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Nota di contenuto	Cover -- Contents -- Acknowledgements -- 1 Introduction -- 1.1 Nothing new under the sun -- 1.2 Three cases of participatory art -- 1.3 Research questions and aims -- 1.4 Structure of the book -- 2 It is all about cocreation. Where the history of participatory art and ANT link up -- A Tracing participatory art -- 2.1 An 'open' definition of participatory art -- 2.2 A genealogy of participatory art -- 2.3 The swinging sixties -- 2.4 Mapping the field of research -- 2.5 Participation and the notions of freedom and control: a theoretical

perspective -- Participation as a tool for liberation -- Ladders of participation -- Participation as a tool for control -- The interplay of freedom and control -- From theory to practice -- B Tracing associations -- 2.6 Thinking with actornetwork theory -- 2.7 The journey of ANT -- 2.8 ANT and the study of art -- 2.9 Three steps towards a 'risky account' of participatory art -- Choose a starting point -- Following actors -- Writing a report -- 2.10 The challenges and limitations of the ANT toolbox -- 2.11 In conclusion -- 3 Participation at documenta 5. Illusions, plans and reality -- 3.1 A fifth documenta and the appointment of Szeemann -- Early conversations and clashes -- Szeemann's reputation -- Szeemann's request for freedom -- 3.2 The first concept plan -- The 100Day Event -- The idea of participation in the first concept plan for d5 -- The material event structure designed by Archigram -- The Street -- Playful and activating exhibition models -- A heavenly Jerusalem -- 3.3 The situation in the autumn of 1970 -- 3.4 The second concept plan -- Reality check -- The executive team and the association between Bode and Szeemann -- Echoes of the first concept plan -- A section devoted to participation and play -- Eight artists and their participatory works -- The Parisian art scene.

Additional plans for three other sections at the Friedrichsplatz -- Participation in connection to the second concept plan for d5 -- "Opfer des Rotstifts" -- The constraints of official positions -- 3.5

Participatory art at d5 -- 3.6 In conclusion -- 4 "Please take off your shoes". In and around Dugger and Medalla's People's Participation Pavillion -- 4.1 A pavilion in the garden -- 4.2 Two comrades -- 4.3 Harald Szeemann and the invitation to participate in d5 -- 4.4 The d5 catalogue -- 4.5 Communism and "participatory Maoism" -- Growing politicisation -- Orientation towards China and Mao -- A communist pavilion -- "[Y]ou can't make revolution unless you are in it" -- Rectification -- 4.6 Artists Liberation Front -- 4.7 Popa at Moma -- 4.8 "The 'Random' show" -- 4.9 Kinetic connections -- 4.10 The Exploding Galaxy -- 4.11 Eastern philosophy and art -- 4.12 Travel -- 4.13 The institutional framework -- 4.14 In conclusion -- 5 Enlightening. Piotr Kowalski's participatory tools for the people -- 5.1 Carrying light in Kassel -- 5.2 Fluorescent tubes in Paris, Amsterdam and Stockholm -- 5.3 A family of manipulators -- 5.4 The art scene in Paris in the long sixties -- 5.5 Science for the people -- From science, via architecture, to the visual arts -- Bridging art and science -- The viewer as experimenter -- 5.6 Learning by doing -- 5.7 Instruments in Florence -- 5.8 Energy and matter -- 5.9 Cybernetic principles -- 5.10 Making art burst -- 5.11 The spirit of 1968 -- 5.12 Fieldwork -- 5.13 In conclusion -- 6 Make your own 'television'. On tour with the telewissen video bus -- 6.1 A red van in front of the Museum Fridericianum -- 6.2 A fiveday film programme -- 6.3 A new participatory medium -- 6.4 The telewissen network -- 6.5 From viewing and presenting yourself, to sharing your opinion, to producing your own video: a trajectory of participation.

A magic mirror in Darmstadt -- Public debate in Kassel -- DIY TV -- 6.6 Alternative media practice and theory -- 6.7 American media 'freaks' -- 6.8 Experimental music in Darmstadt -- 6.9 Do it yourself! -- 6.10 Hippies and Yippies -- 6.11 Pedagogy and education -- 6.12 The art world -- 6.13 In conclusion -- 7 Concluding remarks -- Bibliography.

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## Sommario/riassunto

Participatory art practices allow members of an audience to actively contribute to the creation of art. Annemarie Kok provides a detailed analysis and explanation of the use of participatory strategies in art in the so-called 'long sixties' (starting around 1958 and ending around

1974) in Western Europe. Drawing on extensive archival materials and with the help of the toolbox of the actor-network theory, she maps out the various actors of three case studies of participatory projects by John Dugger and David Medalla, Piotr Kowalski, and telewissen, all of which were part of *documenta 5* (Kassel, 1972).

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