



Report from CCCA Workshop No. 3

Aarhus University, March 13-14, 2019

The workshop is the third of four workshops in the INP network supported by the Danish Agency for Science and Higher Education through the 9th International Network Programme. The International Network Programme is aimed at providing researchers an opportunity to build the foundation for future cooperation and to explore new research partnerships of a potentially high value. The aim for the CCCA network as stated in our application is to develop a platform for scholars, artists, activists, curators, educators, and cultural managers to exchange the experiences and outcomes of socially engaged art movements across borders.

Workshop No. 3 focused on the theme of “Site, Material, and Medium in Socially Engaged Art”, and invited contributions that focus on how specific places, various forms of materiality, or different types of mediation contribute to the human interaction and social relations that occur when art projects trigger new types of activities in local communities.

- **Site:** Many socially engaged art projects are site specific, calling attention to the local narratives and memory of the place, or they refer to geographical, historical, and political features associated with the site.
- **Material:** Participatory and socially engaged artworks may apply certain types of materials as a catalyst for social relations to appear, or relations can occur as “intra-actions” between human and non-human matter.
- **Medium:** Media technologies and platforms provide digitized and virtual types of networked relations or infrastructure that may function alongside or in tandem with local and tactile practices.

The workshop was organized by Associate Professor Gunhild Borggreen (University of Copenhagen) and hosted by Associate Professor Anemone Platz (Aarhus University). It took place in Building 1467, Room 316, School of Culture and Society, Aarhus University, Jens Chr. Skous Vej 7, 8000 Aarhus C, and at Sigrids Stue, Gellerup Parken.

Pre-workshop announcements

The workshop was announced on a blog at University of Copenhagen: <https://ccca.sites.ku.dk/> and forwarded as e-mail to previous workshop participants and other networks. It was announced on the Facebook site of the international research network Take Part.

Day 1: March 13, 2019

The workshop began with a welcome by the organisers, **Anemone Platz** (Aarhus University), who was also the host, and **Gunhild Borggreen** (University of Copenhagen). The 20 participants briefly introduced themselves. On the first day of the workshop, we had three sessions at Aarhus University, each consisting of three 15-minutes presentations followed by 1-hour discussion. In between there was break for coffee or lunch.



View of workshop room and participants

Session 1 featured presentations by first **Birgit Eriksson** (Aarhus University), who took the UN declarations of human rights and cultural diversity as her starting point and addressed some of the crucial elements of participatory art by focusing on two dilemmas in the field: not everyone may be interested in participating, and how to design participation for others. The theoretical frame was exemplified with art projects including embroiderers in a project in the Spanish Pyrenees, and billiard players in a project with citizens in a small town in Denmark. Next, **Manuela Ciotti** (Aarhus University) took her case of example from the Kochi-Muziris Biennale in Kerala, and discussed the relationship between the colonial past of the area of the biennale, and the way in which the architectural style and the mobilization of heritage discourses around the local communities makes up part of what may be called an “art-architecture-archaeology-heritage complex”. The third presentation by **Tomoko Shimizu** (Tsukuba University), who discussed the issues of art activism and the dilemma of how to use activism for creating a better place in the world, but also not stop being an artist. Several cases, such as the Multaka museum guide project in Berlin and elsewhere, as well as Akira Takayama’s interactive theatre project and “McDonald’s Radio University” project, formed the basis of discussions on experience capitalism and ethics in terms of exploitation, among other things. The three presentations lead to lively discussion among all workshop participants, which included attention to topics such as quality and reciprocity, as well as how to include the entire spectrum of social interaction and qualify the concept of participation. Many of the art project referred to in the session are site-specific, and they relate to bodily interactions with materiality in terms of architecture, buildings, landscapes, and craft.

Session 2 began with a presentation by **Andreas Lenander Aegidius** (University of Southern Denmark, SDU), addressing the issues of community-building and digital culture in a case study of metadata on Spotify, and how Spotify Line-in experiment created a site for users’ interaction with the creation of online digital music experiences by contributing to developing software. The presentation analysed the frustrations created when the experiment was shot down again. Then followed a presentation by **Anne Louise Blicher** on the act of drawing the way in which drawing may have cognitive effect and imaginary potential in the slow process of recording observations through drawing. Drawing upon (pun intended) Tim Ingold and John Ruskin, among others, Anne Louise showed examples of her own use of graphic anthropology in her artistic practice, and pointing towards the potential of drawing as a tool for participation. The third presentation by **Karen Walторp** focused on another type of “ethno + graphic”, here drawing with light by using the film medium as a means to record, research, and represent the lives of Afghan women living in Denmark. Karen reported from a long term process which included reflections concerning recruitment and participation, and how the hybrid format of evocative and documentary film style invite involvement from the participants as well as the viewers. The three presentations led to broad discussions of whether to understand cognition as a kind of engagement, and how to use various tools for activating details or memories can be applied in

term of communities. The session focused on medium and materiality as not only a platform for communication and community-building, but also as a methodological approach to researching various modes of participation in and with art.



View of Utsusemi Crush! Screening



Concentrated listening

Session 3 began with a screening of the artist duo Kyun-Chome's film *Utsusemi Crush!* (2017). The film was contextualised by **Eimi Tagore-Erwin** (Lund University) in her presentation about the Reborn Art Festival in Japan, located in the area that was exposed to the tsunami disaster in 2011. Both the film and other projects at the Reborn Art Festival deal with ways to process disaster and how to create a re-orientation of disaster through empathic response. The next presentation by **Yoshitaka Mōri** (Tokyo University of the Arts) included a number of art projects in Japan that deal with the 2011 nuclear disaster in Fukushima, and how this encouraged the founding of Art Action UK, an organisation to support people that are affected by disasters. Disasters are ongoing, and several other calamities have occurred in Japan since 2011. Among the artists of Art Action UK are Bontaro Dokuyama, whose works created together with people from the Fukushima area have been shown around the world. The third presentation in this session was by **Lena Quelvennec** (HEAD), who talked about the site-specific activist projects by a large heterogeneous group of people at the ZAD of Notre-Dame-des-Landes, and the documentation of their protests against plans of an airport in the area. The complex issues of territory, landscape and biodiversity relates to current issues of climate change, as well as the relationship between protest movements and media. The discussion of the session included issues of violence and continued into reflections of what happens when some formats of mediation travels to other cultural contexts and create (unintended) associations to other genres. The art projects discussed were related to specific locations, and the topics extended into notions of mediation through different forms of film or photographic documentation.

Social event: after the three sessions, the workshop participants convened at the **Restaurant No. 16** for dinner, where the networking activities continued.



Day 2: March 14, 2019

The second day of the workshop started in the same meeting room at Aarhus University as yesterday. **Sessions 4** began with a presentation by **Gunhild Borggreen** (University of Copenhagen), who used a participatory art project at the Echigo-Tsumari Art Triennale as a means to analyse how the hand-crafted imprints of rubbings in the art work relate to Peirce's notion of the index. The argument included how the index can create a matter-of-fact-ness that affects the viewer in the present-tense situation, even if the work was produced in the past. In the next presentation, **Gregory Miller** introduced his long-term research on how the pottery town of Mashiko in Japan both in historical as well as contemporary terms have engaged with community-building through the knowledge and experimentation of various ceramic techniques and traditions. The international approach of the small Japanese community in Mashiko ties with Gregory's own ceramic practice as well as the activities that unfold in Tolne Gjestgivergaard. As the last presentation, **Charlotte Bagger Brandt** (Råderum) and **Noémi Fodor Rasmussen** (Kokkedal på Vej) presented concrete examples of artistic projects in a social housing community in Kokkedal north of Copenhagen, and spelled out the importance of considering the place and to work *with* (and not *for*) the local residents. Charlotte and Noémi showed a short documentary film of a twilight walk in which many local residents participated and joined in the story telling of the local area and their personal relations to it. The discussions afterwards focused on photography as index, as well as the way in which corporeal experience with places and materials are part of what may create innovation and participation within the society.



Grete Aagaard and participants



Visit to Bazar Vest

Field trip: After lunch, the workshop participants took the local bus from Aarhus to visit Gellerup Parken, a social housing project 4 km to the west of Aarhus. Here we visited **Sigrids Stue**, an art project that develops projects in collaboration with both local, national and international partners. **Grete Aagaard**, visual artist and manager of Sigrids Stue, together with Ambra Molinari (visual anthropologist), Pernille Poulsen (art history student) and Marwa Zaher Abdel Aal (Social og sundhed-student) told us about the project and showed us around. We started in Sigrids Udestue, a mobile container, which functions as a meeting place and drop-in space for local people and visitors, as well as a drawing school for children in the area. We walked through the Bazar Vest before visiting the 3rd floor apartment of Sigrids Stue, where we were served coffee and cake while discussing some of the issues related to participatory art in local neighbourhoods such as Gellerup Parken, with many migrant families and other vulnerable groups. Grete told about the many art projects in which residents of various nationalities or ethnic background collaborate, but also about the challenges, the area is facing in the midst of negotiating the concept of “ghetto” that has emerged in the Danish political discourse lately. After the coffee break, we walked around in the neighbourhood to see some of the projects before going with the bus back to Aarhus.



Workshop participants in front of Sigrids Udestue, Gellerup Parken

The workshop ended with a reception at **Café Stiften** for a drink to thank all participants and speakers at the workshop.

Appendix A: Programme



CCCA Workshop No. 3, March 13-14, 2019

Site, Material, and Medium in Socially Engaged Art

Building 1467, Room 316
School of Culture and Society, Aarhus University
Jens Chr. Skous Vej 7, 8000 Aarhus C

Wednesday, March 13th:

10:15-10:30	Welcome and short round of introductions
10:30-12:15	<p>Session 1: Three presentations and discussion</p> <ul style="list-style-type: none">◆ Birgit Eriksson: <i>Participatory art among billiard players and embroiderers</i>◆ Manuela Ciotti: <i>Staging the contemporary in the Global South: The art-architecture-archaeology-heritage complex at the Kochi-Muziris Biennale (KMB)</i>◆ Tomoko Shimizu: <i>Art in a Time of Biopolitics: Ecologies of Critique</i>
12:15-13:15	Lunch
13:15-15:00	<p>Session 2:</p> <ul style="list-style-type: none">◆ Andreas Lenander Ægidius: <i>Fixing music metadata – not the participatory art project I signed up for!</i>◆ Anne Louise Blicher: <i>Graphic Antropology – an imaginary documentation tool</i>◆ Karen Waltrip: <i>ARTlife Womens Film Collective</i>
15:00-15:30	Coffee break
15:30-17:30	<p>Session 3:</p> <ul style="list-style-type: none">◆ Film screening: <i>Utsusemi Crush!</i> (Kyun-Chome, 2017)◆ Eimi Tagore-Erwin: <i>If you could be reborn, what would you like to become?</i>◆ Yoshitaka Mōri: <i>Art and Communities after the 2011 Earthquake in Japan</i>◆ Lena Quélvenec: <i>Art and social action in natureculture, the case of the ZAD of Notre-Dame-des-Landes</i>
18:30-21:30	Dinner at Restaurant No16, Europaplads 16, 8000 Aarhus C https://no16.nu/

Thursday, March 14th:

11:00-12:45	Welcome back
	Session 4: <ul style="list-style-type: none">♦ Gunhild Borggreen: Modes of Participation in the <i>Green Room Project</i> at Echigo-Tsumari Art Triennale♦ Gregory Miller: Welcoming Diversity: The interesting example of crafts tourism development in Mashiko, Japan♦ Charlotte Bagger Brandt and Noémi Fodor Rasmussen: Mediation and ownership through participation
12:45-13:15	Lunch
13:15-14:00	Transport by local bus 4A to Sigrids Stue, Gellerup https://sigridsstue.wordpress.com/
14:00-17:00	Grete Aagaard , artist and manager of Sigrids Stue: about Gellerup area, about art projects and Sigrids Stue. Visit to art sites and garden, including coffee break
17:00-18:00	Bus back to Aarhus: Closing session at Café Stiften, Banegårdspladsen 11, 8000 Aarhus C, http://cafestiften.com/

Appendix B:

List of workshop participants:

Birgit Eriksson, Aarhus University
Manuela Ciotti, Aarhus University
Yoshitaka Mōri, Tokyo University of the Arts
Tomoko Shimizu, Tsukuba University
Karen Waltorp, Aarhus University
Lena Quélvennec, HEAD, Geneva
Charlotte Bagger Brandt, Raaderum
Noémi Fodor Rasmussen, Kokkedal på Vej
Eimi Tagore-Erwin, Lund University
Andreas Lenander Ægidius, Syddansk Universitet SDU
Anne Louise Blicher, The Royal Danish Academy of Fine Arts
Grete Aagaard, Sigrids Stue
Gregory Miller, Tolnje projekt
Ekaterina Skorokhodova, Aarhus University
Mette Højsgaard, University of Copenhagen
Line Bruun Jespersen, Aarhus University
Uwe Skoda, Aarhus University
Helene Buchhave Lind, University of Copenhagen
Ruth Christensen, Kunsthall Aarhus
Anemone Platz, Aarhus University
Gunhild Borggreen, University of Copenhagen