

"It is a vindication of the proto-anarchist Fourier's idea that pleasure and learning come from what he termed the "Butterfly" -the human desire to access as many active processes and learning resources as possible, or to put it negatively, an aversion to boredom caused by redundant specialized activity."

From the introduction of the book Digital Resistance, Exploration in Tactical media, Critical Art Ensemble, p. 6.

Description of the project

Living in Weimar, a place with a highly performed interactivity between local and "moving" populations (tourists, foreign students, Asylum-seekers, and more), is quite an interesting experience. I decided to make an inquiry, positioning myself in this surrounding as an artist, not only aesthetically but also politically, in combination with my inquiry for definitions of artistic identity and how it is expressed nowadays (Globalization³, European Community, Postmodernity, etc.).¹



One of the basic problems I question in this project is how to apply abstract ideas within the context of a physical space, and which is the best way of creating public space. Rosalyn Deutsche's theoretical framework in her essay: *The Question of "Public Space"* concludes to its redefinition in terms of its concept, form, and idea.

*"Some people, myself included, found a valuable resource in the concept of "the public sphere", a historical category first analyzed by Juergen Habermas as a set of institutions in which private citizens gather to formulate public opinion that may be critical of the state. A public, then, differs from an audience. It is formed when citizens engage in political discussion. ...But without going into this debate, we can note that the category of the public sphere was useful to art discourse because it replaced the idea of public space as that which lies outside, and must be protected from politics with the idea of public space as the realm of politics. Introducing the concept into art criticism, people redefined public art as art that enters or helps create such political space. This redefinition shatters mainstream categorization of public art for, within its terms, public art is no longer conceived as work that occupies or designs physical spaces and addresses preexisting audiences; public art is an instrument that constitutes a public by engaging people in political discussion or by entering a political struggle. Any site has the potential to be transformed into a public space. And with the introduction of the concept of the public sphere, the admonition to make public art became a demand for art's politicization."*⁴

Emphasizing the contradictions of different experiences created during the life of a temporary dweller (artist/researcher/traveler), and focusing on the conditions of art making in contemporary societies under the circumstances of globalization, I started to realize of a project taking different positions of employees, and becoming a *chameleon citizen*.ⁱⁱ Placing myself in this way, I exchanged the positions of the

³ "Four positions on our topic seem logically available. The first also affirms the opinion that there is no such thing as globalization (there are still the nation-states and the national situations, nothing is new under the sun). The second affirms also that globalization is nothing new, there has been globalization and it suffices to leaf through the history books to see that as far as the Neolithic trade routes have been global in their scopes, with Polynesian artifacts deposited in Africa, and Asian potsherders as far afield as the New World." (*Globalization and Architecture*, p. 17-18. Dr. Fredric R. Jameson, *Internationalism and Other, Modernist Myths*, Thesis, Wissenschaftliche Zeitschrift der Bauhaus-Universitaet Weimar, (2000) Heft 4/5.)

⁴ *The Question of Public Space*, Rosalyn Deutsche, *Evictions: Art and Spatial Politics*.

performative action of the artist, with that of a common behavior of an actual citizen, intervening in the city's everyday life. On the other hand, I interacted with working-groups, the visitors and clients of each working center.

Practically, I applied for employment to several businesses, for two full time working days. I "jumped", temporarily, into various personae of common people/employees. I used the appropriate, job-specific outfit; it was provided to me from the agencies' authorities in each place of action. Where it was not provided from the authorities, I improvised. I had an assistant for documenting the process. During the actions, I carried equipment myself, to document the project. Specifically, I did training as, 1. A social worker in the Asylum-Seeker- Wohnheim, 2. An employee in the tourist information center of Weimar, 3. An employee in the train station, 4. An employee in the post office, 5. A cook and server at the student's restaurant, 6. A seller in the market, 7. An assistant in the "Network against the Extreme Right".



The outcome of my inquiry is formed into a cultural/political message in using the media form of posters/advertisements. The posters are designed to present instants of the projects' process, and they are images having my person as the main protagonist figure in each place of interaction, depicted in combination with relevance to the topic text-graphics. This *art product* will be put in the open space, and, hopefully, will function as a stimulation, to create a dialogue between the citizen/spectators, within the broader public of the city.



Finally, I want to justify that I perceive the places I chose to work either as *Ports of Entry* for the city of Weimar, or, as places where an intense interaction between the local society and the *foreign* takes place.

Posters, is the final form of the project. Mapping is my system of working. Employment is my specific subject. Being there, *working*, is my action.