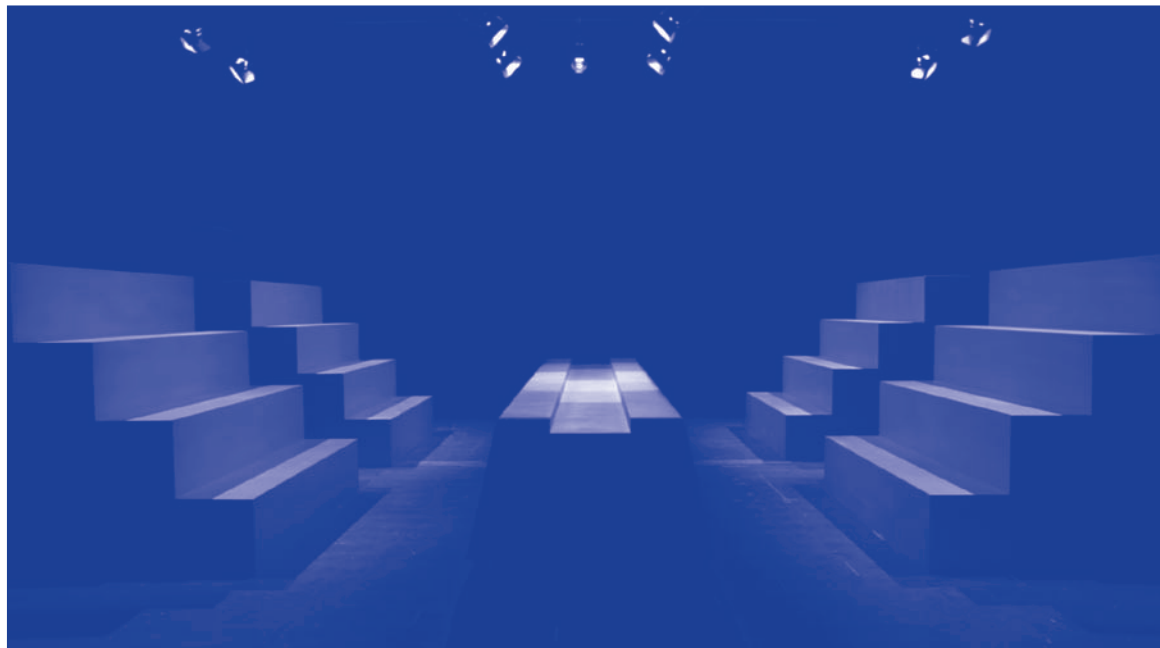
Manifesta8, the European Biennial of Contemporary Art, took place in Murcia and Cartagena, Spain, and opened in October 2010. As part of the exhibition project curated by Alexandria Contemporary Arts Forum (Bassam el Baroni and Jeremy Beaudry), four collectives engaged in a debate in the summer. The collectives were Red76 from Portland, The Action Mill from Philadelphia, Take to the Sea based in Cairo, Sardinia and Mumbai, and Metahaven from Amsterdam. The event was filmed by visual artist Ergin Çavusoglu, and resulted in a multi-screen video installation exhibited at the former post office in Murcia, which was reopened for the occasion of Manifesta. ACAF's exhibition in the post office was titled *Overscore.*

The debate took place in a gun metal gray painted structure designed by nOffice, which provided for a rudimentary form of parliament. Stretched over three consecutive days, the event derailed into an art world version of the Jerry Springer Show. There was not much the collectives and their moderators – Suhail Malik of Goldsmiths, and Nav Haq of Arnolfini – seemed to have in common. What was supposed to become an engaged debate about art and politics, became a fight about the presuppositions behind that debate and the positions held by its participants.

Opening the *Exorcist*'s theme issue on negotiation, are stills from Ergin Çavusoglu's piece, and in addition, three written afterthoughts. Two are by members of Take to the Sea, the other is by Action Mill associate and *Manifesta8* curator Jeremy Beaudry. By no means an "objective" registration of what happened, here's a memory of an unsettling debate, caught on camera and transformed into images of beauty.

At the *Backbench,* people didn't hold back. They brought the kind of things to the table that are better left unsaid if things are to remain smooth and artsy. There was no synergy. No collaborative project emerged. Negotiation was a last resort.

▲ *Ergin Çavusoglu*
Backbench *(2010)*
Five channel synchronised (1920x1080) HD video installation, sound
Duration: 47:05 min
Production still
Set design by nOffice
Video installation courtesy the artist and Manifesta8 *Region of Murcia*
Set design courtesy nOffice and Manifesta8 *Region of Murcia*
Copyright Emre Erkmen

From the Backbench to Tahrir and backwards

Lina Attalah, Laura Cugusi

■ LETTER

We were invited seven months ago to take part in *Backbench*, part of the eighth *Manifesta*, the roaming European Contemporary Art Biennial. During the *Backbench* sessions conditions of contemporary art production were to be critically discussed by practitioners from different realms. Those sitting through *Backbench* would be digging into their unconscious, which clings to certain notions of art making.

The choice of our collective to be part of the project comes from the fact that we're relatively new to contemporary art practice. Our unconscious is not so deep, and would therefore make for a more genuine process of reflection.

While we knew that this freshness was being used to inject a certain novel dimension into the exchange, we were also curious of entering what had been an opaque world for us. It was an adventure, where, as we say in Arabic, you throw mud onto the wall not knowing if it will stick, and then wait and see. We therefore embraced this as an exercise in negotiation, to investigate why we choose contemporary art as a way of pursuing our research practice today.

From the outset, we assumed that through a debate we would attempt to unravel determined stances in contemporary art practice. We assumed there would be a conversation around self-positioning, especially with regards to our work at Take to the Sea. We

assumed we would discuss the intersections between research and art practice, art and activism, but also the tensions between those notions when venturing into the intricate process of representation.

From its subtitle, we thought that *Manifesta8* would supposedly be 'in dialogue with Northern Africa'. *'Manifesta,'* the catalogue states, 'is entering a new phase, shifting from its previous East-West dialogue to focus on notions of North-South' – and we decided to play with it, in it, surfing on its inherent contradictions. For even if we were new in this particular context of the biennial, the broader post-Cold War shift from an East-West paradigm to a North-South one is certainly not new to us.

When the *Backbench* conversation started however, this potential of shift, of negotiation, disappeared. Our American counterparts forcefully navigated the conversation into the framework of 'socially responsible art'. Here answers were predetermined and curiosities were exterminated. For us, the art perished.

Our "fellow artists" at *Backbench* presented as urgent issues the conditions of production, the corruption of biennials *and* the pleas of the host communities and our apparent distance to these concerns disappointed them. We, however, could not escape remembering Luc Boltanski's *Distant Suffering* (2002) in which he makes clear that feeling guilty won't make you change the world. We got visions of those neoliberal paradoxes as eco-friendly cars and CRS programmes by corporations that employ children; a socially responsible biennial felt to be by default an extension to those paradoxes.

Our failure to engage in a conversation around how art practice can be socially responsible and conducive to justice and equality emanates from a more basic fallout. Just as the 'dialogue with North Africa' was framed by Europe, so our conversation was framed by a set of pre-determined rules set by the American artists/activists. In this setting the emancipatory potential of negotiation was silenced. The moment was colonised by one

language, one mindset, and one notion. It had ended before it even began.

We look back and ponder over how it turned into an ethnographic encounter. It stimulated frantic note-exchanging among us (in languages and character types that are obscure to encounter, i.e. Italian and Arabic), endless observations and myriad comments over dinner. The polarised setting of *Backbench* forced us to take a position. And the biggest challenge was not taking the right side, but rather, the possibility of a categoric, liberating withdrawal.

Looking back we wonder even if negotiation was necessary to start with. This urge to define the parameters of activism as/opposed to art is obsolete. We saw a new logic articulating itself. We're not burdened by responsibility. In fact, we enjoy erring irresponsibly through the curious renditions that eventually create possibility.

Like a revolution, a crisis produces a state of instability that ends when a new status quo is installed. In other words, a crisis cannot be permanent; it always calls for a solution, a decision.

Alain Badiou speaks of the revolution in Egypt as a moment where not only one new reality is born, but a myriad of new possibilities as well. We're afraid that no new possibilities were born in the moment of the *Backbench* "debate". It seemed only to reassure us of how an "instrumentalised" art production operates; and how curiosity and possibility are fed by revolutionary acts that unpack pre-determined notions of *Realpolitik*.

Reinhardt Koselleck once noted that the concept of "critique", as opposed to crisis, emerged during the Enlightenment. It was then that critical thought became the authority licensed to judge, separate, categorise and make rules. Criticism got irremediably disconnected from responsibility and, this, in the end, leads to the nullification of the substantial difference between claiming to be doing, and doing.

The Exorcist – 7 – Wrapper

Behind the Backbench
Jeremy Beaudry

"*Backbench* was a complete failure."

   I said this quickly, sucking my breath in as the last word escaped my mouth.

   "I mean, I learned a lot from the experience, but it just didn't work. It didn't work at all."

   He retorted, with equal velocity: "I don't understand this concern with 'success' and 'failure'. It's an artistic project. How do these criteria even apply?"

   My face felt strained. I was squinting, my gaze directed somewhere off to the left of him. The thought of *Backbench* made my heart race and instilled a sinking feeling in my gut. Months later, I could hardly watch the footage. The severely theatrical *mise en scène*, the draconian architecture, their bodies straining for comfort on the metal-grey benches – the gravitational pull of these images and the recorded audio of the conversations was irresistible so I had simply avoided viewing it. I now felt myself being drawn into the dark, cool space of the theater, moving towards the periphery of the hotly lit arena where the bluish glow of the camera LCD viewfinders hovered like disembodied eyes.

   "We wanted *Backbench* to do something, something very specific within the conceptual space of the exhibition. It was supposed to be the critical mind of the project, a hub of theoretical experimentation that would dissect the various ideas we had been exploring in the development of the overall conceptual framework. The 'Backbenchers'

were going to go deep into a set of sociopolitical issues relevant to contemporary art and then emerge with tangible materials, questions, suggestions, proposals, manifestos—"

"I don't fucking believe it!" He threw his head back and snorted an exasperated laugh. "How the hell did you come up with that?"

"Perhaps it was a remnant from earlier iterations..." the last word trailed off to silence. I was looking at my feet, clad in black canvas sneakers, and pushing pebbles from side to side with my right toe through the dry dirt on the path in the small jardin. I gently tamped my foot down to shake the dust from my shoe. Nearby lay a smashed lemon. The peel was broken apart and the pulp and seeds of the fruit were scorched in the midday sun. He was looking at me again, waiting for something.

What could I say? No, it wasn't simply a matter of a project succeeding or failing. It was a matter of responsibility. Of being the one who brought all those decent and smart people together with so little preparation. Of asking them to spend long hours in the service of an artificial and uncomfortable stage play. Of capitalising on their experience and intellect and generosity. Of witnessing their resulting frustration and anxiety and anger and even pain. There was gravity and this was the weight that dragged me towards the minor terror we called *Backbench*.

I repeated, with less conviction, "It just didn't work."

"OK, so what did you learn?"

Still looking down, I steadied myself perpendicular to him. My hands pushed down into the front pockets of my denim jeans. "I guess I was surprised at how, ultimately, where you come from really does make a difference. Difference matters."

Even though this had occurred to me before, it felt awkward to admit it out loud – how banal! – to see the words fall dry and flat in front of me. I watched him pick them up, turn them over in his mind, form the meaning of the words through a careful handling
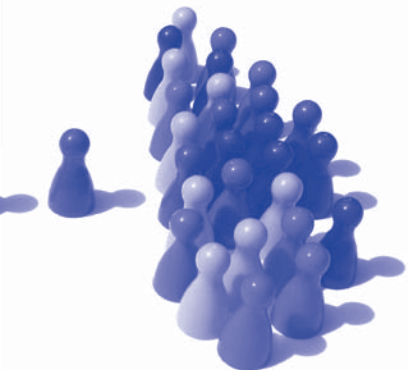
of each syllable.

"No shit," he said with deliberate slowness. More sarcasm, but I deserved it.

I went on.

"As artists, intellectuals, leftist liberals, we're suffering from the hangover of multi-culturalism and trying to remedy the headache with a shot of distilled universalism topped with a healthy dose of cosmopolitanism. What I saw in *Backbench* was the effects of this, or rather its inadequacy. Everyone there assumed a level of familiarity and understanding, a congeniality bolstered by this intoxicating urbanity. We put people under the microscope…the staged environment, the bright lights, the film apparatus, the pressure to perform. The antidote wore off and the headache persisted. Where you're from shapes your perspective, your attitude, the way you relate to others, how you respond when you get backed into a corner."

"That sounds like a biennial to me."

I swung my left leg back and swiftly kicked the rotten lemon down the length of the garden path. After sliding and tumbling for a way, the mess of disintegrated fruit slowed to rest on a patch of earth, made dark brown by the mist of water emanating from a misdirected sprinkler head. I said, "I suppose it does, doesn't it?"

We Do Not Know
We Do Not Have
Nida Ghouse

■ LETTER

At the time, and to some extent even now, the problem seemed to have been about forms of address. Everything else had been predetermined. The actors had been chosen, the set had been built, the cameras positioned. So the only variable was going to be how things were said.

Four collectives and two moderators were brought into a black box to find solutions to the predicament of producing contemporary art that was all too readily consumed by the very system it was trying to critique.

There were obvious affinities in attitudes that pronounced fault lines that soon partitioned the room. To my mind, the deep difference had to do, somewhat plainly, with what was thought of as the place that art could have in the world. The relationship that art had to freedom could either be seen as one of responsibility to the present, that is, art had to acknowledge and accentuate the limits of freedom, and act in lieu of liberation. Or in turn, art could be relieved of the present, and in thus having suspended itself could be concerned with freedoms we do not know we do not have.

In so far as the configurations on stage, this difference vis-à-vis the role of art happened to coincide with a geographical demarcation. Suhail Malik, one of the moderators, having aligned himself with the Euro-Mediterranean contingent, pinned down the point of contention quite precisely: there was a brand of American Leftism in the air that the rest of us just did not get.

The absence of any shared rules of engagement soon dissolved the possibility of a meaningful exchange. A lot was said, but most of what transpired failed to qualify as conversation.

The involvement of these four collectives had been tied to the aspiration that they had evolved on different registers but all slightly outside of a certain art world discourse that they were then being invited to reinvigorate. In my initial reading of what had happened that weekend I had felt that the outcome of the exercise – the fact that the collectives could not really converse – only served to reinstate the nature of their distance from each other. The event had translated into the difficulty of dialogue across the Atlantic divide.

The (continental) drift had widened when the texts that had been provided as a potential basis on which to build a discussion were discarded by a few loud voices as art world jargon not worthy of deliberation, and the promise of an intellectual enterprise spiralled into a series of unexpected unbecoming outbursts.

What some of us then maintained in the face of this emotion was a sense of reserve, as if withdrawal was an adequate response, as if disengagement were the ethically superior stance.

I'm not sure of any of this anymore.

It would be easy to dismiss the event as a derailment of sorts. If the task at hand had been to tackle the problem of critique then this was far from done.

But there are other ways to look at what was exposed. Recently, Bassam el Baroni, one of the curators of *Manifesta8*, suggested that the contemporary art world within which we operate today is, in essence, American. Which is to say its roots are from America, and that we all are to some degree Americanised.

I am not of the knowledge to trace the historical processes of the contemporary art world that might tell us where we have come from, how we evolved, what brought us here. But when I look past the shock of melodrama, and reflect on our refusal to be implicated with what appeared to us as parochial, I feel that what we labelled as rupture was in fact our own failure to see across the room.

That we might have been sitting in front of another version of ourselves. ■

Embedding Democracy: political and social engagement under the Web 2.0 paradigm
Simon Marschall

■ POLITICS

In recent years it seems as though the lingering potential of the possibilities of the Internet has suddenly exploded. WikiLeaks, Tunisia, Egypt, Libya, Syria, Iran, all historical events brought to you by Twitter and Facebook. Has the promise of world democracy and peace finally been delivered to us on a digital highway? Simon Marschall nuances the euphoric expectations projected on the Web and makes a panoramic survey of recent thinking on the relation between the Internet and democratic process.

When news spread about the release of US diplomatic cables by WikiLeaks in the end of November 2010 spread, few would have anticipated the controversies around freedom of information and the consequences for political institutions that followed "Cablegate". Over the last century, spatial and temporal characteristics of social, political and economic institutions have been altered dramatically by technology, and it seems that the digital, networked character of the Internet possesses the potential to challenge traditional political systems in unprecedented ways.

> *[T]he Internet is becoming integrated with the established system of political communication, yet it is also being used to challenge established power structures.*[1]

Historically, the coordination of large social structures was dependent on top-down, centralised hierarchies to secure control, without the means of communication that would enable direct feedback.[2] Today, these technologies have a prominent place in many societies. Advances in web technologies make possible social interaction as well as flows of financial capital and cultural goods across the globe. The Internet is thus crucial to sustain economic and political realities, yet at the same time also offers ways of reconfiguring power relations. With the massification of the Internet, information and communication technologies have become accessible to many constituencies and are being used (by some) to strengthen civil society and democracy, inspire alternative models of governance and as a platform for political dissent.

Robert Dahl recognises as essential characteristics of democratic processes effective participation, equal voting, enlightened understanding, control over the political agenda and inclusion of adults.[3] Particularly two elements seem relevant in relation to communication technology: enlightened understanding, which requires *access to information* and *participation*. Both aspects interact in Habermas's theory of deliberative democracy, wherein individual opinions are thought to transform one another through dialogue and exert power on basis of aggregation of these preferences.[4] Habermas deems some tools of communication – in particular mass media – responsible 'for the continuous erosion and effective demise of deliberative elements in Western political systems,' due to their increasing commercialisation.[5] The Internet however, offers new means of information creation and dissemination that differ from traditional mass media such as newspaper, radio and television and does not appear entirely destructive to democratic process. In terms of content, the Internet blurs common divisions between consumer and producer and facilitates the emergence of a highly diverse range of perspectives and personal accounts.[6] This essay looks at some of the political implications of the Internet along the lines of access to information and participation, particularly in light of the increasing influence of social media.

INFORMATION ACCESS

> *You cannot stop people any longer. You cannot control them any longer. They can bypass your established media; they can broadcast to one another; they can organise as never before.*[7]

Assumptions that construct the Internet as a by-default democratising medium are still widely held in current writings about the web and politics. Narratives claiming revolutionary changes in politics and society brought about by the culture of globally networked individuals have been present since the early days of the World Wide Web are partially rooted in the ideologically charged cyber-culture which emerged in 1990s America. Howard Rheingold and Nicholas Negroponte were prominent promoters of the
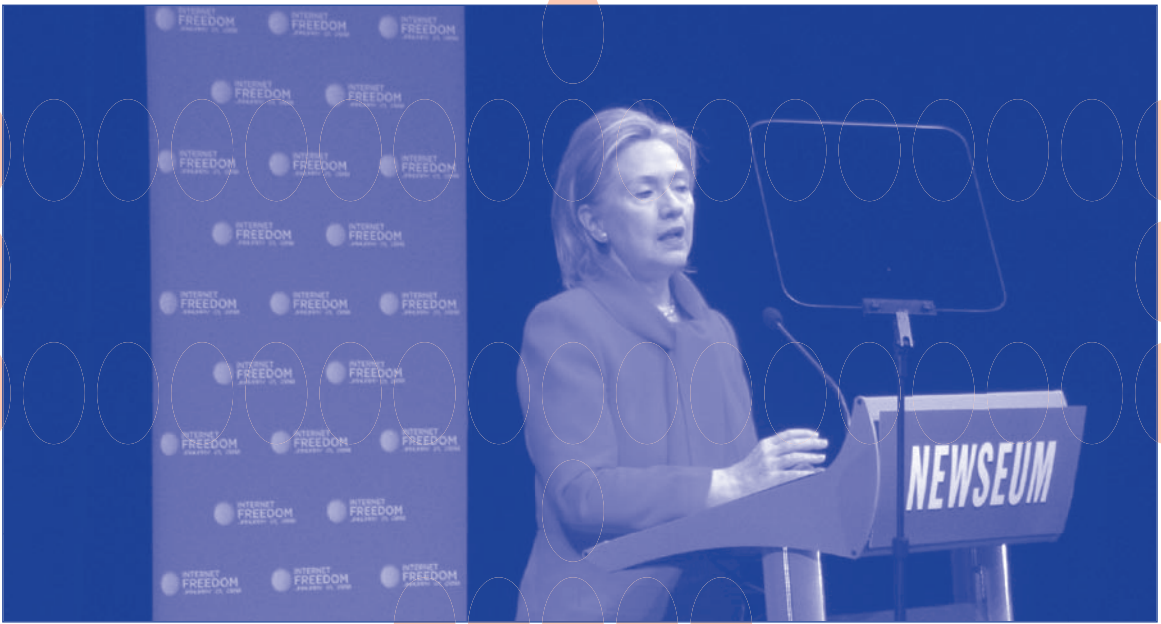
▲ *'Unrestricted open Internet access is a top foreign policy for the US.' January 21, 2010: U.S. Secretary of State Hillary Clinton delivers a speech on Internet freedom in Washington, D.C.* Image via digiphile.wordpress.com

Internet's capability to renew society, resonating ideas of direct democracy and decentralised governments, virtual communities and the *'netizen'*.[8] The Internet was envisioned as an 'information superhighway' with inherent liberalising qualities and influenced writings such as *A Declaration of the Independence of Cyberspace.*[9]

Heralding such utopian visions, parallel to increasing privatisation and the opening towards global markets, the late 1990s saw the advancement of the Internet as a tool for international development aid to foster economic and political progress. However, technological determinist visions fall short in describing the interaction between the web and society, constructing technology rather as an external and de-contextualised, de-historicised agent of change. In reality, the mere introduction of Internet technology does not automatically foster democratic structures or social engagement nor produce economic advancement. Early development programmes that utilised communication technology (e.g. UN's *ICT4D* programmes)[10] illustrate the flaws of the "technological fix" thinking. Information technologies were introduced without paying attention to the direct needs of the people or potential uses in peoples' everyday lives.[11] Often these projects were only relevant as long as external efforts were made to maintain them, many of them dying out quickly once a project was finished.

Still the effect of the Internet on political processes occasionally becomes clearly visible and calls for unorthodox responses. In authoritarian states, for instance, power is undermined through processes of market liberalisation that use Internet technology: something known as the "dictator's dilemma". In order to make domestic markets internationally accessible, otherwise restricted communication channels are opened to exchange information with external markets. As a side effect, removing of information barriers, allows citizens to access regime-critical information

entering through those same channels. Wheeler confirms this process in her analysis of Internet use in various Middle Eastern countries, noting that '[t]he global pressure to join the knowledge economy means that states in the region can no longer afford to keep their publics digitally muzzled and blindfolded.'[12] In other words: information access may generate additional knowledge about political reality and thereby aid political articulation and awareness among social groups; possibly in opposition to authoritarian rule.

Similar notions of the socio-political qualities of the Internet and the relevance of access to information in constructing "informed citizens" have been found evidence in various contexts. Yet again it should be noted that for digital environments to effectively engage citizens demands, not only material access, technological skills and information literacy, but also of course it requires an interest in society to use new media technologies as the means of gathering political information.

There seems to be a positive relationship between

> Over the last century, spatial and temporal characteristics of social, political and economic institutions have been altered dramatically by technology

democratic process and the Internet, but such generalising assumptions tend to neglect cultural and economic differences across regions and the ways in which the Net is used as well as how digital environments are controlled by those in power. Kalathil and Boas, for instance, frame the Internet as a tool that can help in sustaining existing power relations in favour of the ruling class.[13] Particularly in countries where Internet penetration is marginal, access to it must be understood as a privilege of the elite. Next to this the competition for attention between entertainment items and online political content creates a more subtle distraction through consumption that may be actively endorsed to undermine political activity. An example of this may be found in China's *laissez-faire* attitude towards digital distribution of copyrighted material while other content on the Net is strongly monitored and censored. In *The Net Delusion*, blogger, Evgeny Morozov maps out various strategies of depoliticisation employed by authoritarian regimes and makes an exemplary remark: 'The Chinese government, having cracked down on online pornography in early 2009, quickly lifted many of their bans, perhaps after realising that censorship was a sure way to politicise millions of Chinese Internet users.'[14]

COMMENT, LINK, SHARE, JOIN: THE POLITICS OF PARTICIPATION

In the light of the peoples uprising in Tunisia and Egypt in the Spring of 2011 discussions recently re-emerged on the role of social media in political and societal change. In the case of the Egyptian uprisings that started on the 25th of January, Western media were quick to give a technological explanation for the eruption of protests; implementing their reportage in similarly participatory media. Across mainstream news, blogs and Internet forums, discussions arose about the actual influence that Facebook might have for catalysing such a reaction against the Mubarak regime.

The disputed presidential elections in Iran in June 2009 – dubbed by international news media as the 'Twitter Revolution' – is another example of political process being influenced by social media In the case of Iran, the attention given to Twitter and the hype around the "greening" of social media profiles in solidarity may have aided in attracting media attention, however, it did not effectively help people in the streets of Teheran to deal with police violence and arrests.

With regard to the social networking sites that have risen to prominence over the last years, the following section will focus on the emergence and implications of Web 2.0 technologies on political engagement.

Coined by Tim O'Reilly in 2003, Web 2.0 is now widely associated with the participatory role of the user.[15] While its actual distinction from Web 1.0 is still debated, the popularity of Web 2.0 applications/social media has nonetheless increased over the last years, reflected in the growth of platforms such as Facebook and Twitter. Gaining momentum since early 'web logging' (commonly known as

> Rules such as Facebook's policy that requires users to subscribe with their real names poses another risk

"blogging") software simplified content publishing on the Internet. The power of contemporary Web 2.0 applications lies in their ability to connect vast amounts of people through centralised platforms. The strength of Web 2.0 applications is partly rooted in their easy and cheap utilisation, which harness large user communities as in the case of Facebook. For social and political causes, the low cost of building network connections and sharing content – as opposed to traditional campaigning that involves higher investment in information material production and dissemination – make social media particularly interesting.

The relationship between social media and democratisation is however complex. The different circumstances under which digital media are used cater to different objectives than democracy. Evgeny Morozov in *Foreign Policy* (9 September 2009) acknowledges that new media tools may enhance digital activism and foster a 'digital civic infrastructure', yet he also regards the utopianism concerning the democratic potential of Web 2.0 applications with scepticism. Social media may be used by regime-critical voices to address their desire to participate in politics. They may provide citizens with information and a means of participation, but social media can be used simultaneously to monitor political actors' networks, or disseminating propaganda and misinformation. Such actions not only create disruption within networks, but may also alienate them from other members of society (Morozov, 18 November 2009). Another major critique concerning activism on social media platforms is concerned with the passive manner by which people may forward political causes without becoming really engaged themselves (Morozov, 9 September 2009).

Next to this, Ethan Zuckerman – a senior researcher at Harvard University's Berkman Center for Internet and Society– has recognised that the politics of the actors operating the platforms need to be considered critically.[16] The lack of control within the closed architecture of most social media platforms may negatively affect participation for political ends. Rules such as Facebook's policy that requires users to subscribe with their real names poses another risk. Accounts may be hacked to gain access to personal data and the names of other politically affiliated members.

QUASI PUBLIC SPHERES AND ECONOMIC UNDER-CURRENTS

Finally, the perception of Web 2.0 platforms as a "quasi-public sphere" conceals the economic interests that often constitute the basis for these services. Kleiner and Wyrick note how these technologies work according to the rationale of venture capital and criticise the exploitation of information created by its user base for economic gain. Burnham further elaborates on these perceptions, comparing the extractive economic models of Web 2.0 corporations to oligarchies. Platforms like Facebook and Twitter seem to act in a similar way to most governments: they set up desired legal frameworks to facilitate environments for large amounts of people. Yet at the same time, they are not elected by its users and as a result can enforce policies that are not supported by the majority of their users. While the architecture of the Internet during its early years was assumed to facilitate democracy and freedom, currently large amounts of users are bound to the policies of platforms governed by private ownership.

Looking at the vast array of forms that political engagement can take, recent Web 2.0 technologies do facilitate alternative sites for information dissemination and participation in politics. However, as the preceding has shown, the actual effects of this on democratic processes are dependent on many variables and difficult to assess. To make such an assessment, the underlying structures that govern digital media spaces have to be studied carefully – especially when networks like Facebook gain an almost universal status, eliminating alternative platforms and shifting the entire means of communication into privately governed environments. Protecting the privacy and security of individuals and organisations is a matter of urgency, while more user-control over their own data and over the structures themselves is needed to foster an educated usage of Web 2.0. Recent undertakings to develop Open Source-based social media may be heading towards establishing new networks. Projects such as *Dispora* (joindiaspora.com) or *Thimbl* (thimbl.net) are important developments that reflect on the political aspects of participatory platforms and might over the long run provide tools that explicitly support political activity governed in a more democratic manner. Such technology may then be made most effective, potentially catering for the interest of multiple types of users, potentially building anew the notion of public, and reconfiguring political structures. ∎

NOTES
1   Peter Dahlgren, "The Internet, public spheres, and political communication. Dispersion and deliberation," *Political Communication* no. 22, 2005, 150.
2   Manuel Castells, *Communication Power* (New York: Oxford University Press, 2009).
3   Robert Dahl, *On Democracy* (New Haven: Yale University Press, 1998).
4   Heinz Brandenburg, "Pathologies of the virtual public sphere," Paper for *European Consortium for Political Research (ECPR),* Edinburgh, 28. 3–2. 4. 2003.
5   Ibid., 4.
6   Lev Manovich. *The Language of New Media* (Cambridge: MIT Press, 2002).
7   First name Sullivan, 13 June 2009.
8   Sarah Oates, Rachel Kay Gibson, "The Internet, civil society and democracy. A comparative perspective." in Sarah Oates, Diana Marie Owen, Rachel Kay Gibson, eds. *The Internet and politics. Citizens, voters and activists* (London: Routledge, 2006), 20-38.
9   Michael Margolis, Gerson Moreno-Riaño, *The prospect of Internet democracy* (Farnham: Ashgate Publishing Group, 2009) and John Perry Barlow, *A declaration of the independence of cyberspace* (1996). Online source: http://homes.eff.org/~barlow/Declaration-Final.html (accessed on: 15-01-08)
10 Information and Communication Technology for Development
11 Anriette Esterhuysen, "Circling the point. From ICT4D to Web 2.0 and back again," *Participatory learning and action* no. 59 (2009), 80-86.
12 Deborah L. Wheeler. "Working around the state. Internet use and political identity in the Arab world," in Andrew Chadwick, Philip N. Howard. *Routledge Handbook of Internet Politics* (London: Routledge, 2008), 305-320.
13 Shanti Kalathil, Taylor C. Boas, *Open networks, closed regimes. The impact of the Internet on authoritarian rule* (Washington: Carnegie Endowment for Interntional Peace, 2003).
14 Evgeny Morozov, *The Net Delusion. How Not To Liberate The World* (New York: Public Affairs, 2011), 70.
15 A comprehensive description of O'Reilly's key principles concerning Web 2.0 can be found in the introduction to Chadwick and Howard's Routledge *Handbook of Internet Politics* (Oxford, 2009).
16 Ethan Zuckerman, "Pros and cons of Facebook activism," (blog post, 8 February 2008). Online source: http://www.ethanzuckerman.com/blog/2008/02/08/pros-and-cons-of-facebook-activism/
17 Brad Burnham, "Web Services as Governments," *Union square ventures* (blogpost) (10 June 2010). Online source: http://www.union-squareventures.com/2010/06/web-services-as-governments.php.

FOR

A

A

PLAY VAN ABBE

Ian Wilson
Discussion 1982, 22 June

Acquisition
Van Abbemuseum,
Eindhoven

Negotiation

Play Van Abbe
Executive Focus

■ PLAY VAN ABBE
was a programme consisting of four episodes consuming the museum's thoughts and activities over a period of 18 months. A radical response to institutional complacency in this part of Europe and the challenges posed by the financial crisis, the party line is one of transparency, activation and exchange.

▲ Installations (top to bottom): *Lina Bo Bardi Fan Day* November 14, 2010, installation view during exhibition *Time Machines – Reloaded*, 2010; Lia Perjovschi, *The Archive and the Knowledge Museum – Kit*, 1985 – today, installation view during exhibition *The Politics of Collecting – The Collecting of Politics*, 2010; Welder at work in the installation *FREE SOLL LEWITT* by SUPER-FLEX, 2010. All installations were on view at the Van Abbemuseum, Eindhoven. Photography Peter Cox.

▲ Installations (top to bottom): Michal Heiman, *Attacks on Linking: Scrolls – What's on your Mind,* 2007-2010, installation view during exhibition *The Pilgrim, the Tourist, the Flaneur (and the Worker)*, 2011; Surasi Kusolwong, *FeetBall Rietveld Table* (Klompen Kick Yes-No-Ok), 2008, installation view during exhibition *The Pilgrim, the Tourist, the Flaneur (and the Worker)*, 2011; Installation view exhibition *Strange and Close*, 2009. All installations were on view at the Van Abbemuseum, Eindhoven. Photography Peter Cox.

An inside conversation about role-playing in the museum
Annie Fletcher interviews Charles Esche, Steven ten Thije and Hadas Zemer about Play Van Abbe 4

■ EXCHANGES

Every exhibition is a team-effort, but for the Van Abbemuseum working so closely together, for such an extended period on the Play Van Abbe *programme was a new experience. In Part 4, at the last stage of this two-year journey, three team-members look back at the final chapter. Charles Esche, director and curator of the last chapter of PVA, Steven ten Thije, research curator responsible for part of the background research for* PVA 4 *and Hadas Zemer, experience designer for the museum who worked intensely on the experimental mediation strategy. The discussion was moderated by curator Annie Fletcher.*

Annie Fletcher
So this is our moment to talk about Part 4 of *Play Van Abbe: the Pilgrim, the Flâneur, the Tourist (and the Worker).* So maybe I will start with Charles, I would like to ask how you dealt choices as the curator of *Play 4*.

Charles Esche
I wanted to rely overwhelmingly on the collection, working with it, for me, is always an interesting discovery. Secondly, I wanted to make rather radical choices with the collection. I learnt a lot from Rudi Fuchs in this way.

AF
Particularly in the making Part 1 (of *Play Van Abbe*)?

CE
Yes, specifically watching him enact that. I wanted to search for something with a similar disobedience to chronological art history and its expectations. I respect that degree of radicalism in Rudi's work. But I tend to start from a more political sense of the meaning of the work that can work towards a formal composition. So in that, there is a perspective on how to curate a collection show that comes from him, but I think we start at completely opposite ends. I then wanted to choose works that seemed to address these three roles, of the tourist, the pilgrim and the flâneur in a way that was not explicit. I wanted to propose that the three roles require different ways of the moving of your body through space, so that you don't take the passage through space for granted. As though you are a disembodied eye. As a curator, I don't feel that the authorship has been all mine. What I tried to do was lay out some broad rules of engagement within the space and broad outlines of where works might be.

AF
What about this other role that of the worker? It might be nice to think about yourself as the worker: the curator as a worker.

CE
Yes, I think, the worker came to represent us initially. You can't talk about the human beings in the museum without talking about the human beings who work here everyday. But then we had to make it into a role that was available for other people. Which in a sense is what this whole labour market has done to individuals, employment is self-employment, unionised labour to creative industry, or whatever.

AF
Security to insecurity. One's identity is only understood in terms of what one produces ?

CE
Yes, exactly – all those things, which aren't necessarily positive moves in people's lives but nonetheless are a description of how the labour market has gone. We work for ourselves, we have to create ourselves and our identity.

Hadas Zemer
One is working to produce this all the time.

CE
So you have to produce yourself and producing yourself is a key part of current capitalist relations.

AF
One of the starting points of PVA was the idea to allow the whole museum to collaborate in an investigation, wondering how the museum itself would reflect on the way in which it (re)produces itself. In this, the last chapter it seems to turn this methodology back onto the public itself and looks at how the public is also (re)producing itself. HZ you played a special role in this, moving, as it were, between departments in your new role as experience designer. How did you get involved?

HZ

For me, the main point is the very role of the visitor. In this we started the whole *Play* project with a kind of mapping of roles, dealing mostly with the roles of the professionals, like the role of the curator or the role of the artist . This offered an active sense of questioning of the role from the perspective of the witness – looking consciously at how someone performs a role. So, in a way, you can say that in the first three parts of *Play*, we were hoping to get people acquainted with these building blocks of the museum from different points of view and in different ways. And right now, after this extensive survey, we are saying to the public: "Now it's your turn."

AF

And how did you deal with this proposition? This very explicit notion of the four roles in Part 4, *The Pilgrim, the Flâneur, the Tourist (and the Worker)*. Could you explain more about the setting? And about what the roles are and how you have created mediation around the roles?

Steven ten Thije

There are two things to say – one more general about the idea of playing roles as such and one more specific about the roles we have chosen.

One is that the gallery space, dating back from before the museum, has always been a constructed and theatrical environment that functioned as stage for objects and people. So the museum space, the gallery space, has always carried with it implicitly a statement about who is going to visit. And if you then look at the history of museum spaces and what general statements they made about the visitor, you can see that the focus in the 19th century was a lot on nation-building and becoming a national citizen with the opening of national galleries. In the 20th century, attention shifted from the (national) subject towards the "consumption" of object, restructuring the gallery as a place to present and "consume" artwork. This transformed the national subject into a consuming subject. Even if the 20th century White Cube-gallery is devoid of price tags or references to the market, it is still closely related to a consumption economy: it presents a product in the most attractive way.

The clearest example of this is perhaps that the Museum of Modern Art in New York that was instrumental in spreading the White-Cube exhibition model also hosted 'Good Design' exhibitions that were intended to educate the public on what was good and affordable design. Today, we, as the museum, also make a statement about who the visitor is, whether we want to or not. And this became our theme for *Play 4*. With the exhibition, we wanted to be very explicit about the fact one plays a role in the museum and, by being so explicit, making it subject to debate. This isn't however a complete rupture with what happened before, because we still suggest an identity, but the nature of that identity is very self-reflexive. Instead of saying "this is your role." we are saying. "remember that you are playing a role." And that seems to resonate with today's experience – where you are constantly asked to state who you are: on the Internet, in social environments, in work. To some degree one could even read the entire *Play Van Abbe* through this self-reflective lens. As HZ pointed out we started by making our own role explicit in the first 3 chapters and now we make the visitor's role explicit.

In the end, the roles we have chosen, especially the pilgrim, the tourist and the flâneur, all reflect back on the way we deal with art. The roles are implicitly present within the visitor when they walk through the door of the museum. The pilgrim, for example, represents the spiritual side of life, which still is an important framework for the experience of art. There is, for instance, often a discomfort when art or exhibitions become too political, because it is considered too mundane, not fitting the spiritual domain of art.

AF

Dealing with the everyday as somehow not quite fitting for art…?

StT

Yes. The tourist in a sense picks up on that, for somehow tourism is an everyman's "pilgrimage". It began with the Grand Tour and was later transformed in the 20th century to something available in Western societies and today all over the globe. But the tourist has a different perspective than the pilgrim, which is less soul-searching, but looking more for the "real" thing. Tourists travel many miles and even endure quite some hardship to experience authentic work or culture. Even, if of course, that authenticity needs to be produced by the tourist coming and calling something "authentic". This is strongly embedded in our dealing with art as well, where we go to see the original and we crowd up in front of the *Mona Lisa,* we can't see it but we are close to it and this is still the attraction of the original, authentic object. And the flâneur refers back to a European character from the 19th century who walked through the arcades in Paris. The flâneur is a poetic figure (when put next to these other two travellers) who was just out there, looking around: the homeless modern subject who is open to everything, but also belongs nowhere. But the flâneur here is not imagined as a nostalgic figure, representing a lost identity. As Daniel Miller points out in his essay, the flâneur is a figure who reminds us of today's web-surfer, which I suppose is a subjectivity more or less growing within us.

AF

This idea of surfing and browsing on the Internet as one's central activity ?

StT

Surfing the digital wave, the data wave, browsing. Now opening the newspaper and seeing Google Arts presenting its first project – a virtual art fair opening a few weeks ago – makes the closeness of the flâneur historically actual.

AF

This might be a more contemporary role than we realise.

StT

In that sense it seems to mirror, or structure, our experience more and more.

CE

They're all figures of today. They have all been transformed in what we could call a period of transition if we want to call it anything – where things are unclear where it's moving from one set of truths, which were meant to be self-evident to another set of truths that might become self-evident in the future. I think the wish is at the moment to get from a situation where, as ST said, the whole theatricality of the museum is a given but isn't recognised, to a position where that can be recognised. Once we've recognised that we're dealing with theatricality, we're dealing with a building that has a certain view of its public, then we have a tremendous opportunity. But we have to get to that stage first because the preconceptions of our audience are basically ones that go against what we would like to talk to in terms of our ambitions as a museum.

There is the notion that when you come to a museum you are meant to make judgements based on your own self and your own

subjectivity. So you think what do I, *I*, think? That *I*, that ego, is not in question. Do I think this is beautiful or not? Do I think this aids me in discovering truth or not? And by giving other possibilities, for instance by allowing one to say, "I, as a pilgrim, don't understand that," is a great admission that offers you much more space than to say as this absolute…

HZ
Monolithic identity…

CE
I think the most important point is to get people to where they can say "I" without having to defend it – we have to defend our own self-identity – but this *I* can become something flexible, something that can be touched and pulled and questioned. Because it's not you. It's not this deep-seated sense of identity, it's playing this role. And that's what actors do, and that's what the real possibility of the museum is; to escape from yourself in a way, and this escape from yourself is something that we can offer. In a good way, not merely by escaping through spending lots of money…

AF
You can escape the monolithic sense of yourself, to a point where you can re-explore, articulate and even fragment it.

HZ
I can't help going back to some research that I did before working at the museum, which asked people why they come to the museum. Most people responded that they wanted to learn something new. It is interesting to put this result next to the answers to another question: 'What would you have done if you weren't here right now?' To this people responded sometimes with crazy things, like: 'I'd be swimming with dolphins.' So how do you connect this desire to learn something new, to this fact that the equivalent – the activity chosen as a possible replacement - is something like totally running away from yourself. I think these two things are strongly related; it is this remote, psychological distance from yourself that allows you to realise something new.

CE
And it can be fun. It can be something done on the level of just playing a role, being somebody other than yourself is a great liberation as you no longer feel you have to be consistent or accountable in the same way – you can say, "oh, I was just playing." And that gives a lightness to it I hope.

AF
As CE said, you don't feel this enormous responsibility of representing yourself all the time. That sense that you don't have to represent that position but you could be in a more speculative, free-floating position both as somebody that can express something and somebody that can experience something .

HZ
For us in the museum, we have to turn the didactic into the polemic.

AF
Or even the speculative. ∎

Questions to the Museum of the 21st Century
Play Van Abbe Symposium 1 – 2 July 2011

Zdenka Badovinac
Bart de Baere
Claire Bishop
Manuel Borja-Villel
Jakob Gebert
Reesa Greenberg
Kai-Uwe Hemken
Ysbrand Hummelen
Hannah Hurtzig
Sven Lütticken
Public Movement
Museum of American Art
SUPERFLEX
and others

The Autonomy Project
Symposium 7 – 9 October 2011

Rosella Biscotti
Pedro Costa
Andrea Fraser
Maria Gough
Thomas Hirschhorn
Isabell Lorey
Adrian Martin
Nikos Papastergiadis
Jacques Rancière
Gerald Raunig
Ruth Sonderegger
and others

more information/reservations
www.vanabbemuseum.nl

vanabbemuseum

Art – a/part of history
Steven ten Thije interviews Galit Eilat

■ DIALOGUE

The third chapter of Play Van Abbe *was curated by guest curator Galit Eilat. As the former director of Digital Arts Lab, Holon, Israel, Galit brought with her a frame of references that differ profoundly from the museum's. In conversation with research curator Steven ten Thije , Galit explains her understanding of art and how this is visible in her exhibition.*

Steven ten Thije

Galit, I would like to discuss your experience at the Van Abbemuseum as curator of *The Politics of Collecting, the Collecting of Politics,* which is part of the third part of *Play Van Abbe*. However, before we talk about this project, could we start by being briefly biographical, with you telling me how you came to work as curator?

Galit Eilat

I didn't start as a curator, but I studied as an artist. I graduated in the early '90s and was part of quite a successful generation of ("baby boom") artists who profited from an upcoming internationalism in the Israeli art scene. These years were quite tiring and in 1997 (two years after I graduated) I decided to move to the Netherlands to have a change. Here I worked with Next 5 Minutes and people like David Garcia and Geert Loovink. Then in 2000 I accepted the offer to develop a new art centre in Israel. This became the Digital Art Lab. I thought about many things at that time but not so much about becoming a curator, however I did decide at that point to no longer be active as an artist.

StT

What did you think when you were invited?

GE

The reason I accepted this invitation at the time was partly influenced by the political situation in Israel, which seemed promising due to the discussions between Barak and Arafat. It looked like something positive could be done but when I came back, the 2nd Intifada started and everything changed.

StT

How did you operate in such charged environment? Was it possible to relate art to what was happening in society?

GE

We worked strategically. To the outside we presented ourselves as an art institute that showed "the best" professional art. We used the space as an interface for artistic activities and at the same time we developed other programmes that did not have a direct artistic visual manifestation. Through both streams we showed the context and wanted to engage with society (situating work not only within an art- but also a general-historical context, relating it to the fields of sociology, anthropology etc).

StT

How was it for you to then work in a museum that primarily functions as the site where one presents an art historical context?

GE

I am not sure I was aware of this and this is not how the Van Abbemuseum promotes itself. The main point of my exhibition, *The Politics of Collecting, the Collecting of Politics,* was to show that art history is part of history and is not a separate history. Museums very rarely do that and it is important to make clear that art is not something isolated but that it is part of everyday life, that it reflects our society and not just an abstract category called "Art".

In my view, the art historical museum is a symptom of modernism, which was one big mistake in that it is based on the separation of art from society. When you start to value art works only on the basis of their form or their place in the evolution of forms you might end up relating things that are not historically related. One could, for instance, see some formal correspondence between conceptual art produced in Argentina and the United States that might suggest it is related, whereas the statement made by the works themselves might not only be different but in fact opposite to one another. I find museums that focus on art history as something self-contained problematic because they only allow one to think about art and not about the world. And for me, the most valuable thing is to use art as a tool to think about the world.

StT

How did you translate this into the exhibition?

GE

First of all I chose artists who are mostly coming from the East, be it Eastern Europe, such as Lia Perjovschi and Zofia Kulik, or from the Middle-East, like Akram Zaatari and Michael Heimann. I also invited artists who work in a specific way with collecting and history – demonstrating both how art history is experienced differently in different places due to the specific political constellation, or using techniques of collecting to address social, political issues. Also, but I don't know if it is related, my projects often demand a lot of time to experience.

StT

Is that part of your critique of modernism perhaps, which fetishised the immediate experience of the artwork?

GE

I don't know that, but it is related to how I want art to be perceived. Art is something that helps me to experience things differently, that breaks open conventions and offers a fresh perspective on my own everyday life. It is not about consumption of something nice, but about allowing yourself to question something that seems self-evident.

I think this also reflects back on the museum, for, since the museum doesn't see itself as part of history, it is difficult to facilitate the experience of history for its visitors. Museum mediation is often far too results-driven, asking all the time how many people do we have coming through the doors? How many school children?, etc. This is a result of the mentality that sees art as a product possessing a definite answer. If you want to use art to think about your life you need to work in a different way. We collaborated, for instance, with the University of Amsterdam to do research on the works in the exhibition and that was a very inspiring process for me. Those students really engaged and used the works to think, this is how it should be. ■

Notes on Collaboration
Sebastian Lütgert, Pad.ma

■ REPLAY

This talk by Pad.ma was first presented at Speak, Memory, *a conference held in Cairo in October, 2010.* Speak, Memory *focused on archiving and the (re)activation of cultural memory.*

The tagline for this last day of the symposium is 'Towards a collaborative model of knowledge production?', and I would like to take a brief look at what this "collaborative model" could be.

My one-line abstract would be that collaboration can be quite a mess, and that we should refuse the temptation to steer the discussion we are having today towards just a happy collaborative ending.

None of these ideas are particularly new or specifically mine, I can point you towards a few theorists of collaboration, and a few texts they have written, but what I wanted to bring to this table is not actually based on readings, but more on observations.

First of all, I would have to make a terminological distinction, between collaboration and cooperation. Collaboration and cooperation do not form a simple opposition, but let's for one moment assume that they did. It is a distinction that is not so much rooted in the etymology of these two terms, but rather in their historical use. Since if we want to go towards collaboration, we have to talk about the collaborator, about the figure of the traitor, the one who works with the enemy. Because that is what we do. We are not entirely contained within the generosity of our groups, within respect and solidarity. Working together may happen in a surprisingly brusque and not at all generous mode, where the collaborators follow, above all, their own interests and agendas.

And on the other side, you have cooperation, which is what usually takes place in larger organisations, and often goes by the name of team work: the tightly choreographed and synchronised interaction between specialised units, task forces that, maybe more than anything other, communicate effectively. Plus a variety of procedures and protocols that have been established, like self-monitoring, self-evaluation, etc., in case something should go wrong.

If you want a simple dichotomy, you have networked collectives on the one side, and "the institution" on the other side. But I do not think this black-and-white opposition will take us very far. To talk about collaboration would be to look at a dark and muddy shade of grey, which I think is much more interesting.

Collaboration would mean abandoning two ideologies at the same time: both the romantic notion of fair exchanges between equal partners, and also the Puritan ethics of abstinence, of keeping your hands clean, and avoiding any contact with your enemies.

And this is why I would propose, to this "model of collaboration," the model of the parasite. The organism that drops onto, and lives inside, another organism. To quote from Michel Serres: 'the parasite invents something new. He obtains energy and pays for it in information. He obtains the roast and pays for it with stories...He establishes an unjust pact.'

Between the parasite and the host, you will find an almost entirely abusive constellation. The parasite just sucks. Parasitical collaboration does not look for use value, it looks for abuse-value. But it is precisely this type of abuse that will make the host move, and absorb something new.

And again, let's not draw a too simplistic pretty picture of a world that has hosts on one end, and parasites on the other. The parasite is not binary. As Michel Serres also says: 'the parasite parasites the parasites.' Within collaboration, you are never just the host, and never just parasitical. And this can be quite a mess.

Especially as collaboration itself never appears in pure form. Abusive collaboration, and more bureaucratic cooperation, are not a clear-cut opposition. There are no dialectics in which these cooperations would give way to a third, higher form of working together. Each of these modes requires the other, for its own ends.

Without a minimum of cooperation, collaboration would rapidly disintegrate. And without a bit of collaboration, cooperative environments would come to a standstill. But the advantage of collaboration is that it can form a parasitical relation to managerial or bureaucratic cooperation. Whereas cooperation usually fails to manage, or integrate, or otherwise neutralise the collaborator.

Collaboration is sometimes confused with, but distinctively different from, the currently dominant ideology of self-regulating markets. This idea of purely egoistic participants in exchanges, where by the magic of the market, the fittest will survive. Collaboration is not an economy of accumulation, it is not a trade. It is an economy of expenditure.

The need to collaborate arises from specific situations. Sometimes you cannot just be performant, and effective. Not because it is boring. Which it may be. But because you simply cannot do it. There are situations in which you have to form somewhat excessive and unfair collaborations, because their intensity is what makes production possible. And the art is then to find a type of meta-stability that makes them sustainable.

Collaboration does not shield itself from the affective energy that flows through working together. It taps into destructive energy, in order to produce. The first parasite may steal your ideas, the next one may steal your best friend. None of them will do your bookkeeping, or even the dishes. And at some point, these will have to be done. But at the same time, you may be able to live at someone else's expense, to draw resources from other networks or organisations who are willing to open themselves up, even if only temporarily, to this economy of collaboration.

In the context of Pad.ma, none of these considerations are theoretical. They are all entirely practical. You can easily see this by the composition of its producers, a group of groups. We first of all have to collaborate amongst ourselves.

With Camp you have an artist collective that has its background in filmmaking, architecture, and software development. To bring these fields together is not trivial. You also have Camp, the space, that draws much of its productivity from the fact that it allows itself to be multidysfunctional. Or the Alternative Law Forum in Bangalore, a lawyer's collective that started as a reading group, but could also, easily, perform the function of a critical film studies department. And I leave it to someone else to describe the various double agendas of 2620, which is Pad.ma's Berlin component. (And then Pad.ma has been founded in collaboration with two more classically cooperative NGOs in Bombay.)

I would not go so far as to call Pad.ma a productive misunderstanding, but it is definitely a spiraling movement around the blind spot that may be its actual core: the individual extraction of surplus from a variety of shared resources, and shared concerns.

How do you avoid everyone falling back into their respective "fields", the artists make art, the software developers develop software, the bookkeepers keep the books, and the frequent flyers travel? What coalitions can you form to prevent these forms of specialisation?

And I guess it is the same when we are talking about collaborations among archiving initiatives. With Pad.ma, we are looking for both: hosts, and parasites. You have to talk to Google, to filmmakers, to social activists... at the same time. They are not going to get the same story. You have to push things in directions that can be conflicting, just to get some room to move. It is good to operate within your competence, and with responsibility, but sometimes, you also have to play. ■

The Hero With Four Faces
Daniel Miller

■ MUSEUM

An exhibition is rarely a comprehensive statement by a solitary author. Of course there are people - the curator(s) and artist(s) primarily - who make statements about exhibitions that suggest authorship, but in the end their authority is limited. Finally it is the exhibition itself, in its own conceptual lay-out and physical organisation, that makes a statement to be read and interpreted by others. The text below, an excerpt of a longer one written by Daniel Miller, is an example of the moment when an exhibition-concept becomes productive in a manner that surprises even the organisers. Written as a response to the last chapter of Play Van Abbe, *it reflects in an unconventional way on the ingredients that comprise this last moment of the museum's journey,* Play Van Abbe.

[...]

A note on the text

I approached this project from a tangent, in pursuit of issues of mythology, technology, history, modernity, and the contemporary that had been incited by *The Museum and its Doubles* project. The unconventional shape of this text reflects an effort to develop strategic techniques beyond the theoretical disposition that I believe is now exhausted. What follows is an experimental report, recording a series of partially explored possibilities. The ambition was (and remains) to create a form of hybrid writing, somewhere between philosophy and fiction.

The wager was to understand these four figures (tourists, pilgrims, flâneurs, workers) from the inside out: as subjective possibilities that may be present in any encounter. This is, instead of the conventional procedure of drawing lines between typologies.

Nevertheless: in the interests of balance, and cowardice, I am also including a typological sketch, in which I myself do not believe, but which came to me one night.

Anthony Hegarty once described the Mercury Music Prize as 'like a crazy contest between an orange and a spaceship and a potted plant and a spoon.' Something like this holds here too. Each type varies massively in their degree of definition, logic, and determination. The flâneur is historically specific, the worker is a cipher for a range of possibilities, tourists and pilgrims each belong to their spheres. Any effort to compare them inevitability sandblasts their singularity. But without further ado...

The flâneur is transparently the simplest of the quartet to analyse. Born in Europe in the 19th century, from a canonical literature incorporating Baudelaire and Walter Benjamin, leading into an extensive academic commentary, notably by William Mitchell and Jonathan Crary, exploring the figure's movements, meaning and mutations up to its latest embodiment in the web surfer. The flâneur enjoys an intimate link to the worker as sex-worker, its conceptual double, who walks the same streets, and contrasts to the tourist through movement-codes (circularity against polarity) and situation (the urban against the global).

Flaubert's *A Sentimental Education* (1869), effectively the novel of the flâneur, was inaugural in the development of modern literature. Flaubert's systematic exposure of illusion to irony, displayed to a detached and disinterested gaze, actualised the theory of judgement developed by Kant. It was subsequently industrialised through cinema and photography. The modern aesthetic sensibility is produced by the flâneur.

Henry Céard recounts how one evening in Flaubert's Paris flat in Rue Murillo, he told the veteran novelist of the admiration he felt for *A Sentimental Education.* Obviously moved by this tribute, Flaubert drew himself up to his full height and answered in a gruff voice: 'So you like it, do you? All the same, the book is doomed to failure, because it doesn't do this.' He put his long powerful hands together in the shape of a pyramid. 'The public,' he explained, 'wants works which exalt its illusions, whereas *A Sentimental Education…*' And here he turned his big hands upside down and opened them as if to let his dreams fall into a bottomless pit…

Originally the veritable model of aestheticised uselessness, the flâneur is today a fundamental economic actor; as the web user surfing the attention economy, and the hipster at the gentrifying forefront of the creative cities avant-garde.

'Give me your poor, your tired eyeballs...' Somewhere between the distribution of sightlines, investment performance, the stages of capitalism, and the role of an audience, the excess of an earlier social arrangement was recycled as fuel. Perhaps this reflects Western decadence. But the metamorphosis suggests the question of what will be recycled next. If the flâneur was an externality or excess, then the tourist is a kind of fundamental void, who in their lack, reflects the world.

Born with the Grand Tour of the 17th century, the tourist then advances through the history of transportation into ever darker and more specific markets: Chernobyl, the ruins of Detroit, conflict tourism, space tourism, doom tourism, perhaps eventually dream tourism. Tourists consume a landscape as models in a series. Every potential destination has certain properties: select the one that works for you. Underpinning this attitude are axioms of cultural relativism. The dimensions of the world are interchangeable. Elements and aspects can be abstracted from their context. Every feature of existence can be commodified into an experience of fixed-risk and duration.

"I feel so strongly that deep and simple is far more essential than shallow and complex." (Mr. Rogers)

The tourist is the dominant contemporary subjective type, carried on the rising global tide of mediation, and the extension of mapping operations into new sociological, cultural, digital, psychological and neurobiological sectors. Nature knows no tourists. Where discourse was, there shall the tourist be. The tourist is a kind of seismograph, lining the perimeters of the empire of signs, and marking its advance.

Most contemporary artists and curators, not to mention critics and spectators, are essentially tourists, moving from project to project, and trend to trend, with little continuity or real development. The tourist travels light. Perhaps

this accounts for the feelings of nausea widely experienced by readers of art magazines, and visitors to fairs and biennials – travel sickness. Hypercapitalism (fatalistic, irreverent, animated by animal spirits...) is essentially pagan. Major museums are promiscuous towards the icons it serves. Louise Bourgeois's spider, Cai-Guo Chiang's firecracker cars, Olafur Eliasson's sun, and Ai Weiwei's sunflower seeds are all equally demonic powers, along with Nike, BP, Unilever, Apple...in a global pantheon. Rival theologies struggle to determine their arrangement. Altermodernist, Unimarxist, Semiokabbalistic and Taopportunist sects produce their own maps and souvenirs, and welcome careful drivers. All parties are eventually folded back into the hegemony.

The pagan spirit breaths life into tourism too. Every discrete destination represents its own shrine, dedicated to a specific local God. There is a "spirit" of a Nation (like a River, or a Mountain) which the tourist boards promote ("Business Comfort in the Heart of Europe") and which the visitor ("Thank you India") entreats. A tourist wants to believe. But something in their method holds them back. Asked to decide between a familiar schema, and the ecstasy of an encounter that exceeds it, they choose the schema. That is, they choose home. The categories they use to process experience, effectively declaw experience, preventing the unknown from drawing blood. The experience is packaged in advance, it will not result in any fundamental reassessment of their position in the field, and at the moment that it does, they cease to be a tourist.

Pilgrimage is the unconscious of tourism; the tourist is the thoroughly secularised pilgrim. The figures swap sides at the moment that the tourist ceases to consume a landscape, and the landscape consumes them.

The fundamental distinction lies in contrasting conceptions of space. A pilgrim moves through inner space, a tourist moves through outer space. A pilgrim knows where he is going, but is unprepared for what he finds there. Pilgrimage incorporates the excess that tourism denies. But the status of the excess shifts across religions and traditions. The Hajj occurs once in a lifetime for every believer. An Orthodox pilgrim is closer to a hermit.

By the grace of God I am a Christian man, by my actions a great sinner, and by calling a homeless wanderer of the humblest birth who roams from place to place. My worldly goods are a knapsack and some dried bread in it, and a Bible in my breast pocket. And that is all.

The most celebrated literary treatment of pilgrims and pilgrimage remains John Bunyan's *The Pilgrim's Progress* (1678), never out of print since publication. The allegory is universal; various obstacles (*Vanity Fair, The Slough of Despond*) are successively vanquished on the road from the City of Man (or "Destruction") to the "Celestial" City of God.

Bunyan's pilgrim, "Christian", journeys from one excess to another: the excess of corruption that animates the material world, to the absolute excess of God, against which the slings of the human stand as meaningless.

There is nothing unique about this story. The pilgrim himself is an unexceptional Everyman, or an ordinary Joe, distinguished only by his virtuous ambitions. The ghost of the narrative still animates airwaves, self-help books, and ideological tracts; the frame remains, the nature of the obstacles and goal have changed. They've materialised. Spiritual attainment has ceased to be a mainstream Western project, and where it persists it persists in a degraded form, as a means to a banal or therapeutic end: Jesus helped me give up glue.

"Pilgrim" was the medieval (and remains the authentically religious) concept of the human subject; the generic human once all contingencies are stripped away. "Worker" is, or was, the modern concept.

The change in character reflects a change in global space. The universe of the pilgrim was stable, anchored by a set of absolute conditions which can be expected to maintain themselves until the end of time, at which point the Divine Plan will manifest in its fully glory.

The worker inhabits a different economy: open, where the medieval world was closed, materialist; where the medieval world was spiritual; dynamic, where the medieval world was static; itself contingent, where the medieval world was necessary. The statement of the Middle Ages was: there are no new stories. The statement of modernity is: this story is still being written. (The statement of postmodernity being: this story is being rewritten...)

The medieval world was signed by God. At least since Kant, the worker-subject has been enlisted as a co-producer of reality, whether transcendentally, unconsciously, or otherwise. The pilgrim seeks (or sought) the path of virtue through the world. The worker actively reshapes the world, or watches helplessly as it reshapes itself around them, or is caught in some paradoxical combination of both.

In inheriting the pilgrim's place at the subjective centre of the universe, the worker also inherited their spiritual role. The project of economic and social progress in a society replaced the project of the personal progress of a soul. Man, the worker, must now build utopia, rather than ascending to heaven.

The relative merits of free market or socialist (or other) politics is an issue of design strategy, while configuring the worker-as-traveller amounts to a spiritual wager.

The worker appears within travel in three different ways: as a member of the tourist industry (flying the planes, waiting the tables, cleaning the hotel rooms...) as a permanent or semi-permanent economic migrant or expatriate (living and working in another country) or as a merchant (living and working between countries). The size of all three sectors has increased exponentially over the last two hundred years, in tandem with successive economic revolutions. As their volume has increased, so has their power.

The destabilisation which accompanies their arrival continues to make migrants the targets of reactionary backlashes. The threat is real. Under the radar of an apparently post-political consensus, on the back of a newly mobilised worker (the mobile worker, like mobile armor) the contemporary world is delivering a radical vision in practice, as flexible labour markets, increased global trade patterns, and advancing telecommunication technology combine to mix the blood of every race, and generate a species still unborn. National *Weltanschauungen* are indeed being destroyed, as social systems rearrange themselves around the new reality. All this leaves one outstanding question. If a subjective figure is not an object, but a kind of moving perspective, then according to what kind of movement and perspective can they (should they) be described? The problem rebounds, in this case, onto the museum itself. Is the project to house some of the attitudes of its visitors, or to understand that attitude which it should itself adopt?

Near the end of this project, I came across this quotation:

Most glorious is the City of God: whether in this passing age, where she dwells by faith as a pilgrim among the ungodly...

The City of God is a pilgrim. What is the Museum? ∎

Changing the institution from within
Annie Fletcher and Christiane Berndes discuss Play Van Abbe and the mechanics of the museum

■ MUSEUM

Christiane Berndes is head of collection and collection curator at the Van Abbemuseum and is one of its longest serving staff members. Because of her extensive knowledge of the inner workings of the museum, she plays a crucial role. Perhaps more than anyone else, Christiane Berndes is aware of how small, procedural habits came into being within the museum, and how they are challenged by changes in the way art is made and exhibited today. As programme leader of Play Van Abbe *her experience was invaluable: navigating from the meta-level of the entire museum, or even the museum in society in general, to "details" such as title cards or type fonts. In conversation with Annie Fletcher – curator and colleague at the museum – she explains how* Play Van Abbe *developed and what it produced.*

Annie Fletcher

As programme leader of *Play Van Abbe,* you have the best overview of the *Play Van Abbe* project. So I'd like to ask you to look back. How did it all begin? You once said it sprung from a struggle within the everyday practice and structures of the museum and how they were not always in sync with the overall vision of a contemporary museum. Could you speak about how this evolved into *Play*?

Christiane Berndes

As head of collection, a lot of questions regarding conservation, installation, re-installation of artworks in the collection came across my desk. While thinking about this professional field, its "do's" and "dont's" and its ethics…

AF

Its "common sense"?

CB

Yes, the more I talked with colleagues we thought that this "common sense" is under pressure. As professionals in the field we have created certain expectations that seem less and less possible to manage. Decisions have to be made in terms of finance but also in terms of conservation expertise. What do we expect regarding the condition and preservation of an artwork? How much money should be spend on what? You have a lot of stakeholders: the staff of the museum – the director, the curators, the conservators, the education department – but also the artists and last but not least, the visitors of the museum. They all have different expectations…

AF

So the actual *raison d'être* of the museum itself, as an institute of conservation of the collection, started to crack – or no longer seemed central to the kinds of curatorial questions or developments in art? The structure didn't seem to fit the mission?

CB

The structure didn't seem to fit the questions that are being raised. In the field of conservation the border between the artist and the conservator also came under pressure as times changed. Conservators felt like they were doing the work of the artist. When artists asked them to change, reconstruct or restructure the artwork, the question about authorship arose. But more importantly, if you change the material object, what are the consequences for the content or the understanding of the artwork? On the other hand, you have installations in the collection, which need to be reinstalled again and again by the curator and the staff of the museum. How can you keep the "essence" of the work? What is this essence? And how far can you go when "playing" with it? These questions are especially urgent for artworks that moved away from the art object and could be defined as processes. And yet the museum is still structured around taking care of objects.

AF

So challenges were coming from a practice-based problematic but causing you to think about deeper philosophical and epistemic issues to do with the actual existence of the museum.

CB

I think it is very important and interesting to rethink the museum not so much in theoretical terms, but on the practical terms.

AF

Is that part of the motivation behind focusing on the collection for *Play* – about questioning whether the everyday functioning of the museum actually "existing" from its collection?

CB

Exactly – in 2006 we started to create possibilities to address these questions in *Plug In,* a series of collection displays where we invited guest curators, artists, art historians, critics, activists and even our visitors to make their own presentations with the collection. This

produced many questions about our way of working and the museum's mode of operation in general. These became the starting points for *Play Van Abbe.*

When we talked about the concept for *Play* we also involved other departments of the museum – not only the curators and researchers, but also colleagues in the communication and mediation department, the technical and facility department etc., to identify the tensions between their actual practice and what is desired; where do the institutional structures and its codes of conduct frustrate the mission/vision of the museum? And what direction do we want to go?

AF
Looking back one sees just how dramatic this change in the structure was. In a sense, *Play* allowed us to break down the hierarchy between temporary exhibitions, which have often been given less priority in the long term, and collection management and exhibiting, which seemed to absorb so much of the administrative and logistical energies of the museum. Basically, a different kind of lens was developed to examine the notion of the museum itself – with all its rules and roles.

CB
Well it was out of thinking about how to deal with these topics of tension that we created the concept of *Play.* We defined 8 topics: *Collection and Identity, Autonomous Object versus Autonomous Experience, Art Object versus Documentation, Changing Roles, Narrative Time versus Everyday Time, Original versus Copy, the White Cube and Other Narrative Systems* and the *Art Work versus Commodity.*

The next step was to develop a choreography – addressing these topics over a period of eighteen months. What came out was a programme of four chapters, *Play Van Abbe 1-4,* with three transition phases, where we wanted to give people access to what we were doing backstage. We tried out ways to change the code systems and structure of the museum. We speculated about changing things to suit our needs without destroying the useful elements. Further we wanted to think about how one could do this in a sustainable way. We wanted to make time for reflection and develop artistic projects out of this reflection, research, thinking, by looking at the practice in the museum itself – also asking ourselves what the expectations and patterns of the visitor were. For example one can ask what do we create when we say that the doors open at 11 and close at 5 when most people work from 9 to 5? You could explain to people how inadequate these opening times are, but if you would change them, you would receive a lot of critique because you are changing the code systems that society is used to.

AF
Did you find that surprising, the reactions, to your attempts to change those codes in different ways?

CB
It's amazing to see how rigid the structures of the system are. The system is built around the museum working like it does: the architecture, the facility rooms, the security systems, the format of the title cards and even the employment contracts. First these structures are invented to solve practical problems, but later it is this very structure that starts to dictate what can and cannot be done.

AF
So the museum is absolutely part of the fabric of western democratic society – it's an acknowledged trope, and its behaviours are completely prescribed. But anyway, we have these eight topics to explore, the issues which came out of a variety of perspectives and as you explain points of tension. Can you tell me which ones resonated with you the most?

CB
The topic *Original versus Copy,* was interesting. This was addressed in several ways: in *Play 2,* in the project of *SUPERFLEX / FREE SOL LEWITT* – where the artists proposed to re-produce a work in our collection, the work *Untitled (wall structure)* from 1972 of Sol LeWitt. Then we were asked to distribute it for free to visitors of the museum. That was a very radical way of addressing not only the relation between original and copy, but also copyright law and the function of the museum as public institution. Is art about the material artefact or about the idea? And if so, why do we invest so much in maintaining the original? How can we encourage creative thinking when we have all these copyright limitations?

AF
This seems to hark back to the idea of the museums primary function being as a conserver of art (whether that's ideas or objects).

CB
This whole idea of the social fabric – we know how to deal with it here, we take it for granted that it is what the museum does in society and its fine. But the moment that your expectations change, one can see it as a prison. What one understands as freedom or possibility becomes a prison or a world of impossibilities. And that's what we wanted to address with *Play 2.* This texture, this fabric of the museum; is it freedom or is it a prison? And I think that SUPERFLEX did this in a beautiful way – showing that it can be a prison if you take a different position, or if you even start thinking about the art object in another way. They proposed to share the artwork, to literally give it away in order to spread its ideas. So in order to make copies and give away this idea of Sol LeWitt, they created a factory-like installation of a Sol LeWitt copy machine and donated this installation to the collection.

Another nice example of this *Copy/Original* topic for me was what we did in *Play 1,* where we made a copy of this exhibition *Repetition: Summer Display 1983* – with the collection by Rudi Fuchs. And there it's more about the notion of the exhibition as the context, that the context gives the story around artworks and one can wonder looking back how relevant is this story today? The Van Abbemuseum has an excellent archive around its exhibition history. So we tried to recreate this story, which you could see as a copy of the original story from 1983.

AF
To deal with another topic, you said to me that in *Play 2: Time Machines* the development of the *Museum Modules* exhibition were a crucial step, it's a project we have chosen to extend into *Play 3* and *4,* and they have been modified or added to each time.

CB
Well it started as *Play 2: Museum Modules.* We showed a series of different display models for modern and/or contemporary art museums. For example *Raum der Gegenwart,* which was originally developed by Alexander Dorner and László Moholoy-Nagy but was never realised because of the rise of Nazism. So the *Raum der Gegenwart* ("room of the now") is the first ever (re)construction of their idea and it was developed by Kai-Uwe Hemken and Jakob Gebert, two professors at the University of Kassel.

We also wanted to include the architectural exhibition model of glass panelling developed by Lina Bo Bardi for the Museu de Arte de São Paolo. This model was developed by an artist, Wendelien van Oldenborgh and Grant Watson, a curator she invited. They made a selection of works from the collection and connected them with a series of didactic panels. She also activated the *Lina Bo Bardi Fan Club*, which was a great experience. So that's another model.

Even the MoMA is present there in the form of a "mini" model of the original concept for MoMA by Alfred Barr. This is a project of the Museum of American Art – Berlin, which is a very different institution to the museums that we know. This project (deeply entrenched in a radical art historical research) positioned the Modern Art Museum in a particular historical trajectory – making it start with the Belvedere Museum in Rome and having it end with Barr's model for MoMA. Finally, the model by André Malraux: *Musée Imaginaire,* was addressed by Florian Schneider and Kim de Groot. They used unidentified "left over" artworks in our own collection and archive, the status of which was unclear, and showed them in an installation. So *Museum Modules* is showing models that we think have a strong potentiality, which is not played out yet, as a kind of counter to the white cube model – which is the hegemonic model in the west.

And in the middle is the *Chto Delat?'s Activist Film Club,* which is also a model. It's a model of the museum of the future, where the museum offers a platform for showing film, videos, discussing this, and showing activist material which address how the individual relates to society, delineating tensions in the social fabric.

From the beginning we built-in and thought about how we could develop these models further. And that in a way created the necessity of keeping these rooms there and having people work further with it. For example the *Raum der Gegenwart,* the idea, is from 1936 but of course the question is: what is a *Raum der Gegenwart* now? If we would invite an artist to use this today, what would they require, what would they show there, using the display of that moment in time?

AF
It's so loaded with layers and is indeed very dense as an experience.

CB
Yes it has a lot of potentiality and is very inspiring. And this was really the floor where all the curators were able to add something. They curated or co-curated or assisted in one of the rooms or added something new to it. So it became for me, a totally co-produced exhibition. Not only curators but also a lot of artists and activists were involved. The whole idea of authorship has disappeared on this floor in a way. We just tried to give everybody the possibility to be inspired there, participating in the discussion. So we decided to keep that section longer, until the end of *Play 4* and give ourselves the possibility to develop it – not only the curators and artists but also the mediation department. The floor could be used to experiment with mediation.

AF
How does the visitor handle this kind of depth of research and the density of walking in to five different museum models and totally different ways of looking, one after the other?

CB
Well, we are developing this show similar to how we curated the *Plug In* series: each room has a different (hi)story and develops according to its own needs. This goes against the expectations of the visitor and the code systems of the museum. So how can we make clear to the visitors that this floor is constantly changing, and why?

How can we include them into this process? And how can we inspire them to add? For instance the *Activist Club* is there for people to use – to show video work, or to have a discussion with their neighbours – it's open. But how can we inspire them to use it?

AF
All one can do on some level is to give examples. But what's more important are these topics you mentioned, these clashes, around the overall function of the museum in the contemporary art world, which are occurring everywhere in our discipline. Can we "use" this museum? To work from *here* rather than speaking vaguely about this topic? How does that feel for you as someone who has worked in this museum for a long time, how does that feel to test it, to invest in it?

CB
The museum is about our culture, it is about how we address specific topics in society, what society makes possible for us and what it doesn't – it's all exemplified by this institution we've been creating called "Museum". I think it's beautiful that we critically reflect publicly from the inside rather than the outside. Critique often comes from the outside – by researchers, art historians, critics, the public. Here the museum is itself questioning its fabric – does it still contain possibilities or is it a prison? And if so, how come? How can we change it? I think if you really want to change it, you can only do that from the inside. ∎
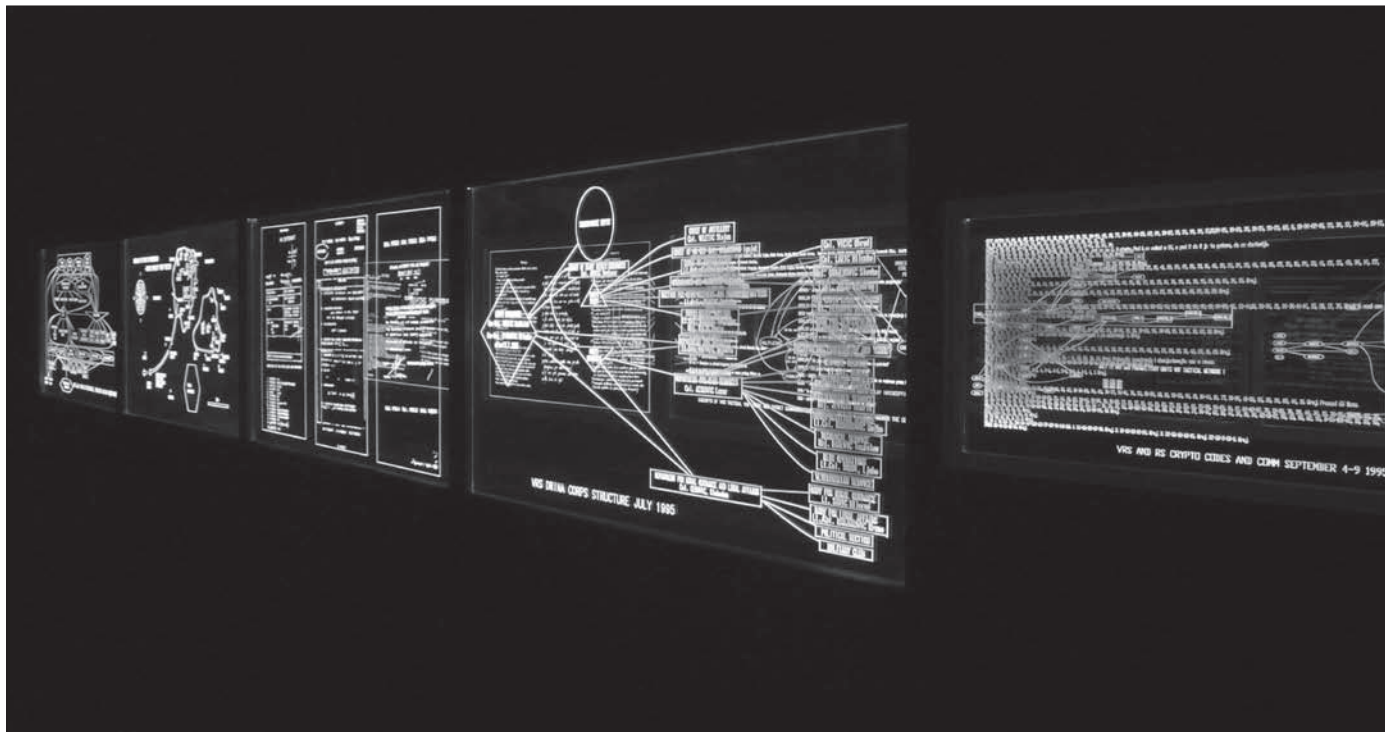
Territory 1995
Marko Peljhan (2009-10)
Steven ten Thije

■ THOUGHTS
Originally published at the Van Abbe Kitchen *Blog, September 15th, 2009. This piece is currently on show as part of* Play 4*, and has been recently purchased for the Van Abbe Museum's permanent collection.*

▲Detail Marko Peljhan, *Territory 1995*, 2009-2010, Van Abbemuseum, Eindhoven. Photo: Marko Peljhan

After visiting the Istanbul Biennial I would like to reflect here on just one work, which, in its thematic and execution, is somehow exemplary of the biennial as a whole: Marko Peljhan's *Territory 1995* (2009-10). The work consists of an installation in two spaces dealing with '90s conflict in former-Yugoslavia and contains a brutal exposition of the events leading up to the Srebrenica-massacre. The first room is black and the walls are covered with sound-isolation foam. In it are hanging three rows of transparent glass, long rectangular windows approximately 40cm high and several meters long. They are hanging one after the other at eye height and are ingeniously lit from their frames, which makes the white letters printed upon the glass planes light up, as though in a radio-room of a James Bond film. The drawn letters and schema are obscure documents explaining command-hierarchies and transcripts of notes and letters with no clear discernable content. In the centre of the room a small pedestal stands, supporting a kind of comic or children's book. The pedestal is dramatically spotlit. In the room one can sit down on a long black bench, near the entrance, and listen to fragments of radio messages. They are incomprehensible – or at least, to me. The darkness of the room intensifies the darkness of the messages and signs to be read. The second room is white and open on one side. Here research is pre-

sented. Maps are hanging on the wall showing movements of troops in the Yugoslav area. On a table are grey books containing transcripts of radio conversations and letters sent in the years of the crisis that occurred in the '90s. Finally, on simple shelves, several books are placed, dealing with the war in Yugoslavia in direct and more indirect ways. The books can be glanced through on a comfortable black sofa. Thoroughly studying the material would take weeks, if not months, or even years, but browsing through the material, one is quickly caught by the directness of the documents. The radio transcripts particularly, make a deep impact and have an uncomfortable addictive quality; one cannot really stop reading these, what would usually be, banal or cryptic conversations quietly articulating the word 'catastrophe'. A simple document with a request for more busses becomes the preparation of mass murder. Questions of whether troops were of "military age", is cut off with a harsh tone: the reference is too direct, the enemy may be listening (was listening, since we are reading these words now). One is fascinated and appalled; the documents in their straight-forward matter-of-factness have a nauseating effect. The black sofa becomes a black hole in which one slowly disappears. Where was I? What was I doing? How can these simple, everyday words be signs or even the origin of tragedy, of grief

▲Detail Marko Peljhan, *Territory 1995*, 2009-2010, Van Abbemuseum, Eindhoven. Photo: Marko Peljhan

beyond imagination? There are no answers in those documents. And, when looking around, one realises that the only and perhaps unsatisfying answers can be found on the shelves and the history books written about the disaster. The whiteness of the room is an oversimplification: there is no clarity here; perhaps it's nowhere.

When reading through these books, I encountered a colleague, Remco de Blaaij who's also visiting this venue, and we started talking about the work, which had us both blown away. In a somewhat tentative manner we tried to find out what it was that made this work so troubling, so strong. Partly it was the personal involvement of Peljhan in the whole event. He was an amateur radio engineer and was fascinated by the data that he could obtain through various sources. Already during the crisis he started to collect what he could and after the war he got in touch with a band of renegade radio-engineers who picked up radio-communication from the valley of Srebrenica.

There was, however, something more personal about the deep reaction to this work of myself and Remco, which seemed to say something more about us, since we are both of the same age (late 20s, early 30s). What struck us was our inability to experience ourselves as historical subjects, the incapacity to feel involved in history. Where the generation of our parents had been so overtly political, there is a certain disengagement that determines our own experience of history, even if I feel as though we are not interested. It is as though something is thrust in-between our inner world and the world at large and we are unable to physically reach across that gap, to "touch", as it were, history. We are a generation of observers, onlookers on a tragic drama, which we realise is taking place, but which seems fully unaffected by any action we might take. We feel somehow like Benjamin writing in 1940, when the shadows were closing in, on Paul Klee's *Anglus Novus* (1920), where the angle of history looks at the past and the rubble was piling up there, finding itself unable to stay, and make whole what was broken, for a storm is blowing from paradise.

Later that day, sitting in the lobby of our Istanbul hotel we were watching on CNN how a low-lying suburb of Istanbul was being flushed away by rising floods: 30 people died while we were drinking cocktails and circulated amongst perhaps the most well-dressed community on the planet. It was surreal. We got text-messages asking us if we were still alive, while sitting on a terrace in the sun. It feels like an uncanny parallel to Peljhan's work. However, one thing felt different, for it seemed that, subtly, I felt the storm passing over us to be a historical storm that asks, no, demands a response. I feel that somehow we need to try and touch history. ■

NOTES
1   Online source: http://thekitchen.vanabbe.nl

Play Van Abbe
Executive Focus
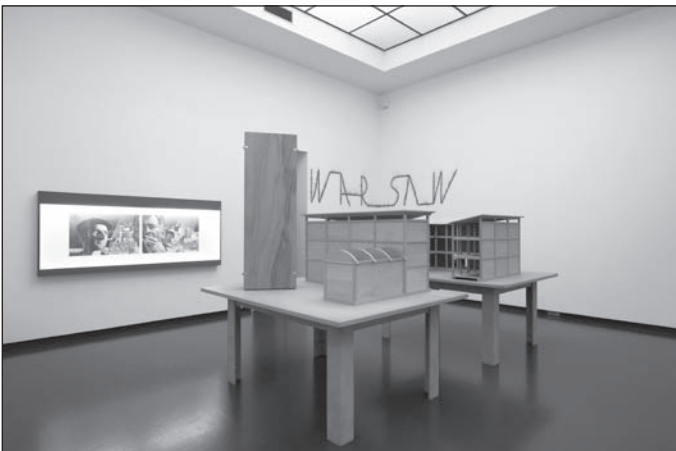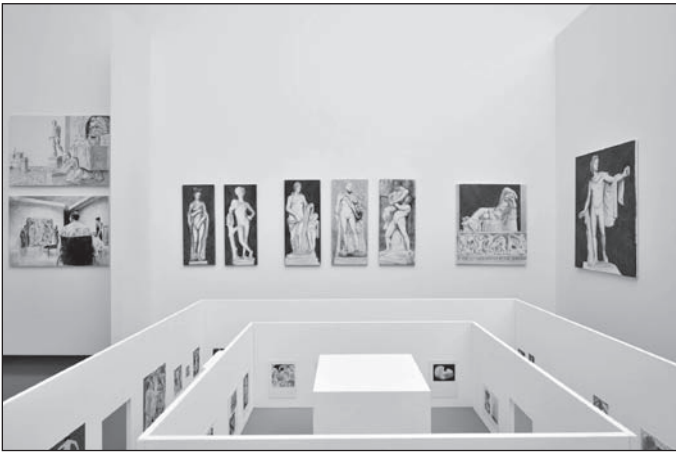
▲ Installations (top to bottom): The Museum of American Art, Museum of Antiquities, installation view during exhibition *Time Machines – Reloaded*, 2010; Installation view exhibition *Strange and Close*, 2009; Hüseyin Bahri Alptekin, *Self-Heterotopia, Catching Up with Self*, 1991-2007, installation view during exhibition *Strange and Close*, 2009. All installations were on view at the Van Abbemuseum, Eindhoven. Photography Peter Cox.

▲ Installations (top to bottom): Exhibition *Strange and Close*, 2009 (foreground, Dan Peterman, *Civilian Defense*, 2007); James Lee Byars, *Hear TH FI TO IN PH Around This Chair*, 1978, installation view during exhibition *The Pilgrim, the Tourist, the Flâneur (and the Worker)*, 2011; Installation view Hanna Hurtzig, *Kiosk for Useful Knowledge*, screening Brian Holmes and Charles Esche, November 25, 2010, exhibition *The Politics of Collecting – The Collecting of Politics*, 2010. All installations were on view at the Van Abbemuseum, Eindhoven. Photography Peter Cox.

THE
RE   UP
IS   G,

ABBE

Lawrence Weiner
*Small Stones Scattered on the
Ground,* 1986

Acquisition
Van Abbemuseum,
Eindhoven

Undoing the Innocence
of Participation
Markus Miessen

■ ESSAY
In his recent book, architect and author Markus Miessen embarks on a journey to expose the political weaknesses of the concept of "participation" dominating art and culture industries. The prospect of a world where everyone is activated and involved yields a darker and sneakier politics than most imagine possible.

Participation is often stipulated and promoted as a false nostalgic desire. Modes of participation can also be populist, and are used in this manner. Referenda, for example, can not only strengthens democracy; it can also erode it. Within the current ideological crisis, referenda have become popular with established parties that fear making unpopular decisions. The "liability-mentality" is now part of politics in the form of outsourcing the decision-making process. Through a referendum, politicians and elected representatives, who are supposed to make decisions for the population that gave them the power to decide, postpone the moment of assuming responsibility for their own actions. When they ask everyone else, they need no vision or idea themselves. Unfortunately, a referendum will not generate ideas either. It simply traces the relationship between majority and minority. The erosion of democracy emerges from the inside, fueled by a false consensus. Such dilution of the democratic model is highly dangerous as it enables and – to a certain extent – promotes the rise of political extremism.

An interesting example of this is the recent public vote regarding the ban on minarets in Switzerland. Essentially, what happened was that the SVP (*Schweizerische Volkspartei* / Swiss People's Party) used their wide reach in a ruthless campaign, especially through boulevard media, in order to "help" people make up their minds: using participatory democracy as a tool to foster xenophobia. Populists like it this way: only public referenda indicate the real majorities in a country or given political system. But let us not forget that usually the one who serves the majorities is the one who can invest most heavily in campaigns. Although this does of course not hold true for every single referendum, the result is a pecuniary politics rather than the often-proclaimed form of bottom-up democracy. While 57% of the Swiss population who went to vote, voted against minarets, statistics tell us that – curiously –Switzerland is a less xenophobic nation than other countries in Europe.

On the metalevel of the tool or *modus operandi* itself, participation is not a particular quality; nor does it mean anything. It is like saying "hammer" when in fact you want to build a house. Frankly speaking, not everyone should always be asked or invited to be included in the decision-making process. There seems to be a false and perverted sense of urgency regarding inclusion, which is most often fuelled by the fear of losing power, sustaining constituencies, and shaping and controlling stake-holders in order to be able to use them strategically. State politics are mostly concerned with the reading, delineation, rendering, and implementation of power structures. Therefore, it is almost impossible to try to interact or maintain a position within this field of forces if one's own interest is focusing on the preservation and expansion of power.[1] Participation has become a radical chic, one that is *en vogue* with politicians who want to make sure

that, rather than producing critical content, the tool itself becomes what is supposed to be read as criticality.

In such a context, participation becomes a mode of buoyancy-production, a societal sedative, not in terms of the potential decisions that the populus can make, but in withdrawing the ground from which they can actively critique the actions of the decision-maker and representative. This leaves us with the presentiment that the notion and concept of horizontal organisation can today be presented as something worthwhile, but is mostly used as political currency for those who offer it. In such an economy of participatory currency, political correctness *per se* has been rendered *ad absurdum.* There seems to be an underlying consensus that we are not only supposed to think and act in a politically correct manner, but, put bluntly, be nice to each other and stir as little confusion and disruption as possible. Hence, critical interrogation has become a rare phenomenon. What seems most problematic is a politically correct tolerance that has infiltrated even those who think of themselves as critical – often simply unable to speak out because they see their meticulously sketched-out career plans endangered.

This is not to attack or criticise political correctness per se. However, participation has become the ultimate volition toward a practice of unconsciousness in which the active player who could be criticised for decision-making becomes a representative of the taste and decisions of a supposed majority. Within such a regime, hardly anyone seems to have the guts to step out of line and say, "Wait a minute, something weird is going here – let's rethink!"

A lot of recent talk on participation assumes that the closer you get to something or someone, the more empathy you develop. This is a scary assumption. Today, once we start to think about the issue, topic, and/or problematic of participation, the first thing that comes to mind is a growing, irritating romanticism that has by now infiltrated the entire political spectrum from the critical Left to the far Right. But where would we end up if it would not be possible to sometimes make decisions independent of the most popular decision or sentiments? On a societal scale, it seems that the more we talk about sex, the less sex we actually have. The more we are superficially and publicly engaged, the less we give a damn.

What we have witnessed over the last decade, which has been a decade of sympathetic and unquestioned use of the term "participation" and its democratic principles, is an almost fundamentalist willingness toward inclusion that goes hand in hand with a grotesquely uncritical mode of setting up structures and frameworks for this so-called participation to take place, be it on the scale of national politics, local involvement, projects in the art world, and so forth. It seems that in the context of such romantic nostalgia of the good-doing, open-source practitioner, institution, or party, we are in urgent need of an outspoken political candor. This candor needs to supersede political correctness – that kind applied to foster a certain political politeness, a protocol of consensual courtesy – and utilise a case-specific criticality that replaces cordiality with honesty, expertise, criticism, and, if needed, judgment. There is nothing worse than delayed decision-making as the result of a wrong interpretation of political correctness.

The crisis of the (over)use of the notion of participatory practice in architecture is only part of a larger crisis that the profession has been in for the last twenty years. The rapid emergence of practices all of a sudden becoming "social" throughout the 1990s is only an indicator for the economic instability of the profession. What is hardly ever being discussed in the context of participatory practice is that, in architecture, many offices have turned toward a more inclusive model of process-oriented research projects, because they could simply no longer get commissions for larger construction work. Interestingly, this economic aspect is often excluded from the debate. Towards the tail end of the 1990s and the first years of the 2000s, one could go to cities such as Berlin and be overwhelmed by the inclusiveness and apparent social responsibility of architectural and spatial practice. At the same time, this phenomenon was an early indicator of the larger economic crisis that we are currently in. Arguably, one could think of this social crisis in architecture as possibly the most inauthentic approach regarding participation, as it was not often generated out of a longstanding belief in social democratic principles, or interests in direct involvement, On the contrary, it seemed to suddenly open a window of opportunity in regards to an alternative economy. When jobs for physical construction were no longer available, practitioners started to rethink their formats.

This is not to say that there hasn't been a serious interest by some practitioners to develop inclusive and engaged models of practice. The crisis in many related profes-

sions, such as architecture, urbanism, and spatial practice per se, has also led to a situation in which many interesting and relevant models of praxis have been developed and tested. As every crisis has its severe downfalls, it also of course has its productive and digestive potentials.

In politics, and more precisely, in a parliamentary democracy, we are constantly exposed to the building of myths. A political invitation to participation usually goes hand in hand with a very clear idea of how you should participate; in other words, a code of conduct, a set of unspoken rules. Strangely, whenever artists or critical practitioners work on the notion of democratic processes and decision-making, they always work outside the regime of representation; that is to say, representative democracy, but modes of direct democracy and bottom-up processes (as one of countless examples: Joseph Beuys's *Organisation for Direct Democracy through Popular Vote (Organisation für direkte Demokratie durch Volksabstimmung)* founded in Düsseldorf in 1971). Let everyone decide! Why?

One could argue that the innocence of participation is an easy temptation. Simon Critchley criticises the stillness and contemplation that many practitioners are expressing today: 'in a world that is all too rapidly blowing itself to pieces, the passive nihilist closes his eyes and makes himself into an island.' [2] It seems that we have to think through and out of the situation in which we find ourselves, resisting the temptation of nihilism while facing the realities of a changing world. In order to achieve such crucial change in terms of practice, one needs to address the foundations of moral decision-making based on a polemic: 'without a plausible account of motivational force, that is, without a conception of the ethical subject, moral reflection is reduced to the empty manipulation of the standard justificatory frameworks: deontology, utilitarianism and virtue ethics.'[3] Interestingly, Critchley is not making the claim that it is the job of a philosopher to manufacture moral selves, but quite the opposite: to assume responsibility. It is this responsibility and the reinvention of the responsible that I am interested in.

Politics in Critchley's sense of a true democracy presents praxis in a situation that articulates an interstitial distance from the state, a 'moving towards,' a friction: 'the creation of interstitial distance.'[4] This framework allows for the emergence of alternative and new political subjectivities. When Critchley speaks of democracy, he refers to a movement of and toward democratisation; or, dialectically expressed, the truth of a state, a truth that no state actually embodies. Democracy is always and foremost a process of democratisation. This process is never-ending and needs to be learned and nurtured. Politics is always now and many.

In order to develop strategies for a post-nostalgic practice, one needs to get beyond the truism that in order to act fully democratic, everyone needs to be involved. In fact, sometimes democracy has to be avoided at any cost. The notion of "the curatorial" by default presents us with the opposite of what one might call "the romantic participatory," as it embodies decision-making from the outside – some might say top-down: it is about exclusion and the act of "ruling out"; rather than thinking about what to show, it is about what not to show.

Politically correct and experienced engagement often achieves the opposite of what it is aiming at; in this context, 'even the misdeed or crime gains a holy aura.'[5] Such a minimisation of social offence is ultimately concerned with the establishment and maintenance of societal harmony, regardless of whether or not it brings the subject or content matter forward. This sometimes goes as far that people withdraw from certain decisions only to avoid the possibility of being labeled or called conservative. From the point of view of political correctness, this could also be interpreted as not only being protective of certain values, but also advocating institutional structures. Theatre actor, Josef Bierbichler introduces an interesting thought regarding this matter in the context of the political when he mentions that it has become increasingly pressing today to ask not whether producing a scandal is allowed, but more urgently, whether it is even possible.[6] When Bierbichler refers to the notion of scandal, he is by no means interested in it as a superficial provocation that only produces short-lived and transient media attention, but rather the opposite: a disturbance fueled by an edged and acuminated thought that enters and penetrates a bogus societal consensus in order to debunk and unmask it.[7]

When outrage and heterogeneity have been eaten up by societal consensus instead of having disrupted it, and controversial debates can no longer take place, there is no shared space where conflicts can be played out. Sometimes, this can go as far as to a complete losing-face situation, in which politicians give up their stakes and beliefs in order to

become as 'votable' as possible. Joined with a populist claim toward participatory structures, this model of public pacification has worked very well in the past, especially under Tony Blair's New Labour government in the UK since 1997.[8] Blair's Third Way promoted replacing long-term goals with forms of incremental and local problem solving.

Within the remit and simplified idea of New Labour's politics, one was – and to a certain extent, still is – able to witness one of the most brilliant examples of how to use frameworks of nostalgic but hard-boiled craving for public participation as a way of outsourcing responsibility. While the UK had been at a historic low in terms of popular participation – people's willingness to get involved in political structures and frameworks – there had never been more claims as to why and how people should participate in politics. At a time when New Labour had turned everything into inclusion and everyone into a "participant," one started to wonder about the supposed innocence of the term, its real motivations, and the romanticised means of communicating it.

Participation is war. Just look at most workplace situations, academia, or cultural institutions. Any form of participation is already a form of conflict. In war, the enemy and adversary usually hold territory, which they can gain or lose, while each has a spokesman or authority that can govern, submit, or collapse. In order to participate in any environment or given situation, one needs to understand the forces of conflict that act upon that environment. In physics, a spatial vector is a concept described by scale and direction: in a field of forces, it is the individual vectors that participate in its becoming. However, if one wants to participate in any given force field, it is crucial to identify the conflicting forces at play. In this context, "participation" is not to be understood as the default form that promotes participatory planning processes or user-involvement, but as a means of a consciously directed, forced entry into a territory, system, discourse, or practice that one is not usually part of.

If you look up the term "participation" on Wikipedia, you will find two major descriptions. The first one describes participation as 'an umbrella term, including different means for the public to directly participate in political, economical or management decision.' The second definition lays out an interesting depiction: 'participation may mean sharing something in common with others.' In the context of what I would like to investigate, the latter seems to be particularly interesting in the sense that it outlines what I want to oppose.

In recent years, apart from the sheer inflation of the term "participation", there has been a rising culture concerned with what one might call a nostalgically fueled romantic participation. Such a model of participation is not only concerned with local communities, cultural and social infrastructure and ecology, empowerment of citizen vis-à-vis local politics; it also seems to have as one of its main goals the minimisation of friction. It is often the case that the design process itself becomes participatory rather than the premise of the work (as the critical starting point of engagement). In this context, the question seems to be: Why is participation mostly understood as a consensus-based, deliberately positive, and politically correct means of innocently taking part in societal structures? It further raises the question of whether there's a need for an alternative model of conflicting participation that attempts to undo the romantic nostalgia of goodness, and sheds light on the issue of critical intervention.

Now, the question is: how is it possible to participate in a given environment or situation without having to compromise one's role as an active agent who is not interested in consensus and "doing good," but in asking questions while attempting to inform practice in a particular direction. Becoming a vector in the force-field of conflicts questions how one participates without catering to pre-established needs or tasks; or from the point of view of the traditional architect, how possible it is to participate in, for example, urban micro-politics by inserting friction and asking questions rather than doing local community work through Section 106 agreements or bottom-up participation following protocols of social inclusion.[9]

In architecture, there are frequent examples of critical engagement conflicting with the realities of business interests. In 2006, London-based architect Richard Rogers was sent to New York by a number of clients who later read that he let a group of architects connected to Architects and Planners for Justice in Palestine use his office. Lord Rogers was called to the offices of the Empire State Development Corporation (which is overseeing the redesign of New York's 1.7 billion-dollar Jacob K. Javits Convention Center, which Rogers is in charge of) to explain his connection to the group, which was holding a meeting at Roger's London office on February 2, 2006. As a result, several New York officials urged that Rogers be removed from the publicly funded project. Interestingly,

this case illustrates how architects are often used as a means for power structures. From the perspective of the power structure itself, however, the architect is not welcome as a participating vector or enabler, but understood as a service provider who delivers a product. As Rem Koolhaas argued in a conversation recently: 'I would say that, particularly in America, the political obliviousness is considered part of the role of the architect.'[10] It is this chasm that I attempt to tackle.

It may be helpful to use such a notion as a starting point for an alternative reading of participation, one that assumes responsibility not through direct means of democratic involvement, but through a practice driven by individual action; a notion of democracy beyond the concept of invitation, but toward a model of individual action and decision-making fueled by democratic principles. One could argue that such a model would propose a reverse reading of the "social romantic" democracy promoted by the New Labour. ∎

Markus Miessen, *The Nightmare of Participation. Crossbench Praxis as a Mode of Criticality,* (Berlin: Sternberg Press, 2010).

NOTES

1 Josef Bierbichler, *Verfluchtes Fleisch,* Frankurt am Main: Verlag der Autoren, 2001
2 Simon Critchley, *Indefinitely Demanding: Ethics of Commitment, Politics of Resistance* (London: Verso, 2007), 5.
3 Ibid., 9.
4 Ibid., 13.
5 Harald Martenstein in *Zeichen 4: Engagement und Skandal,* eds. Josef Bierbichler, Christoph Schlingensief, and Harald Martenstein (Berlin: Alexander Verlag, 1998), 28.
6 Ibid., 9.
7 Ibid., 13.
8 New Labour was coined as an alternative branding for the Labour Party in 1994. It remains in common use to distinguish modernisers from those holding to more traditional positions within the Labour Party.
9 Section 106 of the UK Town and Country Planning Act 1990 allows a local planning authority (LPA) to enter into a legally-binding agreement or planning obligation with a landowner in association with the granting of planning permission. The obligation is termed a Section 106 Agreement. These agreements are a way of delivering or addressing matters that are necessary to make a development acceptable in planning terms. They are increasingly used to support the provision of public services and infrastructure, such as highways, recreational facilities, education, health, and affordable housing. More generally, they support the common cause.
10 Interview with Rem Koolhaas by Markus Miessen, "Rem Koolhaas with Markus Miessen," *Bidoun,* issue 8 (fall 2006), 41–49.

Negotiating Sustainability
An interview with Dorothea Seebode
Metahaven

■ POLITICS

Philips, a global technology firm originating in Eindhoven, finds itself in a process of transformation. It anticipates, on many scales, the seismic changes caused by overproduction and massive consumption, while trying to stay in tune with the consumer market. Dorothea Seebode, senior sustainability officer at Philips Research, assesses her own and the company's views on sustainability, and the future practices, products and lifestyles to be negotiated out of our complex present.

On this foggy February day, the High Tech Campus on the outskirts of Eindhoven looks bleak and uninviting. The area's "streets" are crossed by little groups of engineers, speaking their many languages under the melancholic veil of Dutch weather. Royal Philips, the largest employer here, has over 50 nationalities, while over 70 different companies inhabit the campus.

Philips is something different in the mind of the Dutch. Philips has been the Netherlands' best shot at a global tech and electronics company for a long time. "We" are still proud of it. Philips is known to be solid and predictable. The phenomenal success of its postmodern coffeemaker *Senseo* hasn't changed that perception, and when I think of Philips I still, much to my shame, recall endless radios and television sets, as well as unidentified curved objects – hairdryers and alarm clocks.

In 2007, Dorothea Seebode explains, that direction changed for Philips. Seebode, the company's Senior Sustainability Officer, is exploring the link between sustainability and innovation at Philips Research. She works closely with Philips's corporate sustainability office, headed by Henk de Bruin.

I've just arrived from Amsterdam by train. Despite leaving early I'm embarrassed once again by the Dutch railways that just never seem to get you there on time.

I'm late. I'm thinking of the German railways, where delays, if occurring at all, are announced almost by the millisecond by an experienced steward who seems to be proud of her, or his, job, and seems happy to take all the responsibility for it.

Dorothea Seebode is German.

A quick visit to Philips's German website shows that the curved and the sustainable truth still meet somewhere in the middle. *Genießen Sie köstliche Pommes Frites, Snacks und Gerichte auf schnelle und gesunde Art mit dem neuen Philips* Airfryer. The *Airfryer* does what a deep fryer does, without using oil. Eating too much deep fried food is bad for you, and Philips always keeps a keen eye on the average, where consumers who have once made easy choices may be seduced to make choices that look and feel similarly easy but are really better for you.

This will be the angle for the interview. If deep fried food is bad for you, why even bother producing replacements that are *ersatz* at best, but better for your health? Why not just get rid of them altogether? Obviously I'm not much of a corporate industrialist.

At the High Tech Campus, Dorothea Seebode leads me up to the 7th floor of a research building. She suggests we walk together to the coffee dispenser. The machine serves plastic cups by default: making for a great start to talk about sustainability.

Dorothea Seebode
The *Living Planet Report* of the WWF (2006) shows a graph where the Human Development Index is mapped against its Ecological Footprint. On that chart, there is an area where people have a good standard of living, but stay within the limits of our planetary boundaries. There is currently no country in that area of the graph. This means that countries provide citizens with social systems like education, health care, a good industrial sector, and all that, but they overconsume. And the other countries do not overconsume, but they don't provide their people with the appropriate social context. Philips participated in the *Vision 2050* project of the World Business Council for Sustainable Development. The Vision is that nine billion people live well within the limits of the planet by 2050. This could serve as a new American Dream – not only for America, but for the whole of humanity. Philips has a tradition of open innovation and we can build on that. But we need to even further engage with different stakeholders than we do today. Our

classical stakeholders are companies, universities and research institutes, but we also have to engage with civil organisations and NGOs and have started to do so.

Daniel van der Velden
You are basically a technology firm involving many other stakeholders?

DS
Philips has a strong technology base, but we are a people-centric company. This was a shift that we made already 10-15 years ago. We realised that technology is a very important enabler, but it's often no longer the differentiator. So we shifted our position to becoming people-centric.

DvdV
There was a recent US Philips television ad for health care at home. It had an elderly man and a woman in a car, clearly going to hospital, but they were in fact driving home. They had a device for health care at home. But, being Dutch, one still tends to think of Philips as a maker of consumer goods like televisions sets…

DS
Watercookers, coffee makers, vacuum cleaners…

DvdV
One does not think of Philips as an NGO or anything like that. And one also doesn't think of Philips as a technology firm like Apple.

DS
We aim to become a leader in health and wellbeing, leveraging our three business legs: healthcare, lighting and consumer lifestyle. We are still selling consumer electronics devices like TVs and radios, as well as domestic appliances like water cookers, irons, etc. Yet this product base will be transformed and enriched in the coming years. Philips is currently reinventing itself and adjusting itself to the needs and demands of the 21st century, which are, in essence, all about sustainability.

DvdV
Doesn't Philips need to start its own political movement? Or form its own alternative social community, to foster quicker change?

DS
We did that already. In 2009, the Centre for Health and Wellbeing was established, which has been bringing together external experts in dialogues on important themes, like *Independent Aging* and *Liveable Cities.*

DvdV
So this is an engagement with forward-thinking groups, communities, cities that aren't necessarily representing the mainstream or the average.

DS
Yes. We engage with people in order to identify what is needed and then develop appropriate solutions.

DvdV
We did a little research about sustainable communities in the UK, Finland, Sweden, and Ireland, and noticed that on the one hand, sustainability looks like a certain type of hippie community. On the other hand there are these elite, hi-tech innovation sustainable villas. There is a large gap in-between these two worlds where a lot of interesting things could happen.

DS
Yes. Built on our experience with the *Experience Labs* to uncover end-user preferences, a few years ago we were invited to join a charette in Utrecht, where different stakeholders share the ambition of setting up the most sustainable livelihood in Rijnenburg. A Community Lab'could be a tool to uncover future ways of living in a community and co-define innovative solutions that might support these. We explored these ideas with the Waterschap, the City of Utrecht, the Province of Utrecht, the Bouwfonds and others. The idea was that if this should be the sustainable landmark for the Netherlands, then who would want to live there? What defines a sustainable lifestyle and what types of products, solutions, and ownership models may be required in order to support it? If we want to learn more about social needs, this will not happen in-house, but in a community: a larger group. The current Dutch government pulled back some funding in areas which used to be supported, so that project is on hold for the moment due to finances.

DvdV
Currently we experience the ideology of austerity, imposed by governments, and the culture that comes with it, which seems to be deprived of pleasure. Can sustainability be something fantastic and joyous?

DS
When I started in 2006, I was confronted with a lot of fear. People said: how can you talk about sustainability while you drive a car? The idea was that everything we do is intrinsically bad for the environment, and that was quite frustrating. I very much enjoyed working on *Vision 2050*, because the vision that '9 billion people live well, in the limits of the planet,' is a dream I want to work for. What makes me personally happy? A good

'When my elder daughter
left school, out of
120 fellow graduates,
only seventeen knew
what they would do next.
I found that
really shocking.'

conversation. A decent meal when I'm hungry. It makes me happy to see that my children can grow up in a good way and develop their skills according to their talents, that they live a good life and have a job. My personal perspective is that we can no longer afford a lifestyle of consumerism. What we can afford is a lifestyle where fundamental needs are met. Many products are created for limited or no use. A lot of our packaging has no use – it is waste. Big parts of our economy are built on that – which doesn't make it easy, but I am happy with the shift that Philips has made. If we have the vision to develop products, services and solutions that enhance the well-being of people, we will come up with solutions that will always be needed. There will always be a need for health care. There is a nice saying by Ghandi: there are enough resources in the world to serve people's needs but not all people's greed.

DvdV

Can Western consumers be nudged into sustainable lifestyles in a smooth way, or do you think that there will be moments when our choices will have to be tougher and harder than the ones we currently make?

DS

That's a difficult question. Because I think some Western consumers are forced into difficult choices anyway – people lose their jobs and don't have money anymore.

DvdV

Maybe within now and the next ten years is the last time that we can fly around Europe for almost nothing, for example. There will be a dilemma to our current lifestyle, but also for the professional expectations that we have in the world we inhabit. So will it be smooth or tough, or a combination?

DS

I think it will be a combination. Disruptive in some instances, but we also have experience with that. You can see this in the transition from analogue to digital photography. We experienced so many major disruptions, which created problems as well as opportunities. If you look at the Ruhrgebiet – you could see that as a megacity that goes from Düsseldorf to Dortmund. People there used to live off steel and coal, and this is no longer the case. That was a major disruption, but somehow people changed, and found different ways of living.

DvdV

So we have experience from the past, which we can then use to better cope with a future transition?

DS

Yes, and we could also go so far as to become proactive. For example, the current transition from fuel-run cars to electric cars is an infrastructure problem, because we have all the petrol stations, and no electricity stations. So we are locked into current infrastructures, and our current mental models. And then nobody knows how to move further. For those who look at this with fear, this is

a 'disruption zone' and it makes people hold back, with lots of denial… See it as an opportunity, and it becomes a 'transition zone' where you are no longer in a reactive mode. You no longer are the victim, but you become the co-shaper. We are at a stage where we have to reinvent democracy, to reinvent how we want to live together, to reinvent the intergenerational contract. Because my children will never be able to pay the level of pensions that my parents receive from my generation. The same with the health care system. So what can we do? We can say it's all bad. Or we can say, let's dream up what we want and go for it. And I am obviously for the second version.

DvdV

What do you think about the current Dutch government's coalition with a political party which flat out denies climate change?

DS

[silence] I think it's surprising, but there is also a reason why that party was elected. It sheds a certain light on the culture. Many people are afraid because they know what they have, they like what they have, and they don't have a vision.

DvdV

If you look at Europe today, you see a generation of graduates who perceive their future as uncertain. One thing they do know is that they will not follow in the footsteps of their middle-class parents and grandparents. What does such a prospect mean for a consumer market? You might have a whole generation ahead who will organise themselves differently, and if they buy products, they might select them based on completely different criteria.

DS

This means that uncertainty for the corporations will increase as well. Some young people will seize the day – *carpe diem*. I do what I do today because I don't know what happens tomorrow, so why take any precautions about what happens then? And others might be more forward-looking. I have two daughters, who are 23 and 20 now, and they behave very differently than I did. My younger one was often quite careless with her clothing, yet on the other hand she shared her wardrobe with her best girl friends, thus extending her choice enormously. For me this is an amazing example of lived interdependence and a changing attitude towards ownership. A small child is dependent on its parents for food and all that. But in puberty and young adolescence, you becom0e independent.

DvdV
Hopefully.

DS

Hopefully. And then the next step is interdependence. Acknowledging that you can be independent, but that you will never survive alone. And I think that we see this in society too. Technology has helped us to liberate ourselves, to become independent from nature and

community. The first step was becoming independent from nature. Lighting technology makes us independent from the daylight cycle. Architecture and heating make us independent from winter and summer, refrigeration make us independent from seasonal growth. So first, we became independent from nature, and then we have the whole stage of end-user driven design and individualism – where we become independent from the community as well. But now, all of a sudden we have to realise that we are not independent. The challenge is to now develop the social skills to be interdependent. There is a fine line between dependency and interdependency; some people will fall back into a dependency mode. Because interdependency requires that you know who you are, and that you have a clear and unambiguous space to negotiate without losing yourself while at the same time keeping the common good in mind.

DvdV
The illusion of independence…

DS
Interdependence is joyful for those who like to be self-responsible. Whether you are willing to do that depends on education, and education depends on what is being valued. In my personal perspective, one value lost in the last 20 years is that of craftsmanship of any form. The devaluation of these things makes people very dependent. And the whole consumerist economy manipulates people. One of the best examples is Valentine's Day, where you are forced to give your girlfriend roses and gifts or otherwise she won't know that you love her. I never received any roses on Valentine's Day and I never wanted them because I thought it was stupid. This is an imposed norm. For corporations the challenge is to stop imposing social norms that create dependencies. This is not about needs. Of course there is a need for affection, and consumerism suggests that this need for affection can only be met by gifts – the degree of affection correlating with the price. You could also write a poem for your girlfriend, cook a nice meal, or invite her for her favourite walk. You name it! Let your creativity play and then it is much more authentic, it's much more interdependent, it's much more joyful, and it is much more sustainable.

DvdV
So what would be your next victim, after Valentine's Day, in terms of reconsidering social norms? Christmas?

DS
I don't want to impose anything on anybody. The idea of interdependence for me means that there is free choice for people. But what I can see is that we have been manipulated quite remarkably. This is very well displayed in the film *The Corporation*.

DvdV
I want to pull out one more point on this middle class expectation. One BBC presenter recently asked himself what is the defining thing about this new protest generation, re-

> 'We need a balance between local, self-organising units that follow higher principles which unite them with the whole. The whole is big enough to protect the parts in it.'

ferring to the events in Egypt, Africa and the Middle East. And he said they are the 'graduates without a future'.

DS
If I look at the friends of my children, many don't experience that they have a future. Many have been brought up in affluent circles. We have always been quite strict; we could have given them more materially. We had long debates with my older child about whether it was important to have Miss Sixty trousers all the time. We went into that struggle and had that debate, but I realised that when I grew up, 80% of the children were educated like I educated my children – with clear value systems – and for this generation that is only 20%. The rest of them were given a lot of stuff because it kept them satisfied, but it hindered them from developing their own value system. And on the other hand, by being clear and strict, in having all these discussions, my daughters could decide what they would do with their lives. But when my elder daughter left school, out of 120 fellow graduates, only seventeen knew what they would do next. I found that really shocking. Many have gone to foreign countries to work and travel, all these kinds of things, with the idea that then they would find out what they wanted to do. As a parent, how can you allow this? Between the ages of 20 and 25, the most things happen in your brain, you are the most creative ever in your life – so why would you spoil that? There's nothing against travelling – I love to see new things – but this is the time you can start making your contribution. This is a problem – we don't demand anything from our youth. The youth don't have a perspective, but there's also no demand.

DvdV
And how would you describe that demand – is it in terms of discipline, making choices faster, knowing your duties?

DS
The demand would be to become interdependent. You need to know who you are, develop the capacity to become self-reflective, to beg for pardon, to take responsibility for what you do. All of that often doesn't happen. In consumerist societies we have educated a generation of takers. And this is not a closed loop. I know I have to give something in order to get something back. This is how

the world works. But many, especially the affluent children, always got without giving anything back. And with the non-affluent children in Egypt and in other parts of the world, they always had to give without getting anything back. So there we have a complete imbalance between giving and taking. There are the takers who don't know how to give anything back. And the givers who never experienced that they can take something – not even their own future.

DvdV

So are there ideas you have to help solving this? Is this education, upbringing?

DS

This has to do with action learning – not something you can do theoretically. This is something that needs to be experienced. I went to South Africa with my children. One day we went to a township where the cleaning woman of our friends' lived. I took my children there very deliberately. My husband was not happy about this. I wanted them to experience how well off they are. And after they saw all the houses there, they returned with a very different appreciation of what they have.

DvdV

And also with a different appreciation for the labour of the cleaning woman…

DS

In Germany, we had a good voluntary system of club work. This meant that having access to sports, music, or whatever, was affordable to everyone, because when you were a member of a club you could go there, get some lessons from a trainer, and then after some time you would yourself become a trainer. And that's what made it work. It created a sense of belonging. But now this important part of the social fabric is slowly disappearing. It gets also monetised, which gives it the wrong value. In my perspective, this is really off the record, there are things that should just not be monetised. Who would be the one to say that this is worth so much? How can you monetise art? Or a lesson from a trainer?

DvdV

As designers, we are interdependent in a process of exchange, negotiation, giving and taking, and we monetise just that particular part of our job that is about the craft of design – the production of the outcome. But that is an outcome of various processes that are themselves not monetised. To monetise what you do, you need to give first.

DS

But that is also dependent on the decreasing appreciation of craftsmanship. Seemingly everything is accessible, and people seem to lose the ability to distinguish between craftsmanship and commodity. And things don't cost the real price. I have had so many debates with my daughters about buying clothing. They can go to H&M and buy a t-shirt for 15 euro, but it is impossible to create a t-shirt for that price. It is subsidised by all the Bangladesh people, and it is subsidised by all the CO_2 from

the biggest polluters – the ships. Appreciating what this really means, young people would be much more careful with what they have.

DvdV

It's endlessly available and endlessly disposable.

DS

And I can't blame them. This is how the current economy has been designed. This is the way that the United States and Europe have prospered in the last 30-40 years.

DvdV

So how can corporations be role models in this? I think of Walmart, which offers people the cheapest you can get. To do that, Walmart creates almost a state within a state. If you work for Walmart you inhabit the corporation. What other, better models are available?

DS

Corporations such as Walmart are like big whales, yet imagine we would move to a model that looks more like a fish school. In a school of fish you have as much muscle and scale, but it works completely differently. So the question is: what are the models for scaling up? Is it in one piece, like the whale? Or are there self-organising rules which help coordinating this school of fish? That is my personal vision, but it is a challenging perspective for big corporations. I think this is the same for nation states. You could also compare a state to a whale, composed of many regions and communities.

DvdV

So a much more fine grained definition of governance and self-governance?

DS

We need a balance between local, self-organising units that follow higher principles which unite them with the whole. The whole is big enough to protect the parts in it. That is the trick in the school of fish.

DvdV

But fish in schools don't pay taxes. Citizens do. And schools of fish move around, countries don't. Would the tax base be for the whole fish school? Or would that also depend on local or regional factors? Facebook is taxing – all the transactions made in Facebook credits are taxed and the profit goes to Facebook. It is not redistributed. So taxes always play a role in whatever larger organisation you have.

DS

These are really good and relevant questions. I don't have the answers, yet. However, I think that social media work with the fish school mechanism much more so than the Walmart mechanism. For me personally this is an interesting future. We are living in exciting times. It is clear that the business community, next to the NGOs and civil society, have understood that we cannot continue as we did. And that is a big opportunity for our generation, and the generations to come. ■

Strait Talk
# Remapping ties between China and Taiwan
Raoul Bunschoten interviewed by Metahaven

■ RESEARCH

Raoul Bunschoten, founder of London-based architecture, urbanism and research unit CHORA, and Joost Grootens, an award winning Dutch designer of atlases, have recently started to re-map the Taiwan Strait and initiated the project to make an atlas out of it. This endeavour shakes up vested interests, entrenched relations, and enables a new negotiation beyond the stalemate of power.

TYPHOONS 86
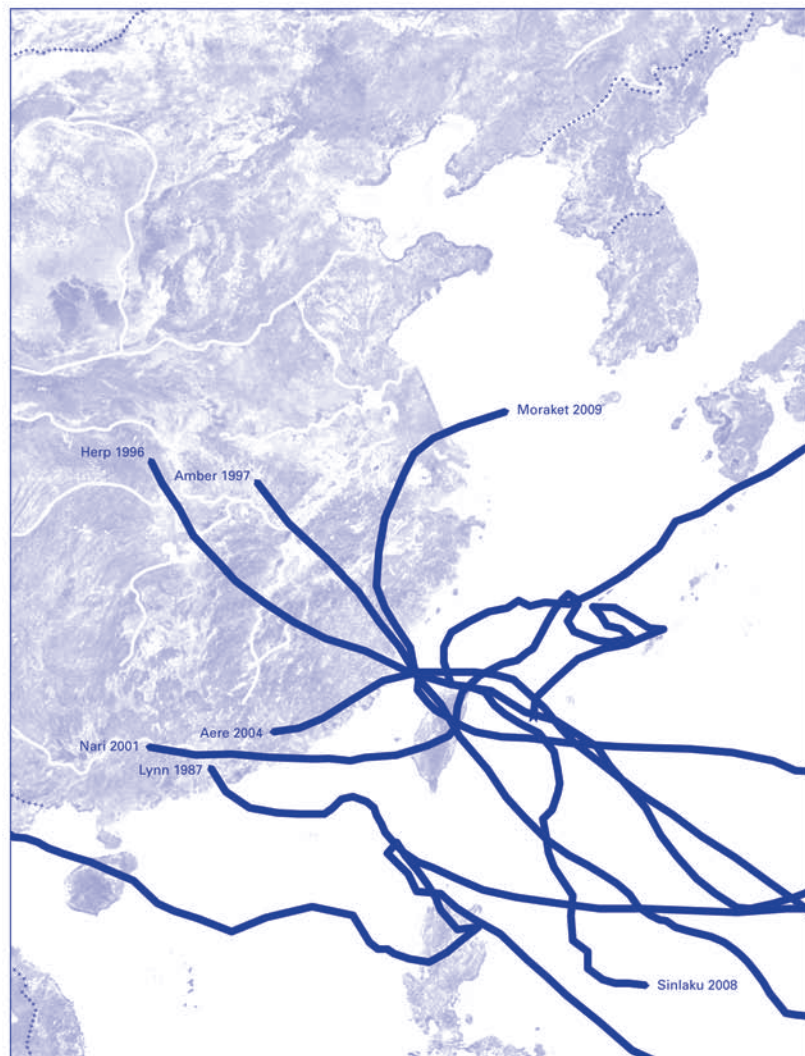
▲ *Typhoons as connections? Excerpt from the forthcoming* Taiwan Strait Atlas *by CHORA and Joost Grootens.*
Image courtesy Studio Joost Grootens and CHORA.

Metahaven (MH)

Your project for the *Taiwan Strait Atlas is* partially self-directed. Will it be published, and can the public help in getting this accomplished?

Raoul Bunschoten (RB)

When we, Joost Grootens and myself, started the research on the *Atlas* there was mainly the thrill of working with two teams of volunteers in Xiamen University, in Xiamen, on the Mainland China side, and TungHai University, in Taiwan. This had started somewhat earlier in individual workshops on each side with the current editors, Yuyang Liou, Wang Shaosen and Shuenn-Ren Liou. We felt we could create an atlas that would map the history and current opening up of the Taiwan Strait. Gradually it has become an atlas of emergent potential and of a region using that potential to become a low carbon incubator. The publication will be launched some time later this year – hopefully jointly by three publishers in Europe, Taiwan and Mainland China. We have thought hard about the public helping in getting the publication accomplished, there are various methods of self-publication with shareholders from a wider public. However, the complete independence has until now been the greatest asset to the project, and if there is popular support and a form of financial shareholding this may bring other agendas on board that will compromise the independence of the project.

MH

Do we need a new terminology for the Taiwan Strait? Douglas MacArthur used to call Taiwan 'an unsinkable aircraft carrier' and Robert Kaplan refers to the Chinese seaboard as the 'maritime Great Wall'. You, on the other hand, assert that the Taiwan Strait 'can become a seedbed, an incubator of innovation through the intensity and proliferation of new relationships.' Does your research on the Strait mark a shift from conflict to negotiation?

RB

The Taiwan Strait is a liminal body, a space in between, shared by the parties on either side, a potential common space. There are many cultural and economic relations, and Mainland China and Taiwan have recently signed a free trade agreement. The two cities facing each other across the centre of the Taiwan Strait, Xiamen and Taichung, consider themselves sister cities and are keen to develop more intense relationships. Both cities have low carbon planning ambitions, the governments in Taipei and in Beijing demand coherent low carbon plans. Xiamen is one of Mainland China's 8 Low Carbon Model Cities, and the Beijing government has designated the East coast of Fujian Province as a special development zone, called Taiwan Strait West. Climate change affects everybody, and low carbon planning and energy efficiency plus renewable energy generation are goals shared by both sides of the Strait, so cooperation on these issues move beyond the state of conflict into the realm of cooperation and negotiation. Public opinion also plays a role in this, especially since there are many things shared between the people on either side of the Strait: religion, language (Minnan especially), family ties, tea culture, and other things described in the *Atlas*.

MH

Can an atlas help negotiate social and political urgencies? Can a map be pro-active?

RB

Various dummies of the *Atlas* have already travelled across the Strait in both directions, and were presented in the hands of the Mayor of Taichung and the First Party Secretary of Xiamen (Xiamen no.1) during the first direct flight between the two cities last year. The *Atlas*, even only in dummy form, has already been part of many discussions regarding a co-evolution of the low carbon master-planning ambitions in both cities. The vision portrayed in the final map has been seen by top city officials in both cities and been described by them as reflecting what both governments and people want. This map is no longer seen as a mere dream, or a picture of possibilities, but as an actual plan of action for the potential creation of an incubator region. The *Atlas* has become a description of a choreography of the increasingly dynamic environment of the Strait and of a proposed choreography for a new identity of the Strait as global pilot project: a seedbed for innovative low carbon planning, construction and lifestyle.

MH

What are the anticipated political effects of introducing energy efficiency and climate change as major themes of the Taiwan Strait?

RB

The Mayor of Taichung has taken on the theme of the *Atlas* as one of the main policy issues for the recently fused Taichung County and Taichung City, which have now become a city of equal size to Xiamen, with a population of around 2.5 million. Xiamen has already exhibited materials from the *Atlas* two times in their *Green Technology EXPO*, with their mayor stating on television that he would like these plans realised. The Chinese Academy of Science, a central government institution, is co-author of various funding bids to initiate a Task Force for the establishment of a low carbon plan for Xiamen, and the last main book launch, after those that took place in Taichung and Xiamen, will take place in Beijing, possibly in the Planning Department of Beijing City. While it will be published in Mainland China by the State Construction Publishing House it is in fact officially endorsed by Central Government and will therefore be bound to attract the full attention of the press because it embodies some parts of the new 5 year plan launched this month in Beijing.

The *Atlas* combines two main themes: the Taiwan Strait with all its complex history, dynamics and strategic significance, and Climate Change and the quest for clean energy framed by one of the main development zones of Mainland China and Taiwan, this zone is very aware of its need to remain on the innovative cutting edge, this edge now being the frontiers of green

technology and low carbon planning. The *Atlas* is becoming, even before its planned publication, a kind of curatorial device for actual events and policies.

In addition to samples of the descriptive maps we have included two maps of the incubator vision and two sets of sample materials of the toolbox index for the creation of the incubator region. The *Atlas* gives form to an emergent identity as well as the tools to define this identity as a cultural and possibly political project. ■

− − − Submarine cables affected by the south-Taiwan earthqake of 26 December 2006

——— Unaffected cables
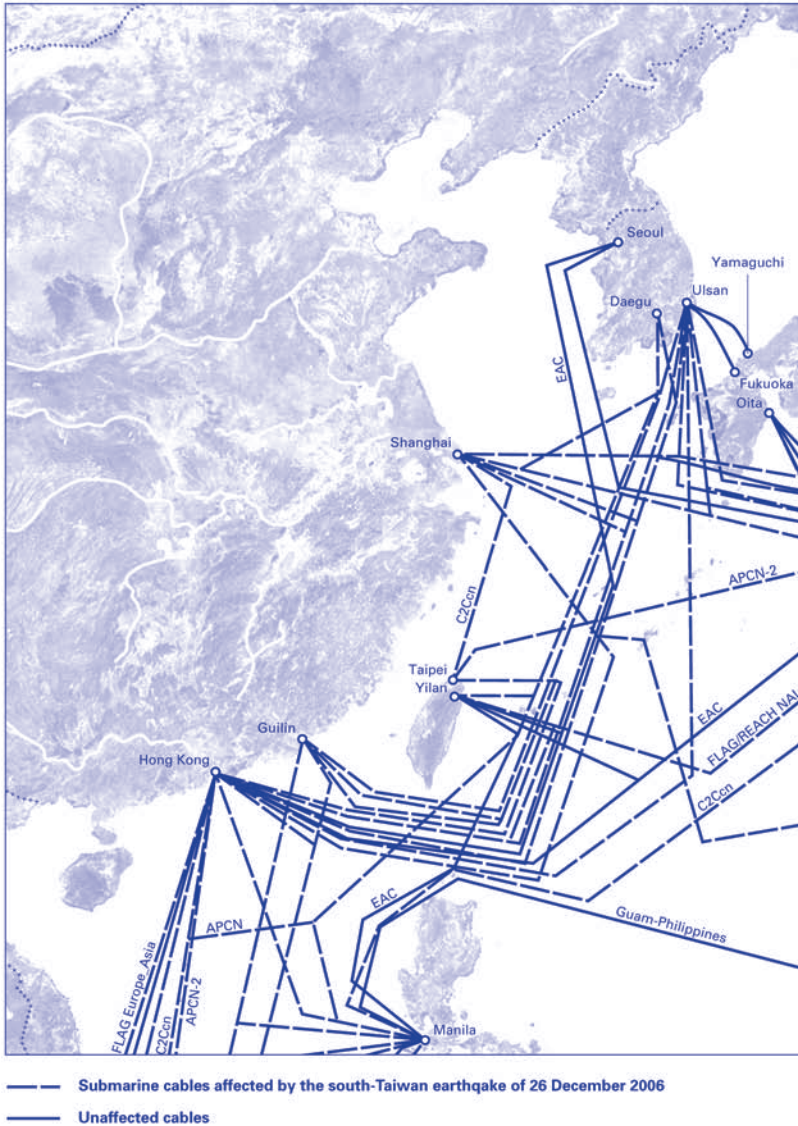
▲ *Submarine cables. An excerpt from the forthcoming* Taiwan Strait Atlas *by CHORA and Joost Grootens.*
Image courtesy Studio Joost Grootens and CHORA.

HALLO
WERELD
WIJ ZIJN
BRABANT

WWW.2018BRABANT.EU

2018BRABANT
SAMENCULTURELE HOOFDSTAD
Kandidaat

Colophon

BIOGRAPHIES

Lina Attalah is a print journalist and audio producer based in Cairo, working in the fields of media, culture and technology. She co-founded Take to the Sea, a research project on "irregular" migration from Egypt to Italy via the Mediterranean Sea, which took part in *Manifesta8*.

Jeremy Beaudry is artist, designer, activist, and Assistant Professor of Multimedia at Philadelphia University of the Arts, recently working as an associate curator with the Alexandria Contemporary Arts Forum curatorial team for *Manifesta8*, the European Biennial of Contemporary Art in Murcia, Spain (2010-11).

Christiane Berndes is curator collections at the Van Abbemuseum, Eindhoven, currently curating the fourth part of *Play Van Abbe* entitled *The Pilgrim, The Tourist, The Flâneur (and The Worker)* (26/02/2011-14/08/2011).

Clare Butcher is a fellow with the Centre for Curating the Archive at the University of Cape Town, writing a thesis on South African contemporary exhibition history. She is working as a freelance curator, and editing a number of publications.

Ergin Çavusoglu is a contemporary artist working in video and photography. Born in Bulgaria, Cavusoglu, now lives and works in London. Among his recent works is the five channel video installation *Backbench*, which premiered at the eighth edition of *Manifesta*, the European Biennial of Contemporary Art, held in Murcia in 2010.

Laura Cugusi is a researcher living between Cairo and Sardinia. She works as a freelance photographer and journalist as well as in the field of cultural management and artistic production. She co-founded Take to the Sea, a research project on "irregular" migration from Egypt to Italy via the Mediterranean Sea, which took part in *Manifesta8*.

Annie Fletcher is a curator at the Van Abbemuseum, Eindhoven. She is currently preparing *Vanuit Hier – Out of Here*, a project running from September 2011 – February 2012, consisting of 3 exhibitions and sub-programmes. One of the exhibitions, she will curate.

Nida Ghouse is a curator and writer. She was born to Bombay, has lived with Cairo, and to both these cities she tends to return. She co-founded Take to the Sea, a research project on 'irregular' migration from Egypt to Italy via the Mediterranean Sea, which took part in *Manifesta 8*.

Metahaven is an Amsterdam-based studio for design and research founded by Daniel van der Velden and Vinca Kruk. They have been designing and co-editing *The Exorcist* and its predecessor, *The Copyist*.

Markus Miessen is an architect, spatial consultant and writer migrating between Berlin, London, and the Middle East. In 2002, he set up Studio Miessen, a collaborative agency for spatial practice and cultural analysis.

Daniel Miller is a writer and a poet, currently co-curating the fourth part of *Play Van Abbe* entitled *Time Machines Reloaded* (26/02/2011-07/08/2011).

Sebastian Lütgert is a writer, programmer, artist, and co-founder of *DaimlerChrysler* (1999), *Bootlab* (2000–), *Pirate Cinema* (2004–), *Amerikanische Botschaft* (2005) and *Wiederaufbau für Kreditanstalt* (2007).

Simon Marschall studies media and culture at the University of Amsterdam. He participated in the Digital Methods Initiative and is currently researching news framing of social media in relation to political change.

Dorothea Seebode is Senior Sustainability Officer at Philips Research since 2006. She also serves as a Steering Group Member at the Green Economy Coalition, committed to creating a resilient economy that provides a better quality of life for all within the ecological limits of one planet.

Steven ten Thije is a research curator at the Van Abbemuseum, Eindhoven and currently pursuing his PhD through the University of Hildesheim, Germany. He is currently co-curating the fourth part of *Play Van Abbe* entitled *The Pilgrim, The Tourist, The Flâneur (and The Worker)* (26/02/2011-14/08/2011) and the fourth part of *Play Van Abbe* entitled *Time Machines Reloaded* (26/02-2011-07/08/2011).

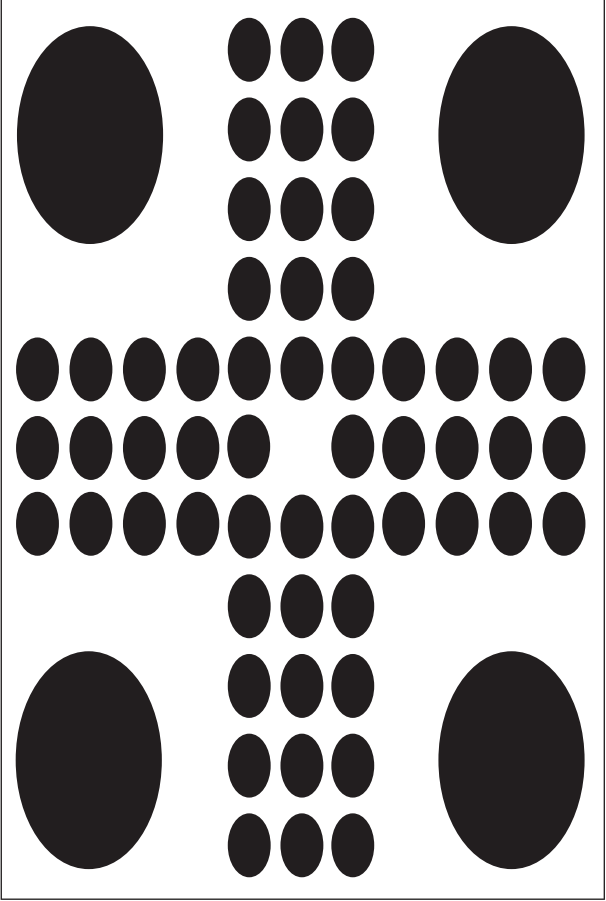# The Exorcist – A Play Van Abbe Journal *Distribution*

☐ AIRPLAY
You can pick up a copy of The Exorcist *at the Van Abbemuseum in Eindhoven from May to October, 2011. However, in keeping with "typical" international magazine methods of distribution,* The Exorcist *will be circulated in a number of other ways. Aside from being sent via mail, the journal will also be hand-delivered by staff members of the museum to the following far-flung/close-to-home cities.*

City	Month	City	Month
Amsterdam	May	New York	May
Amsterdam	May	Paris	June
Amsterdam	June	Poland	July
Amsterdam	June	Poland	September
Amsterdam	June		
Amsterdam	August	Ramallah	June
Arnhem	May		
		Sarajevo	May
Banja Luka	May		
Barcelona	May	Utrecht	June
Basel	June		
Basel	June	Venice	May
Belgrade	May	Venice	May
Belgrade	July	Venice	June
Belgrade	August	Venice	June
Bordeaux	August	Venice	June
Bordeaux	August	Venice	June
Bordeaux	September	Vienna	October
Bordeaux	September		
Bordeaux	October	Zagreb	May
Bordeaux	October		
Bordeaux	October		
Brindisi	June		
Cape Town	July		
Edinburgh	May		
Edinburgh	June		
Hamburg	May		
's-Hertogenbosch	June		
Hildesheim	June		
Hildesheim	September		
Hildesheim	October		
Ireland	June		
Istanbul	September		
Karlsruhe	June		
Ljubljana	May		
London	May		

■ "Negotiation Arenas"

The Exorcist