

TRANSART

**Collaborative art practices,
relational technologies and
social performativity**

Part 2

**Transactions in art, soft
technologies and social
systems**

DOCTORAL THESIS
2018

Researcher
Saioa Olmo Alonso

Research director
Concepción Elorza Ibáñez de Gauna

erman la zabal zazu



Universidad del País Vasco Euskal Herriko
Unibertsitatea

FINE ARTS FACULTY - DEPARTMENT OF ART AND TECHNOLOGY





TRANSART

Collaborative art practices, relational technologies and social performativity

DOCTORAL THESIS
2018

Researcher
Saioa del Olmo Alonso

Research director
M. Concepción Elorza Ibáñez de Gauna



Universidad del País Vasco Euskal Herriko Unibertsitatea

FINE ARTS FACULTY - DEPARTMENT OF ART AND TECHNOLOGY

Researcher: Saioa Olmo Alonso - saioa@ideatomics.com

Research director: Concepción Elorza Ibáñez de Gauna.

English corrections: Katy Ryan.

Photographs: Saioa Olmo, Hodei Torres (Biotracks), the artists whose work is referenced and the authors mentioned in captions (where authorship is known).

Design: IDEATOMICS.

Printing: ABZ.

Support: Thanks to a pre-doctoral grant from the Vice-chancellor's office of Basque and Multilingualism of the UPV/EHU (2012-2013) and to a contract of assistant-professor (2013-2018).

CC - Creative Commons – Accreditation – NonCommercial 3.0 Spain

Bilbao, 1st of July 2018.

To my parents, for having always trusted and supported me, whatever I decided to do

ACKNOWLEDGEMENTS

I write and rewrite a first line that refuses to be fixed, of a text that, even if it ends, I know it will be impossible to complete.

It's the last thing I'm going to write in this thesis and an important part of itself. They are the emotions that will last in time, and that clumsily try to break through between codes, syntactic constructions and crushed computer keys.

I want to begin expressing my gratitude, especially to my thesis director, Kontxa Elorza, for having given me the freedom and confidence to carry out this research in the way that I have considered the most appropriate, and for her willingness to help me in everything that was necessary. Likewise, to my faculty colleagues Arantza Lauzirika and Iñaki Billelabeitia, who have accompanied me and helped me to get it done in time. I also want to express thanks in general to my department colleagues for showing their affection, support and help.

This research has arisen from the experiences lived through an artistic practice that has frequently been collective and with a special interest in how we relate to each other. That's why I want to thank the people with whom I have shared processes and friendship in these years of theoretical-practical research. There have been moments to get excited, to fall in love, to understand each other, to get involved, not to understand, to get angry, to distance ourselves from each other, to take each other back, to rediscover ourselves, to meet again... To Haizea Barcenilla and Aloña Intxaurrendieta of Wiki-histories (I'm sure we'll keep tugging on the thread in the Munoa house and on any future occasion we have); to the groupmates in the EPLC collective: Olatz de Andrés, Nuria Pérez, Naiara Santacoloma, Ixiar García, Maider Urrutia and Natxo Montero (touch makes love and in this case also enjoyment and rapport); to Ivan Batty (your support, contrast, availability and love have been immense); to the Psychodrama Contrast Group: Ainhoa, Ciel, Montse, Esther, Puri, Asier and Alaitz (the space of trust and intimacy that I enjoyed with you to delve into group dynamics has been a luxury); to the fellow activists of Platform A, especially to Txaro Arrazola, Maria José Aranzasti, Gurutze Guisasola, Elena Solatxi, Jose Cos, María Seco, Marian Puertas, Begoña Intxausti and Pilar Soberón (we know the feminist struggle is worth it and we are seeing it bear fruit); to the fellow provokers of 770OFF: Laura Díaz, Eva Guerrero, Jemima Cano, Maia Villot, Cristina Ortiz and May Moreno (it has been great pleasure to experiment together); to the research partners of LoRelacional: Txelu Balboa, Marta Villota, Eider Ayerdi and M'Angel Manovell (although I would have preferred another type of closure, the process was intense, rewarding and rich); to the colleagues of Tecnoblandas: ColaBoraBora and that incipient network of collaborators (it has been wonderful to work together and spread the concept of soft technologies collectively, and I know we did the best we knew and could do in that assembly of emotions, times, and baths of reality, and we will keep going) and to the partners and

accomplices of Wikitoki: Colaborabora, Urbanbat, Pablo Rey, Iranzu Guijarro, Pez Studio, Artaziak, Iker Olabarria, Laura Fernandez, Josune Urrutia, Maria Salazar, Ziortza Etxabe, Tippi, Arantxa Mendiharat, Xabier Barandiaran, Itziar Zorita, Lidia Zoilo, ... (I feel fortunate to be part of this collective adventure).

I also want to thank the people who have more occasionally collaborated in the production of projects during this period: Iker Ugalde, Hodei Torres, Pernan Goñi, Oier Iruretagoiena, Miguel Ángel García and Unai Requejo (there have been odd moments and extreme situations, thanks for experiencing them with me); as well as those who have contributed texts to the research: Santi Eraso, Aiora Kintana, María Mur, Diego del Pozo, Ainara Martín, Vicente Arlandis, Agurtzane Ormatza, Idoia Zabaleta, Xabier Erkizia, Javier de Rivera, Alex Carrascosa, Óscar Cornago, Andreu Belsunces, Natalia Vegas... (the perspectives you have contributed with have undoubtedly helped to make this research more polyhedral).

I'd also like to express my gratitude to those who have invited me to their programmes: Conexiones Improbables, Israel Sousa, Marta Mantecón, Ainhoa Güemes, Muelle3, La Fundación, ArtepuentededeDeusto, Pilar Baizán, Zemos98, Plataforma Tirante, Izarbeltz, Maria José Aranzasti, MEM, Nekane Aramburu, Unidee, Xabier Sáenz de Gorbea, Okela, Tamara García, Zas, Gau Irekia, Anti Bookshop, Colectivo Ant, LaCosaenCasa, and Eremuak. I want also to thank the publications that have welcomed parts of this research and who have contributed in this way to taking this research beyond the boundaries of these sheets, something which I have had clear from the beginning: *A-Desk*, *Efímera Magazine*, *Eremuak Magazine*, *Manual de emergencia para prácticas escénicas*, *Producciones de arte feminista*, *Artscoming*, *Uztaro*, *Inmersiones 15 - ¡Abajo el trabajo!*, *Ausart*, *Brac Journal* and *Impossible Glossary*.

Moreover, I want to show my gratitude to all the people that have become interested, taken part and collaborated in many of these projects, workshops and courses. Without your attention and interest to enter into dialogue, this research would not exist. In these times of saturation of inputs, I am well aware of the value of the attention and I truly appreciate it, although it is impossible for me to mention each of you in these pages.

Part of this research happened over a period of residence at Goldsmiths University of London. This was possible thanks to an invitation from Chrissie Tiller, to whom I am very grateful for inviting me, and also for welcoming me to the Participatory Arts Lab that she headed there. Also to Roswitha Cheshier and Richard Gadd for opening their home and their friendships to me. And to Aimar Arriola, Marielle Uhalde and Ania Bas, who shared that experience with me.

I want to thank the people interviewed for their willingness to talk with me even when they were very busy: Roger Bernat, Felipe González Gil, Artur Zmijewski, Ania Bas, Simone Mair, Chrissie Tiller, Rosemary Lee and David Slater; I have learned a lot with you.

In this personal crusade with the languages involved, my gratitude to Katy Ryan and Amaia Apalauza who have corrected these texts and who have been voices of encouragement and understanding through the continuous exchange of emails; likewise, to Mikel Onaindia, who in incipient phases of the thesis gave me his disinterested help.

I also want to thank my friends, for always being there, present and ready to share good and bad times, despite the absorbing quality of this type of process.

I keep this special closure for my family and Ritxi (a vital and artistic accomplice). Your love, trust, support and assistance is continuous, infinite and what enables and gives meaning to everything else. I carry in my heart my grandparents (who looked after me so well), my uncle Pepe, my cousin Claudio, my aitiite, and my amama who has recently died (you did not reach the presentation of this thesis, Amama, but I know you were already proud of it).

To all of you, thank you for joining me on this trip.

TRANSART

Collaborative art practices, relational technologies and social performativity

Part 0

Biotracks

Part 1

**Creating transformative situations and behaviour
through participatory art-practices**

Part 2

**Transactions in art, soft technologies and social
systems**

Part 3

Annexes

DOCTORAL THESIS

2018

Researcher

Saioa del Olmo Alonso

Research director

M. Concepción Elorza Ibáñez de Gauna



Universidad
del País Vasco

Euskal Herriko
Unibertsitatea

FINE ARTS FACULTY - DEPARTMENT OF ART AND TECHNOLOGY

Part 2

Transactional art, soft technologies and social systems

This is an index of the contents of the four volumes of this thesis, giving an overview of it. The contents corresponding specifically to this volume are the ones that are numbered.

INDEX

Part 0: (Art)

Biotracks

Part 1: (Basque)

Creating transformative situations and behaviour through participatory art-practices

*** GENERAL SUMMARY**

1. PRESENTATION

- 1.1. Art as research
 - 1.1.1. Situating this art-research
 - 1.1.2. Method and methodology of the research
 - 1.1.3. Art as a way to obtain and offer knowledge
 - 1.1.4. Interesting issues for research through artistic practice
- 1.2. Art experience
 - 1.2.1. The concept of art nowadays
 - 1.2.2. The autonomy of art
 - 1.2.3. The specificity of the art experience
 - 1.2.4. The art concept that will be used in the research and the kind of art that will be researched
- 1.3. Journey to the concept of Transart

2. CO-ARTS

- 2.1. Art and participation, collaboration and co-creation
 - 2.1.1. Antecedents

- 2.1.2. Art and alienation
- 2.1.3. Individual authorship, co-authorship and other formulas
- 2.1.4. The concepts of “public”, “spectator” and “participant”
- 2.1.5. Types of participants, depending on the range of participation
- 2.1.6. Types of participants, depending on whether the participation happens individually or collectively
- 2.1.7. Specific factors of the participation
- 2.1.8. Participatory strategies
- 2.1.9. Controversial issues of the participatory arts
- 2.1.10. Participation: why, and what for
- 2.1.11. Action and inaction
- 2.2. Practical case: *The Subjective Portrait* by Wiki-histories
- 2.3. Interview: speaking with Felipe González Gil, from Zemos98, on the festival *Copylove: Commons, love and remix*

3. THE GROUP

- 3.1. Art Together How
 - 3.1.1. Art functions
 - 3.1.2. Art and ways of relating to others
 - 3.1.3. Being among people in art
 - 3.1.4. When “together” in arts means working within a group
 - 3.1.5. Ways of thinking about the group
 - 3.1.6. Group, art and agency
 - 3.1.7. How? Taking advantage of some tools
- 3.2. Practical case: *Cooperamor*
- 3.3. Interview: on a conversation with David Slater, director of Entelechy Arts, a participatory arts company

4. SITUATIONS & CONDUCTS

- 4.1. The creation of situations as an artistic proposal
 - 4.1.1. Previous art-movements connected to the creation of situations and behaviour, and related concepts
 - 4.1.2. Several art strategies: disciplinarian, projective, processual and managerial
 - 4.1.3. Open art
 - 4.1.4. The creation of environments and their influence on behaviour
 - 4.1.5. Art and collective imaginary
- 4.2. Practical case: *Transnational*
- 4.3. Interview: talking to Roger Bernat after the premiere of his theatrical piece *Pending vote*

5. TRANSART

- 5.1. Art and Transformation
 - 5.1.1. What do we consider as transformation?

- 5.1.2. What is transformed?
- 5.1.3. Modernism, postmodernism, transmodernism and the intention of contextual intervention
- 5.1.4. Art, transformation and society
- 5.1.5. Special factors of art which aims to provoke transformations
- 5.1.6. Tools for verifying if art can contribute to social transformations
- 5.2. Practical case: The Stono mountain
- 5.3. Interview: Artur Zmijewski, artist and curator of the 7th Berlin Biennial of Contemporary Art

**** SUMMARY OF PART 2 (Basque)**

Part 2: (English)

Transactions in art, soft technologies and social systems

**** SUMMARY OF PART 1 35**

1. TRANSACTIONAL ART 45

- 1.1. Transactions, transferences and transitions in relational art 51
 - 1.1.1. The keywords begin with "Trans" 51
 - 1.1.2. Relational art as a set of transactions 52
 - 1.1.3. Transferences in relational art projects 61
 - 1.1.4. Art as a transitional object 68
 - 1.1.5. Relations and transformations 74
- 1.2. Practical case: Whispering the Future 77
- 1.3. Interview: a dialogue with Chrissie Tiller on participatory arts 89

2. BEHAVIOURAL ART 99

- 2.1. Behaviour in relational art-projects 105
 - 2.1.1. Situating the idea of behavioural art 105
 - 2.1.2. Represented behaviour and activating behaviour 110
 - 2.1.3. Reactance in contemporary art towards art projects that deal with behaviour, relations and participatory processes 116
 - 2.1.4. Behaviour in recent relational practices 118
 - 2.1.5. Compilation of projects focused on behaviour gathered by formats 121

2.2. Practical case: Your Cheer-up Message Here..... 133
 2.3. Interview: speaking with Rosemary Lee on participatory art projects..... 147

3. SOFT TECHNOLOGIES 159

3.1. Technologies of relations in participatory arts. Cases, mechanics and strategies..... 165
 3.1.1. Soft technologies 165
 3.1.2. Relational technologies in participatory art-practices 170
 3.1.3. Set of mechanics and strategies coming from cases of study 179
 3.1.4. Compilation of relational technology 181
 3.1.5. Artefacts of relational technology coming from our own art practice 187
 3.2. Practical case: Soft-Technologies. The Manipulation in the Group Dynamics performance..... 205
 3.3. Interview: Saioa Olmo interviewed by Hablarenarte on trust and soft technologies 215

4. ART MACHINES 223

4.1. Art devices: social machines, soft technologies and contemporary art practices 229
 4.1.1. A mechanical assembly of technologies, relations and art..... 229
 4.1.2. Social, representational and performative machines 231
 4.1.3. Abstract art machines 237
 4.1.4. Art devices hacking social machines through soft technologies..... 246
 4.1.5. The logics of machines 247
 4.2. Practical case: Eromechanics. The Erotics of Social Machinery 249
 4.3. Interview: Ania Bas and Simone Mair talking about The Walking Reading Group on Participation 263

5. CONCLUSIONS 279

5.1. Learning outcomes..... 285
 5.1.1. On points of view about art and art as a point of view 285
 5.1.2. On art about relationships and relationships in art..... 286
 5.1.3. On participatory and collaborative art processes 288
 5.1.4. On relational technology 290
 5.1.5. On art and transformation..... 291
 5.2. Results..... 295
 5.2.1. Biotracks 295
 5.2.2. TRANSART relational technology 297
 5.2.3. Eromechanics and social abstract machinery 298
 5.2.4. Transactions, transferences and transitions in participatory art..... 299

5.2.5. Whispering the future and the new materialisms.....	299
5.3. Next Steps.....	301

6. GLOSSARY 305

6.1. On classifications of art genres.....	307
6.2. On terms taken from the social sciences	309
6.3. On technologies.....	311

7. BIBLIOGRAPHY..... 313

7.1. Consulted bibliography.....	315
7.2. Related bibliography	325

Part 3: (Spanish)

Annexes

1. DIVULGATIVE ARTICLES

- 1.1. The art of 'souveniring' reality
- 1.2. Behavioural Art
- 1.3. Interview with Idoia Zabaleta and Antonio Tagliarini
- 1.4. The Piggybank of Desires, Susanne's Box
- 1.5. The free-flowing line between art and life
- 1.6. The Keyword Begins with "Trans"
- 1.7. Allegal, Aconfessional, Apolitical... Atopia
- 1.8. Symbolic Violence
- 1.9. Internalized Systems of Submission
- 1.10. Symbolic Machines for Broken Down Systems
- 1.11. In and Out of the Labyrinth Simultaneously
- 1.12. On the Public, over and over again
- 1.13. A Matter of Ethical Correctness?
- 1.14. Manifesta 8, the New El Dorado
- 1.15. The Mermaid Man, from the Río de la Plata to the Puerto Viejo de Algorta
- 1.16. We Need an Artist
- 1.17. "It's in my head, behind my eyes"
- 1.18. Thinking on the move and in company: The Walking Reading Group on Participation
- 1.19. Playing at Disobedience in an Obedient "Living Room"
- 1.20. Politics of Attention

- 1.21. Wiki-histories. The Meta-history
- 1.22. Dangerous Relationships. Manipulation in Group Dynamics

2. ACADEMIC ARTICLES

- 2.1. Behavioural Choreographies
- 2.2. Relational Technologies in Participatory Art Practices: Cases, Mechanics and Strategies
- 2.3. Transactional Mechanics in Participatory Art Practices

3. PUBLICATIONS IN BOOKS

- 3.1. Behavioural Radiographies of the Impossible Community
- 3.2. Theories, Militancies, Feminisms, Academies and Artistic Creations... Plural, Together and Mixed. A Text from the Lively, Biographical, Practical and Reflexive One
- 3.3. XYZ coordinates
- 3.4. Revving up the machine
- 3.5. Eromechanics (epilogue)

4. TEXTS OF PERFORMANCES

- 4.1. Cooperamor
- 4.2. Transnational
- 4.3. Eromechanics (dialogues)
- 4.4. Performative presentation in the MAV15 forum
- 4.5. Soft Technologies. Manipulation in Group Dynamics

5. SCRIPTS OF DYNAMICS

- 5.1. The Stono Mountain
- 5.2. Erain pill
- 5.3. The Line
- 5.4. Fundamental relational roles in collaborative work groups (and user protocol)
- 5.5. Assault!
- 5.6. You don't
- 5.7. Rut
- 5.8. 770OFF invisible street actions

*** GENERAL SUMMARY**



TRAN

(research toolbox &
for art creation,
of relational

The image features a hand-drawn graphic in black ink on a white background. At the top, there are two stylized, angular shapes that resemble the letters 'Y' and 'Y' or 'L' and 'L', connected by a horizontal line. Below this, a thick, hand-drawn rectangular border frames the central text. The word 'TRAN' is written in large, bold, block letters with a textured, charcoal-like appearance. To the right of the word, there is a handwritten subtitle in a cursive script, enclosed in a large opening parenthesis. The subtitle reads: '(research toolbox & for art creation, of relational'. The overall style is raw and artistic.

SART

experimental methodology
based on the dynamics
technology

TRANSART. Collaborative art practices, relational technologies and social performativity

TRANSARTE is a research work on artistic relational projects created through participatory and collaborative processes, and about their capability to generate transformations and exchanges in the context in which they happen. It is an investigation rooted in artistic practice and discursive reflection, at the intersection between art and social science theories.

«We need you»¹

The objective of the research is to experiment and assess whether art can influence society and if so, to think about in which ways, to what extent and with which tools we could empower ourselves as artists to do so; moreover, it also aims to ask which conditions should be put in place in these contexts to facilitate this assembly of artists, art and context, to benefit all the agents involved. Starting from the hypothesis that art can affect people socially (to a greater or lesser extent, in different directions and irrespective of whether we have tools for confirming it), this research suggests that part of the challenges we currently have as a society have to do with our ability to relate to each other, to other forms of life and to our environment; on a macro and a micro level; and that art can be an interesting field from which to experiment and delve into it (for its ability to connect improbable elements, its tendency to push the limits, and its ways to reach people).

During the period of the TRANSART research project (2012-2018), the methods that have been employed have been varied. On the one hand, projects of this type collectively carried out 2000 and 2014 were compiled, in order to consider the state of the question by using the intuition of artistic creation itself. This collection has been made by publishing the book *Biotracks* and the audiovisual creation *Hamaika urte dantzán* (Dancing eleven years away). In practice, we have made collective, participatory projects and actions such as *Transnational*, *Behavioural Choreographies*, *Assault!*, *You don't*, *Toast*, *Your Cheer up Message Here*, *Eromechanics*, *Participation on Trial*, *Soft Technologies (performance)*, *Playing with*, *Globosonda*, *Rut*, and *Whispering the Future*. Through these projects, we have experimented with group dynamics, the distribution of roles in groups, the assignment of tasks, peer collaboration, accomplice-participation, forced participation, direct action, invisible actions, unconscious perception, the use of mass media, communication codes and spatial organization.

1. The highlighted sentences are extracted from the project *Your Cheer up Messages Here* by the EPLC collective (Espacio Para Los Cuerpos), 2013.

“Hyper-ventilation”

On a discursive level, we have covered reflections ranging from art about the social and ethnographic turn to the policies of spectatorship, the gradient of participation, the various forms of authorship, the autonomy and heteronomy of art, emancipation and alienation through art, and the desire to be useful (or not) in different artistic practices, among other issues. Taking ideas from the field of social psychology, we have considered the theory of camp, transactional analysis, psychodrama, the method of the operative group and the psychoanalytic theories of transfers and counter-transfers, object-relations and transitional objects. From sociology, special interest has been placed on the idea of *habitus* and micro-macro relationships. From anthropology, we have drawn on the theory of the gift, disquisitions on the agency of art and the actor-network theory. Feminist philosophical discourses on situated knowledge, gender performativity, the intelligibility of identity and feminist economics have also fuelled this research.

“Deciding to go together without knowing exactly where to go”

Likewise, as part of the research process, we have taken part in different artistic groups (EPLC, A Platform and 770OFF) and in informal research on collective processes (the Group of Contrast of Psychodrama, The Impossible Community, Wikitoki, Meetcommons, LoRelacional and Tecnoblandas). Being part of these groups has been useful for collectively approaching the topics of the research, and in many cases, it has meant being simultaneously the subjects and the objects of our study.

As other tools, we have used interviews of specialists in the subject; an editorial collaboration for the issue of the *Ausart* journal dedicated to soft technologies; laboratories such as *Skylab*, *Group Matters* or *The Line*; workshops like *Urban Interdependencies*, *Urban Explorations* and *Whispering the future*; the summer course *Soft Technologies*; creative pills like *The Stono Mountain* and *Erain-Community Psychology*; and the work with students of performative and contextual art of the UPV / EHU in connection with the contextual programme Gau Irekia in Bilbao LaVieja.

“This already is”

The results generated by this research include the artistic projects themselves, influenced by the discourses and theories that were consulted (art formats that bring into play transactions, transfers, transitions, behaviour, communication, organizations...) and also the reflections revealed within the present document, which are derived from a logic and mode of research that is influenced by the particular forms of practice of the arts (being guided by forms, intuitions, desires, affections, conflicts...). The original hypothesis about how suitable the participatory and collaborative processes are for artistic practices that aim to have a direct influence on certain contexts is argued and also nuanced throughout the document. Likewise, an approach is made towards the concept of soft technologies and an attempt is made to analyse them thoroughly by extracting the mechanics and strategies of various artistic projects.

An initial compilation of soft technologies of relationships has been made, which, despite its incipient state, can serve as a toolbox for art projects, research and workshops. On the other hand, a compilation of machine logics and affects is also targeted for later developments, to allow us to expand the focus from the relationships between people

to relations between diverse agents, more in accordance with problems connected to the current excess of human agency over the ecosystem.

“WE-ME”

As well as generating production that can be shared, the research has been carried out with the idea of personally enabling greater empowerment and sophistication in the discourses (at the crossroads between different spheres of knowledge), in the languages (artistic and idiomatic) and in the art techniques (relational).

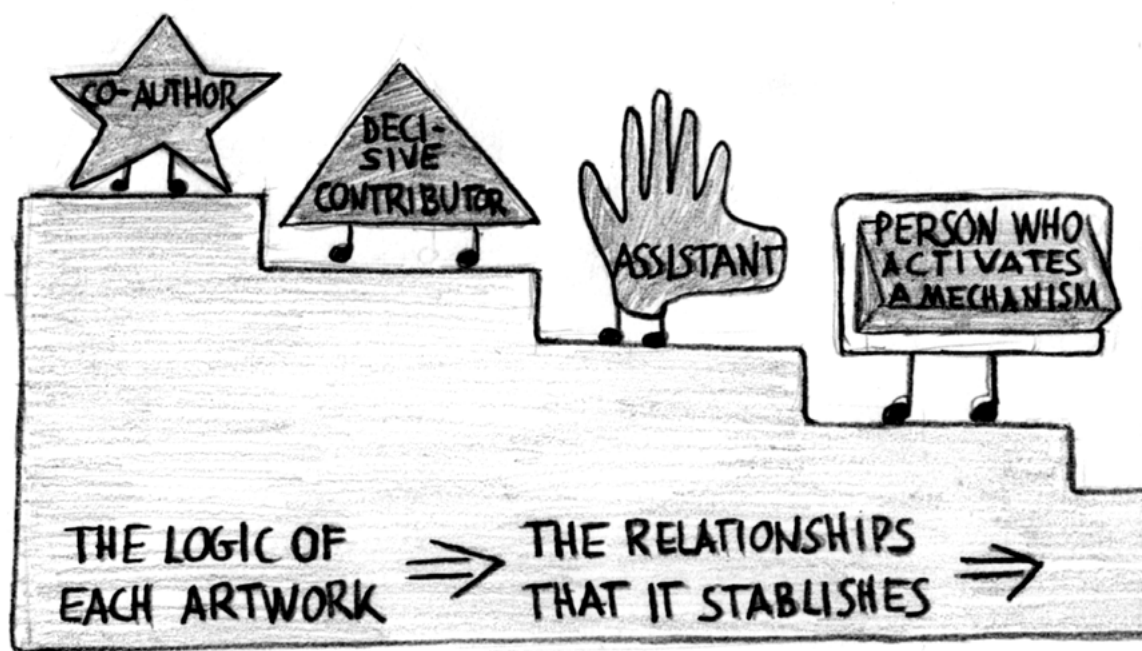
“Let’s play it”

TRANSART is an artefact for continuing to do art, a game whose rules are constantly rewritten and which consists of knowing and not knowing exactly what is being done. In the short term, TRANSART will feed eromechanical transactions, whispers aimed at the future, inquiries into machine logics and affects and a repertoire of relational, contextual and performative experiments.

Figure 0.1. EPLC, *Your Cheer Up Message Here*, Bilbao, 2013. A project in collaboration with the neighbourhood community of the La Fundación performing arts space.



**** SUMMARY OF PART 1**



HOW A GROUP WORKS



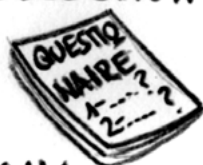
LAB EXPERIMENTS



FIELD STUDIES



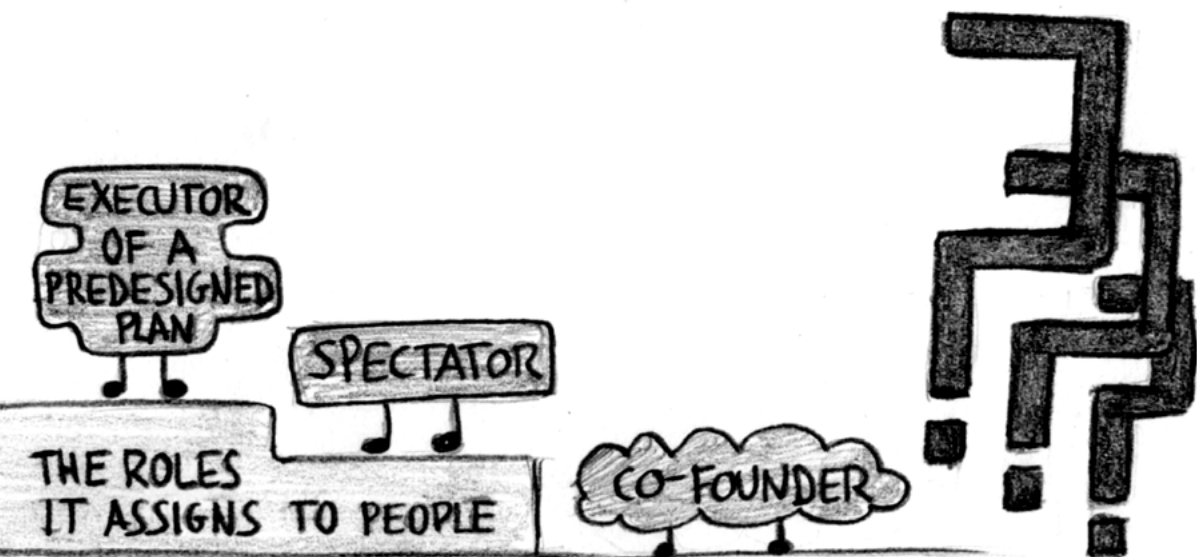
DATA COLLECTION



SIMULATIONS

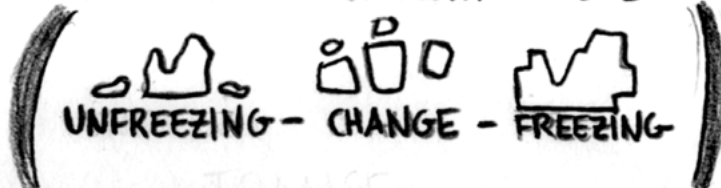
PSYCHODRAMA





HOW A GROUP CHANGES

FORCE-FIELD ANALYSIS
CHANGE MANAGEMENT MODEL



KURT LEWIN
 $C = f(P, A)$
 conduct = $f(\text{Person}, \text{Ambient})$

HOW A GROUP CAN CHANGE THROUGH ART

TRANSFORMATION
THROUGH
EXCHANGE

IN SITUATIONS
MEDIATED BY
AN ARTIST



Creating transformative situations and behaviour through participatory art-practices

TRANSART is a research work on collaborative art practices dealt with from the perspective of the artistic experiences of the researcher. The first part of TRANSART is a panoramic overview of the field dealing with the themes of co-creation, the group, creating situations and social transformation. The second part means entering into detail about specific aspects such as transactions, behaviour, soft technologies and social machines relating to these kinds of processes. The format that has been followed is that of a spiral with two turns, passing through similar themes in each turn but at different coordinates.

The first part starts by defining the scope of the research (participatory art practices and their social performativity) and its methodology (based on art practice, nurtured by discourses from art criticism and the social sciences, and benefited by collective and experimental research processes). Entering into its contents in the strict sense, the inquiry deals with the diversity of forms of participatory processes, their specificities and the controversies around them. It focuses on the group, as a configuration of social relations of special interest for the collaborative arts, paying attention to the relational fluxes that happen within it, ways to work with those relationships and the kind of agency that we expect from the group. The research also explores the generation of situations as a

Figure 0.2. *Biotracks*, 2014.



kind of artistic proposal used by different artistic currents in recent art history and the influence of those artificially created situations in people's behaviour and performance. Finally, those digressions serve to ask whether participatory art projects can contribute to processes of social transformation, and to elicit some factors that are essential in those types of processes.

Stepping on the boundary stone

The research takes as a starting point the art practice developed by the researcher from 2000 to now as part of different groups and as the initiator of participatory art processes that were trying to find alternative forms of relationship between people, artworks, artists and contexts. This work has frequently been contextual, influenced by a diverse range of disciplines, quite DIY in its use of the media, sometimes activist or non-conformist, sometimes simply curious, performative, experience-centred, quite intangible in its forms, as well as being empowered by some communicative tools for making it easier to construct situations with other people. It has been an artistic practice supported by a person with her own circumstances, capabilities and vulnerabilities, in relation to other accomplices, in a concrete social context. From this viewpoint, this research is looking at what can be seen, enabled and conditioned by position, the tools for looking and the sighting machine itself.

That position was a legacy of the fine arts tradition where physical objects were considered almost as magical entities that provided aesthetical experiences and it was indebted to the avant-garde movements and later waves (such as situationism, happening and ephemeral art in general) which already had contravened the hegemony of the object and had strengthened links between art and life. We were at that point of experimenting with creating situations, once the figure of the genius bohemian artist had been left behind, and once the logic of production and the value inside the production chain of work had changed (from the value of know-how about a specific manufacturing process to the value of efficient management). Additionally, the vanguard attitude had created a gap between artist, art, and public, mainly brought together thanks to the legitimizing frame of museums and exhibition spaces. We were also in a moment and after the Enlightenment, art had already claimed its liberation from the servitude of being an instrument of other social activities (e.g. religion, education and daily applications) and established the tenet of 'art for art's sake'.

In that panorama, it seemed opportune to create art experiences in which the production of physical objects was not the centre; the figure of the artist played the role of instigator, facilitator or partner; the frame where art preferably was thought to happen was non-specific space of the art; the separation between artist, artwork and public tried to be smaller avoiding hermetic languages and over-loose possibilities of apprehending the artwork; and the supposed autonomy of art was questioned, to see if it served as an alibi, to make the function of art as a tool for exchanging economic, cultural and affective capitals imperceptible.

Doing together

Therefore, participatory art processes, and in general alternative ways of relationship between art agents allowed us to work within parameters that matched our conceptual dispositions better.

Once you have experimented with participation and collaboration in an intuitive and reiterative way, and once you have also seen how other artists (and even architects, performers or sociologists) do it, first you try to challenge that participatory practice by taking into account your own experience and the comments of some specialized critics, and then you think of the possible benefits of making the 'hows' of that practice more sophisticated.

For a critical review of the experience, there are several factors to be analyzed in these processes: the type of role that the artwork assigns to people, the range of involvement required, and specific factors and strategies for making participation possible.

The logic in which an artwork is created establishes a concrete relationship with those who adopt a role: spectator, participant, collaborator, user, prosumer. For a role to function, it does not only need to be assigned (by the artist or the circumstances created) but it also needs to be internalized by the person. For some of these roles to exist (such as 'participant' or 'collaborator'), the artists need to transfer part of their authorship and task to the people. That provokes a range of ways of thinking about authorship (individual authorship, collective authorship, co-authorship) and formulas within which the artwork is produced by the agents, without authorship necessarily being shared uniformly (co-production, subcontracting, delegation, assistance, voluntary work).

This variety of possibilities is also due to the range of different types of involvement that participatory art processes provide: being an active spectator, the executor of a previously designed initiative, the one who detonates a mechanism or interface, someone who helps something to happen, a decisive agent in the process or the outcome, or a partner of the project. This gradient of involvement does not mean that the more the involvement the better the artwork (led by an ethical or democratic criteria to value art). However, taking into account 'A Ladder of Citizen Participation' by Sherry R. Arnstein, we assert that, at least, when analyzing the qualities of the relationships proposed, each model involves a different distribution of power between the agents involved. Then, each artist should be aware of the kind of relationship that is being established through their artwork and decide if it matches their artistic intentions.

From conceptual art criticism, there are many interesting questions surrounding participatory art processes: which criteria should be used to evaluate these projects (artistic ones or referring to social efficiency); which paradigm they are configured under (micro-utopian, agonist or other approaches); what role they play in the socio-economical system and the art system in the age of the postcapitalism (holding coopted or confrontational positions); what connotations words such as 'activating', 'experience', 'productivity' acquire depending on the ideology of the speaker; when to participate and when not to participate...

Taking this route led us to think that both participatory art practice and art criticism require more nuances in their approaches. On one hand, in participatory artworks, some factors need adapted treatment, as relationships among people can demand times, spaces and documentation (if needed) that are different to the usual ones in other art processes. On the other hand, strategies for facilitating participation (or of dissuading it) might also have to be taken into account (i.e. gamification, structures based on rules, installations, provocation, setting a mission up). Equally, pointing to the different types of relationships that are established through the artworks between the agents involved

(artists, publics, gallerists, collectors, artworks, institutions, context), have let us enter terrains which have been less commonly dealt with by the art critic.

When doing together means doing within a group

A form of organizing relationships in participatory processes that requires specific attention is the group, due to the frequency in which it is used, potential social significance (when taken as a sample or prototype of society), and its performative power. A group consists of individuals that come together to achieve a common task, who have social and communicative interactions, keep a relationship of interdependency between them and identify themselves as members of that group. It is different from other concepts such as aggregation of individuals, community or multitude. It is analyzed in relation to its characteristics (size, diversity or homogeneity among its members, the way in which the members attach themselves to the group, its time-frame and its entitativity). There are different operations for working on group dynamics from the arts, such as representing a group and provoking the coming together of a group that we analyse through the *Atlas* performance by Ana Borralho and Joao Galante.

Besides those basic operations, to deal with and reflect on groups, there are study methods and techniques from the field of social psychology, which the artists use in a more or less deliberate way, which implement different objectives and forms of application to those from the social sciences, and which give different kinds of outcomes. These study methods are field investigations, laboratory experiments, field experiments, natural experiments and simulations. To collect data, there are observational, correlative and experimental methods of documenting, and techniques such as self-reports, questionnaires, scales, reports and sociometric tests.

We give examples of the use of questionnaires in artworks like *The World Pool* by Hans Haacke and *Unknowns* by Juan Luis Moraza; participant documentary techniques like that used by Juan Downey when working with Yanomami culture, or the Beastie Boys for their *Awesome; I fuckin' Shot That!* video-concert; systematic observation like *Sad Houses* by Derivart, or *Situation room* by Pablo de Soto; simulations like *Hacking the World* by Diego del Pozo; laboratory experiments like *The Perils of Obedience* by Itziar Barrio and *Repetition* by Artur Zmijewski and field experiments like *In the Name of Place* by GALA Committee.

Once we have seen those connections in the methods and techniques between participatory artistic processes and ways of working in social studies, we specifically tried to discover within participatory art projects theories and methodologies from social psychology that deal with generating transformative processes within a group.

To do so, we took the example of *West London Research Project* by Stephen Willats and talk about 'the change model' by Kurt Lewin, and *Hondartzan* community of practice by ColaBoraBora in connection with the 'operative group' methodology by Pichón Riviere. Apart from them, there are plenty of cases in which we can make such connections, so, instead of continuing going from the concrete case to the general principle, we decided to do things the other way round: compiling methodologies, techniques and tools for better performance of participatory and collaborative art projects. At this point, it is simply indicated as a path to follow and is described in greater depth in the second part of the research.

Creating situations

As focusing attention on people and the relationships between them does not show the whole picture of the circumstances that make up participatory processes, we opened the framework to include several conditions that may influence them: audio-visual factors (colours, forms, light, sounds), sensorial ones (smell, temperature, touch, taste), time-space (distances, rhythms), psychology (biography, desires, the unconscious) and social aspects (social imaginary, group dynamics).

Moreover, creating situations can be approached from two different paradigms (and many places in between): the idea of control (designing an objective and then providing the media for getting it or creating the circumstances for a result to happen) or the idea of open work (in which participants can make conscious acts of freedom). It can be interesting for participatory art projects to bear both ways in mind (as each of them distributes power, responsibilities and tasks in different ways). The most highly-controlled formula can prevent high levels of uncertainty (at least for the initiator) while the most open ones can lead to more unpredictable places (but also depending on the proposed framework).

Curiously enough, more controlled processes (both openly directorial and soft, subliminally autocratic ones) have been less deeply analyzed in this research (probably because it was the model which we were most used to), putting the focus on the open type. Currently, this kind of artwork could be described as a work that shares the way in which it has been made; it explains the clues and intentions that characterize it; it expresses something that escapes the authors themselves; it is not closed from the beginning to a prearranged structure; it is generative and rhizomatic; and its structure leaves space for improvisation and uncertainty.

Transformation through exchange

A similar tension in relation to the use of control and the fixing of objectives might be working between the ideas of transformation and exchange. When we think about socially engaged art or art in relation to processes of social transformation, the images of artists and artworks acquiring the role of rescuers is very much rooted in our social imaginary (like an artist 'parachuting' in to a 'needy' context). This is a stereotyped model of thinking about art and transformation which is closely linked with narratives of the individual hero, with which we are so much besieged in our patriarchal society. This is also how some art critics refer to it, even associating it with utopian-idealists and Christian values. Differing from the previous considerations, the concept of exchange appeals to ways of doing that are far from an epic transformative practice and places them in processes of facilitating transitional collective processes. In these, it is not a transformative goodwill power that tries to rescue a situation but simply enabling a situation for exchanges between people to happen in a more or less focused direction.

In the age of the globalization, when the postmodern way of thinking is finding its way (no credible big narratives, no belief in universal truths and demystification of great leaders), processes of collective exchange aiming to make small differences in the short term and progressively larger transitions by accumulation of input in more or less focused direction without having too predetermined an agenda seems to fit with the present moment quite well.

1. TRANSACTIONAL ART

SOCIAL RELEVANCE OF ART

(INNOCOUS ART) INFLUENTIAL ART

TRANS

ACTION



Habitus



REFERENCE

Relational objects



Object relations



ITION

Transitional objects



*Transference
countertransference*



FORMATION



I open my mouth and pronounce words whose meaning I do not understand, but which the person in front of me receives with pleasure. Surprisingly, the person ahead replies something that I manage to understand but that equally generates strangeness in her.

Happy enough with the situation, we continue interacting with each other, puzzling and pleasuring each other.

At some point, one of us perceives that this game is not only our game but that it is orchestrated by someone else or something else, somewhere else.

The words in our mouths become jammed and some letters start coming out of our jaws: "T" for tooth, "R" for roar, "A" for alphabet, "N" for naked, "S" for snake... They slither like a sibilant rope among us, going through our skins, crossing our holes, soaking through the ground, vanishing in the air.

—Suddenly, we pass off screen and the quality of the exchange swaps as well—

I know he has something for me. That makes me happy. That makes me curious. That is going to be something special for me.

I know he has something for me. Firstly, I wonder if I should accept it. Secondly, I doubt if I want or need it. Finally, I accept it, just to be polite.

I know he has something for me. It is an excuse to keep us in touch. It is going to strengthen our bonds. It will bind me to him.

I know he has something for me. I have something for him, too. I have tried to make it the best I could offer. I have expected him to do the same for me.

I know I have something for him. I don't know if he will like it. I don't know if it will be enough. I don't know if I am enough.

I know I have something to give. I know it has its own agency. I know it needs to be exchanged. I know it will return to me somehow.

1.1. Transactions, transferences and transitions in relational art

1.1.1. The keywords begin with “Trans”

Transaction, transference, transition... transformation. “From one side to another”, “crossing”, “across”, “through”, “over”. “Trans”: that which flows among us, which passes limits, which goes further, which affects. Etymologically we find the following meanings:

Transaction: *trans-* (from one side to other), *actus* (to accomplish) and *-tion* (action and effect). Act of driving through, bringing to an end, settling.

Transference: *trans-* (from one side to other), *ferre* (to carry, to make). Act of carrying from one side to other.

Transition: *trans-* (from one side to other), *itus* (*transitus*, past participle of *transire* = “to go”) *-tion* (action and effect). Act of passing through a place without staying.

Transformation: *trans-* (from one side to other), *-form* (*shape*), *-tion* (action and effect). Act of changing of shape.

There are infinite ways of understanding art, and they are no less infinite if we refer to contemporary art: art understood as an autonomous activity, art as a creation in intimate relationship with the context in which it is created, art as an educational instrument for indoctrination, art as a tool of representation of power, art as inner self-expression... One more among these diverse approaches is to understand art as a human creation for experimental exchanges. We will call this approach to art “Transart”. This doesn't mean that any artwork *per se* would not potentially imply an exchange with a hypothetical receptor (in fact

it does) but rather that there are artworks that specifically focus on that exchange.

This way, we refer to the “trans” characteristic of art as the possibility that it gives us to exchange knowledge, ideas, desires, lacks, necessities, materials, love, regards, values... with other beings or environments. This exchange provokes transformations to the system in which it is performed and in the concrete agents of it: in the artist, the public, other artistic agents and the context.

In a more abstract and suggestive way, “Transart” is something that flows among us (people, objects, environments). It is a creation in which what is really at stake might be hidden, even to the people involved in its creation.

1.1.2. Relational art as a set of transactions

On a normal day, we are used to making many kinds of exchanges: we swap greetings with a neighbor, trade money for a piece of bread with the baker, share information in a meeting, exchange gestures with the bus driver for her to wait for you to catch the bus at the last moment, exchange body movements while dancing in a party, swap fluids while kissing... If we look at them focusing on the actions and the subjects, we will speak of interactions, but if we focus on the object of these interactions (no matter whether they are more or less tangible) we will refer to transactions. Transactions are basic in our everyday life and a factor of social interweaving. We have needs (of many kinds) and we try to satisfy them through our social interactions.

Transaction is a reciprocal operation between two or more parts. It is a double-way or a multiple-way interaction. The idea of transaction is connected with verbs such use, exchange, barter, swap, switch, trade, share or contract. However, the concept of transference is a one-way action and we connect it to actions such as give, provide or pass. Putting the emphasis on transactions as exchanges of there and back, in this part, we will analyze participatory art projects in relation to the concept of social transaction. To do so, we will first mention some discourses from sociology and anthropology in relation to

the “gift exchange” theories, and secondly, we will focus on Transactional Analysis from social psychology. Taking these theories into account, we will cross their concepts with examples of participatory and collaborative art projects.

We will use the term “relational art practices” to refer to art projects in which the relations among people and the use of participatory and collaborative processes are the nuclear aspects of the creation. We won't use the term “relational art” just for the artworks referred to by Nicolás Bourriaud in his book *Relational Aesthetics*. This publication meant the beginning of looking at participatory manifestations with special interest, though the artworks analyzed by the author share characteristics that do not reflect the variety of present-day manifestations. They were also created and read in a concrete way due to the moment in the art history when they came out. Nevertheless, one of the most relevant aspects that Nicolás Bourriaud pointed out in his book was the emergence of a kind of art that proposed alternative “models of socialization”. We will examine them concretely as transactions.

“Transaction” is a word that acquires different meanings depending on the field in which it is used: transaction in laws, in finances, in computer science, in anthropology, in social psychology, in art...

The sociologist Marcel Mauss' book *The Gift*¹ is considered the foundation of social theories of reciprocity and exchange. He reflected on the social function of gifts in indigenous cultures. Many authors from different fields (anthropology, philosophy, art and politics) have been influenced by it. In turn, Lewis Hyde has related the concept of “gift” with the world of art and creativity in his book *The Gift: Imagination and the Erotic Life of Property*², latterly published as *The Gift: Creativity and the Artist in the Modern World* in which he considers artwork as the creation of a gift and reflects on the ways in which its qualities as ‘gift’ can be preserved in its contact with the market economy. More in relation to the kind of art projects that we are pointing to, Roger Sansi connects discourses on the gift with cases of relational art in *Art, Anthropology and the Gift*.³

1. Marcel Mauss, *The Gift. The Form and Reason for Exchange in Archaic Societies* (London and New York: Routledge, 2002).

2. Lewis Hyde, *The Gift. Imagination and the erotic life of property* (London: Vintage Books, 2007).

3. Roger Sansi, *Art, Anthropology and the Gift* (London and New York:

When analysing participatory art, art critics have commonly centred the debate about transactions in terms of economy (the capitalisation of relationships and experiences). This is how Kaira M. Cabañas⁴ refers to this fact: “With the recent debates about ‘relational aesthetics’, contemporary artists receive criticism or praise depending on to what extent these interactive spaces represent leisure and spectacle, or division and antagonism. What matters here is if, in the contemporary context of globalisation, a ‘relation’ is no more than an economic transaction”.

We will move away from looking at transactions in participatory art as economic transactions (and its more or less collusion with cognitive capitalism, which also needs some review), and move towards looking at them from the point of view of psychology (putting the focus on the exchange of emotions, latent instructions and messages, moral prescriptions, expectations and ethical instructions).

In psychology, ‘transaction’ is defined as the minimum unit of social relation. Eric Berne (1910-1970) is the psychiatrist who founded Transactional Analysis, a theory based on the analysis of communicative exchanges, to be applied in individual and social psychotherapy and also in other fields such as education, organisations, literature, theatre and audio-visual narratives.

Berne refers to “transaction” as the unit of social action: one stimulus and one answer, verbal or non-verbal. They are called transactions because in this exchange the participants are expecting to earn something (more or less deliberately) and that is why they get involved in the transaction.

We take as a starting point for our reflection the consideration that art is a kind of transaction or a multiple set of transactions, depending on the nature of each art project. We will try to argue this consideration throughout the text. Therefore, we will briefly explain some basic considerations of Transactional Analysis.

Transactional Analysis is a theory that interlaces a Theory of Personality, a Theory of Communication and Script

Bloomsbury, 2015).

4. Kaira M. Cabañas, *Participación: archivos, documentales, relaciones. De los años noventa hasta la primera década del 2000* (Barcelona: Museo de Arte Contemporáneo de Barcelona, 2009), 192.

Theory. It has an integrative focus combining ideas and techniques of classic psychology and other psychological currents. We will centre at this stage on the Theory of Communication and on the Theory of Games.

From the communicative perspective, Bern takes as the starting point for human transactions the existence of some basic “hungers” that people try to satisfy in their communications and relationships with the others. These “hungers” would be classified as “hunger for stimulus”, “hunger for acknowledgement” and “hunger for programming.” “The hunger of stimulus or relationships” is the need for relations that excite and provide us with security, closeness, physical contact... even negative stimulus, as they are preferable to no stimulus at all. “The hunger of acknowledgement or position” is the need for being recognised, and reaffirmed in certain basic existential positions. “The hunger of structure or programming” is the need for organising our time in ways that lets us have certain transactions with others.

In the artistic experience, the artist, public and other art agents, are trying to satisfy their necessities in terms of stimulus through, normally, producing, accessing or mediating something inspiring, creative or surprising, but it could also be something disturbing or abject. Acknowledgement could relate, for example, to being recognised as an interesting creator, a cultured spectator, an altruist supporter or a sharp and efficient professional... but also to reaffirming yourself as a misfit, an eccentric or a loser, depending on your basic psychological position (“I am OK, you are OK”, “I am not OK, you are OK”, “I am OK, you are not OK” ...). The need for structure leads us to look for situations in which we can perform isolation, rituals, activities, games, or intimacy, through which we can get our hungers fed. All these hungers are not something exclusively attended to in the art field but interesting to analyse within it, as they determine the kind of transactions that are made effective through the artworks and that the initiator of the communications (normally the artist) is putting into play. This will also lead us to reflect on stereotyped relations for instance between artists and public.

Ways of structuring time

Before passing to concrete examples, we will explain the different ways of structuring time that Transactional Analysis typifies for the short time: withdrawal, rituals, activities, pastimes, games and intimacy (from less to more in-

tensity, degree of psychological risk and unpredictability of 'stroking'); and the life script in the long term.

Withdrawal is the absence of social transactions, avoiding psychological risk and only getting 'self-stroking'. Withdrawing is sometimes a rational adult decision, a copied behaviour or a trained result. This kind of behaviour might happen in retreating to the art studio.

A *ritual* or *ceremony* is a set of stereotyped and complementary transactions in which there are certain parts that everybody knows how to perform as they are socially codified. Art openings, for instance, would be rituals in which people behave in a stereotyped way. In the action *Behavioural choreographies*, the collective EPLC played with some of the stereotyped procedures in an inauguration, trying to rarefy them. On another level of analogy, if we take into account the walks by Hamish Fulton made with participants (for instance *Walking on and off the Path*), the walk becomes a kind of ritual in which people's behaviour and movement are prearranged.

Activities or *procedures* are concerned with achieving material goals and using rational procedures. They are part of a material programming of the social exchange of 'stroking'. In participatory art projects, we could connect it to the parts in which people organise to get a work off the ground. For instance, in *The Theorem of Maslow 1. 3 '133'*, Fermín Díez de Ulzurrun and Peio Izkué propose a participative action consisting in "the manufacturing of 24 *chorizo* sandwiches, covered in tinfoil". Two teams compete for covering the demand in terms of organisation, time frames, efficiency and security. Each team is evaluated in relation to these parameters and the winning team receives a €100 prize. In a first stage, participants are concerned about the "manufacturing" of these sandwiches. However, we find out afterwards the transactions are not only material, as there is a reflection on doing this work as an artistic proposal.

Pastimes happen in familiar ways to the participants, but participants have more space for their own improvisations. Pastimes are useful for unconsciously matching with people with whom you will be able to play other games afterwards. You can find *pastimes* such as "Ain't It Awful?" (to talk about artists' economy), "Why Don't They" (proposing someone else, such as institutions, doing something about it), "Sunny Sun Up" (explaining how well things are going for you) or "Do you know" (matching social relations).

Games are sequences of transactions in which what seems to be happening openly is not what is really at stake. There is one communication on a social level and another on a psychological level. For instance, in a piece like *Public Domain* by Roger Bernat, there are also two things happening on different levels at the same time: people wearing earphones are given instructions to move in a certain way depending on their answers to some questions, but as a group they are guided to shape a concrete choreography in the space, whose narrative they do not control.

Intimacy is a state in which social and psychological levels are congruent, there is intense 'stroking' and each person accepts their own responsibility over their own necessities and the necessities of the other and it is an unpredictable way of time structuring. The word intimacy should not be taken in its dictionary sense but in a more technical way. If we try to find this kind of relation promoted by some artwork, we could find it in *Guided Visit* by Elena Alonso. In this piece, the artist places a sinuous handrail in the manufacturing space of *Abierto por Obras* of Matadero Cultural Centre of Madrid. The artist proposes a sensitive walk guided by this handrail of different textures, which is installed in a space where some uncovered holes in the ceiling light up, producing a semi-dark space.

A *Life script* would be a preconscious plan of life with which longer periods of time are structured, filling them with rituals, pastimes and games. *Hamaika Urte Dantzán (Dancing 11 years away)* it's a project of compiling biographical and professional material and trying to find lines of coherence, visual similarities and patterns of strategies in it, and somehow, trying to find some latent script in it.

Psychological Games

Until now, we have taken a panoramic view of ways of structuring time in order to get different kinds of transactions according to Transactional Analysis and we have tried to relate them to participative art projects of different characteristics. Let's enter now more deeply and specifically in psychological games. We will try to contrast them with possible sets of transactions in artworks.

Eric Berne's best known book is *Games People Play*⁵ and it is related to the afore-mentioned psychological games in which something seems to be happening on a social lev-

5. Eric Berne, *Juegos en que participamos* (Barcelona: RBA Libros, 2007).

el while on the psychological level another thing is trying to be achieved. The names given to the explained games are colloquial and illustrative titles of the type of the exchange performed in each case, which make us feel they are familiar to us.

The games are classified into several types: life games, marital games, party games, sexual games, underworld games, consulting room games, and good games, as these are the most frequent fields in which they are found but not exclusively. We will just mention some of them for revealing patterns of transactions in art.

The most frequent transaction in art is under the scheme in which the artist creates something special, and the public is amused, delighted or shocked by it. This set of transactions (looking for reaffirming a position "I'm OK" doing something exceptional and receiving a returning stroke of "you are OK" or at least any other stroke) could be matched with "Look Ma No Hands". This is not properly a game but a pastime, but let us easily see the scheme of hungers and strokes to overcome the possible initial position of "I'm not ok.". "Look Ma No hands" could be exemplified in Olafur Eliasson's *Waterfall* or Chillida's Tin-daya project in a hyperbolic way.

It is also interesting to reflect on socially engaged art in relation to schemes in which the figure of "rescuer" has a central role in the transactions. Socially engaged art projects can be made following a structure of activity of complementary transactions or under the form of psychological games such as "I'm only trying to help you" (if the results are not the ones expected), "Peasant" (when the artist is set in an enthroned role but his indications are not followed) or "Busman's holiday" (a situation in which the person does something beneficial for herself at the same time that is beneficial for others but this latter one would be presented as the main one when probably it is not). "I'm only trying to help you" is a kind of game in which the person in the social scene tries to help, but at the same time there is an ulterior objective that impedes her from achieving the social goal, which could be not having success (as it could enter in conflict with parental introjected demands) or reaffirming that you cannot rely on people (such as when a well-intended action is answered with rejection). This game could be exemplified for instance by Renzo Martens in *Enjoy Poverty*, where cynically he is supposed to try train Congolese photographers to be able to make profit from the poverty of their own country by giving them advice on what to shoot, and which contacts of



the NGOs and media companies to offer their services to, but clearly what he is doing is a conceptual paradox in the shape of a vindication. “Busman’s holiday” is again more a pastime than a game, which can become a game if the work is secondary to another ulterior motivation and if it is tackled only to achieve another thing. An example of this kind of game would be literally some “artist in residence” projects in foreign countries.

Figure 1.1. Renzo Martens, *Episode 3: Enjoy Poverty*, 2009. Online film still. http://www.artterritories.net/?page_id=3031

Finally, another example of a psychological game that we frequently see in art is “Schlemiel”, when artists play the role of *enfant terrible*, for instance complaining about art and leaving the art system in a bad position but at the same time living off it. “Schlemiel” is a game in which the initiator inflicts damage on another person, and the other person either forgives them (giving a pleasurable exhibition of their suffering self-control, and the initiator has enjoyed these “naughty” actions and then has been forgiven) or they shows their anger and then the initiator reasserts themselves by showing their resent. In the case of art, one example could be Basquiat painting about his relationship with his art dealer to whom he referred as “big pig”, for instance, in his picture “Man from Naples” or Hito Steyerl giving a performative talk on the collusion of art biennials and weapons commerce while participating in The Istanbul Biennial 2013.

Figure 1.2. Hito Steyerl, *Is a Museum a Battlefield?*, 2013. <http://www.cornucopia.net/blog/13th-istanbul-biennial-highlights>



1.1.3. Transferences in relational art projects

The word “transference” also has different meanings depending on the field in which it is used. We will use the meaning given to the words “transference” and “counter-transference” in Freudian Psychoanalysis, and we will also refer to the concept of “habitus” by Pierre Bourdieu, as something that is transferred from one individual to another and that is also operative in art. Then, we will look for transferences in participatory and collaborative art projects and determine what transferences happen and how.

Transferences and counter-transferences in Freudian Psychoanalysis

For Psychoanalysis, “transference” is a psychic function by which a person unconsciously transfers and revives old feelings, affects, hopes or repressed desires of childhood in their new bonds. Countertransference would be the reactions, attitudes, thoughts and ideas that the other person involved in the communication produces in response to the transference-phenomena. In Psychoanalysis, the relation is set between patient and psychoanalyst, but as Freud affirms referring to transference,⁶ “It is produced spontaneously in all human relations, in the same way as in the relation between the patient and the doctor”.

6. Sigmund Freud Sigmund Freud, *Obras completas. Cinco conferencias sobre psicoanálisis. Un recuerdo infantil de Leonardo da Vinci y otras obras (1910)* (Buenos Aires: Amorrortu editores, 1992), 47.

In participative art projects, unlike other artworks in which the receptor of the piece doesn't enter in direct relation with the artist, there is a personal transference phenomenon. How is this transference and counter-transference situation played out by the artist and the participants? It depends on the case. If we refer to a significant case such as Santiago Sierra and the artworks in which he hires people to do something normally seen as denigrating, receiving some money as counterpart (*20 workers in a ship's hold, 11 people paid to learn a phrase or 160 cm line tattooed on 4 people*) a pattern of behaviour is repeated: inducing some people to do something from which they will achieve a reward, something that puts them voluntarily in a situation in which they are subjugated and something that others will see as denigrating. The transference to the participants is: "I use you as if you were a disposable person" or "I have the power and you are subdued", as there is no further relationship with the participants that might change the interpretation of the events. We cannot deduce what the participants counter-transfer to the artist, but we come up with the idea that the artist might be repeating a type of relationship that he had also experienced previously, and that by repeating it, he might be trying to elaborate somehow. Because of some of the materials on the artist's website, we wonder if he feels attracted by the idea of the participants finding things that might not be foreseen in the beginning (like having a good time in an apparently degrading situation —such as when people jammed into the hold of a boat are having some kind of party inside—, or a participant asking for a percentage of the income of the artistic piece —and therefore understanding what the strategy was all about—). That could make us think that the artist may be trying a kind of inverse psychology on the participants, for them to have some kind of "wake-up call" but that surely would be going too far in the suppositions from the information we have.

Transferences in art from a sociological point of view. The "habitus" concept by Pierre Bourdieu

Not everything that occurs in an interaction between people can be explained by paying attention to the structure of the interaction in a particular situation. According to Pierre Bourdieu, what has to be taken into account as well, is "the present and past positions in the social structure that biological individuals carry with them, at all times and in all places, in the form of dispositions which are so many marks of social position and hence of the social distance between objective positions, that is, between

social people conjecturally brought together (in physical space, which is not the same thing as social space) and correlatively, so many reminders of this distance and of the conduct required in order to “keep one’s distance or to manipulate it strategically, whether symbolically or actually, to reduce it...”⁷

In this sense, apart from what can be happening on a psychological level, we can read the transferences between artist, participants and audience as happening in relation to their social position and hence to their *dispositions* (the tendency of each individual to assume a certain position in any field, which organises the ways in which the individual perceives the social world around her and reacts to it). These *dispositions* make up a system that is embodied by the person and that is the *habitus*, one of the central concepts in Bourdieu’s sociological work.

The *habitus* is something that a person shares with other people from a homogeneous social environment and that leads them to share similar lifestyles. It also creates a “distinction” from others that do not share that same *habitus*. It is, therefore, a structured structuring structure, meaning the product of a structure of relations that at the same time structures relations. The *habitus* operates in a way that the social order is progressively inscribed in the mind of the people, and the person is not usually conscious of the way in which the *habitus* conforms and limits their way of thinking, acting or interacting with the world that surrounds them.

How is the *habitus* transferred from one individual to another? And more specifically in relation to our theme, what are participatory artists transferring to participants and to the public through their artworks?

We will specifically reflect on how the *habitus* is transferred through art to subjects of the same class and conversely how it can be used to produce a separation among people from different classes. Finally, we will suggest intentional actions to counteract certain transmissions in art.

7. Pierre Bourdieu, *Outline of a Theory of Practice* (Great Britain: University Press, Cambridge, 1995), 82.

Habitus can be analysed in relation to three kinds of capital (the resources and power that one can use): cultural capital, economic capital and social capital.

In every artwork, there is something “thematic”, more or less explicit, and there is something more latent, that transmits as much as the most obvious and intentional part, which we will also refer to as *habitus* even at risk of being not completely correct. An example of these embodied features in the artwork are: the attitude that the artist shows through their work, the verbal and visual language used during the process and in the communications, the ways in which things are displayed, the quality and connotations of the materials that are used, the quantity of time and resources that have been needed for doing it, the places for which the work has been designed... All these things finally shape a kind of “style”. This *habitus* has been adopted by the artist through diverse ways:

- by contagion from other artists with whom they share a background or relational experiences.
- by education: where there is a whole range of references, (by inclusion and by exclusion) that facilitate knowledge and predilection for certain things over others.
- by conscious adoption of the characteristics of the qualities of the artist’s reference.

These ways of adopting the “artistic” *habitus* are influenced by the mechanics through which the dominant classes (those who have the resources and the economic, cultural or/and social capital) finally establish the legitimate taste, style, way of doing things in art, which inevitably goes with the interests of these dominant classes through a feedback movement.

Apart from the *intrinsic or immanent value* of the piece itself (whatever this might mean if it exists), the social mechanics of creating value and models of reference in the contemporary art field in the capitalist system are similar to how it is created in other social structures (such as the university, commercial companies or sanitary services...):

- through a meritocracy ladder. The trajectory that an artist must pursue for her artwork to win validation.
- through legitimacy containers. The places where an artist’s artwork must be displayed (exhibitions, publications, galleries or museums) to be renowned.
- through figures of accreditation. Agents for whom the artist’s artwork must be of relevance as they have at

- the same time constructed their role as figures of accreditation.
- through the creation of networks of shared interests and secure values. Reinforcement of some agents' decisions (for instance galleries) by other agents' decisions (for example museums) to establish a reliable value, which is more or less steady and controllable by the agents in the network.

These factors finally determine a "desirable model" of reference for achieving a status of validation in the specialised field of art. And those general cases of success usually match the tastes and needs of the dominant classes. This is due to the factors mentioned before (containers, agents and networks of shared interests) which are structured by the economic and cultural resources of the dominant classes, which, at the same time, structure the tastes of what is legitimised art for the rest of the population. Art is, therefore, another way to reinforce the *habitus* of the dominant classes (whether they are culturally dominant classes, economically dominant classes, socially dominant classes or a mixture of them). Transferring the *habitus* of a determined class as the "desirable one" strengthens that class, as it will be playing in "its own field" which makes it easier. When talking about strategy and tactic, Michel de Certeau explains that playing in your own field gives you advantages in comparison with playing in a place that is not yours: "the establishment of censorship between your own place and somebody else's place is followed by considerable effects"⁸, that is, legitimising your own place in comparison to other people's. The mentioned effects would be: "the victory of place over time" (when playing in your own field, it is easier to capitalise the acquired advantages whatever circumstances happen), "a panoptic practice" (when you establish the point of view, you transform the outside forces into "objects" that are easier to control and include in your vision in a favourable way for you) and "the power of knowledge" (power is a pre-condition for the creation of knowledge and not only its effect, and therefore power imposes its characteristics on knowledge in this way).

Another factor to be taken into account is that the *habitus* is transferred among members of the same class but tends to mark a separation among members of a differ-

8. Michel De Certeau, *La invención de lo cotidiano* (Mexico: Universidad Iberoamericana. Departamento de Historia Instituto Tecnológico y de Estudios Superiores de Occidente, 2000), 42.

ent one. This is also what Jacques Ranciere explains in *The Ignorant Schoolmaster*⁹: in the traditional education system, the distance between the person who keeps the cultural capital and those who want to get it is maintained, although some knowledge is transmitted, as the aspirant doesn't know the quantity of knowledge that is still lacking and the teacher maintains their role of lawful holder of the knowledge. In our case, this is also the way in which the distinction between classes is preserved. In consequence, certain *habitus* (embodied in artwork) are perceived as "desirable" but are commonly not acquired, as there is a distance that is always preserved.

The distinctive characteristic of "Participatory Art" precisely tries to affect that distance: creating artistic situations where people are part of the creative process helps to bridge the gap between artist and public. This might mean avoiding or at least minimising certain more obvious hierarchies in the usual artist-producer and public-consumer pattern. Although that doesn't mean that the separation disappears as roles are maintained, there are different ways of playing those same roles. It is also true that there are plenty of ways to perform "Participatory Art", and that some of them also satisfy the dominant classes, entering into collusion with their interests, but it is no less true that structures are not innocuous and are not simply waiting for one ideology or another to use them. It is similar to what happens with technology: technologies are not exactly neutral artefacts that become instruments for one ideology or another, depending on who uses them. The train of motives and decisions that lead to the construction of a certain machine structure that machine, which therefore embodies a certain tendency. This is something that can be easily seen in the case of a gun: a gun can be used to kill a person (which is normally ethically reprehensible) or to prevent someone from committing a crime (which is socially "desirable"), but it is also clear that the gun itself has a tendency towards "having an extra power over the life of others" which is not ideologically neutral. Something similar happens with a participatory artistic format and representational artistic formats. Artistic formats as technologies are not mere instruments (instrumentalism) and nor do they completely determine peoples' use (determinism), but they have a certain inbuilt tendency. As a consequence, we assert that some artistic formats favour certain *dispositions* and that others favour others. However, there are cases of exceptions or uses

9. Jacques Rancière, *El maestro ignorante* (Barcelona: Laertes, 2003).

that can turn intentions round, both in participatory art projects and in other art projects too.

If we look at the other side of the coin, “Art for the art’s sake” (which is frequently given as the opposite of “Socially Engaged Art”, “Participatory Art”, “Dialogical Art” and “Community Art” forms of art, which are considered too intentional and aligned with concrete moral positions or ideological intentions) reinforces the *habitus* of the model in which the economy (our current economic system) puts everything that is the contrary of the economic strategy in art. This functions as a kind of smokescreen, as it is presented as an unintentional, free and ideologically non-positioned activity and far from economical motors. Bourdieu explains this paradox as follows:

To these forms of legitimate accumulation, through which the dominant groups or classes secure a capital of ‘credit’ which seems to owe nothing to the logic of exploitation, must be added another form of accumulation of symbolic capital, the collection of luxury goods, attesting the taste and distinction of their owner. The denial of economy and of economic interest, which in pre-capitalist societies at first took place on a ground from which it had to be expelled in order for economy to be constituted as such, thus finds its favourite refuge in the domain of art and culture, the site of pure consumption— of money, of course, but also of time convertible into money. The world of art, a sacred island systematically and ostentatiously opposed to the profane, everyday world of production, a sanctuary for gratuitous, disinterested activity in a universe given over to money and self-interest, offers, like theology in a past epoch, an imaginary anthropology obtained by denial of all the negations really brought about by the economy.¹⁰

Therefore, we think that art always has a function and intentionality whether it is more or less hidden for some of the very agents of the field, who might be fulfilling a certain agenda even if they are, or want to be, more or less

10. Pierre Bourdieu, *The Rules of Art. Genesis and Structure of the Literary Field* (California: Stanford University Press, 1995), 197.



Figure 1.3. Emma Wolukau-Wanabwa, *A short video about the Tate Modern*, 2003-2005. Online video still. <http://vimeo.com/48089216> Password ew2

conscious of it. If art inevitably has an aim and a function in society, even if it is a blurred one, we prefer it to be the “emancipation” of the people and not the reinforcing of the submission to powers that one has not voluntarily chosen. Eric Bern says in relation to sex “Sex best fulfils its purposes by being an end in itself”¹¹ referring to reproductive social aims. If we apply it to art, we would say “Art fulfils its objectives better by being an aim in itself”, and it looks quite true, but the matter is whether artists really want to become aware what those social aims are. Bourdieu asserts that art doesn’t exist,¹² that what exists are diverse types of productions legitimised and accepted by the politically hegemonic groups that are trying to maintain their position in the field through aesthetic and intellectual accumulation.¹³ This would be part of the symbolic violence established by these groups.

Following this thread, it is also interesting to note the conscious attitude of not wanting a transmission to happen. That is the case when some parents decide not to transmit their mother tongue to their children, or when an artist decides not to attend a certain workshop to avoid a divergent “contamination” from the path they are taking at the moment. A concern about “the politics of at-



Figure 1.4. Emma Wolukau-Wanabwa, *A short video about the Tate Modern*, 2003-2005. Online video still. <http://vimeo.com/48089216> Password ew2

11. Eric Berne, *Sex in Human Loving* (Great Britain: Penguin Books, 1976), 48.

12. Pierre Bourdieu, *The Rules of Art. Genesis and Structure of the Literary Field* (California: Stanford University Press, 1995), 289.

13. Pierre Bourdieu, *Outline of a Theory of Practice* (Great Britain: Cambridge University Press, 1995).

tion" (intentionally deciding what you pay attention to and what you do not pay attention to) is another way of counteracting some unwanted transferences. This would be an intentional counter-transference, which in terms of transactional analysis would be the antithesis of the game that is proposed.

1.1.4. Art as a transitional object

There are objects and phenomena that we use for making a transition from one state to another. Art can also work as an object or phenomenon for making a transition, for travelling a "distance" from a situation to another, for being able to carry out a transformation; firstly, a psychological transformation, which can finally generate effects in a context.

Object relations and relational objects

There are several psychological theories that work on relations and objects. The most significant one referring to this issue is the "Object Relations Theory". In this theory, objects are understood as images of people and events that are turned into conceptions in the unconscious of the person and that remain there during adulthood, affecting the person's social behaviour. When talking about "relational objects" in contemporary art, the term "object" is used in its most common sense as "thing" or inanimate matter, although the meaning of "object" as "matters, subject or issue" in a more intangible, broad sense, could also fit in most works.

We will pay attention to these two concepts and try to compare and interweave knowledge and experiences in some of these psychological currents and contemporary art practices to talk about relational issues.

The Object Relations Theory

The Object Relations Theory is a psychological theory derived from Psychoanalysis, which focuses on the process of developing our mind in contact with others during childhood. This theory suggests that the way in which we have related to the primary figures (mother, father, primary caretaker or even parts or symbols of them) deter-

mines the way we behave during adulthood. An object is that to which a subject relates. An object can perfectly be a subject, as in this theory subjects are also understood as “objects of drives”. A person’s unconscious carries these objects into adulthood and in this way, it is possible to predict people’s behaviour in social relationships and interactions. Therefore, the personality and schematic form of an adult person’s behaviour in the world would be rooted in unconscious representations of the objects surrounding the child, and the meaning they acquire for the child in its interaction with them.

The “Object Relations Theory” grew out of an initial line of thought in 1917 in the work of Sándor Ferenczi (a close associate of Sigmund Freud), and it was developed during the 1940s and 1950s by psychologists such as Melanie Klein, Donald W. Winnicott, Harry Guntrip, Scott Stuart, Michael Balint, Ronald Fairbairn and others... each of them following different approaches.

Relational Psychoanalysis

Relational Psychoanalysis is a current of the psychoanalysis that focuses on the real and imagined relations of the people with others. This school has had special relevance since 1980, trying to integrate interpersonal Psychoanalysis ideas and “Object Relations Theory”. Among its representatives are Lewis Aron, Jessica Benjamin, Owen Renik, Philip Bromberg, Daniel Stern, Robert Stolorow, on one hand, and Thomas Ogden, Christopher Bollas and Patrick Casement by other.

The turn of “Relational Psychoanalysis” in comparison to traditional Psychoanalysis is that the former gives primary importance to real interpersonal relations, rather than to instinctual drives. As a consequence, the primary desires and motivations that appear during childhood would not be matched to instinctual drives as in the Freudian approach (sexual and aggressive drives), but to the way in which the child’s relationships have happened in order to satisfy their needs. Therefore, this current asserts that motivation is determined by the interaction of a person and their relational world during childhood. This manner is systematised and re-enacted again during adulthood, no matter whether the situation and the people involved have changed. In relational psychoanalysis, along with the interaction established between the therapist and the patient, those previous interactions and emotional experiences are re-enacted and re-actualized between the therapist and patient, as well.

In this current, it is also interesting that the Cartesian division of thought and substance is dismissed, and this is noticeable in the fact that when a person gets ill, it is considered that it is not a mainly internal event, but in relation with the familiar and social context in which the person is. This matches the approach of Contextual Art, which considers the production of art practice in close relation to the place in which it happens and considers that the way in which art is integrated into society is a matter for the artist and affects the nature of the very artwork itself.

Relational objects

“Relational objects” is a term that has been used in art on several occasions to refer to objects that some artists create and through which they hold significant relationships with other people.

For instance, Lygia Clark has a series of objects under the title *Relational Objects*. She started creating these “relational objects” in 1966 and then in 1976 she began to use them in sensorial experiences, in a kind of individual “therapies”. For her, these objects did not have a special interest on their own, but in relation to the fantasy of the person that attended the session with the artist. It’s the person themselves who loads the object with one or other meaning.



Figure 1.5. Lygia Clark, *Relational objects*, 1980. <http://www.continuumlivearts.com/wp/?p=1198>

As another example of what we could call “relational objects”, we can consider Michelangelo Pistoletto's *Walking sculpture* (1967), a performance based on a giant ball

Figure 1.6. Michelangelo Pistoletto, *Walking sculpture*, 1967. <http://wsimag.com/art/14591-walking-sculpture-1967-2015>



made of newspapers with life-events over a two-year period, and that he and Maria Pioppi rolled through the streets of Turin congregating people who rolled it together with them.

Ricardo Basbaum, as well, on his behalf, with his project *Would you like to participate in an artistic experience?* (1994-onwards), gives the possibility of spending time with an object, the NBP, encouraging participants to have an artistic experience with it, and to share it online.

What these objects have in common is that the objects by themselves are not the “artistic reality”, but they are simply “triggers”, for an art experience to happen.

These would be examples of taking the word “relational objects” in its most literal sense as “things”, but as mentioned in the beginning, we can also take the concept of “object” as “subject” or “phenomenon”, and therefore, there would be also many other examples taking the object as “whatever is the matter of our actions”. The catalogue *Relational Objects. MACBA Collection 2002-2007*, seems to be using this wider sense of the word “objects” for compiling a diversity of artistic manifestations in their collection. From 2000 to 2008, MACBA-Museum of Contemporary Art of Barcelona was exploring other possible relations between the institution and the citizens, and as a result of that, several art projects took place, such as the workshop *Direct action as one of the fine arts* (2000), the project *The Agencies* (2001), several exhibitions such as *Antagonisms. Case studies* (2001), *Documentary processes. Testimonial Image, subalternity and public sphere* (2001), *Relational poetics* (2004), *How do we want to be governed?*



Figure 1.7. Ricardo Basbaum *Would you like to participate in an artistic experience?*, 1994 onwards. <http://www.nbp.pro.br/>



Figure 1.8. Las Agencias *Pret à Revolver* fashion show and presentation, 2001. <http://www.sindominio.net/fiambrera/web-agencias/paginas/show-bus/desfilebus/desfilebus6.htm>

(2004) and the seminar *The construction of the public* (2003).

As Jorge Ribalta, responsible for Public Programs in the MACBA from 1999 to 2009, explains¹⁴, it was an experiment for provoking a change in the way the Museum was designed “from a logic of the hegemony of the expositive dispositive and the representational paradigm as main method or public discourse space of the museum” to a logic in which the publics are not limited to the exhibition space nor over-determined by the imperative of visibility. A public, that is not considered as people “waiting passively for the cultural merchandises”, but rather acquiring an active role as a producer that allows new articulations, other ways of sociability.

Finally, through the explanation of the psychological theories above (Object relations Theory and Relational Psychoanalysis), we have drawn attention to the way in which we established how we relate to others during childhood and then how we repeat that scheme during adulthood. Then we have analysed artworks that experiment with diverse ways of relating to art objects and alternative ways of relating to citizens through art.

Transitional objects and art as a transitional object

Now we will reflect on how the transitions from one psychic situation to another can be made. To do so, we will set out the ideas on “transitional objects and phenomena” during childhood described by Donald W. Winnicott (paediatrician and psychoanalyst), in his book “Reality and Game”¹⁵. Then, we will argue about artworks functioning as transitional objects in adulthood.

From a psychological point of view, when a child is born, it is thought that they don't have the perception of being a separate unit from the rest of the elements that surround her. They considers themselves one indivisible entity together with their mother. But as they perceive the world around them during their first year of life, they have other experiences that modify this perception. Transitional objects and phenomena are things and actions that the child

14. Jorge Ribalta, Experiments in a New Institutionality. In M. Borja-Villel, et al. (Ed.), *Relational Objects. MACBA Collection (2002-2009)* (Barcelona: MACBA Museum of Contemporary Art of Barcelona, 2009), 229.

15. Donald Woods Winnicott, *Realidad y juego* (Barcelona: Gedisa, 1993), 17.

uses to create the change that they experience from considering themselves part of their mother to seeing themselves as somebody apart. A transitional object can be a small soft toy, of the edge of a sheet, a piece of wool... any object that the child uses for calming themselves down when for instance their mother is not present. Examples of transitional phenomena are movements of mastication accompanied by sounds like "mam-mam"; babbling; anal sounds; the first musical notes; tearing a piece of wool and winding it into a ball or taking or sucking a piece of fabric. However, Transitional space would be the abstract territory in the mind of the person that is neither external nor internal and that lets us use our creativity to perform a transition between conceptions.

Transitional objects theory is central to the labour of D. W. Winnicott (1896-1971), who worked on the object relations from this approach. This author, instead of explaining the motivation of the self through the Freudian drives (sexual and aggressive drives that at some point must be repressed or sublimated for the individuals to be part of the civilisation), centred on the creative capacity of the child to "create" objects outside themselves by giving significance to elements that appear close by. This creative act is performed through play, and for Winnicott, this is a similar process to that used within the arts, and religion during adulthood.

Winnicott also tries to find a "place" for this game, for this creative act, which is neither inside nor outside the child or the adult and he calls it a cultural experience, to widen the concept of the transitional phenomenon. He uses the term "cultural" in relation to the common human heritage that is transmitted between generations in all civilisations. He launches the thesis that "the place of location where the cultural experience exists is the potential space that exists between the individual and the ambient (in the beginning the object). The same can be said about games. The cultural experience begins with creative living, whose first manifestation is the game".¹⁶ For the author, this is a space where the game is played between the position of feeling one with the ambient and feeling yourself out of control of the context. He also explains that playing takes you easily to the cultural experience. We wonder whether precisely the concept of culture can be understood when one begins to drift apart from the context and therefore

16. Winnicott, *Realidad y juego*, 88.

the separation between culture and nature is possible in our mind.

For the author “there is no doubt that the cultural aspects of human life, including art, philosophy and religion, refer to a great extent to those (transitional) phenomena”.

1.1.5. Relations and transformations

We have been reflecting on transactions, transferences and transitions to find out how different psychological and sociological theories explain human interactions and understand how they happen in participatory art. We have reviewed Transactional Analysis, Transferences and Counter-transferences in Psychoanalysis, the notion of *habitus* in Pierre Bourdieu’s thinking, Object Relations Theory, and the Transitional Objects approach.

Being able to perceive how interactions happen is a basic part of being able to recognise how they evolve. Interactions are not disconnected events. They happen in a time and space that do not determine but frequently condition these relations (as we have seen in Michael de Certeau’s disquisitions on strategies and tactics). Interactions are part of a system. As Bourdieu explains through his concept of field, interactions happen in camps: structures of objective relations between positions that work under concrete rules and which those participants of the field occupy. If we look at interactions on their own, they are also less unique and hazardous than we often think: they can frequently be identified by certain behavioural patterns that are performed by people with slight variations (as we have seen in the patterns of games in Transactional Analysis).

In some of the previously mentioned theories there are propositions of ways in which certain acts can cause the interaction to take a different path from what it normally would, for example, implementing the antithesis of the thesis of a psychological game, putting words to latent matter (as is psychoanalysis), processing or modifying characteristics of the context (in a more sociological sense). This tells us about the dynamic characteristic of relations.

Facing participatory art practices, we realise that artists and participants play in a field crossed by all these factors. We realise that art can reinforce certain models of relations, can indicate situations that are not perceived in an obvious way or can work on new articulations for experimenting with alternative forms of sociability, as a testing ground.

1.2. Practical case: Whispering the Future

Description

Whispering the future is an art project about the relationship, communication and interdependency between us, the people of the present and the coming generations. It is simultaneously a reflection on our everyday wisdom and on the intangible legacy that we leave to the future. *Whispering the future* was presented to different groups of people, thinking about what they would like to tell the generations that will occupy this territory when they are not here. These messages were to be made in the form of whispers (words said quietly in the ear, which penetrate into the interior of our head).

Whispering the future took place in the Arkeologi Museoa of Bizkaia as part of the Iturfest Festival from September to November 2017. It was carried out using experimental visiting-guides to the Arkeologi Museoa, workshops for the creation of messages, a sound-installation, an online platform for sharing the resulting whispers and an agreement with the Museum for the preservation of the whispers collection.

Conceptual Frame

Humans leave remains derived from our life in a context, for instance, furnishings, clothes, tools, waste and online

Figure 1.9. Graphic image of the project *Whispering the future*, 2017.



contents, which in a non-deliberate way end up reaching the next generation. Collectively as a society, we deliberately leave tangible patrimonies (artistic or archaeological collections, architecture, monuments...) and intangible ones (scientific knowledge, musical compositions, stories...). We preserve them through our institutions (museums, research centres, archives...). The patrimonies that are institutionally preserved are normally those that experts consider valuable and/or those to which we want to give importance in the present and a predominant place in the future.

In the case of *Whispering the future*, we wanted to pay attention to everyday knowledge: wisdom that could go unnoticed or be unvalued, attitudes that need informal contexts to come to light or thoughts that it is difficult to find an appropriate framework in which you can keep them. Summarizing, *Whispering the future* looks for messages emerging from the experience of common people (wisdom, pieces of advice, suggestions or simple sentences to enjoy in the form of whispers) deliberately created for the future. The creation of whispers is: an 'exercise' in becoming aware of what one has learnt of value during your life that could be valuable for others, an act of performing and representing certain co-responsibility towards future populations, and an act of listening to yourself saying something to others that you might be also saying to yourself.

Contextual frame

This project arose as a confluence of several circumstances that enabled it to become real. On the one hand, the invitation of Laura Díez from AntEspacio to participate in Iturfest, an art festival, with the aim of producing and showing contextual projects in the neighbourhood of Iturralde in Bilbao. Laura and I had previously been part of an experimental performative group "The 770OFF" and there was mutual understanding in relation to participatory, collaborative, contextual and performative projects. On the other hand, my own interest towards the projection of the future through art coincided with the existence of the Arkeologi Museoa in the surroundings and the willingness of the institution to embrace a contemporary art proposal within it. Moreover, on the personal level, I was in a moment in which I was feeling a generational change in my own family (the last of my grandmothers still alive was already 95 years old and I was trying to become a mother). Finally, concerns towards ecological issues (pollution, garbage-generation, the devastation of animal

species) and concerns about human / post-human scenarios have also helped shape the project.

In relation to the physical context, the Arkeologi Museoa is located in a building that has special interest for the project. It was the old Lezama Train Station from which corpses from Bilbao were transported to the Vista Alegre Cemetery (the new cemetery of Bilbao had been built in Derio to replace the nearby Begoña and Mallona cemeteries, as they were full and didn't meet the new regulations of the moment). On the Lezama Train Station platform, a chapel was installed and some of the carriages were dedicated exclusively to funerary purposes. I was very conscious of all this information as I had been trying to make a project in the Old Cemetery of Begoña, although the project was not carried out in the end. The space that I chose for the sound installation of *Whispering the future* was the entrance passage to the Arkeologi Museoa in Prim street, which is the new main entrance since the refurbishment of the building. This passage of moulded concrete is where the platform of these railways began and it has its own poetics as a space of transit from one age to another: the past (inscribed in the archaeological remains in the museum), the present (the passage itself), and the future (the current empty space where the railways previously ran to the Cemetery of Derio).

Formats

The Visiting-Tours

Taking advantage of the symbolic transition that the museum gave us between past, present and future, and after conversations held with the director of the museum, which also showed interest in raising the profile of their collection through the project, we decided to organize some visiting-tours about what these archaeological remains could be whispering to us from the past. Objects communicate with us through unconscious ways, and on this occasion, the artist performed the shamanic role of giving voice to what these objects could be telling us through her body.

Some of the objects of the exhibition were chosen, their whispers were recorded and they were played through a mobile phone and wireless speaker during the visits. We walked from one archaeological remain to another, creating a narrative among them.



Figure 1.10. Visiting-tours of *Whispering the future* in the Arkeologi Museoa of Bizkaia, 2017.

These visiting-tours were devised as a previous step before entering the workshop. They were a way of warming up minds, entering the universe of the project and being able to connect through form, style and narrative with the ideas that the proposal was pointing to.

Apart from the dates of the visiting-tours, it was also possible for autonomous visitors to listen to the whispers of these archaeological remains, using QR codes that were placed throughout the exhibitions.

Workshops

The workshops began with a warm-up consisting of creating whispers that expressed what daily objects of the present could be whispering to us. To do so, people chose an object among the ones displayed on a table or among the ones they carried with them and thought of a message, suggestion, warning, piece of advice or suggestive sentence that they were receiving from that object. Later, standing in a circle, a person whispered that message to the ear of the person beside her, and this to the next one until it reached a binaural head that recorded the resultant whisper from the last receptor. The initial whisper by the first emitting person was also recorded then, to see whether any kind of hacking, contribution or misunderstanding had happened in the middle.

Afterwards, we passed on to work with a dynamic to open up the possibilities of themes and formats for our whispers. To do this, three card-decks were created: one with images that pointed at issues that might suffer significant changes in the future: e.g. biotechnology, caring and services, ecological matters, migrations. The second card-deck corresponded to short sentences that set out paradoxes, questions and provocations. The third one was words referring to formats such as “Tongue-twister”, “Rhyme”, “Rhythm”, “Command”. Taking several cards from each deck, and trying to link them somehow, they were asked to use them for the creation of their whispers. This followed the concept of “Fantastic binomials” by Gianni Rodari,¹⁷ that consists of putting together two terms that apparently do not share anything in common and finding the way to connect them.

Finally, after these activities of conceptual and formal immersion (the visiting-tour), implication in first-person (what a daily-object whispers to us) and, exploration of themes and formats (the previously described dynamic), they directly created whispers that they wanted to leave to the people of the future.

These are some of the whispers created during the workshops:

“No olvides que eres cinta, despliégate, ábrete” (Don’t forget you are a ribbon, unfold, spread out).

“Lo público no se vende, lo público se defiende” (The commons are not for sale, the commons need to be protected).

“Lo complejo de computerizar la emoción, es que puede llevar a su propia destrucción” (The complexity of computerizing emotion is that it can lead to its own destruction).

“Mientras pienso juego. Mientras juego pienso” (While I think, I play. While I play, I think).

“Cuidad a las personas mayores” (Take care of old people).

17. Gianni Rodari, *Gramática de la fantasía* (Barcelona: Argos Vergara, 1983).

Figure 1.11. One of the workshops of creation of whispers, Arkeologi Museoa, 2017.



“En nuestros cementerios, las hienas ríen” (In our cemeteries, hyenas laugh).

“El humor son las vacaciones de la realidad” (Humour is a holiday from reality)

“Somos células, somos planetas, somos sistemas” (We are cells, we are planets, we are systems).

“Estamos controladas” (We are under control).

“Atrévete a mirar y pon tus cadenas a trabajar” (Dare to look and put your chains to work).

“Soy un cromosoma” (I am a chromosome).



Figure 1.12. Broadcasting the project in several radios, Radio Euskadi, 2017.

Communication

Communication was designed to be an integral part of the project, not as something external to it. The whispers of the archaeological objects were used to create a certain expectation on social networks in relation to the project and to invite people to participate in the visiting-tours + workshop sessions.

The project was also presented on radio programs and whispers of the archaeological objects and those created by the participants to the sessions were shared over the airwaves. Whispers turned out to be very radio-friendly.

Sound-installation

The sound installation was devised as the expositive element of the project, the place where the compiled whis-



Figure 1.13. 5.0 sound installation with the compiled whispers in the entrance to the Arkeologi Museoa, 2017.

pers were to be heard all together. The installation was designed for the passage of entrance to the museum, which reinforced the idea of transition from one epoch to another. The whispers were broadcast through 5 speakers, aiming to surround passers-by with the whispers. The speakers were resonators (they make the surface to which they are attached vibrate to produce the sound), and both the speakers and cables were positioned so as to pass as unnoticed as possible.

Agreement for preservation

An agreement with the institution was also entered into as part of the project from the very beginning and it was considered by us as an important part of it. The agreement we wanted to reach with the Arkeologi Museoa was related to the preservation of the whispers for 200 years. This included the challenge of conserving an intangible element (a whisper) through different formats, as audio formats become obsolete. It involves a commitment and confidence about what future receivers of the legacy will do with it.

This agreement was important for several reasons:

- To guarantee the participants in the project a mechanism as solid and realistic as possible, to enable the whispers to reach people in 2217.
- To reflect specifically on the different ways of being able to conserve the intangible sound patrimony (formats, storage mediums and agreements).
- To point out the necessity of looking after patrimony and memory as social assets that help us to project the future from the present, learning from the past. Like-

- wise, to understand and to give visibility to the agents responsible for doing that and the ways of achieving it.
- To note that an agreement can be as effective as a technology for conserving an intangible item as the most sophisticated material medium for storage. An agreement is a soft-technology.
 - To give to the project a dimension that transcends several frames: temporal, artistic and institutional.
 - To facilitate the contact over time between the staff of the museum, their protocols, methods, materials and ideas, and the ideas, methods and aspirations for the art project, letting frictions and bonds continue happening.

The agreement is still being negotiated even after the dismantling of the sound installation, due to administrative time-periods.

Reflections on *Whispering the future* as a participatory art-practice

We will think about the project in relation to central issues in the discussions about participatory art.

Daily micro-utopias

Nicolas Bourriaud, in his book "Relational Aesthetics",¹⁸ introduces the idea that in an epoch in which the great utopias were probed as not-possible nor desirable, relational art projects were presented as alternative forms of sociability in the shape of micro-utopias.

Whispering the future is certainly a project guided by utopian thinking and a constructive and positive attitude. It doesn't hold an antagonistic position towards participants, spectators, mediators, nor institutions, to reveal or make evident some kind of situation, in the way that Claire Bishop explains in her famous article "Antagonism and Relational Aesthetics".¹⁹ That doesn't mean that during the process conflicts or situations of confrontation with the participants or mediators didn't appear, but that the attitude from which the project is made is not trying to provoke that. Bishop tells us about the virtues of antagonism, to address the fact that it is necessary for the ex-

18. Nicolas Bourriaud, *Relational Aesthetics* (Buenos Aires: Adriana Hidalgo, 2013), 12, 35.

19. Claire Bishop, "Antagonism and Relational Aesthetics", *October* 110 (2004).

istence of a pluralist democracy, grounded in Laclau and Mouffe. She shows her preference towards antagonistic projects as better guarantors of democratic values than utopian ones, even when apparently not aspiring to that. Curiously, she doesn't reflect on antagonism in terms of management of power (refusing something for validating something else), gender issues (how antagonism is played out depending on the gender) or politics of attention (conflict is always more sensational and spectacular than non-conflict) which could add perspectives to this concept of antagonism for ensuring democratic values in relation to participatory art processes.

Egalitarian relationships and equitable relationships

Participatory and collaborative art projects have been narrated as projects that look for more horizontal relationships than the ones held under the structure of artists as producers, and citizens as spectators of their artwork. But as

Roger Sansi in "Arte, don y participación" explains,²⁰ it might not be so egalitarian. He argues this through the comparison with the theory on the exchange of gifts in indigenous cultures studied by Marcel Mauss.²¹ Far from being altruist exchanges of gifts, behind this assemblage of humans and things, would be the establishment of a social hierarchy. Sansi asserts that participatory art projects can be analyzed as exchanges of gifts, which are not really 'pure gifts' (disinterested exchanges), and that they reproduce social hierarchies. Therefore, that desire for finding more horizontal relationships within contemporary participatory art practice would not be exactly satisfied.

Whispering the future is a project in which the roles of the artist, mediators, participants and objects are different. This difference in function involves other differences in terms of the compromise, time, rights and duties in the project. The assemblage among these agents is not egalitarian, is not at the same level, doesn't draw a uniform panorama. Not all the agents manage the same powers or capitals. But that doesn't mean that it cannot be equi-

20. Roger Sansi, "Arte, don y participación", *Ankulegi* 18, 2014.

21. Marcel Mauss, "Ensayo sobre los dones. Motivo y forma del cambio en las sociedades primitivas" *Sociología y Antropología* (Madrid: Editorial Tecnos, 1979), 155-176.

table. It depends on what each of them invests, receives and needs.

In a schematic way, in this project,

- the Arkeologi Museoa invested the time and work of its staff and raised awareness about its collection, while extra attention was obtained from citizens.
- the participants invested time, excitement and energy and received reflection, pleasure and a distinctive experience.
- the mediators invested know-how, time, work and economic resources and received a project in the direction they were looking for.
- the artist invested know-how, time, resources, excitement and received some economic resources and mainly satisfaction over the process and result and acknowledgement.
- The archaeological remains offer themselves as objects of the interpretation and receive attention and new layers of meaning.

Type of contributions of the participants

In participatory art projects, contributions to the projects by participants are very varied. In some of them, participants are asked for intense involvement, in others small efforts; in some of them, people's participation is key for the development of the project; in others, their participation is limited to filling a metaphorically 'empty box' which, however 'it is filled', the structure of the project is not affected; in some projects participants' contributions add great value to the works, while in others their input is anecdotal. We might summarize these dissimilarities into three axes: how valuable they are, how much effort is required and how important the input is to the project.

Whispering the future is a project in which the contribution of the participants is the central part of the project, but at the same time, the content of the whispers does not affect the structure of the project. The effort required for creating a whisper can be small (recording a thought is a simple act) but it might require more involvement when participating in larger sessions for the creation of whispers through group dynamics.

Property of the results

As Roger Sansi points out²², authorship and property of the results is not an obvious issue in participatory and collaborative art projects. In the case of *Whispering the future*, the artist holds the authorship of the idea of the project, the project as a dispositive, as a structure, and as an artwork, while there is a desire from the artist for the whispers to be public property, which is also the reason for the agreement (the donation to the Bizkaia Regional Government), to keep them in public hands. Ownership is understood not just as the right to do whatever you want with something (whether making use of it, profiting from it or destroying it), but as the duty of looking after it, too.

22. Sansi, *Arte...*, 18.

1.3. Interview: a dialogue with Chrissie Tiller on participatory arts

Chrissie Tiller works as an expert and consultant in how participation can be an important part of the cultural di-

Figure 1.14. Chrissie Tiller in Goldsmiths University of London, 2014.



alogue, dealing with artists and people together. For the last 12 years, she was also Director of the MA in Participatory and Community Arts at Goldsmiths, but she is now working outside the academy to develop alternative models of learning to formal Higher Education. All her work is informed by a passionate commitment to the possibility for everyone, no matter what their class, education or cultural background, to engage with the making, sharing and enjoyment of the arts. <https://chrissietiller.com>

SAIOA OLMO: Could you talk to us about yourself and your interest towards participatory art?

CHRISSIE TILLER: My background is that I am from an immigrant family on both sides: on one side Central Eastern European; they were called Russian when they arrived, and on the other side from Irish working class. Both sides of my family were very working class, quite poor, but the difference between the two sides was that my grandparents from Central Eastern Europe were probably more aspirational culturally. When my grandfather proposed to my grandmother, he said "I am a poor Polish artist", because although when he lived in the UK he made his career as a glassblower, he saw himself as an artist, and so he really encouraged his children to learn the piano, to sing, and things like these. I think that was really passed on to me. One of these two sides of my family has remained very close to their community, still very working class, and the other has moved in different kinds of ways. For me, it was through the arts, through drama and through theatre-making that I began to have a sense of myself, of my own identity. So, at university, I did English Literature and Philosophy. Then I did postgraduate training, first of all, as a teacher for drama in schools, and then after a few years, I thought I wanted to do some more practical work, so I did a postgraduate training in directing theatre and writing theatre for young people. Why I am so excited and passionate about participatory art is because I feel everyone has the right to make art, to get involved in art, to access art and to go to cultural and art institutions. I think the content in art galleries and museums shouldn't be a dominant hegemonic version of what art should be. In the UK, it is very elitist and so I am interested in particular issues about class, gender, ethnicity, and all those things that stop people from being part of mainstream art.

SO: Which role do you usually play in participatory arts?

CT: I suppose when I was younger most of the time I was an artist, so as making theatre for, with and by people

in different kinds of contexts. It changed for me in 1990, when the wall came down and Central and Eastern Europe changed. Then I had a Fellowship to see what role the arts were playing in those contexts. I went to Russia, the Czech Republic, Poland, and I was meeting artists, producers, and other related people. When I came back I thought, actually, this is what I think I am more interested in, arts and social change. I realized I had skills in this field, and I realized that I was a really good facilitator. Somebody the other day called me "a connector", and I think I am very good at connecting artists to ideas, to people and to places, and that became my passion: thinking how I could work in participatory contexts using those skills. Sometimes I am working as a trainer, training artists how they might work in participatory art contexts, and sometimes I work as an academic, writing about it, thinking about some of the theory, and thinking about which kind of theory enables my students to access the ideas. Because often, even around socially engaged practices, there is, almost intentionally, an obtuse theory. I think it is about 'What can we get from the theory?', 'Whose theory do we want to look at?', and thinking not only about art theory but also about things like cultural theory, sociology, psychology and other subjects where we can find interesting ideas.

SO: There are many terms to refer to art projects that use participatory processes: *Participatory Arts, Dialogical Art, Community Art, Socially Engaged Art, Social Practice...* Are they really different types of works, can we consider them as art movements, or are they simply attempts to grasp art expressions that are difficult to categorize?

CT: I use all those terms at different times. Often it has been dependent upon where the funding might come from, or where the possibility to do the project comes from. For instance, when I have worked in Central or Eastern Europe, everybody wanted to call it *Art for Social Change*, because it was about addressing transformation after the economic and political change in the society. People wanted to use art for young people confronted by violence and things like that, so I was happy to call it *Art for Social Change*. I call it *Participatory Arts* now because I think it brings in the idea of the cultural institutions being involved, not just small organizations, but what is the responsibility of a cultural institution. That is why I think *Participatory Arts* is good, but I also call it *Socially Engaged Art* and I also call it *Community Arts*. In theatre, it is a little bit more difficult because *Community Theatre* is some-

thing very specific and it is about making theatre with communities and often it is more about amateur theatre, people —non-professionals— making a piece of theatre, so it does not even need to have any social or political reasoning behind it. *Community Arts* is always problematic for me. Even when I started the degree I didn't want to have the word *Community Arts* in it because of the connection it has with the theatre, of being something that's not professional, and I think that is the problem around the term *Community Arts*. I think that is why people are always searching for a concept that suggests something that is about co-creation but is high quality, professional, challenging; it could be disruptive, as well as ameliorative in the sense of social issues. I think people always try to find this term, because it doesn't just fit into fine arts and it is also cross-disciplinary. People are quite clear what the movements are in visual art, people are quite clear about what the movements are in theatre, in dance, and in music, but when you start crossing the disciplines it becomes less clear.

SO: If you needed to underline something that is especially interesting and important in participatory arts, what would you choose?

CT: I would choose that the artists don't feel that they are in anyway superior to the people that they are working with. Peoples' cultural identity, diversity and all the knowledge that everybody that participates can bring to a piece of work should be included. That is the most important thing for me. I understand Claire Bishop's arguments about quality, but I am really nervous of certain pieces, in which one professional artist is just using people to bring about a piece of work, but at the same time sometimes those pieces can be very powerful politically; because people see them and maybe they then look at issues differently than if it was just a group of people who are actually going through those problems; presenting a piece of work and they don't have such professional training. But definitely, I think it is about respect, mutual respect, not to feel I am just going to use those people in my piece of work, but what they are bringing to it, how I want to engage them with the piece of work I am making, how we open to possibilities that people bring to us when we are working with the group, not to be too fixed, not to have dogmatic ideas of where you are going to go and what you are going to do. Respect is really a big part of it for me.

SO: Do you feel participatory art has some political position by itself or does it depend on the person that uses participatory processes?

CT: I think it depends on the person who uses the process, whether it is deliberately political or not. For example, it is interesting that the art schools now are mainly full of an elite group of people, so if you're working with those people who are not going to art school, who are not going to be making theatre or who are not going to be making art in different kinds of ways, then I think that is already a political decision, to work in that kind of context. I don't think this is always deliberate, but that if you are working with people who would not normally have access to art; if you are working with homeless people, if you are working with refugees, it cannot be anything other than political. When I am teaching the students, I am really clear to them saying, "You can't just go and do participatory projects in an old person's home and discover that the way that people are treated there is bad and then not make your piece somehow challenge that. Wherever you find things that need disrupting, that need questioning, that need challenging, then your art has to do that, you cannot just make a piece that is 'not political' if you are already working in a political situation.

SO: What about how politicians use participation? Can an artist be in a field in which doesn't control all the conditions in which their participatory project is happening, and think that it is doing something, but in fact, all the project be instrumentalized by some politics that may not match with the artist's interests?

CT: I think that it is true, but I think that it is true about all art. I mean if you think about Hitler's Germany, artists of all kinds were used in different ways, artists have been used in Russian art; artists are continuously used. The CIA set up the Congress for Cultural Freedom in the Cold War to use art as a tool. People use what they want to take from art, so it is inevitable that when people are looking for solutions, they consider how they might use art. For instance, using artists to work with a group like children excluded from school or teenagers who are a problem, probably because art is cheaper than most other initiatives, so there is an attraction about that. But I just think you have to be aware of it and that is what I think is important. When I am teaching I always try to get the students to think about that, know it and recognize the context in which they are making the work. You cannot just be innocent in that situation, you can't be disconnected

from it. At the same time, if the government is saying, “we have got problems with children and their behaviour and we would like to put money into art projects” and you can see a great art project that would really give young people a voice and enable them to take part, learn about creativity and make cultural statements, learn about their own identity and speak out about their issues, then I think you can sometimes be a little bit cynical about ‘taking the money and running’.

SO: Do you think that the evaluation of these kinds of projects is important? And if you think so, which criteria do you think should be applied to these projects? Social efficiency, aesthetical judgments or another kind of criteria?

CT: I think evaluation is always the problem around these projects, because actually I think that when we are making any other kind of art, we evaluate it continuously. Everything we do is an act of evaluation, everything we do is a step of responding to what we have learned or observed, and what I don't think we do is to have enough confidence to recognize that actually, that's what we are doing. And to have the confidence to say when we make this piece of work and then we move from here to here, and we question it, and we look at it and change what we are doing in the room; that is a moment of evaluation. For me it is about how we can begin to identify the structures and the ways of working that we use in our own creative work, to think that it is a way of evaluating: the stories that come out of it, the things that people share afterwards, things that people notice. So, if somebody notices that something works well in an exercise, for me that is an evaluation of that piece of work. You know when people begin to say we can do this differently, for me that is evaluation. I think what people are trying to drive towards is having data that somehow collects everything and proves the value, but I don't think you'd can do that necessarily, because you cannot do that with any other kind of art, I mean, prove the value it has in people's lives. You know instinctively when you know you have done a good project. It is about identifying those moments in a good project that made it good, and made it worthwhile. I don't think anyone will ever find those perfect criteria of measurement. When I am doing evaluation for people, I do create baselines and things like that about where the participants are now, because that makes them feel more confident that the project is going somewhere and having impact. But I also know the most important things that I have learnt, and I write about in my reports, will be all

the things I have seen happening and the moments and the stories that I collect from people. And looking at those and seeing what has been learned through the creative process is really what evaluation is for me.

SO: There is a wide range of participatory art processes: those in which participants are executors of the plan designed by the artist, some in which an instrumental interaction is required, others in which a collaboration is established, situations of co-authorship.... Do you think that some participations are more interesting than others or does it depend on the project?

CT: I think it depends on the project, but people shouldn't imagine that there is something else than what it is, for example, if the level of participation is mainly that a piece of theatre is happening in a strange building and at some point, I might be near the actor by myself, and that is the level of participation, then I don't think it should be presented as anything other than a little bit of active engagement in this project. But people write about things that are just moments of active engagement as if they are participation or co-creation. It is very interesting because sometimes visual artists would say, "every time I look at a piece of art, that is participatory because I am having my own thoughts". Yes, it is but it is not participating in the sense that I, as a participant, have been asked to contribute to anything. So, for me, it is not that there shouldn't be different ways of engaging people, but that people should be honest and open and not try to pretend something is one thing when in fact they know that in the end, it is going to be something else.

SO: Do you think that the more implication on the part of the participants, the more successful the piece is, or not?

CT: I think that it is difficult to know, because for instance, after knowing certain participatory art pieces, I have thought that maybe the participants were just used, but the people involved in them did seem to have had a great experience out of it. So, I don't think it is always for us to judge what kind of experience participants have had from taking part in a piece. There has to be a tension between what the participants are giving and contributing to the piece and what the artist is bringing, which is artistic experience, knowledge, expertise, and ideas that come from working continually in artistic processes. I think it is about identifying what it is you want from your participants and

what you have to give as an artist. I think that is what works best, when it is really dialogical in that sense when there is a real dialogue going on between the artist and participants. And then everybody knows where they are coming from. One doesn't think that they are doing that and the other one thinks that they are doing that.

SO: If you had to address the most polemical issues in relation to participatory arts, what would you point out? I refer to controversies around the role of artists, institutions and participants that might question the validity of these processes.

CT: I don't know if it is true everywhere, but in the UK, people think participatory practice is something people do if they haven't quite succeeded in their own unique practice: studio practice for visual artists, or directing shows and playing on the main stage in live arts. They think this is what people should do if they are real artists, and that somehow participatory practice is something you decide to do because you have failed in some way. I think that is very difficult to challenge, for a participatory artist to be really taken seriously unless they made that unique success themselves originally. For example, Antony Gormley can do that because he has got individual success and then he makes a participatory piece and people say "that's fine". But I think, often there is a real tension between considering participatory art projects as real art or not. That's why you get somebody like Claire Bishop saying you need the quality of a great artist, but, what does that mean? Can't you be just a great participatory artist? I think that is possible.

SO: Are we living a mirage of participation in most of the artworks of this kind?

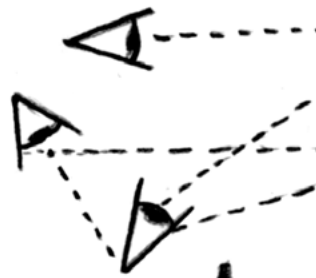
CT: Yes, I think we are because people are very nervous about really allowing people to participate or co-create. At every level in society, in every way, the term participation is just really abused because actually, people want to keep hold of power. Even if it is difficult. For instance, I like to be a participatory teacher, that is what I want to be, but you also know you already have the power in the room so however participatory you try to make it, this balance of power always influences things. And you also realize that some people want something else from you, too. I think, what the people want from the artist is always interesting: do they want the artist to bring something new or to tell them something? Or suggest this is the way they do things rather than trying to draw things from them-

selves? What is the real nature of participation? Maybe the answer is that participation is something that takes place over a long time. It is very difficult to do something totally participatory which is short-term. It needs to be something that is really embedded in a community, with a group of people, whether it is in a school, in a museum, with a group of refugees or whoever. The artist usually needs to be working with them regularly and over time to get to the point before it is really participatory.

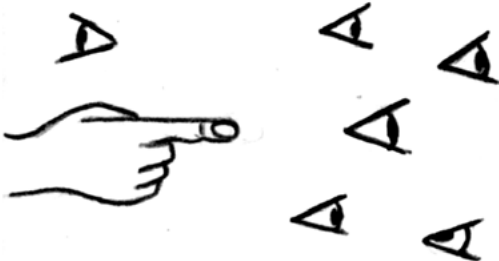
2. BEHAVIOURAL ART

OBSERVATIONAL

SELECTIVE AVOIDANCE



LEARNING TO HOLD THE CORRECT POINT OF VIEW



BEHAV

COGNITIVE DISSONANCE



FORMATS OF REPRESENTING & BEHAVIOURS



YOUR

LEARNING



SOCIAL COMPARISON & ATTITUDE FORMATION



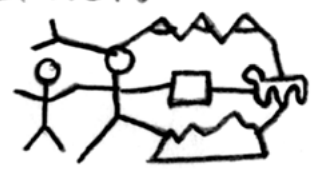
BODY MOVEMENTS ↔ ATTITUDES



BODY CONCEPTION

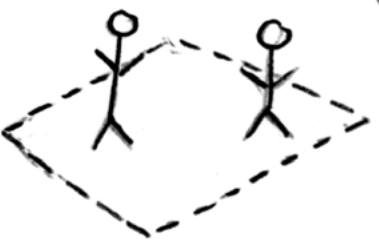


a person



a person

PROVOKING



ATTITUDES BASED ON EXPERIENCES



There is an empty, light-filled and limitless space. This place beats. It does it in an imperceptible way. In fact, it has been beating for a long time now, without needing anything or anyone else.

Now, in the thick and heavy air of this space, some particles seem closer to each other. They form colours and shapes. It is simply a mirage that those figures look like people.

These beings are in movement, in a dance that abides by some kind of hidden rule. It might be better not to know about their patterns, but we are curious.

[...]

At some point, they disappear. Space keeps beating.

2.1. Behaviour in relational art-projects

2.1.1. Situating the idea of behavioural art

There are artworks that directly deal with social attitude or behaviour in different ways: to bring to light and analyze behaviour, to play around with it, to construct and deconstruct the way we acquire it or to provoke concrete attitudes in others.

If we look to the arts, searching for a discipline in which the work with behaviour is nuclear, the performing arts in general and theatre specially would be the ones that we would mention first. It is through behaviour that they happen: either through represented behaviour (as in the tradition of theatre attached to the text) or by the use of other strategies, as in postdramatic theatre. However, in the visual arts there are also art practices that have been working with behaviour. They are manifestations that come from conceptual, sociological and activist approaches and that are materialized in the expanded field of art. They have led to formalizations different to those coming from performing arts, though at this moment some of these expressions might be converging (this could be the case of Tino Seghal and his performances in museums, or Cabello and Carceller and their staged video-creations).

Behavioural Art is not a widely used term in contemporary art nor a well-established category. There are many artists whose artistic research goes in this direction, but who have never used this term and others that have done some behavioural artwork even if it doesn't fit in with their usual line of research. Nevertheless, there are several artists that have used this concept or similar ones to refer to their art practices and some critics that have used it to identify artworks with similarities between them. We will mention some of them in the following pages.

TRANSART

Figure 2.1. A reproduction of the *Public Monitor of West London Social Resource Project* by Stephen Willats that was shown at *The Centre for Behavioural Art* in *Gallery House*, London, 1972.



Centre for Behavioural Art

In 1972-73, Stephen Willats established the *Centre for Behavioural Art*, an initiative “to create and promote discussions with other artists about art practices that intervened directly in the social fabric of society, practices that would transform people’s perception of themselves and their social relationships”.¹ It was set up in the space of *Gallery House*, in Exhibition Road in London during a time in which the gallery was facilitating experimental practices within its spaces. In January 1973, the exhibition *The Artist as an Instigator of Changes in Social Cognition and Behaviour* was created by Willats as an externalization of these dialogues and research held in the *Centre for Behavioural Art*.

Cátedra de Arte de Conducta (Behavior Art School)

Behavior Art School is the pedagogical project that Tania Bruguera designed and directed between 2002 and 2009 in La Habana, Cuba. “It is a Long-term Intervention focused on the discussion and analysis of socio-political behaviour and the understanding of art as an instrument for the transformation of ideology through the activation of civic action on its environment. It was created as a space for the practice of *Arte de Conducta* (Behavior Art)”.²

1. Stephen Willats, *The artist as an instigator of changes in social cognition and behaviour* (London: Occasional Papers, 1973): 9-11.

2. Tania Bruguera, <http://www.taniabruquera.com/cms/7-0-TIMELINE+LONG+TERM+PROJECTS.htm>, accessed August 22, 2017, <http://www.>



Figure 2.2. *Behavior Art School*, directed by Tania Bruguera, 2002-2009.

Tania Bruguera began to use the term *Behavior Art* then for several reasons: certain rejection of the word performance (to which she didn't feel culturally attached), some lectures on Foucault using behaviour in relation to power, and having spent time in what is called in Cuba *Escuela de Conducta* (School of Behaviour), a place where children under 18 with disruptive behaviour were treated, which had a programme using the idea of trying to transform their life through art, a program in which Tania Bruguera was involved.

Relational Art

The art critic Nicolas Bourriaud in 1998, in his book *Relational Aesthetics*, refers to a kind of art that was happening in the 90s that took human interactions and social contexts as its field of work. *Relational Art* was presented as a place of production of heterogeneous forms of sociability or even a place of production of models of sociability. It would be an artistic practice that captured the zeitgeist in which, after the failed utopias of modernism, the aim was not to create new realities but alternative models of action inside the real. Nicolas Bourriaud specifically used the term "relational aesthetics", connecting relationships to the field of visual culture through form, theorizing what would be a relational form. Some of the artists included within this categorization (such as Rirkrit Tiravanija, Maurizio Cattelan, Félix González-Torres, Pierre Huyghe and Vanessa Beecroft) have been widely criticized for approaching human relationships in an over-formalistic

taniabruquera.com/cms/492-0-Ctedra+Arte+de+Conducta+Behavior+Art+School.htm

Figure 2.3. Rirkrit Tiravanija, *Without title (Free)*, 303 Gallery, Nueva York, 1992. Resource: <http://hyperallergic.com>



way through their artistic proposals. As Bourriaud himself explains, "*Relational Aesthetics* did not constitute a theory of art, as that would imply a statement of origin and of a destination, but a theory of form".³

Sociological Art

Following the events of May 1968 in France, *Sociological Art* appears as a movement that tried to combine theories and methodologies of social sciences and art. Critics such as Pierre Restany and François Pluchart used the term sociological art in early 1968 to refer to some artistic practices that were socially engaged and less commercial. In 1973 Françoise Pluchart published "Ten Questions on Sociological Art" as a result of the debate between artists Gina Pane, Michel Journiac, Hervé Fischer and Jean-Paul Thénot Hervé, and in 1974, artists Hervé Fischer, Fred Forest and Jean-Paul Thénot founded the Collective of Sociological Art. The 10th of October 1974 they published in *Le Monde* newspaper the manifesto of Sociological Art in which they stood up for a kind of art that centred on the relation between the person and society and that used the theories and methodologies of the social sciences in its process. It differentiated itself both from the sociology of art as well as from certain conceptions of "social art". *Sociological art* tried to alter realities structured by social codes through interaction, animation, pedagogy, and the creation of structures of exchange, provocation and disruption of conventional social behaviour with a view to denouncing all and any forms of conditioning.⁴

3. Nicolas Bourriaud, *Estética Relacional* (Argentina: Adriana Hidalgo Editora, 2013), 19.

4. Wikipedia s.v. "Sociological art", last modification the 5th of Decem-



Figure 2.4. *Sociological Art Collective* (From left to right: Fred Forest, Hervé Fischer, Jean-Paul Thénot) at the 37th Biennale di Venezia, 1976 (photograph © Sociological Art Collective; archives: Hervé Fischer).

Apart from these four examples, there are other practices and currents in the visual arts tradition that should be mentioned because of their work with attitude and behaviour: *Dadaism*, *Surrealism*, *Situationism*, *Fluxus* and the *Arts of Action* (*Actionism*, *Happening* and *Performance Art*).

There are a lot of artworks that could be read in relation to behaviour, but we will only pay attention to those that use participative and collaborative processes to achieve their purposes. Collaboration and participation are concepts that nowadays are frequently used, as they have become part of a new wave of thinking in relation to the commons. However, sometimes they are used in a loose and opportunistic way, to the point that a commercial film could be understood as the result of the collaboration of a group of professionals, or a customary visual representation could be read as the collaboration between the creator and the receptor because they produce a new meaning through the interaction. Of course, this kind of reading can be made by attending to the literal and generalized use of these words, but in our reflection we will refer to collaborative and participative projects as those in which the participation and collaboration of people is sought in a deliberate way as an ideological position that questions the status quo of the usually assigned roles, pointing towards the transformative potential of these processes in relation to power relations and/or using them to create insights or reveal key issues about social interactions and structures.

ber 2017, https://en.wikipedia.org/w/index.php?title=Sociological_art&oldid=772041361. For more information on Sociological Art: Ruth Elaine Erickson, "Assembling Social forms: Sociological Art Practice in Post-1968 France", *Publicly Accessible Penn Dissertations, 1270* (2014), <http://repository.upenn.edu/edissertations/1270>

2.1.2. Represented behaviour and activating behaviour

Much has been written about representation and participation in arts and what each of these strategies brings to the artistic experience, but it has always been done from an ideological, political and aesthetic point of view. We will attempt to deal with this theme from a different perspective, by questioning what happens with the bodies, attitudes and conducts when watching certain representations or being in the middle of artistic situations. To do so, we will choose artworks in which behaviour is the focus or defines the elements of the process.

Before doing so, we will summarize some of the discussions held to date on the subject of the relation between the artworks and receptors. These art critiques have mainly followed this logic: 1) defending that those art practices which give an active role to receptors establish a more emancipatory effect than traditional forms of reception based on contemplation 2) giving evidence for refuting this argument.

The first argument (participatory art has more emancipatory qualities) is usually based on the following premises:

- Reducing the distance of roles between the artist and the public provides a more horizontal form of relation, distributes powers more equally and gives the public a more determinant role.
- In contemporary art, the role of the artist is normally identified with the producer, and the public with the consumer. In the consumer capitalist society in which we live, the relation with capital (cultural, economic and social capital) is different depending on the role one plays. The figure of the producer looks more advantageous in terms of acquiring capital. If the artist shares part of their role, they would also facilitate access to these types of capital for the spectator. It is a matter of preference for more mixed and less mono-specialized roles.
- Nowadays, artistic activity is normally carried out in a very individual way due to the contextual conditions of artistic production (it is easier to survive in the art system having the flexible work-structure of an individual worker, as the figure of the individual creator is still in

the imaginary of what it is to be an artist, and being a sole individual it is easier to accumulate symbolic value). Group knowledge and creativity is underestimated and facilitating group process and empowering in group techniques may take us towards alternative and speculative scenarios in terms of concepts, aesthetics and social relations.

- Art always has many functions in each society. Some of them are explicitly stated and others are not stated or are conveniently omitted. Positions that defend "art for art's sake", need to withdraw from certain functions so that they can make that assertion (such as art working as an instrument for social elites to establish cultural preferences, reproducing social status and accumulating economic capital). Therefore, it is more realistic to enumerate all of these functions both in artworks that stand for the autonomy of art and in the case of artworks that relate in a more direct way to social matters.
- Artworks establish certain inertias: positioning of the bodies, habits towards the role to play in a given situation or faced with certain information, ways of structuring time.
- The second argument (participatory art practices are not more emancipatory *per se*) frequently refers to these issues in this way:
- The distance that to be reduced is not that between the role of the artist and the spectator, but the distance between not having the abilities and capacities for interpreting and verifying certain artworks and the position in which you have them. As Rancière asserts, "An emancipated community is a community of narrators and translators".⁵
- What has been connected with passivity today has not always been linked this way in the past. In the classical cultures of Antiquity, active work was considered improper of people. (It was not the work itself that was undeserving, but the fact of being obliged to work for a living.) Having properties from which they could get an income was the desirable option, and this way the person could invest their time in leisure and contemplative activities. Connecting with our subject, not to be forced into action gave people the possibility of evaluating and reflecting on things from a distance and from a secure space. It was a privilege, not a place of dispossession.

5. Jacques Rancière, *El espectador emancipado* (Castellón: Ellago Ediciones, 2010), 27.

- In a postmodernist moment in which scepticism towards the possibility of any utopia is dominant, artists working in participatory projects look for answers in the participants, for them to give an answer to what is to be made.
- Art needs a regime in society that could let it work in an autonomous way from social, ethical and economic restrictions, pressures and needs, so that it can create disruptive artefacts and creations and not become propaganda or actions for increasing awareness on concrete problematic matters or instruments of the economic ideologies. Participatory art practices do not seek this autonomy of art; on the contrary, they are interested in the heteronomy of art in relation to life and how art becomes involved with contexts.

These are the conceptual and ideological approaches that have been widely discussed. It is a debate which is complicated by people thinking about it in terms of binaries: activity and passivity, collective and individual, community and public, image and experience, emancipation and alienation. This last one, the confrontation between the presupposition that certain art practices contribute to the emancipation of the public and others to its alienation is the crucial factor in conflict. As words can easily change meaning depending on the argument given, we will deal with this issue, looking at research in social psychology about what happens with the person in a certain context in relation to their muscular movements, their conception of the self and how experiences affect their cognition.

Body movements

Attitudes are mental and motor predispositions to action. Behaviour is the set of responses that a person has to their context and the world of stimulus. It is normally accepted that attitudes determine our behaviour. For instance, if we have interest and curiosity towards art, this will surely lead us to consume some kind of art (e.g. go to an exhibition, attend a performance, read art reviews) or create art. Likewise, an artwork can show its creators' character, which the public could perceive, and to notice it could provoke some attitudinal or behavioural change or not. But do transactions of attitudes between artist and public end here? What happens with the actual corporal positions, movements and procedures that the public is set up to have in an art consumption event?

Research on determinants of attitudes by psychologists Cacciopo J.T., Priester, J.R. and Berntson, G.G.⁶ shows that not only do attitudes determine behaviour, but that body movements determine attitudes as well. In an experiment made in relation to arm flexion and extension, they placed participants in front of ideograms that were not significant for them. The participants were exposed to them and reacted to them by either bending or extending their arms. Participants showed a more positive attitude towards the ideograms that they had seen while bending their arms and were more negative towards the ones shown while extending their arms.

This can become a form of subliminal conditioning. If we create a kind of artwork in which people are supposed to have some predispositions, movements and inertias, this will also affect their attitudes towards what they are witnessing. This could be considered as one more factor of the artwork itself, or at least could be taken into consideration in the creative process and when the artwork is critically analyzed. For instance, if we make a kind of art in which the public is expected to behave towards the artwork in a respectful, contemplative and introspective manner, on one hand, we are already affecting their attitude towards that artwork through the behaviour that is socially expected and on the other hand, we are creating inertia: cultivating a kind of corporal predisposition and response in that social situation. Finally, we are conceiving a situation in which the spectator is somebody separated from the object that they are perceiving, and therefore it seems more improbable that the artist might be feeding a combative, prosocial and engaged attitude and behaviour with the artwork but more probably an intellectual, pleasurable and detached way of being. Does cultivating spectatorship cultivate detachment?

Body conception

Our way of conceptualizing ourselves as people is very much related to the sense of vision. We are capable of conceptualizing our physical limits as beings, thanks, among other factors, to the sense of sight, which makes us perceive our skin as our physical limit. We think of ourselves as round lumps of being that live in a context that we consider as something outside ourselves, we do not

6. John T. Cacioppo, Joseph R. Priester, and Gary G. Berntson, "Rudimentary Determinants of Attitudes. II: Arm Flexion and Extension Have Differential Effects on Attitudes", *Journal of Personality and Social Psychology*, 65 (1) (1993): 5-17.

consider ourselves as one with the context. The other senses (touch, taste, hearing, smelling) are all of them our sensors for inputs. We conceptualize ourselves in a way and therefore we behave in relation to other beings and the context according to that idea of ourselves in the situation. This conceptualization determines our behaviour.

For instance, when a baby is born, it considers itself as one unit within its mother.⁷ It is not until it begins to realize that its mother is not present sometimes that the child begins to conceptualize a not-I.

We may suspect that if our vision were different from that in our social imaginary, the concept of oneself and the exterior would be different. As another example, microbiology tells us that our body is an ecosystem in which lots of microbes live, both on our skin and in our insides. Only in our intestines, there are approximately 2kg of microorganisms, and in all our body there are among 10 times more microbial cells than human ones and in terms of genes there are from 100 to 200 times more microbial genes than human ones. We as human beings could be more similar to a superorganism than we might think (superorganism in the sense of a social organization that transcends the biological organisms that form it and that from a sociobiological point of view operate in a relation of mutual cooperation). However, we consider ourselves an independent unit and any kind of external or interrelation is minimized in relevance.

If we bring this approach to participatory art practices, we can think about these projects as experiments or attempts to overstep the limits of the author when creating a work of art, surpassing the concept of the individual that is so very reinforced in our society. On the other hand, when an artwork devotes special attention to being contextual, there is a clear conception, by the part of the artist, of seeing themselves as part of a system.

Attitudes based on experiences

Attitudes based on direct experience have a stronger association with behaviour. This is something asserted and proved in Social Psychology research⁸. Taking this as sup-

7. Donald W. Winnicott. *Realidad y Juego* (Barcelona: Editorial Gedisa, 1993).

8. Robert A. Baron and Donn Byrne, *Psicología social* (Madrid: Prentice Hall Iberia, 2002), 141.

port, and bringing it to the theme of the performativity of art (considering performativity as the capacity of artworks for influencing the context where they happen), we will suggest that artworks that centre on provoking some kind of experience necessarily have a different effect on behaviour than artworks that show others' behaviour through the strategy of representation.

But are we sure that representational artworks do not provide an experience for the spectators, too? Indeed, they do, but as they are normalized experiences, they are not usually conceived as such. What kind of experience are they? And are they emancipatory experiences or alienating ones?

Both participatory and representational art projects can be emancipatory and alienating, depending on how they are carried out, but do participatory art projects have certain inherent tendencies towards emancipation and representational ones towards alienation? This matter could be analogue to the one related to the supposed neutrality of technology, towards which there are two positions: the deterministic one and the instrumental one. If we take the example of a gun, some will consider that the machine itself determines the use that it is going to have, and others will consider that it is a mere instrument and that the human being is the one who decides to use it in one way or another. In relation to participatory artistic strategies and representational art strategies, we could say that the artistic strategy that you use has a tendency to generate a kind of relation with the spectator or participant which should not be ignored; nevertheless, the way you use that strategy is what finally states the political sense of the artistic proposal.

2.1.3. Reactance in contemporary art towards art projects that deal with behaviour, relations and participatory processes

In 1990, Nicholas Bourriaud received a sour reception of his book "Relational Aesthetics", in which he puts the focus on projects that work with social relations, tend to go through the limits of art, problematize the relation of artists and spectators, give a central importance to the concepts, are concerned with the institutional critic, and show great interest in the union of art and life. Leaving apart artistic considerations, which have been widely discussed,⁹ we will analyze some psycho-social factors, related to what could have caused this notorious rejection towards relational art and projects focused on behaviour within these parameters. We will look for other reasons for these initial difficulties in accepting these manifestations as art and their undervaluation before the current acceptance and normalization of similar proposals through new reformulations.

Learning to hold the correct points of view

Behaviour that precedes positive reactions is reinforced, and on the contrary, behaviour that precedes negative reactions tends to get weaker and finally to be suppressed. When, in an international art scene, the consensual attitude towards certain emergent artworks is critical, it is more common to adopt the posture that correlates with the majority, as it will normally receive a better response from the rest of the agents in the field.

9. Examples of dissertations on critical approaches to relational art can be found in Claire Bishop "Antagonism and Relational Aesthetics", *October* 110; Claire Bishop *Artificial Hells*, (London: Verso, 2012); Grant Kester, *Conversation Pieces* (California: University of California Press, 2013); María Celeste Belenguer and María José Melendo "El presente de la estética relacional: hacia una crítica de la crítica", *Calle14*, 6 (8) (January-June 2012): 91-100; and Flavia Costa "De qué hablamos cuando hablamos de 'arte relacional'", *Ramona* 88 (2009): 9-17.

Cognitive dissonance

When a person has shown behaviour that doesn't match their way of thinking, the person will try to reduce this cognitive dissonance between attitude and behaviour, as cognitive dissonance is an untenable state for the human being. One will try to resolve this imbalance by taking the simplest way, the path of least resistance. One way of doing so, for instance, is by changing your attitude, as changing your behaviour could be more difficult and, depending on the case, even impossible. Another way of reducing cognitive dissonance is by trivializing (giving less importance to the attitude and behaviour that have been held). In relation to the issue that we are dealing with, there is a debate about the political implications of relational art (if it proposes alternative models of social relations, more horizontal roles among artists and spectators, a more democratic attitude towards the socialization of the artworks and so on) and therefore there has been a questioning about the political position that these artworks structurally hold, and in what position that leaves artworks that use customary contemplative strategies. There are certain artworks that hold a heavily political position, but which do not overstep the physical limits of the exhibition space; neither the communicative limits of the specialized population of the art field nor the capacity to deal with issues that could attain to a non-specialized receptor. Therefore, the coherence of these artworks between intentions and acts is questionable. Following our reasoning, we could infer that for instance when an artistic practice is very sociopolitically engaged in the discourse implying a social activist critic, but it happens mainly within and for the art system, it might fall into cognitive dissonance between the discourse and the behaviour that it promotes (we know that showing political discourses doesn't necessarily generate a change in people's actions), and therefore this cognitive dissonance could be avoided through the "trivializing" tool (giving less importance to this fact), among others.

Selective avoidance

One form of rejection is not giving attention. Avoiding knowing about artistic practices that do not coincide with one's artistic positions, and on the contrary, looking for exposure to artworks that correlate with our points of view, tastes and choices is a way to resist and reinforce one's attitudes. This is selective avoidance, whether conscious or unconscious. This might happen when some kind of

manifestation (relational practices or others) are left out of the places of relevance in art by hegemonic trends.

Observational learning

We tend to configure our attitudes through observational learning: we shape our behaviour more easily in consonance with what our peers do than what they say is correct. We model our behaviour through learning by example. This could also be the way in which styles, forms, structures, materials and strategies are shared in a local art scene. Nevertheless, with the proliferation of channels of communication, identifications of people that do not share the same spatial context happen as well, but some kind of imbalance appears when a context is adverse to certain artistic manifestations and complicities have to be sought somewhere else.

Social comparison and attitude formation

People tend to compare their attitudes with the attitudes of others, and if they coincide, the person will normally think that they are right. Such currents of opinion also operate in the consideration of artworks. In the first decades of relational art, there were widely spread oppositional opinions referring to this kind of artistic expressions.

2.1.4. Behaviour in recent relational practices

Apart from these aspects, which aim to add some preliminary considerations to the criticality of relational artworks, we will conclude our reflection by looking at two cases of art projects that deal with behaviour through different representational strategies: a strategy for creating a symbolic act with a community and a blurring strategy between art and life, fiction and reality.

The first case is *Tug of War* (2016) by the visual artist Juan Luis Moraza and the second one is *Clean room* (2010, 2012, 2014, 2016) by the performer and choreographer Juan Domínguez.

Tug of War was a project made in collaboration with the population of Nuarbe (a neighbourhood of the town of Azpeitia in the Basque Country) as part of the artistic pro-



Figure 2.5. Juan Luis Moraza, *Tug of War*, 2016.

gramme *Peace Treaties* for the *Cultural Capital of Donostia-San Sebastián 2016*. Nuarbe is known for its tug of war (*sokatira* in Basque) sports teams and its singular Tug of War museum. *Sokatira* consists of two teams holding a rope at each of its ends, and trying to make the rival team cross a line that separates them. This competitive game was the central element of the art piece. For this occasion, a symbolic act was planned with the residents of the area, consisting of collectively untying the rope of the *sokatira* in a kind of “choreography of untying the conflict.” Before this event, the artist also proposed the projection and debate of two films, and afterwards there was a community lunch in the *fronton* (traditional meeting point of the neighbourhood) when people of the place expressed their gratitude towards the artist and projected their desire for further collaborations. This project was designed for performing a representation. The behaviour of the participants is designed and completely under the control of the artist, as well as the very sense of the piece and the resultant artistic materialization. It is closed before it happens. The basic behaviour is following the guidelines of the artist. The artwork generated positive reactions from the people.

In turn, *Clean Room* is a project constructed through the strategy of provoking situations with participants in different contextual locations. There is a plan designed by the artist but there are parts of the plot that depend on the behaviour of the participants. The project is inspired by some qualities of audiovisual series: continuity over several episodes, the idea of liability of the viewers (they are requested to attend all the episodes or to look for update if they can't attend any of them), the mixture of fictional and real sets, the partial and total view of different situations, parallel stories and so on. It is a manifestation of postdramatic theatre and its author has affirmed that

Figure 2.6. Juan Domínguez, *Clean Room*, Episode 5, Ghent, 2016.



when he was preparing the project he was influenced by situationist ideas and texts on participatory arts.¹⁰

The participants of *Clean Room* are invited to attend a series of encounters (six episodes) over a week. This involves a temporality that is different to what we are used to in the visual and in the performative arts. Participants become the actors of the series, and they establish mutual recognition with the rest of participants over the different encounters that occur during the episodes. The seasons of *Clean Room* have been made in several contexts, and it is now in its 3rd season and there is the intention of creating one more season.

In *Tug of War*, we see an image that needs to be represented through the collaboration of the participants. They have a very small margin of decision and action over the resultant piece. People felt secure following directions upon which a renowned artist took responsibility leading the project to a safe harbour.

In *Clean Room*, the structure is also predesigned to a great extent, but simultaneously the actual decisions of the group are needed for the plot to happen: “blank spaces” are taken into account for the participants to fulfil them with their own behaviour. (But as the artist asserts, “it is the same as a robbery. If I plan the robbery and the rest do not follow the plan, there is no robbery. It may happen that they organize themselves to throw a party, and

10. Juan Domínguez, Rafa Munilla and Óscar Cornago, “Hay que mojarse y mojarse en grupo”. *Clean Room II. Conversación*, *Telondefondo*, 25 (2017): 221-238, <http://revistascientificas.filo.uba.ar/index.php/telondefondo/article/view/3701/3383>

it is better, but there is no robbery.”) Simultaneously, the artist looks for a shared responsibility for the result as he considers that “the artwork is not the structure, it is another thing.” It is another thing that finally emerges due to the significant participation of the congregated people. And it will be able to provide different interpretations depending on people’s behaviour.

Both strategies are working with representation, the representation and self-presentation of a group of people, but the biggest difference is how this representation is obtained: one of them in a direct way and the other one creating a situation for the result to happen.

2.1.5. Compilation of projects focused on behaviour gathered by formats

Here we look at some examples that can help to visualize the kind of art frame we will relate to. As part of the “behavioural art” we are trying to frame, we find formalizations coming from different fields of the visual and performative arts: graphics, paintings, photographs, audio-visuals, design, sculptures, installations, performances, theatre and relational devices.

Graphics

Personal and contextual relationships are something intangible that are frequently difficult to apprehend. That’s why some artists create graphic artworks used to represent human interactions through schemes and diagrams that try to visually catch and document part of this intangible relational material. Examples of this would be many of the cognition frames and models that Stephen Willats uses in his social projects, reflecting the processes that he works on with groups of people.

The diagrams by Ricardo Basbaum such as *Superpronoun: 9 Me-You Choreographies, diagram* (2003) are also an example of these kinds of representations of relations and behavioural situations. These diagrams are made as a map or cartography of a process, which may not have

Figure 2.7. Ricardo Basbaum, *Superpronoun: 9 Me-You Choreographies, diagram*, 2003.



taken place yet and could happen afterwards. They are representations of relational dynamics and a way for the artist to think about the methodology of the interactions that they promote. They are a kind of visual poem as well, which together with other diagrams forms a graphic language.

Paints

There are artists that use painting in community art projects, taking advantage of the possibilities that this media can offer in collective dynamics. For instance, the artist Alex Carrascosa has developed the *Dia-Tekhnē* methodology that is a “Dialogue through Art technique for group facilitation”. He practices what he calls “Relational Plastic” through which he creates a sort of mandala with people from different communities. The aim of this process is providing “creative” empowerment to the participants, and offering an experimental process for democratic construction.



Figure 2.8. Marcus Harvey, *Moors Murder*, 1997.

In a very different direction, a painting that shows a disruptive and transgressive attitude towards ethical codes and that at the same time is the result of a somehow participatory project is the artwork “Myra” (1995) created by Marcus Harvey, one of the Young British Artists from the Saatchi Collection. This is a large painting resembling the iconic mass media photograph of a woman who murdered several children and young people. The paint is made using casts of a child’s hand and created great controversy among the British population when it was shown in the Royal Academy of Art in London as part of the “Sensation” exhibition of Young British Artists. One could argue about including this work as participatory, but we have finally decided to include it here because of the discussion and mobilization among the population that it intentionally



Figure 2.9. Phil Toledano, *Gamers*, 2002.

tries to generate, and the suggestion of the paint being created in a collective way by child handprints.

Photographs

There are photographic projects that are the result of the coming together of people to achieve a goal among all of them. That is the case of *Ataskoa* (2005) by Mainer López with Amasté. People were requested to collapse the roads of Intza, an area in the countryside in the Basque Country, creating a paradoxical image of traffic congestion in a bucolic landscape. Participants contributed by placing their vehicles on the roads, each of them taking part for their own reasons but also participating in a paradoxical action.

The images *Gamers* (2002) by Phil Toledano shows the behaviour of video-gamers in front of their screens in a vivid way, caught while they are playing. To illustrate behaviour, other artists such as Jeff Wall in *Mimic* (1982) use constructed photographs with actors to represent behaviour they are interested in, in this case, racist behaviour. This kind of work would not enter so much in our frame of participative projects, as it would be a kind of work with an already normalized form of production through hiring people.

Audio-visuals

There are projects that require the complicity of a specific segment of people for speaking about a certain attitude. That is the case of *60 minutes silence* by Gillian Wearing. In



Figure 2.10. Control Zeta and Miniature, Projecteblanc, 2008. <https://vimeo.com/2672908>

this artwork, the artist asks a group of uniformed police officers to stay silent for 60 minutes, posing as if for a group portrait, while she records them during this time. The piece is about authority, restraint, and control.

We can see objects that are used by the artist to provoke reactions. This is the case of *Projecteblanc* (2008) by Control Zeta and Miniature, a car painted completely white (windows, tyres, everything) is left parked in a neighbourhood waiting for the reactions of people to take place. The car starts undergoing a few changes, which increase over time. These are recorded by a video camera in a nearby flat. <https://vimeo.com/2672908>

We can also consider processes in which the artist shares part of their creative realization with others, such as *Docu yourself*, an audio-visual project by Itxaso Díaz in which she promotes audio-visual self-portraits of people whose life she considers can be inspirational for others, with their own recordings during the time she creates a documentary of each of them. <http://itxasodiaz.com/?portfolio=docu-yourself>

Design

Humans relate to objects in very different ways: in practical-utilitarian ways, in emotional ways, in magic-shamanic ways and combinations of all these.

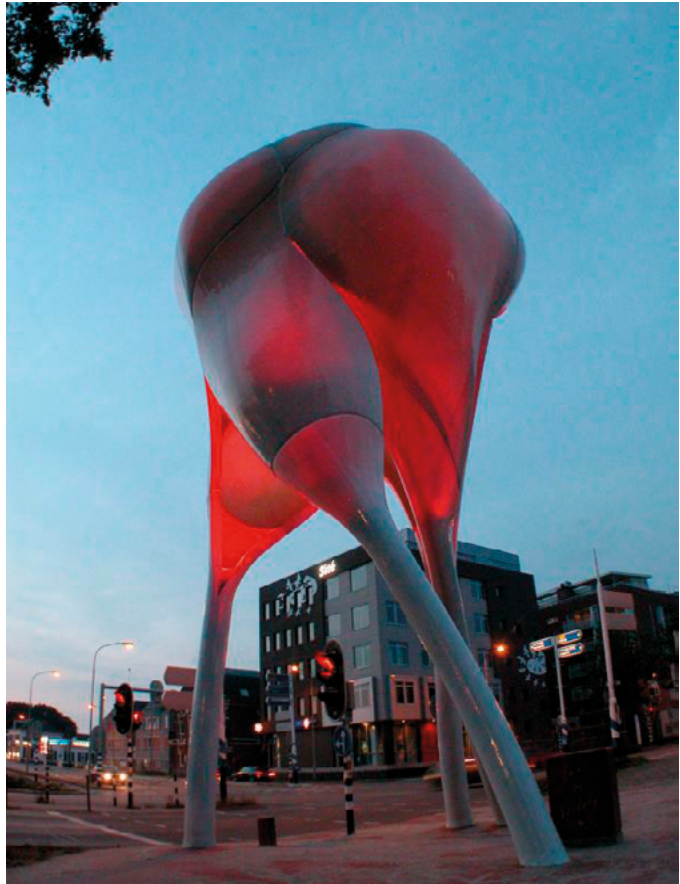


Figure 2.11. Marijn van der Poll *Do hit* of the collection *Do create*, 2000. <http://www.droog.com/webshop/product/do-hit-chair-non-hitnew>.

In the world of publicity and design, the publicity firm KesselsKramer decided to create an entirely empty brand called *Do* and the design company *Droog Design* approached KesselsKramer and proposed commissioning creations from several designers for this concept, under the title *Do Create* <http://www.droog.com/project/do-create-location> (2000). *Do Create* collects products that need the action of the potential client to be finished. This way we have for instance the *Do hit* steel cubic chair by Martijn van der Poll (that needs to be hit with a hammer to shape a seat on it), the *Do break* pot by Frank Tjepkema & Peter van der Jagt (whose decorations consist of the cracks that appear on the surface when you throw it) or the *Do Swing* lamp by Thomas Bernstrand, (a lamp from which you can hang like a monkey).

Finally, there are also objects that are the result of certain behaviour towards the context, and that therefore recall an attitude when you return to them. For instance, the exhibition *Disobedient Objects* in the Victoria & Albert Museum in London (2014-2015) displayed objects created to make possible protests and manifestations of social movements such as DIY masks to cope with tear gas in the Gezi Park revolts in Istanbul, or *arpilleras* (patchwork pictures) created by women in Chile to document the violence and repression suffered under the Pinochet dictatorship. They are objects that are not originally made as artworks for the art system, but parts of which are somehow reclaimed for it.

Figure 2.12. Q.A. Serafijn and Lars Spuybroek of NOX Architecten, *D-Toren*, 2004. Photo: Henk Vlasblom.



Sculptures

We can find sculptures that have certain guidelines of use attached to them for a result to be achieved. For instance, action-based sculptures by Frank Erhard Walther such as *Sehkanal (1. Werk-Satz N°. 46)* (1968) would be a kind of sculpture that needs the performance of people done in a certain way to achieve a particular form, designed by the artist.

There are also sculptures that are activated by information generated in a participative process. That is the case of *D-Toren* (2004) <http://www.d-toren.nl/> conceptualized by Q.A. Serafijn and designed by architect Lars Spuybroek of NOX Architecten, an art piece that maps the emotions of the inhabitants of a city. *D-tower* is a 12-metre-high tower in the centre of the city, a website and a questionnaire for recording the emotional state of people every day. The data on happiness, love, fear and hate of citizens in Doetinchem (Netherlands) is transformed into



Figure 2.13. Gregor Scheider, *Haus u r*, CA2M of Madrid, 2012. <http://ca2m.org/es/historico/item/1354-gregor-schneider>

colours shown by the sculpture. The questionnaire lasts six months (two questions every day for each participant) and it is passed to the people of different parts of the city.

Installations

Some artistic installations explore the possibilities of configuring a place and how visitors feel and behave when immersing in it. This is the case of the work *Haus u r* by Gregor Schneider. With a constant reshaping of his own home such as adding new rooms, building corridors, blocking entrances, he elaborates his own perceptions, emotions and behaviour within this domestic space. He also builds similar spaces in museums and specific sites where people can experience the effects that these outrageous spaces provoke in their bodies. Moreover, the artist points out how “each visitor contributes to the space with their own ways of behaviour and sensations”.¹¹

Digging for Desires in Casa del Mago by Saioa Olmo in Ciudadellarte is a participative installation that incites you to take certain decisions while thinking about the mechanisms of desire. Following the structure of the books “follow your own adventure” you go from one room to other in an abandoned building. In this installation, you are able to match processes of decision-making, sensations and your own potential behaviour with the elements that are distributed in the space, and the itinerary itself that you follow.

11. <https://www.youtube.com/watch?v=Cz6EuzkyNxc>

Performances

There are performances in which the behaviour of the participants adds significance to the piece. This is the case of *The Human Factor* by Dora García, a performance project in which she interweaves a series of “agents” (volunteer participants) who follow her indications by email. The public can follow the plot that is being created through the emails exchanged between them, and that are accessible from the project website. We can see that in this case what is thought of as performative is the life of these “agents”.

There are also performances in which participants join forces to give space to certain attitudes and feelings on the request of the artist. *The Complaints Choir* by Teller-vo Kalleinen and Oliver Kochta-Kalleinen is an initiative in which people are invited to express their complaints and create a song with them that finally will be performed publicly by all the participants as a choir. As the artist explained: “We just realized that people complain a lot no matter what their life circumstances are. (...) We wanted to tap into this unending source of energy, we wanted to transform this complaint source into something else, something surprising”. The artists would be the ones to channel an attitude into a collective artistic expressive production.

Figure 2.14. Wojciech Kosma, *In the beginning was the word*, 2011. <http://basedinberlin.com>.





Figure 2.15. Rimini Protokoll, *Do's & Don'ts*.

Finally, there are performances that are closer to dance, such as the work *In the beginning was the word* by Wojciech Kosma in which things seem so little choreographed, that you don't know to what point you are witnessing real behaviour in a framed context. In this piece, two young men play a kind of private game fighting, hugging, flirting and chatting for an hour. There is no narrative and the point of interest is the personality of the performers and the way they relationally interlace with each other. As the artist explains, "I construct a situation so primitive that it's almost irrelevant to the context". There is no narrative, no script and no conclusions. His method of creation involves working with his friends, doing up to 10 rehearsals and then the piece is ready to happen. "I think of it as nodes of personality or nodes of relationship".¹² He uses two artifices: the performers trying to be true to themselves, and making the performance seem unrehearsed.

Theatre

Theatre and drama, in a wider sense, could be the disciplines in which behaviour is more noticeably worked, due to the very characteristics of the media itself.

In these fields, we can see processes that work especially to collectively explore behaviour for achieving behavioural changes and social transformation. We have the example of the *Theatre of the Oppressed*, which is a theatrical tendency systematized by Augusto Boal for analysing power relationships and fighting them through theatre and the empowerment of people. This tendency has different formats, such as *Forum Theatre*, *Invisible Theatre* and *Image*

12. Kevin Brandon, «Wojciech Kosma», *Sleek Magazine*, <http://www.sleek-mag.com/2013/10/08/wojciech-kosma/>

Theatre, which explore the relationship between actor and spectator.

In another sense, there are pieces of theatre that focus on the behaviour of the others (of the public, or of people in a concrete context), not of the own actors or performers. Rimini Protokoll *Do's & Don'ts* is a journey in a truck with one of its sides remodelled in glass so that it works as a mobile auditorium for looking at the city. "On this trip, the ordered system of the city is carefully examined: laws, rules, norms, rituals, explicit and implicit arrangements, visible and invisible codes",¹³ all of them soft technologies that inform people's conducts.

Relational devices

Differently to the previous formats, this one, "Relational devices", is not a traditional artistic discipline, nor a commonly spread term. However, we have intentionally added it here, as we realize that some of the projects that are mentioned before would fit better in this classification. Some relational dispositive (which could be simply and mainly the interweaving of certain relations), such as videos, photographs, drawings and textiles are thought to find a more easily intelligible formalization, to be able to adapt to the places, times and requirements of art spaces and programmes, or just a good alliance for considering audio-visual documentation or other media. However, the core of the project is not in those accustomed formalizations, and they are still in a format, though not a visible, audible —or touchable— one.

In this respect, we would like to refer to the matrix of heterosexual intelligibility proposed by Judith Butler in relation to the alignment of sex, gender and sexuality in our heteropatriarcal societies. As Butler asserts, what is not inside certain parameters is relegated to the position of not being intelligible (comprehensible, capable of being understood, of being perceived, of being thought) and therefore put in the place of the abject. We wonder whether this pattern of not being completely apprehended and of putting an ellipsis around it, could also be happening in relation to this categorization of "relational devices", as has happened to other art media in their moment in relation to the fine arts, such as photography or video.

13. Rimini Protokoll, accessed the 29th of March 2018. <http://www.rimini-protokoll.de/website/en/project/do-s-don-ts>



As an example of this kind of format “relational dispositive”, we can mention the project *Hilos de ausencia: Genealogías y Discontinuidades* (Threads of absence: Genealogies and Discontinuities) by Viviana Silva, in relation to “Operación Colombo” in Chile, a military operation organized by the Direction of the Chilean National Intelligence service during the dictatorship, during which 119 persons disappeared, mostly from the Revolutionary Leftist Movement (MIR). Viviana contacted the relatives of the disappeared and proposed several meetings, during which they shared conversations, memories and feelings and collectively embroidered handkerchiefs with the names of their loved ones. The artist generated documentation of the process, interviews, and installations with the resulting textiles, through which they refer to the happening.

Figure 2.16. Viviana Silva, *Threads of absence: Genealogies and Discontinuities* (Hilos de ausencia: Genealogías y Discontinuidades), 2014.

2.2. Practical case: Your Cheer-up Message Here

Description

Your cheer up message here was an art project made by the EPLC collective with the collaboration of Vicente Arlandis, in La Fundición Space (Bilbao), in September 2013. It focused on the idea of provoking a certain mood in people. It consisted of a relational part with the neighbours of the building of La Fundición, and a performance piece in its scenic space. In the relational part, we tried to involve members of the community of residents in using the facade of their building (their own windows and balconies) to show messages of encouragement to the rest of the citizens of Bilbao (as in 2013 we were living in the middle of an economic crisis that had started some years before). For the scenic part, we experimented with messages displayed on posters and group dynamics of repetition.

Figure 2.17. Graphic image of the project *Your cheer up message here*, 2013.



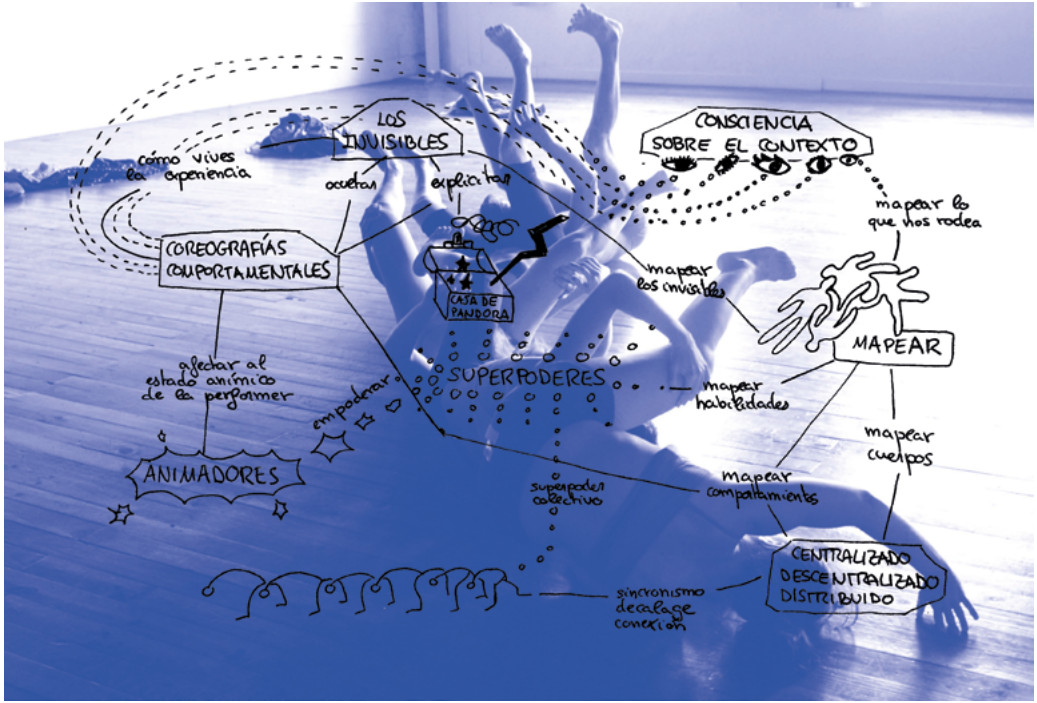
How the project began

Your cheer up message here is the result of an experimental performative process in Muelle3, an independent space for creation and research in dance and drama, active in Bilbao from the 1990s to 2014. In it, the collective EPLC-Espacio Para Los Cuerpos (Space for Bodies) worked on a one year process of experimentation around the body, dance and performativity, between 2012 to 2013.

In a first phase (from May to December 2012), participants in the lab experimented with being together in a creative process without being guided towards any intention of productivity, or the urge for having to formalize any project. During this process, an initial group including Olatz de Andrés, Natxo Montero, Nuria Pérez, Naiara Santacoloma, Robert Jackson, María Martín and María Ibarretxe was formed, in which people like Maider Urrutia, Igor de Quadra, Matxalen de Pedro and Ixiar García entered and others came out.

In a second phase (from January to September 2013), in which I took part, the participants were Olatz de Andrés, Ixiar García, Natxo Montero, Nuria Pérez, Naiara Santacoloma, Maider Urrutia and Saioa Olmo. In this phase, we agreed on a process in which, in turns, (one person each week), each of us would take the responsibility of preparing a session to work with the group on some performative materials of each one's interest. The materials that were shared were related to:

- The Intangibles. Ixiar García invited the group to pay attention to visible and invisible aspects within a group through different corporal and communicational group games.
- Behavioural choreographies. I proposed a group dynamic, *The Line*, in which each of the people received a role and an object (e.g. a rope, a toy, a remote control) and had the freedom to interact with the others as they wanted, but under those premises. The premises tried to generate a situation for experimenting with issues of social relations and organizations through a performative set.
- Centralized, decentralized and distributed bodies. Olatz de Andrés wanted to work on the different ways of organizing a network, through dance and group movements. To do so, she displayed a piece of film where different people started a movement and it was a starting point to perform several group choreographies.



- Being conscious of the context. Maider Urrutia proposed an activity consisting of describing what one was seeing through the window to another person. It was preceded by a walk through the streets of Bilbao paying special attention to being conscious of one's own body.
- Encouraging and cheering on. Nuria Pérez invited the group to perform some actions inspired by the figure of cheerleaders. In the same session, we also proved the plasticity of stacked bodies by forming different shapes.
- Superpowers. With Naiara Santacoloma we worked by introjecting the sensation of possessing alternative sensitivities and how these feelings could affect the performativity of our bodies.
- A collective organism. Natxo Montero proposed positions to the group in which all of us were connected and synchronized as if we were a single organism, a sort of human centipede.

Figure 2.18. Image and scheme of the process *Blue or game of construction*, 2013.

After this sharing of materials, we decided to invite a person with whom we could try to combine these interests and materials together in a period of artistic residency for the group in La Fundación, a space for contemporary dance and theatre. The person that we chose to accompany us in the process that we called *Blue or game of con-*

struction, was Vicente Arlandis, a performer and choreographer from Valencia.

Contextual and relational frame

In relation to the social moment, the project was created in a social climate of economic uncertainty and worry in Spain. Different sectors of the population were already suffering the effects of this crisis (e.g. loss of employment, less purchasing power, lack of credit), and news about the crisis was in the media all the time.

Concerning the immediate context, La Fundición has been on the ground floor of an apartment building for many years, but the relationship with the other residents of the building was nearly non-existent. We decided to make a process in which we would ask these neighbours for their collaboration in the project.

Referring to the circumstances of the EPLC collective itself, we were in a unified moment as a group, there was cohesion, emotion and complicity bonds between all the members. The figure of Vicente Arlandis added humour and hope to the group to pass to the next phase. The first phase of the process had been useful for constituting the group, the second phase for starting the task and the third one which we were entering was the project. These phases would correspond to the pretask-task-project scheme of the theory known as Operative Group by Pichon-Rivière.

Figure 2.19. Residential building where La Fundición is located, showing some of the placards of the project *Your cheer up message here*, 2013.



Pichon-Rivi re (1907-1977) was a psychiatrist who specialized in group psychoanalysis. The theory of the Operative Group¹⁴ is a line of work and reflexion around the possibility of forming a group as an instrument for a change. In our case, we came together as a group for exploring the performative possibilities of the body in artistic processes. We were learning while doing (operating), and somehow there was an expectancy that we would see a change of our perspectives and modes of doing art, of dancing and of thinking through this experience. We were also trying to pass from an individual ECRO (Esquema conceptual, referencial y operativo), that is the *operative, referential and conceptual scheme* with which an individual thinks and acts, to a group ECRO, through the operation of *Blue or game of construction*.

The three stages of the Operative Group could be found in our experience. The first phase of the group corresponded to the pre-task stage, in which there are usually: resistances to the change sustained by some basic fears; some dissociations between doing, acting and feeling; and certain deceptions, and mechanisms of deferral for not entering into the task. The second phase of the group corresponded to the task stage, in which the basic anxieties are worked through, and in which there is normally an explicit task and an implicit task at the same time (in our case the explicit task was the performative experimentation while the implicit one would be difficult to identify). Finally, the phase corresponding to the making of the project itself corresponded to the moment of residency in La Fundici n. In the project stage, planning is usually needed and issues are taken into account related to logistics, tactics, strategy and technical matters. Logistics are needed for evaluation of the strength, communication networks and so on which the group possessed. Tactics are used for establishing the necessary subsequent steps; . A strategy is settled, i.e. the design of the plan itself. Finally the technical matters are the instruments that we need for that (e.g. in our case, basic performative skills, as the group was heterogeneous in relation to skills in the performing arts).

The process during the residency

The time spent in Muelle3 was followed by 15 days of residency in La Fundici n for 6 hours each day. During this

14. Enrique Pich n-Rivi re, *El proceso grupal* (Buenos Aires: Nueva Visi n, 1999).

time, we explored ideas and dynamics for trying to converge our starting points. There was a climate of openness towards coming out of our comfort zones and trying to accommodate everybody's contributions.

At some point, the idea centred around the concept of encouraging people. This focus was among the materials previously worked on and somehow matched a sensation of emotion, energy and enthusiasm that we were experiencing as a group.

We worked on how to encourage people in two interconnected ways: with the neighbours of the building to create posters with messages that could be hung from their windows and balconies to be seen from a far, and in a performative piece to be shown on the stage of La Fundación in front of the public.

Work with the neighbours: Placards and workshop

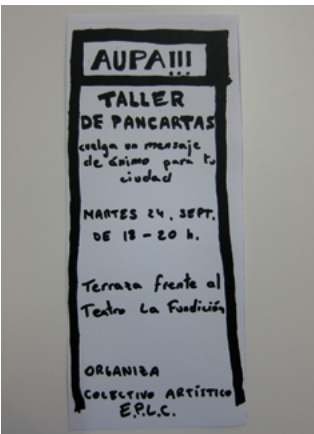


Figure 2.20. One of the leaflets delivered door-to-door inviting people to take part in the workshop of *Your cheer up message here*, 2013.

The building where we were had good views of the city, as one of its facades was next to the river of Bilbao, it was high, and it was next to Deusto Bridge, so the building was a good starting point which we could use if the community could be involved in the project. Moreover, our project could become a way for making the neighbours somehow more aware of what usually happened in La Fundación and we thought it could open an avenue of mutual interest, apart from our primary interest of encouraging people and experimenting to do that through art.

The first way to get in contact with the community of neighbours was by carrying out a mailshot and then we went door-to-door explaining our intentions and inviting people to a workshop on making placards with us in the square below the building (which was visible from the windows in the building).

In this workshop, we invented messages and created posters together. We tried to make the messages varied: some that are exactly what you want to say, and others that could let our minds speculate a bit more about their meaning. We provided lots of different materials to make the imagination flow and also used the expertise of some of the neighbours, like a graffiti painter. Moreover, some of the neighbours that were not going to be able to participate gave us some phrases to be written down on the billboards. Here are some of these messages:

- "Bilbo Irria, ongi etorri" (Bilbao Smile, welcome)



Figure 2.21. Painting during the workshop for making billboards, 2013.

- "Dani, me flipa tu flow" (Dani, I love your flow)
- "A jugar foquita" (Let's play, little seal)
- "Julen zurekin" (Julen, we are with you)
- "Jolastu nahi dut" (I want to play)
- "Os necesitamos" (We need you)
- "Bai, ahal dugu" (Yes, we can)
- "Web irria: www.bilbo-alai.gu egin klick" (Web smile: www.bilbao-happy.we klick it)
- "Si quieres que esto cambie, empieza por cambiar tú" (If you want this to be changed, begin by changing yourself)
- "Uniendo nuestras fuerzas podemos crear una sociedad mejor" (Uniting our strengths, we can create a better society)
- "Juntos podemos" (Together we can)
- "Fuerza a los enfermos de fatiga crónica y fibromialgia" (We are with people with chronic fatigue and fibromyalgia)
- "Todo al negro" (Everything to the black)
- "Me-We"
- "Esto me pone" (This fires me up)
- "Itxoin itxoin" (Wait, wait)
- "Ni?" (I²)
- "Hiper ventilación" (Hyperventilation)
- "Mua" (Kisses)
- "Líame a tu vida" (Tie me into your life)
- "Esto ya es" (This already is)
- "Venga, llámame" (Come on, call me)
- "Brilla" (Shine)
- "Fuerza vital" (Vital strength)
- "Sí" (Yes)
- "Tócame otra" (Play another one to me)
- "Viva la danza" (Long live the dance)

Figure 2.22. Workshop for the creation of cheering up messages on placards, *Your cheer up message here*, 2013.



- "Viva lo inútil" (Long live the useless)
- "Apolla" (Support)
- "Seamos inestables" (Let's be unstable)
- "Gora Bihotzak" (Come on hearts)
- "A lo grande" (On a large stage)
- "Reir para luchar" (Laugh to fight)
- "Solete" (Sweetheart)
- "Tú eres lo mejor" (You are the best)
- "Potentzia" (Power)
- "Esc"
- "Viva lo minúsculo" (Long live tiny things)
- "Ale Ay!!!"
- "Pol Pol"
- "Juguémoslo" (Let's play it)
- "Vamooosss, insistir, insistir, una y otra vez" (Let's go, keep going, keep going, again and again)
- "Juega con diversión" (Play with joy)
- "Desnúdate" (Get naked)
- "Goazen denok hegan" (Let's fly)
- "Por qué no soñar un poco, por qué no soñar, por qué no" (Why don't we dream a little? why don't we dream? why not?)
- "Mamá, está todo arreglado" (Mum, everything is sorted)
- "Aquí, ahora" (Here, now)

Some of these placards were hung on the building and the rest was used inside on the stage of La Fundición.

Work for the public: Performativity and staging

Our period of residency didn't necessarily have to end with a closed result or a piece of art, but somehow our



own process, expectations, planning and desire was taking us there. During the process, there were voices in the group warning about how problematic it could be to present the results of our residency in a space where performing arts pieces were usually shown, arguing that whatever you would tell the public in advance about the process of what they would see, it would inevitably perceive and evaluate it in comparison with traditional stage pieces.

In relation to performativity, after sharing some of our materials, as the starting point, we chose to use a group dynamic related to the materials which Vicente Arlandis was working with, which could also include some materials shared by us. It consisted of a performative group exercise in which we improvised, going from a word, gesture movement or sound repeated within the group, in a nearly choral way, to another that fulfilled certain rules such as: not imposing sudden changes to the progress of the transformations with the exception of very concrete circumstances; living each of the moments in which we were as “this was the moment” and not having the urge for arriving to any other point in the future; letting the context and the participants contaminate you. It was

Figure 2.23. Some of the placards hung in the windows and balconies of the building, *Your cheer up message here*, 2013.



Figure 2.24. Image of the performance inside La Fundición, *Your cheer up message here*, 2013.

an act in which metaphorically we were going together somewhere without knowing where.

We organized the performance in front of the public at different moments: the first one that started in the square outside La Fundición also happened in its entrance hall and then continued inside the theatre space; then a moment of hanging the placards made during the workshop on the walls of the stage; a time for developing the main part of this performative group exercise of evolving together; a moment of going crazy (coming out of the restrictions imposed by our own dynamics), and a final moment of resolution.

The performance was followed by a subsequent debate with the audience.

Reflections on the project

We can assess the project in relation to different issues: in terms of group dynamics, as a relational project and on the scenic performativity

In terms of group dynamics, the collective was very unified, eager, and predisposed during the whole process. Only one of the members didn't get involved in the 3rd phase of the project. Curiously, after doing the final performance in front of the public another member of the group also got doubts about her continuation in further

actions of the group. In both cases, it seemed that there was a choice between prioritizing one's own professional career and dismissing this group experimental process, as incompatible with each other (maybe in terms of time or in terms of quality). Some members of the group didn't feel completely identified with the result of the process, others did. Once *Your Encouraging Message here* finished, some members of the group continued meeting and performing a new project *Eromechanics*. It progressively took place in different locations and occasions, but in this new phase, roles, places and routines within the group changed.

The relational part of "Your message of encouragement here", was a very interesting point of the project, but I don't know if we, as a group, celebrated this part enough, and as meaningfully as we could, due to the different backgrounds in the group. During the process with the community, people were very receptive and some interesting connections were made with some of the neighbours. Some of them took part in the workshop, others hung placards on their balconies and others came to the final performance and went to La Fundición for the first time. This encounter with the neighbours was also enriching for the creative process of our own group itself. Nevertheless, the time was not correctly calculated in advance (even knowing it would be scarce, we decided to go ahead with the plan). For such a process to be carried out properly it should have happened over a longer period of time, in order to build less hasty relationships with the neighbours, to let other unexpected relationships spring up among them, to keep the billboards up longer (taking visual distance also into account), and to be able to publicise the initiative through the media to get the attention of other citizens of Bilbao.

Referring to the formal assessment of the performance in front of the audience, it was also executed more as a draft of what could have been than as a final closed piece. We were prevented from organizing a public presentation of what we had been doing during the residency, adopting the times and forms of a finished performance piece because this would make people assess it as if it were a finished piece. Therefore, we warned people that it was a work-in-progress, but even then, expectations were misplaced. I think some of the members of the group felt especially dissatisfied with this fact. The final piece would have needed more training time. In terms of having the public itself leaving the theatre space with a feeling of encouragement, it did not work; it was more the

representation of an intention to encourage than a piece with a strategy that favoured the real encouragement of the audience, and it was not realistic in terms of mediums and strategies to think that both things could be achieved at the same time (representation of an act of group encouragement and real encouragement of the people). It was curious that we didn't consider repeating the same piece anywhere else to try to develop it.

Despite the factors described above, I value all the experience as very positive, in terms of personal experience, of the capacity of affection in a specific context within the circumstances given, of working as a group with people from different backgrounds and of performative experimentation.

Reflections on the project right when it finished

Right after finishing the project, I shared my reflections on the process of the project with the rest of the group, as a way of digesting what had happened. I present it here as complementary information that in comparison with the previous reflection can give an idea of the things I thought important at that moment, in my own words, and taking into consideration that the receptors of the thoughts were going to be the other members of the group.

Choose that this is the thing

This already is.

And this, and this, and this ... but is this what I choose?

Do I choose? Does it choose me? Do I have the capacity to choose it?

Affecting the public + being affected by the public + letting the public affect the result

Let's, as 'performers', allow the situation/the public/the circumstances to affect us. Let's consider that there is no "right" way to do it. Let's think that Saturday and Sunday were equally valid, equally dependent on the circumstances. Let's put the focus on the experience of interdependence and not on offering a wonderful product/work.

Anchoring a star and leaving the rest of planets pivoting around it

Continuing to delve into any of the hot spots that have appeared. Anchoring one and making the others orbit it.

E.g.: keep making proposals under the expanded idea of animating.

Go with the flow

Remembering the temporary zone in which it was taken for granted (it ended up in this way) that the chained device was going to be the central thing. The emotional state that makes you let go.

Moulding the experience also from communication

Not lowering the expectations of the public in advance. Considering that what is said about the project and the communication that is made about it is already configuring the perception and experience that the recipients will receive (e.g. Jorge).

Deciding to go all together without knowing exactly where

The difficulty, and desirability or not, of going all together.

Deciding to go all together despite not knowing where we are going.

Can we go to that place together? Choosing the places where we can go together. "The mode is the message. The code is the collective" <http://www.obn.org>

Bringing findings together

Uniting the part of the neighbours, the scenographic part of the banners, and the performative part of the body. Letting the experiences with the neighbours permeate the rest of the areas.

The best of ourselves

Taking advantage of the best of ourselves. Creating frameworks of action in which different profiles and desires find a favourable environment to be developed.

Variations: what if...?

Repeating the formula we have made for 15 days (proposed by The Fundación in an Accidents 2) with the same

material that we have worked on, looking for different solutions to its formulation.

Working with the collective body

In this dispositive, it was not a matter of working so much from the technical (corporal, performative or intellectual) expertise of the individual bodies but of the collective body. This requires being conscious of this first and training later. The moments of sharing in which tuning into the priorities of the group are important.

The world is divided between...

The world is divided between those who feel the need to realize their own desires to be able to love themselves and those who are able to perceive what others want and fulfil it as a way to finally satisfy their desire to be loved by others.

How to explain desires within a group?

"It's like sex: if you want something you ask; why make others try to guess what you want if you can ask for it directly?" Perhaps this is too much of a logic of demand and negotiation... It disregards the art of generating a situation so that the effect can be achieved. How can individual desires be accommodated within a collective? By reducing personal desires? By discarding the idea that these can be done within the group? By making one's desire collectively constructed? By avoiding proposing anything? By proposing openly and leaving oneself open to being hacked?

2.3. Interview: speaking with Rosemary Lee on participatory art projects

Rosemary Lee is a choreographer, director and performer based in London. She is interested in communal processes that involve a variety of people of different ages, experiences and conditions, with both professional and non-professional dancers. She has directed works such as *Common Dance, a kind of tribute to the now lost public "common" land or Square Dances, using "common" green spaces in London*. Many of her works are site-specific and some of them are on a big scale, even though she tries to create an intimate relationship between her cast, the audience and the context. She creates live performances, dance films, installations and commissioned works for dance companies in theatre settings.

Figure 2.25. Rosemary Lee is a choreographer and a film maker. She has been working for about 30 years on dance and many of her projects are participatory.



SAIOA OLMO: You have a long career in relation to dance and choreography. Have you always felt attracted by participative processes or is there some concrete project which marks a turning point in your career?

ROSEMARY LEE: I was for a time in Laban Centre for Movement and Dance and after finishing my studies there I was interested in ordinary movement. I also did Sociology of Dance, and I was already very, very interested in audiences: how I could reach a wider audience, not only a little dance audience, how I could engage more people so that it was not elitist. I think that I had this wish because as a child I was in all the pantomimes and amateur dance pieces where I saw very many different people coming together for a common aim, overcoming differences for the good of the entertainment. That had a big effect on me. Moreover, when I was in New York, there were many things going on there, Judson Church, and I was involved in artists' peace movements so I did a lot of big actions, as well.

SO: You direct your projects. Are you the one who takes the relevant decisions over the project or do you look for the participants to contribute to the creation of the piece during the process?

RL: I do a lot of planning and the site comes first. I go to visit the site and I think about what is right for that site, then I have a kind of vision of what that may be, and then, if I think that there is going to be a hundred women or two hundred, thirty-five men or whatever it is and I have this overall vision, then we have to find them and I like to meet them and try ideas out with them and then have a little gap. Then I start to really shape it so that I can check that my vision and my ideas for the piece are possible with the people I have. But I do have a plan first. It does not all come from the participants, like it might do in a community theatre piece.

SO: What do you offer to the people that participate in your projects? Why do they want to take part?

RL: Sometimes people absolutely know what might happen because they might be dance students that have studied me. But in the last project that I did when I worked in Northern Ireland, nobody knew my work, they were complete beginners. They come because they are curious and they do taster workshops and I do a lot of talks, I say "come for a free workshop and see how it is

like” and I kind of encourage them to join, so it is a mixture, depending on where I am or what the kind of wider theatre or dance scene is like there. And I try to be open to anybody joining. For me, what is really important is the experience of those people. The whole process needs to be geared around what their experience would be, so they go on some kind of journey so that they engage with their own movement in a different way so that they feel better in themselves. It is very important to me that I offer something that changes them in a really positive way or that it is fulfilling and rewarding.

SO: What effect do you expect to create on the audience?

RL: I want the audience to be moved in some way. I usually talk about a somatic way of approaching dance and related to that I might want to lower their heart rate. I might want to change the way they are in their bodies; their sense of time might change. I want them to be more aware of their senses so that they may be able to hear more in the environment, especially if they are outside and see more, so that their observational skills become more like an artist by having to listen more and look more. For instance, in Milton Keynes, I noticed that they go in talking with a loud voice and they come out whispering. And that is an effect, that is a change, so something has happened and they walk slower, they are a little bit calmer. And a lot of them will speak about that, that they feel very peaceful, not in a sweet way, they are just more in their bodies, with a deepening sense of where they are in this moment. I want to change how they feel in their bodies but also possibly be moved in some way by being with people who are so present, just being in the same room or brushing past a dancer who is so engaged in what they are doing very delicately with their eyes closed. That can really affect how you feel with each other. In some pieces, many people touch each other afterwards. People that have gone in very separately will come out with their hands together. I didn't expect that. I didn't plan that.

SO: Do people mainly respond to the commitment that they acquire for going to the rehearsals?

RL: In the economic climate in which we are now, it is more difficult than before. Participation has changed for me, from 2009 with *Common Dance*, where the commitment was not an issue (well there were some issues but it was not too bad). They could sign up for it, and nowadays I think it is much harder for people to give that time, so that

Figure 2.26. Rosemary Lee, *Under the Vaulted Sky*, Milton Keynes International Festival, 2014.



can be a real problem, when people do not attend and say “I can attend six but not ten”. That is four rehearsals that are altered for me because one person is missing. I am trying all the time to encourage people to understand that they are not disposable, that they are needed, and that we need each other to grow in the performance. And that has been quite hard recently. That has been an issue for me in participatory work.

SO: Would you say that your way of organizing the work is mainly hierarchized, or mainly horizontal? Centralized, decentralized or distributed?

RL: There is a hierarchy in the sense that there’s me, the team and the participants, but that also feels like a really safe place because if I have people who have never engaged in this kind of work before, I don’t want them to feel too lost; they are going to feel lost anyway, so I have to hold them in a way that is safe but not too controlling, where they can discover things through what they are doing. It is always a workshop into rehearsals, so that they can explore their own bodies, and how they feel as they warm up into rehearsing. And the team is a team of four professionals and four apprentices and I would have had four extra days with them to prepare them, to engage them with the process, to prepare them how to be with people, right down to opening doors and smiling at people, and just how they are, how they cope with conflicts or group dynamics. I certainly believe in a kind of democratic kind of presence in the room so that people all feel equally important but they know who is leading them. So, they don’t feel like they don’t understand the direction because then I feel that people feel really uncomfortable.

SO: When doing participatory projects, do you feel any pressure for having also to fulfil the expectations of the people taking part, for them to be proud of the results as a way of giving something back to their effort?

RL: I think that it is true that you want to please them, that you want the piece to be good, that you want to hear the audience liking it because otherwise they have put so much effort and you've asked so much of them, especially in the Milton Keynes project that I have just come out of. Imagine, of this piece, there have been nine performances. If those performances had been so-so, it would have been very hard for them to keep the momentum going, but because, even though it didn't get such a good review in the press sadly, their feedback was that they really enjoyed it and they saw people coming back and they saw the change in the audience from the beginning to the end. So yes, it is important that they are proud of it and yes that it is a bit of a pressure, but my experience has helped, it was much more pressure when I was younger. I kind of think that I know what I am doing and that it is going to work. I would really worry if I thought I wasn't managing that. But that is why I do so much preparation and so much forward planning. Two years of getting ideas together and the ideas developing and refining them so that I think it is going to be really beautiful or that it is going to have a strong effect. I have to do all that before.

SO: Do you need a result easily identifiable by the participants as an art piece of a concrete discipline and similar to the idea of art that they have?

RL: If they had it, then I would have to change it, because you may have people who have done jazz dance or show-dance a lot of them, or dancing in pubs. So, then I have to break down all of that in those ten weeks. I don't say that, but I have to help them to see that this is some other thing, that this is dance but it is really about presence and about how it feels. It is very delicate sometimes and at others very raw, the timing is different, it is not entertainment and they are not going to smile and put on a face. All of that has to go, so, often for trained dancers who have performed in some other form like jazz, that can be hard. It is almost easier with the beginners. Actually, I have a big job to do from day one to the end, at trying to show them that this is art but that this is different to what they know.

SO: In terms of authorship, are you comfortable with the predominant importance that the role of the di-

rector has or would you be more comfortable with other models of co-authorship?

RL: The way we credit this kind of work is like: “directed & conceived” by Rosemary Lee and then I put “choreography: Rosemary Lee with the team and the participants”. I always credit them for their input because it is very symbiotic. Although I have a lot of planning I feel that a lot comes from them and their personality in the way they do it, so I don’t feel it is fair to say I am doing all of that at all. I am making a piece at the moment what I am co-directing so we are two artists together deciding, and I work very collaboratively with the designer, the composer and the filmmaker. There are really collaborative practices, and the team gives me a lot and we explore a lot together but there is no question that it’s a Rosemary Lee piece. And for me, this is the way in which I work best but I love being in other people’s work so that I don’t have to do that all the time... but I haven’t done it for a long time, I am dying to perform again. I am comfortable with the authorship role. At the same time, I have very clear that what I create is not community dance: sometimes I select people, I don’t go for their stories, I come with my own ideas. I am very aware that my model of community practice is different, and I don’t call it “community dance” if I can help it, I call it just “my next piece”. When people call it community dance, if theatre practitioners see it, they would say it wasn’t, because they have that very strict rule of the stories and the narratives being driven by the participants. That is not the case for me. It is the site that drives me, and then those people and their relationship to the site.

SO: In *Common Dance* do you want the spectators to confront with a certain representation of a community (your representation of an abstract community) or do you want them actually to be in front of a community?

RL: For *Common Dance*, because I think it is really different with other pieces, my aim was to look at commonality. I took the word common as a root: community, commonality, communication (how we connect) ... they all must be linked. And I have always been curious about what underlies the connection between humans regardless race and belief and sometimes that is very stretched for me, though I would like to believe, if I could, that there is this place where we can meet and sometimes that is without words, so for me the fact that we are standing together (a white boy and a black boy and a woman in her nineties, a man with learning difficulties and whatever

er it is)... that is what we are, we are this: a diverse group of people that are somehow connected. So, whether we call that a representation of a community, I am not sure. I would worry slightly about that word because I am not trying to 'present' community as much as 'be' it, so the way the process goes in terms of encouraging them to be with each other in silence, to be respectful of each other's ways of moving, to joke about, to have time together, to lie on each other, to touch each other constantly, just as a matter-of-fact thing not as some rarefied thing, then the audience is seeing that way of engaging with each other that is non-sexual, non-predatory. It is a bit utopian, but it is possible for certain periods of time to be like that. What young people seek in festivals and with drugs is very similar, they seek fellowship and I am suggesting that we can have moments of fellowship on the Tube or in this dance. Fellowship is a bit of a male word but it should mean humanity, connection.

I'm not trying to pretend, or represent 'here is community' but, 'here are these people of all ages and of all backgrounds doing the same thing together in a respectful and sensitive way and in an intimate way and I want to welcome you into that intimacy'.

There is also something in relation to kinaesthetic. The kind of breath, feeling of that energy of being with people that you feel that you could soar up in the air or melt into the ground. I was really worried, that if it was too utopian and too much a representation that would exclude the audience, that there would be this bubble here and then there's them. And the moment that they cry is when the dancers are right up there looking at them and this gaze happens and these bodies are facing each other, so the audience is doing the same thing as the dancers, they are sitting there towards them and we're doing the same, so they become really equal. I think that it is that moment which breaks something that makes people weep because it is so vulnerable and so open. That was the place I wanted to get to at that moment.

SO: Does being in control of what people are feeling in one moment or what people will be doing in another moment bother you? Is it too heavy a weight on your shoulders?

RL: Again, it's experience. It doesn't feel like too much. It worries me that I might not manage that. I talked a lot about it with the composer, so that the music was doing the same thing; I wanted a moment of connection. If I

Figure 2.27. Rosemary Lee, *Common dance*, 2009.



can't get someone to come down that route, then I cannot force them. All I can do is make the atmosphere of the place conducive to that happening. I am trying to control it from the piece doing it, not me. If I get the structure of the piece right and the timing right, then *it* will do it. Yes, I made it but it is more like the piece takes over. If I've got the logic of it right, the way it grows, the way it breathes, and the dancers are on the same journey as me, it will happen. Yes, it is control but I think control sounds a little bit too direct. You are right I am controlling but that is what took two years, just thinking and trying things out.

SO: Do you feel comfortable knowing that you are the 'architect' of the situation and that you are in control? When you control what is happening you have some power over the people (participants and viewers).

RL: I think that is where it feels a bit different to visual art. That is very theatrical, what you have just described; that is just what a theatre director does. It is what a playwright does. They are trying to take you on this journey in a particular way. They want you to have certain feelings... whatever it might be, from classical theatre onwards. Of course, more experimental theatre could argue slightly differently but still, there is something about them shaping your experiences, so I think this is this kind of theatrical tradition I am interested in, particularly in *Common Dance*. In stuff that is outdoors or durational things, it is very different. The way things will be managed in time particularly would be very different. For instance, the piece in the tree I just made, six hours, that is very different, I can't not shape people's experience at all. All I can do is create atmospheres and see what happens, whereas in *Common*

Dance I have them there for an hour, I need to shape that hour in some meaningful way, the best I can.

I try to be a very 'soft' manager but a really clear leader. We can have a lovely time and we are going to stroke each other, we do a lot of hands-on work, and we will be joking and I'll feel that there is a bit of tension, so then I say, "Well, we need to have more jokes or maybe we just need to have a run." Or I wonder if we can have a cup of tea at this moment. So, I am constantly reading what the group feeling is like. So, although that sounds manipulative (that word manipulative is so negative), I would like to sound like I want to do the best I can for them. That might be manipulative, you could use the word manipulative, but you could equally say that actually you are trying to give them an even better experience, by reading that that's what they need, that they are feeling a bit lost so they might need more direction, so it is good. And I don't think this is necessarily paternalistic. It might be maternalistic, and I don't have a problem with that, I believe that to get the best out of people, they need to feel safe. If you are going to throw them into a room and give them no guidelines and no boundaries, they need to know that is the room they are coming into. If you are going to get them to participate with you, you might have to say: "Would you like to come into this project? I really don't know what is going to happen and you will have to be ready for chaos, maybe some loud shouting..." so that they are prepared for not knowing. There might be a moment when I say, "I don't know what happens here, I am really racking my brains, I don't know whether it is this and I don't know whether it is that, so here is a black hole; let's get to the edge of the black hole, and maybe next week I'll know what hap-

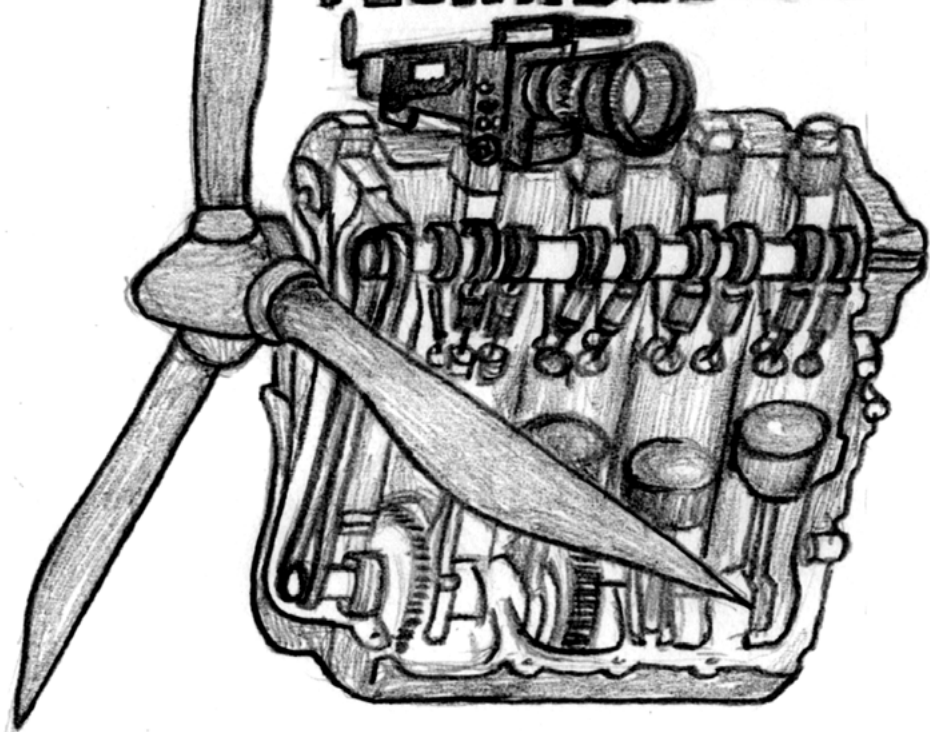
Figure 2.28. Rosemary Lee, *Square dances*, 2011.



pens there." So they know I have doubts and frailties and then they can suggest things. But usually if there are fifty people, there are too many suggestions; that is why I can't work that way. If I have eight dancers, yes, we sit down and we really brainstorm it, but not fifty beginners. Otherwise, I'll just speak, because I tried it once, and never again, because they all think they know: "we'll do this, we'll will do that", and of course, it does not fit at all, and then you have to say "Oh, maybe...". So I have to avoid situations where I might hurt their feelings more. It is a balancing act the whole time.

3.SOFT TECHNOLOGIES

HARD TECHNOLOGIES



Soft technologies



THEORETICAL
FRAME

CASES
OF
STUDY

COMPILATION
OF
ARTEFACTS

[artworks, workshops,
dynamics, games,
performances ...]

CATEGORIES
OF
RELATIONAL
TECHNOLOGY

Behavioural
Communicational
Organizational

I am writing an email. It has a preconfigured signature at the bottom. The last greeting is not preconfigured in the programme but is nearly preconfigured in my mind.

I am speaking with my father. I know he has chosen the precise words for me to do what he wants me to do. It's a humorously obvious trick, but even so, it's still effective.

I am shopping in a supermarket. I need some batteries but I don't know where exactly in the 1.000 m² they will be. I go directly to the cash registers. Right, just next to the 1€ bonbons to be bought before finishing a purchase. I will take my batteries from here, hoping that they realize my option and place them here again.

I am writing on my computer and my computer writes me.

3.1. Technologies of relations in participatory arts. Cases, mechanics and strategies

3.1.1. Soft technologies

About the term itself

By chance, we stumble upon the term 'soft technologies' and it catches our attention. It gives us the sensation that separately we understand its two words, we think that we know what those two words together are referring to (although we do not really know it), and finally, we suspect that there are technologies that overstep the traditional image of technology with futuristic touches. We are able to easily discern 'the soft', but the concept seems to have a wider path.

We decided to resort to the usual lifeline and put the word 'technology' in Spanish (tecnologías) into the Google Images search engine¹. According to it, technology is blue, is a set of electronic and computer-related images and has a man in a suit and tie behind it, holding it in his hands. Interestingly, we will have to scroll down past many more images, until we stumble upon a woman, and a few others to find a woman who has technology at her service and the world in her hands, instead of her being at the service of technology.

This was simply what Google's search engine algorithm (2015) showed us, but we were aware that this image might be not very far from the collective imaginary that we share and from which we feed back through this platform, as a good dynamic system learns from us and we from it. We entered the images, we delved into the associated concepts that illustrated it and we found enterprise,

1. Experiment performed during the presentation of the Technoblandas research in the opening day of the Master of Technological and Performative Contemporary Art 2015-16 of the University of the Basque Country, https://prezi.com/3avbkpea_bt/tecnologias-blandas-y-practicas-artisticas <http://www.tecnologiasblandas.cc>



Figure 3.1. Search term on <http://www.google.com>: 'tecnologías' (technologies), accessed the 15th of October 2015.

competitiveness, more advanced, education, quality, digital and service among others.

We decided to try the word 'blando' (soft), and we got images of warm tones, food products that fall apart, fluffy everyday objects and bodies in all their physicality, even sick ones. They were images that were far from those abstracted and idealized bodies and objects that we had seen in the previous case.

In English, 'soft' refers to a wide spectrum of meanings: smooth, gentle, light, easy, but also pleasant, lenient, quiet, delicate, weak and even imprecise, undefined or dif-

Figure 3.2. Search term in <http://www.google.com>: 'blando' (soft), accessed the 15th of October 2015.



fuse. Likewise, we find concepts in English that use the word 'soft' and that connect with the sense of 'soft-technologies' that we will try to clarify. For example: 'soft power' (the capacity of a political actor to influence actions or interests of other actors using cultural and ideological means),² 'soft sell' (subliminal advertising) and 'soft skills' (social skills).

As we are carrying out our research in a Spanish-speaking and Basque-speaking context, it is important for us to think about how we use the term 'soft-technology' in Spanish, as 'tecnologías blandas', and in Basque, as 'teknologia bigunak'.

In Spanish 'blando' and in Basque 'biguna' are mainly related to a quality of an element that yields to the touch. However, 'tecnologías blandas', 'teknologia bigunak', and more clearly the English phrase from which they seem to come, 'soft-technologies', expands the meaning of 'blando' and 'biguna' towards a less literal understanding of the word (still retaining the attributes that refer to the organic and the human), and approaching the field of social relational mechanics: the application of rules, the control devices, the ways of exercising authority, the transmission of ideas, the organization of teams, the arrangement of elements in space, the punishments, the incentives, the strategies, the tactics, the planning...

However, according to the terminologist Luis González,³ for meanings like these, the use of 'blando' as a synonym of 'soft' would be an unfortunate literal translation, which far from being considered a productive or profitable neologism, increases the opacity of specialized communication and impoverishes the language. The author

2. Joseph Nye in 1990 in his book *Bound to Lead: The Changing Nature of American Power*, coined the term 'Soft Power' to refer, in the world of international relations, to the ability of a political actor to influence actions or interests of other actors by taking advantage of cultural and ideological means. J. Nye explains it as considering the power and the ability to get the results you want, affecting the behaviour of others for one's own interests. What differentiates "hard power" and "soft power" would be two different conceptions of the ways to achieve this. While 'hard power' would rely on the possession of skills or resources, coercion or bribery (the ability to change what others do), 'soft power' would do it through attraction, seduction and co-optation (the ability to shape what others want).

3. Luis González, "Soft y 'blando': contagio léxico y empobrecimiento semántico", *Congreso Internacional sobre el español, lengua de traducción 3* (2006): 407-18, http://www.esletra.org/Luis_Gonzalez.pdf.



Figure 3.3. Search terms in www.google.com: rules, incentives, punishment, strategy, communication, control, organization..., accessed the 15th of October 2015.

advocates less univocal and more intelligible translations, which within the scope of this research could be ‘tecnologías sociales’ and ‘gizarte-teknologiak’ (social technologies in Spanish and Basque) or ‘tecnologías intangibles’ and ‘teknologia ukiezinak’ (intangible technologies in Spanish and Basque).

Despite the disadvantages of the terms ‘tecnologías blandas’/ ‘teknologia bigunak’ (soft technologies) and the alternatives just proposed, we consider it appropriate to use the terms ‘tecnologías blandas’/ ‘teknologia bigunak’ in this context, where the concept of ‘technology’ is broadly identified as ‘hard technology’, i.e. technologies embodied by machines and physical products, with at the most, the intangible part (the software) of those tangible machines considered soft technology. The terms ‘tecnologías blandas’/ ‘teknologia bigunak’ claim by contrast what is established and naturalized, their own space in the social imaginary, in the economic field, in academic research and in art.

The term ‘soft technologies’ is not new, but its use is currently not very widespread. However, since the 90s the researcher and professor Zhouying Jin, founder and president of BAST (Beijing Academy of Soft Technology) has been working on this re-conceptualization of technological alternatives. In her book *Global Technological Change: From Hard Technology to Soft Technology*, she makes an

extensive study of them, in this case, in order to propose a type of management of the innovation more in keeping with knowledge societies of the 21st century. She defines 'soft technologies' as "the means and tools to accomplish a task through processes and intangible phenomena"⁴ and analyses their fields of knowledge and application, proposing different ways of classifying them.

Classifications around soft-technologies

As a way to approach the concept of 'soft technologies' from different angles, we will specify the fields of knowledge in which they operate, their fields of action and the resources with which they work.⁵ This will allow us to approach this concept that at first seems difficult to grasp.

Thus, the areas of knowledge which soft technologies mainly draw on would be the social sciences (Psychology, Education, Sociology, Ethnography, Anthropology, Political Science, Economics, Law...); disciplines connected to the social sciences (Administration, Communication, Marketing, Pedagogy, Social Work...); disciplines in the humanities (Philosophy, International Relations, Public Relations, Urbanism, Theology, Cybernetics...); the 'soft' part of certain natural and technological sciences (Biotechnology, Software Technologies, Artificial Intelligence); and ordinary knowledge (empirical or common).

The field of action of soft technologies is firstly intangible (and focused on attitude, thinking and human behaviour), although then this may have consequences in the physical environment. For example, the technology of 'mutual destruction assured' of the Cold War operates in the first instance through a chain of decisions that are an intangible artefact, but this abstract device has clearly 'hard' elements, the nuclear weapons themselves, which are determinant factors for providing a deterrent. Soft and hard technologies do not usually operate separately, but depending on the technology, the tangible or intangible part of them can have a more predominant role than the other and therefore mean that they are identified as hard or soft technologies.

4. Zhouying Jin, *Global Technological Change: From Hard Technology to Soft Technology* (Bristol UK / Chicago, USA: Intellect, 2011), 45.

5. *Ibíd.*, 54.

3.1.2. Relational technologies in participatory art-practices

Soft technologies and relational technologies

As we have seen, soft technologies draw on a wide variety of areas of knowledge and their fields of action are also broad. Within this spectrum there are a number of technologies which we will call relational technologies; they are linked more specifically to the processes of interaction between people, and are of value for artistic practices that in recent years have been identified under labels such as: Relational Art, Participatory Art, Collaborative Art, Contextual Art, Performative Art, New Genre Public Art, Social Practice, Dialogic Art, Community Art or Participatory Theatre. Within the relational technologies, we will point out those that have to do with behaviour, communication and organization, indicating the resources with which they work.

Behavioural technologies would draw on resources coming from performing arts, visual arts performance, sociology, computer technology, statistics, social psychology or education. Communication technologies adopt formats and processes from communication sciences, public relations, marketing, commerce or diplomacy. And technologies of organization would use knowledge coming from management and administration, logistics of goods, political, tactical and strategic thinking, labour organization or the distribution of knowledge.

The interest of relational technologies for the artistic field

With respect to the artistic field itself, relational technologies expand the range of tools from the arts considered usable. We assume that what makes art art, is not only the medium through which it is embodied. The adoption of different means which are usually used affects the art system itself⁶ and therefore the results that are generated from it, too.

6. In the article "When art is the answer, what was the question?", Javi-

In terms of processes, these relational technologies empower the artist by giving them the knowledge and tools that will let them manage the current social situation; tools for interaction with the most specific social problems at the moment. For example, some contemporary features at behavioural level could include a disciplined population within a scenario of apparent freedom, atomization of the power of citizenship through individualization or desensitization due to saturation; at communication level this could include hyper communication of one's personal life, the ability to access large audiences or the power of large groups for creating opinion; at organizational level this could include mass surveillance of the population thanks to informational networks, the complexity of institutional and corporate structures or the concentration of capital in a few hands and countries.

Relational technologies used as artistic practices in a sophisticated way could contribute to visualizing and influencing (in multiple ways, not only looking for efficiency to solve problems) the day-to-day and structural management of power that happens to us more or less unnoticed and that affects our lives in a relevant way.

Cases: description, mechanics and strategy

We are going to take a series of participatory art projects as case studies and extract from them the related technologies that are being put into play. We are going to start from the concrete to be able to state general patterns. We have tried to choose initiatives with different characteristics: proposals that play with the decision-making capacity of the participants (*Them and You don't*); some that introduce strange elements in a daily scene to provoke a reaction or reflection (*Espai Vital* or *Torneo Passi3n*); others in which the management of the information is crucial (such as *The Flatterers*); proposals with invited participants or casual participants, actions that take place in enclosed spaces and in more open ones.

er Tudela compares art with a container that works as a drawer or as a room that is modified depending on the elements that one inserts into it: "The Art category produces results, the results interact with the system and the system modifies its behaviour when producing other results. This idea of feedback is an implicit mechanism of control in the production system of art itself". Similarly, Herbert Marcuse in *One Dimensional Man* let us know how "a system determines a priori the product of the unit, as well as the operations made to serve and extend it".

Figure 3.4. A frame of the video *Them* by Artur Zmijewski, 2007.



Them by Artur Zmijewski, 2007

Them is a work that experiments with the cordial coexistence between people of different ideologies when their positions are stereotyped. To do this, the artist designs a situation, lets events unfold, and registers what has happened in video form, editing it from the position of the author.

The situation created could be described as follows: the artist proposes that groups of Polish citizens of different ideologies should share a series of sessions. This way, a group of Catholic patriotic conservatives, a group of Jewish young liberals, a group of the Polish Nationalist Youths and a group of Democrats and Freedom Fighters gather in an industrial building. The artist invites them to paint a symbol on a canvas that represents them, in turns. He prints these symbols on t-shirts that are distributed among the participants to be dressed by each group during the following sessions. The artist indicates that from that moment on, they are free to intervene in the representations of others. The groups make additions, modifications and aggressions on the representations of the other groups in an escalation of violence until it reaches an extreme point.

The mechanics of the proposal is simple: reinforcement of the cohesion of people of similar ideology by collectively representing a symbol that identifies them as a group; reinforcement of the adhesion to that symbol and its associated values through drawings and colours worn on the body of each individual, (the same among those of

the same group and different from those of the individuals of other groups, a process of inclusion-exclusion); incitement to interaction between participants through the explicit legalization of being able to intervene in the productions of others as if it was an invitation to act freely; presentation of the results through a video released under the personal criteria of the artist, which could be confused with a more or less neutral documentation of what happened.

We do not know the intentions of the artist with the work, accurately, and we presuppose, since it is usually a habitual strategy in art, that the artist is playing with the ambiguity and the non-transmission of a single message, to leave the meanings open to the interpretation of the public. However, it seems that the device itself suggests that the situation provoked by the artist at micro level among a group of people would match other events that occur at macro level. We would be seeing the strategy of suggesting an analogy, presenting something on as reduced a scale as possible to be extrapolated to a larger scale or we could be looking at the modelling of the conflict between groups of different ideologies. We can also talk about the strategies followed to formalize the show-piece: contrasting/influencing the elements so that there is a radical precipitation of the consequences; making the figure of the artist invisible in the documentary record, to enhance the perception of what happened as an unmediated event and adopting the structure of start-development-outcome as the form for the final document.

Espai Vital by Miniature films and Controlzeta, 2008

Miniature films: independent producer and audiovisual collective founded and co-directed by Roger Amat and Adelaida Lamas.

Controlzeta: collective of anonymous artists.

<http://miniaturefilms.net/trabajos/la-metamorfosis-de-la-palomita/>

Espai Vital was a performative action about the density of people in circulation in certain cities and global neighbourhoods such as the case of Barcelona. It was created to be broadcast on the TV3 channel of Catalonia.

A person, in a busy street in the historical centre, stakes their claim to a circular area that they are able to draw with their arms when turning around as their vital space. They mark this perimeter on the ground and with humour, express annoyance and complaint every time a passer-by walks or casually crosses the space that they



Figure 3.5. Frame of the video *Espai Vital* by Miniature and Controlzeta, 2008.

have reserved for themselves. An overhead camera and another one at street level are recording the reactions of the people.

The mechanics is the following one: an atypical pattern of behaviour is introduced into an everyday space to create a conflict. At the same time, this conflict shows up the problem to be addressed. The participant of the action is impelled to confront this issue in the first person by inadvertently entering it without having intended. The action is video-recorded for a second receiver who has an overall view from a privileged point of view (that of a person who can see everything that is significant). Operations within these mechanics would be the use of synaesthesia⁷ to emotionally connect with the receivers through humour, and the game of a soft and absurd blame (reproaching a lack of consideration that 'the victim' supposedly commits subconsciously).

The strategy would be 'exaggerating to make evident'. Regarding strategies followed to formally record of the action, we see how the fragments in which action happens are favoured instead of others that we suppose less significant, to compress and intensify the expression.

Torneo Passi3n by Fur alle Falle, 2009

7. Using the characteristic sensation of a sense, in relation to a fact that affects a different sense.

Fur alle Falle: Vanesa Castro and Iñaki López.
 Team Nu Passión: Fermín Jiménez Landa, Pablo Lerma, Darío Reina, Carlos Carbonell Martínez, Mariona Moncu-nill, David Armengol, Vicente Vázquez, Miguel Ángel Bellot Rico, Jordi Pino and Héctor Arnau Alex Gil.
<https://torneopassion.wordpress.com>

As part of the project *Nu Passion* about sport and creativity, Fur Alle Falle proposed *Torneo Passión*, an event that tried out another way of practising sport, within the rules set by each game but taking into account rejected possibilities. A group of artists and artistic agents inspired by the club Passión D.I. (Sport of Ideas) in 1977, updated the approach of this group by introducing art into sport. For this, they organized a friendly basketball tournament in which they made moves or shots designed by Passión D.I., and others of their own invention, which escaped the usual competitive logic with which basketball is played. These strategies led them to show atypical behaviours within the field and therefore, also to look for another meaning in them and expand the possible ways of understanding the practice of sport.

The mechanics of the initiative is the following: designing and training a non-habitual behaviour for a specific situation and carrying it out. A strange and premeditated action by a group of people performed in an ordinary context encourages people to wonder why they do that and ultimately questions the imperative to behave according

Figure 3.6. A frame from the video documentation of the event *Torneo Passión*, by Fur Alle Falle, with the team Nu Passión making the move *Roman*, 2009.



to rational and normalized logics. Each of the moves they propose has its own mechanics.⁸ Several of them are based on choreographies of formally obvious compositions like *Cortejos* (Courtship), *Foto* (Photo) and *Croqueta* (Croquette), showing more or less 'decorative' or 'free' gestures if we think in terms of effectiveness with respect to the objective of 'winning'. There are other moves that invent possible strategies within the norms, but which are not used by other teams, predictably for their low efficiency, for example, *Misi 1*, *Romana* (Roman), *Moonwalker*, *Al hombre* (To the man), *Esquina* (Corner). Others are based on doing the opposite of what is expected in a competitive sport for instance: *Fuera* (Out), *Withdrawal* (Renunciation) and *Tiempo* (Time).

The general strategy would be playing alternatively within publicly stated and established norms but breaking the tacit agreement of normalized behaviour to exemplify that another way of playing is possible. It is a strategy that is usable provided a regulation doesn't appear, a regulation that once detected the margin of freedom would restrict the possibilities to privilege again a univocal way of understanding the game. In this sense, *Torneo Pasión* as a whole would be closer to the idea of tactics (an action whose power lies in taking advantage of a set of circumstances despite 'playing in someone else's field'—some artists within the sports field—) than that of the idea of strategy (governed by the power of those who are in their own territory) that Michel de Certeau explains in "The Practice of Everyday Life"⁹.

The flatterers of Mmmm, 2008

Mmm...: collective formed by Alberto Alarcón, Emilio Alarcón, Ciro Márquez and Eva Salmerón.
<http://www.mmmm.tv/>

A third of the guests at a party was given the instruction of being flatterers (and the rest of the guests did not know they have received these instructions). As the party progressed, the ego, the self-esteem and emotion of the guests increased, even affecting the flatterers themselves, who let themselves be carried away by the situation and also ended up believing each other.

8. To specifically access the videos of the plays: <http://torneopasion.wordpress.com/jugadas/>

9. Michel de Certeau, *La invención de lo cotidiano. 1 Artes de hacer* (México: Universidad Iberoamericana, Departamento de Historia. Instituto Tecnológico y de Estudios Superiores de Occidente, 1996), 50.

The mechanics of the action would be ‘performing’ a behaviour (without letting it be seen as a performance) and thus evoking an emotion, generating a snowball effect of chain reactions-actions.

The strategy would be: a small part of a group agrees on a kind of behaviour to manipulate the emotional climate of the whole group (who are not aware that the action is premeditated); managing the information that is given and what is not given to ensure the perfect conditions for a specific expression to be able to provoke the desired effect. The strategy of camouflage in an ordinary situation to catch people with their guard down.

You don't of Platform A, 2015

Platform A: artists and artistic agents of the Basque field that work to reduce sexism in the arts.

<http://wiki-historias.org/es/acci%C3%B3n-t%C3%BA-no-y-sesi%C3%B3n-informativa-de-plataforma-en-la-facultad-de-bbaa-de-la-upv-ehu-resumen.html>

You don't is an invisible action about subliminal mechanisms for gender inclusion and exclusion. The members of Platform A organized a dispositive to let some people enter and prevent others from entering at the main door of the Fine Arts Faculty of the University of the Basque Country. A gender criterion was used (but it was not said) to let somebody in or out: in a first schedule, women were not let in. A second turn was planned where they would not let men in, and a third one in which women older than 35 would not be allowed to enter, but the second and third turns had to be abandoned (due to the conflict created by the first turn). Despite being asked, they were not allowed to admit that the criterion used was that of gender discrimination. If asked, they denied it and from time to time, they let some woman enter as an exception. This was the rule, for showing the ironic evidence, (though counted on the fingers of one hand) that a gender discrimination criteria was not being used, but other criteria.

Two people were at the door as ‘guardians’, and they were the first point of blockage, saying “I’m sorry but you cannot pass”, alleging issues such as: “the entrance requirements indicate a series of aspects that you do not fulfil”, “You cannot enter because it is not within the parameters set by the governing bodies”, “If we let you go in, we would generate a problem of formal inconsistency”... ceremonial phrases, hermetic sentences without a precise sense.

Figure 3.7. Action *You don't* by Platform A at the entrance of the Faculty of Fine Arts of the University of the Basque Country, 2015.



Three other people had the role of 'diverters': when the first blockage did not stop people from trying to get in, this person was 'passed on' to a chain of 'diverters', whose function was to erode the intention, desire and energy of those who insisted on entering. They asked for personal information, explained the event, understood their situation in an empathic way, but said that they did not have the solution in their hands and they took them to another person where they had a similar experience and so on. In cases of emergency, they were told that they could always choose to enter through the back door saying that they were "a code 0", which was the keyword for the 'guardian' of that door.

There are also a number of 'narrators', who told people who were further away or who arrived after the action had started what was happening in the actions.

At the end of the first turn of the 3 planned actions, Platform A had to end the action earlier than planned because a couple of professors burst in to dismantle the activity and restore the usual order, in apparent defence of the people who had been prevented from entering. The activity was cancelled and people were invited to attend an informative session about Platform A, which was organized a bit later.

The mechanics of this action would be the following ones: a shock device, which is reinforced by a chain for eroding (that gave the appearance of trying to mitigate the first shock but actually enhanced its effect), plus a possible escape route (the rear entrance) that constituted a withdrawal (in this case, giving up the principle of justice) and the acceptance of the subjugation to violence.

The strategy would be this: repeating something reprehensible that happens in a veiled way, exaggerating it to denounce it; recreating a reiterative situation that occurs in many areas of daily life (women accessing certain social spaces with much more difficulty on account of structural gender discrimination) and forcing it to happen on a small, evident scale; and playing the part that a person plays when something like that happens in reality, within the fictional space created by art, and this way experiencing it vividly for oneself.

3.1.3. Set of mechanics and strategies coming from cases of study

As a summary, we have organised into categories the mechanics and strategies that appeared in the participatory art projects described above, with the intention of gradually creating a catalogue of tools for relational technologies.

Mechanics

Behavioural

- Playing all the possibilities within the margin of the game marked by the explicit rules and avoiding implicit rules imposed by the criterion of 'what is normal'.
- Manipulating the group climate through guidelines that are given to a part of the group and that another part of the group does not know.
- Dramatization of emotions: victimizing, fawning, blaming, giving too much importance to a situation...
- Creating the conditions in which the planned action has its greatest effect.
- Doing the opposite of what is expected.
- Normalizing a behaviour.

- Converting an emotion into reality through acting.

Communicational

- Reinforcing identity through symbols and colours.
- Downplaying an element by concealing its presence.

- Adopting the structure “introduction-knot-end” when narrating an event.
- Inciting action in the form of legalization.
- Generating conflict by highlighting the differences and unifying highlighting similarities.
- Restricting information to certain groups selectively.

Organizational

- Establishing a chain of consecutive events and foreseeing the possible behaviour of people.
- Agreeing on a simple pattern that allows a group to operate within a different logic to the prevailing one.

Strategies

- Grouping together to separate from others.
- Demarcating for making something evident.
- Diverting for eroding, deflecting and entertaining.
- Triggering a situation at micro level to suggest that it can be extrapolated at macro level.
- Submitting comprehensible prototypes to propose feasible alternative models.
- Inviting people to events of artistic vocation within the space of everyday life for the person to put their ‘position’ at risk.

These are just some of the many mechanisms that could be identified as relational technologies. In later phases, besides continuing indexing other mechanisms as a useful toolbox for participatory art practice, we will try to discern specific technologies within these categories (such as the previously mentioned “mutually assured destruction” technology in international relations, “CTR Real Time Composition” technology in the performatives arts or “Psychodrama” technology in Social Psychology).

Regarding what has been analysed here, we confirm that investigating these intangible mechanics and setting them out in comparison with more tangible mechanics that we literally see in the machines and devices of gears and circuits is related with the fluent concepts of ‘human’ and ‘machine’, about which so much has been theorized, and which is a topical issue on account of current advances in artificial intelligence and mass surveillance. The limits at this point seem more diffuse than the ones we keep in our social imaginary, at a time in which our ‘more human’ behaviours are increasingly likely to be mechanized and machine-like behaviours are likely to be ‘humanised’.

3.1.4. Compilation of relational technology

In the previous chapters, we have analysed some artworks as case studies, detecting in them relational mechanics and strategies. This is a further attempt at getting down to what we refer to as relational technology and its multiplicity of techniques, methods, skills and tools. We have made a classification into three groups: behavioural, communicational and organizational technology, although they are not mutually exclusive categories. We warn about the characteristic of the list as “work in progress”: an incomplete, amorphous and not exhaustive complication, even though it is useful as a big picture of Relational Technology. From it, we can go on constructing this concept and acknowledging resources that we should continue consulting, going deeper into the Foucauldian approach to technologies of the self and discourse analysis, researching Systems Theory and Cybernetics, and continuing practicing and gathering dynamics of co-creation. This list also helps us to speculate about artistic operations that we could take as subject matter: constructing prototypes on a small scale, testing a certain theory, exaggerating a principle, taking a specific logic to an absurd limit, and so on. Finally, this list can also help to develop a method or body of tools for art & relations to be shared with other art-professionals,

Figure 3.8. Memes made in the research work *TecnoBlandas*, by ColaBoraBora and Saioa Olmo, for communicating the UPV/EHU Summer course, *TecnoBlandas: dispositivos de organización comportamiento y comunicación social* (Soft-tech: devices of social organization, behaviour and communication), 2016. <https://www.tecnologiasblandas.cc/>.



and for training in relational techniques and skills for art practice.

Behavioural technology

- Fields of knowledge
 - Psychology
 - Education
 - Philosophy
 - Religion
 - Law
 - Theatre
 - ...
- Structures of influence
 - Primary groups (family, love relationships, crisis support groups...)
 - + Emotional interdependency
 - + ...
 - Secondary groups (friends, work partners, neighbours, acquaintances...)
 - + Peer pressure
 - + ...
 - Education (formal, non-formal and informal)
 - + Curriculum
 - Civic norms
 - Laws
 - Moral ethics
 - Religious dogmas
 - + The Catholic commandments
 - + The Five Pillars of Islam
 - + ...
 - Psychological therapies
 - + Psychoanalytics
 - + Behaviouralism
 - + Constructivism
 - + ...
- Social skills
 - Empathy
 - Criticism
 - Persuasiveness
 - ...



Figure 3.9. Meme for spreading the research work *TecnoBlandas*. <https://www.tecnologiasblandas.cc/>.

Communicational technology

- Fields of knowledge
 - Communication Sciences
 - Linguistics
 - Rhetoric
 - Dialectics
 - Marketing

- ...
- Operations
 - Operations for constructing and spreading concepts
 - + Naming
 - + Visual identity
 - + Re-signifying concepts
 - + Repetition
 - + ...
 - Operations of verbal language
 - + Rhetorical operations
 - Figures of speech / figures of thought (metaphor, comparison, metonym, synecdoche, hyperbole, analogy...)
 - Sonic devices: euphony, cacophony, assonance, onomatopoeia
 - ...
 - + Dialectical operations
 - Logical concatenations (regular and false logics)
 - Changing of conversational theme at one's convenience
 - Showing or underlining and hiding or veiling: mistakes, vulnerabilities, singularities, merits.
 - ...
 - + Narrative operations (written, oral, audio-visual and transmedia operations)
 - Changing the story of a past event
 - Repeating certain stereotypes and hiding others
 - Script construction
 - Life scripts
 - Argumentative structure: Introduction-knot-finishing
 - Plots
 - ...
 - Paralinguistic operations
 - + Using loud volume for convincing and low volume for creating intimacy
 - + Using a high or low pitch for expressing qualities of rigour, power and reliability
 - + Using energy and melody of speech for persuading
 - + ...
 - Operations of attitude and body language
 - + Performing a way of being purposely: what you want others to see in you or how you would like to be seen.
 - + ...



Figure 3.10. Meme made for spreading the research *TecnoBlandas*. <https://www.tecnologiasblandas.cc/>.

- Operations of the space and the rhythm with others
 - + Invading another person's space
 - + Getting closer or getting away
 - + Passing predispositions on to others.
 - + Synchronizing attitudes with others
 - + Isolating a member of a group to make them more vulnerable
 - + ...

- Infrastructures

- Mass communication
 - + Press
 - + Radio
 - + Television
 - + Internet
 - + ...

Organizational technology

- Fields of knowledge

- Social Psychology
- Sociology
- Anthropology
- Cybernetics
- Theory of systems
- Theory of control
- Design
- ...

- Systems

- Types of networks relating to form
 - + Centralized
 - + Decentralized
 - + Distributed
 - + Emerging systems
 - + ...
- Models of organization of work
 - + Production line work: Taylorism, Fordism, Toyotism
 - + Salaried, freelance work and cooperative work
 - + ...
- Economic political and social models
 - + Anarchisms
 - + Communisms
 - + Socialisms
 - + Liberalisms
 - + Capitalisms
- Governance models
 - + Aristocracy
 - + Democracy

- + Adhocracy
- + Sociocracy
- + Holacracy
- + Meritocracy
- + ...
- Methodologies and methods of co-creation, group work and group dynamics
 - Methodologies
 - + Role-playing
 - + Psychodrama
 - + Forum Theatre
 - + CTR (Real Time Composition)¹⁰
 - + Dragon Dreaming
 - + U Process
 - + Design-Thinking
 - + ...
 - Compilations of methods
 - + IDEO Human Centered Design toolkit¹¹
 - + DIY. Development Impact & You. Practical tools to trigger & support social innovation¹²
 - + Project Innovation. The Social Innovation Toolkit¹³
 - + Designing for Public Services
 - + Kooptel kit¹⁴
 - + Hondartzan. Kit DIWO¹⁵
 - + Manual tejeRedes¹⁶
 - + Gamestorming book¹⁷

10. João Fiadeiro, *Anatomia de uma decisão* (Portugal: Ghost Editions, 2018).

11. Ideo, *Diseño centrado en las personas. Kit de herramientas*. <http://www.designkit.org/>

12. Theo Keane et al., *DIY. Desarrollo e Impacto, ¡Ya! Herramientas prácticas para impulsar y apoyar la innovación social* (). <http://diytoolkit.org>

13. *Project Innovation. The Social Innovation Toolkit*. <http://www.social-innovationtoolkit.com/>

14. ColaBoraBora, *#Kooptel ¿Y si nos ponemos a cooperar?* (Bilbao, 2016). https://www.colaborabora.org/wp-content/uploads/sites/7/2016/10/metodologia_KOOPtel_cast.pdf

15. ColaBoraBora, *Hondartzan. Kit DIWO* (Bilbao, 2014). <https://es.sli-deshare.net/ColaBoraBora/hondartzan-kit-diwo-castellano>

16. Cristian Figueroa Ll, *Libro TejeRedes. Trabajo en red y sistemas de articulación colaborativas*. Madrid and Santiago de Chile, 2016. <https://sites.google.com/tejeredes.net/webtejeredes/recursos/libro-y-manuales?authuser=0>

17. Sunni Brown, Dave Graby and James Macanuso, *Gamestorming: 83 juegos para innovadores, inconformistas y generadores del cambio* (Deusto ed., 2012).



Figure 3.11. Meme made for spreading the research *TecnoBlendas*. <https://www.tecnologiasblandas.cc/>.

- + Everybody's toolbox¹⁸
- + Proforma¹⁹
- + ...
- Examples of methods
 - + Ways of meeting
 - Assembly
 - Open-space
 - Protocol for the distribution of roles in meetings
 - ...
 - + Performative group dynamics
 - Adopting another person's work
 - The collective press conference on a topic to research through the unconscious
 - The collective induced dream
 - The representation of an organization's culture through a physical object
 - Elucubration on another person's future project
 - ...
 - + Methods for presentations
 - "Curriculum and Anticurriculum" dynamic
 - Making the portrait of another person without looking at the paper
 - ...
 - + Methods for creation of ideas
 - "The exquisite corpse"
 - "Brainstorming"
 - + Methods for representation
 - Venn diagrams
 - Sociograms
 - Objectgrams
 - Free drawings
 - Animómetro (*Moodmeter*), Confianzómetro (*Trustmeter*), Enredómetro (*Tanglemeter*), Colaborómetro (*Collaborameter*), CollageRed (*CollageNetwork*), Tendedero social (*Social ClothesLine*)
 - "Voodoo Puppets"
 - ...

18. Everybodys, 2006. <http://everybodystoolbox.net>

19. Txomin Badiola et al., *Primer Proforma. Badiola Euba Prego. 30 ejercicios 40 días 8 horas* (España: Musac, 2010) http://musac.es/#programacion/programa/?id=1336&from=buscador*proforma?id=1461

- + Methods for analysis
 - SWOT analysis
 - ...
- Tools
 - Tools for coordination and coming together
 - + Rules
 - + Protocols
 - + Peripheral gaze
 - + Unifying outfits, gestures
 - + ...

3.1.5. Artefacts of relational technology coming from our own art practice

Throughout this whole chapter on soft technologies, we first defined soft-technologies and explained the connection between one part of these soft-technologies, relational technology, and participatory and collaborative art processes. Then, we looked for mechanics and strategies in some concrete participatory art projects to extract relational operations from them. After that, we've tried to show the big picture, of what relational technology is, pointing to its different fields of knowledge, systems, techniques, methods, skills and tools. Now, we go down again to the level of the making through art, for compiling relational technology that I have used in artworks and workshops, in the form of group dynamics, role games, performative actions, relational dispositives and other indeterminate formats. We will call them artefacts. These artefacts created for concrete contexts, are now formulated in a more abstract way, so that they can be adapted to different situations.

This list aims to be a first approach to something like a TRANSART collection of relational artefacts. It is a kind of repertoire of devices for exploration and experimentation. We will explain each of them in a synthetic way. We will also point out the concrete artwork, workshop or dispositive which we have taken the format from (which will be mentioned more extensively in other parts of the documentation of this research).

Artefacts using rational thinking as a starting point

These are mainly dialogical artefacts established among people, between people and contexts or people and objects. Before implementing them, it might be of interest to do some kind of “warm-up” of the topics which are going to be dealt with, to gradually move into the concepts of the proposed device.

Situated Theory (from *Urban Explorations*)

This is an activity for exploring a theme, theory or discourse, in which the participants relate sentences or short paragraphs from texts of authors they have previously read, with specific contexts, scenes or objects, using photographs and sentences written down on boards or on another kind of media. This can be made during a stroll, by choosing a particular place of action or by preparing a setting in advance.

Situating words and discourses allows you to illustrate concepts, find improbable relations, contravene meanings, and present paradoxes in a way in which chance can play an unpredictable role.

This has been used in the *Urban Explorations* workshop inside Urbanbat festival (2013) and *Rut* of LoRelacional (2017).

Figure 3.12. *Urban explorations* workshop organized by Saioa Olmo in collaboration with Zaramari for the Urbanbat Festival, Bilbao, 2012. Quote in the photograph: “Women’s ways of socializing promote a different value-system” by Jane Rendell.





1- Superimposed narratives (from *The Rides are Back*)

This is an activity in which a description, story or script is created to be superimposed onto a reality that people will visit. This tour can be made on their own, assisted by an audio-visual device or guided by a person. The attention and perception of the participants in relation to their context is affected by this narrative.

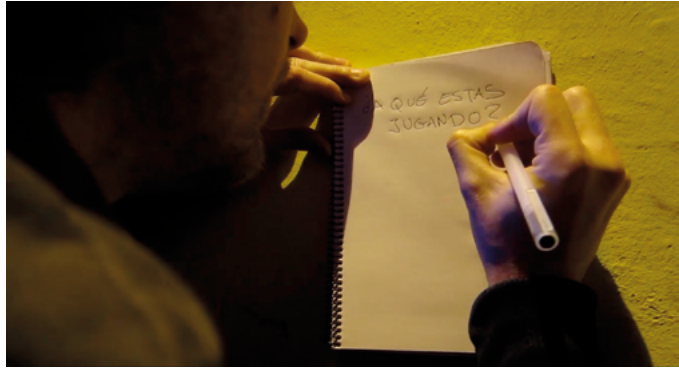
This artefact has been used in *The Rides are Back* (2007), *Digging for Desires in Casa dell Mago* (2009), *Pulling the thread with Wiki-histories* (2012) and *Whispering the Future* (2017).

2- Chained narrative (from *The Subjective Portrait*)

This is an initiative for thinking about a theme in a distributed way with a fairly limited quantity of people. Each of the people taking part in the initiative asks a question to be answered by another person of their choice, who at the same time answers it and asks another person a new question, and so on. This establishes a series of relations that can take the form of a chain of appreciation if you put special emphasis on the choice of the person when establishing the context of the initiative. Each step of the chain is video-recorded. In this way, the participants can

Figure 3.13. Participatory installation *Digging for Desires in Casa dell Mago*, Biella, 2009. It is a game of taking chained decisions in relation to the mechanisms of desire in a semi-abandoned house which already had its own history. <http://ideatomics.com/187.html?L=3>.

Figure 3.14. A still from the video *Collective interview to the impossible community*, 2012. It was an interview in which I posed the first question to one person "Can a game be a tool of social empowerment?", then its answer followed another question, to another person, and so on, until reaching the question "What are you playing at?" <http://www.teatron.com/lacomunidadimposible/blog/2013/01/31/451/>.



track back their input inside the chain of meaning and can have the sensation of being part of a whole.

This has been used in *The Subjective Portrait* (2012) of *Wiki-histories*, for the *Collective Interview to the Impossible Community* (2012) and for a collective interview in the 770OFF (2015).

3- I have a question for you (from *Why?*)

These are devices that use questions as a way to explore a reality and to establish some kind of indirect relationship or complicity among the people involved.

It can consist of placing questions on cards or stickers waiting for somebody anonymous to answer them. The questions are left intentionally in specific places, are distributed to a specific group of people in an event or are stuck on a wall for people to interact with. It can also take the form of questions to be made up by the participants.

It can also take the form of a questionnaire with a whole set of questions to be answered by previously chosen people. The answers to the questionnaire do not necessarily need to be verbal; they can be photographs, sounds, or other elements through which synesthesias are established. They can be placed for example in a comparative way on a board, on a schematic mural, as an online resource, or through a video format.

This has been used in *Optikak* (2005) and *Why?* (2006) by Pripublikarrak, *Inflando deseos* (2009), *Bingo-debate* (2012), *Transnational* (2012) and *Globosonda* (2016) by 770OFF.



Artefacts using performativity as a central way of doing

Figure 3.15. Mural with the answers in the *Optikak* project by Pripublikarrak, 2005.

When proposing that people work through performative tools, it might often be of interest to give some kind of “warm-up” in order to move from our accustomed way of behaving and rational way of thinking to a more spontaneous and less controlled possibility of moving and relating to each other. These “warm-ups” can be invented in connection with the activity, to gradually enter the themes we want to explore.

4- Interdependencies (from *Skylab*)

This is a group dynamic to explore a situation in which agents with different needs, desires, and points of view are involved. Firstly, the situation, conflict, or scene to be explored is framed. The information about it is shared so that the whole group has a clear idea about the main factors in it. Then, the agents involved in that situation are detected; among the agents identified there could also be objects, buildings, animals or intangible entities. These agents are roles that the members of the group will embody. Those roles are written down on pieces of paper and each person receives one role which they will complete with their own understanding of it. After having time to “load the roles”, each person puts their role on



3.16. *Interdependencies* dynamic in relation to the cultural agents in the scene of Valparaíso, Chile, 2015.

their top so that the others know which position they will be taking.

People are requested to move through the space paying attention to the person they are walking beside or who they meet: their attitude, their glance and the role they will perform. At some point, people are requested to look for a place of their choice in relation to the other people in the space and in relation to the space itself. From that space, each person introduces their role and people can change position depending on the explanations of the others and how close or far they feel from that position. Once everybody has introduced themselves, another round begins and, anyone who wants it, expresses a need or desire of their role in that situation. The rest equally react to that need or desire by moving closer or further away and when one person's position and another's are considered to be in intimate interrelationship or dependency, a piece of elastic is tied between the people involved. Depending on the quality of the interdependency, the piece of elastic can be tied to one part of the body or another. This gradually establishes a network of interdependencies, and some movements are directly or

collaterally restricted because of these relationships and other positions remain more liberated or offside.

Once the situation has been explored sufficiently, people are asked to exaggerate their position and to drive the situation crazy. After that, a conversation is held with all the participants for sharing what has happened, this time in a more rationalized way.

This artefact has been used in *Skylab* laboratory in Gothenburg (2012), *Urban Interdependencies* workshop in Urbanbat festival (Bilbao, 2012), *What are we playing at?* Encounter (Valencia, 2012), *Psychodrama Encounter* (Navacerrada, 2013), *Group Matters* workshop in Cittadellarte (Biella, 2015) and Valparaiso (Chile, 2015).

5- Behavioural Choreographies (from *Behavioural Choreographies: Artecno-science*)

These are group actions over the premise of certain rules or guidelines agreed by a group of people in advance, to synchronize, organize, or determine the behaviour of the group or of other people.

These actions could sometimes be similar to approaches of invisible theatre but without the need for establishing a figurative narrative and close to the idea of happening.

This artefact has been used in *Behavioural Choreographies: Artecno-science* by EPLC collective, in *Assault!* and *You don't* by A Platform and *Actions on San Francisco Street* by 770OFF.



Figure 3.17. A moment during the *San Francisco Street Actions* with 770OFF collective. Playing at using the sidewalk the way men use it in that street, leaving a narrow corridor in the middle.

6- Script gap (from *The Line*)

This is a role game to explore a theme, scene or situation, giving a minimum number of premises and leaving most of the task open to the free action and interpretation of the members of the group.

As with previous arrangements, a hypothetical situation is imagined along with possible agents involved in that situation. The roles of these agents are described in short texts on papers. These roles are invented so that the situation can be started and finished without the necessity of outside input.

For the occasion of the dynamic, after a warm-up related to the topic, some objects are placed in the space. Each of the participants chooses an object and each object is connected to a different role. Participants acquire a role to perform, guided by the intuitive choice of that object. Apart from the descriptions of that role, no other tasks or aims are requested of the group. Action and duration of the action depend on their interactions and decisions as a group or as individuals.

This artefact has been used in *The Line* with EPLC (2012), with the Psychodrama Contrast Group (2012), in *Corners of Europe* (2013), with *The Participatory Arts Lab* (2014) and in *Group Matters* workshop in Cittadellarte (2015).

3.18. A moment during *The Line* dynamic with the EPLC group, Muelle3, Bilbao, 2013.



7- Audio-visual scenes and sculptings (from a *Soft Technologies* performance)

This is a technique for expressing and visualizing relations and emotions. It combines the psychodrama technique of sculpting with audio-visual media. A group of people decides to work with relational situations. Each member of the group chooses some video (fragments of films, adverts or any kind of audio-visual material) that they consider significant in terms of relationships and shares it with the rest of the group. Then, among all, they select one or more of the scenes and invent a group action that, for example, illustrates it, slightly changes the meaning, imagines the continuation of it, gives a different ending or establishes a paradox. After having explored the scene performatively, they video record it for the participants to be able to see themselves in that situation.

Another connected dynamic is thinking about a relational experience which is significant for someone of the group. That person explains the situation to the rest and among all of them try to reach a static position that expresses that scene figuratively or more symbolically. The person that suggests the situation does not take part in it and after some trials of this scene, this person will be the one that will video record the situation using the points of view of their choice. In turns, the rest of the people take the role of directors of the scene.

Figure 3.19. Part of the process of the video *Rut* by LoRelacional group in which we use the sculpting technique for exploring an experience of a trip to Gorbea mountain to listen to deer stags in rut, from a relational point of view. <https://sobrelrelacional.wordpress.com/2017/03/16/berrea/>.



This artefact has been used in *Soft Technologies. The Manipulation in the Group Dynamics* (2016) and *Rut* (2017) by LoRelacional.

Artefacts using unconscious thinking as a central element

The unconscious is a huge resource of knowledge when released from the restrictions of rational thinking and useful for establishing improbable links and expressing latent connections.

8- Personification of intangibles (from *New Basque Monster*)

This is an activity of creating a character in which certain desires, fears, vindication or tastes are contained. It consists of inventing a costume, a way of behaving for playing that role and a name for this character. When collectively done, the interactive game between characters can provoke interesting unexpected crossed meanings, letting unconscious behaviour appear, either within a basic structure or in an improvised way.

This artefact has been used in *New Basque Monsters* (2008).

9- Knowing and Not-Knowing (from *Playing with*)

This is the structure of a conversational and behavioural game to be established between two people. One person is the one that organizes the structure and has more responsibility for the course of the events, and the other is

Figure 3.20. A moment during the *New Basque Monsters* workshop in *Dinamittak* Art Camp, San Sebastian, 2008.





Figure 3.21. A frame of the video-action *Playing with Vicente*, Leioa, 2016.

freer to play with it but they have much less knowledge about the device. None of them is completely in control over what is going to happen.

Before playing it, the organizer thinks about themes that they want to explore with their accomplice in a situation in which they hold a conversation in front of a camera that video-records their behaviour. The video camera is the point of view of the potential spectator of the scene, and finally constructs the narrative of what is happening between the two people; at the beginning of each scene, the organizer shows the camera a sentence on a piece of paper (which is not seen by the other participant) that is related to the conversation that they will initiate with the person (but whose relation with the actual action can be of different types). This mechanism is repeated in several turns. The participant can leave the situation whenever they want simply by stepping out of the frame of the camera.

It is an exercise of constantly reacting to what the other person might be referring to, without knowing exactly what they are talking about, so each person fills the gap with their own unconscious, spontaneous thinking.

This artefact has been used in *Playing with* (2016) with several persons.

Figure 3.22. Performative and participatory presentation of the *Transnational* project, creating a soundscape of spellings with the attendees of the Picnic Session in the CA2M, Madrid, 2012.



10- Unconscious Spelling (coming from *Transnational*)

This is a dynamic for exploring what a concept triggers in your mind, taking as a starting point its spelling in the kind of spelling that is made when trying to clarify a word when talking on the phone, for avoiding confusions: “S” for “sapiens”, “P” for “power”, “E” for “engraved”, “L” for “lust”, “L” for “liar”, “I” for “idiom”, “N” for “native” and “G” for “great”. The kind of relationships that appear in people’s minds can be meaningful of what comes to their mind in relation to the concept, to the provoked situation itself, learned references, or casually occurring factors.

It can be used for instance, in relation to processes of identification with a place, to test resonances of a new name in some people or to deal with current issues.

This artefact has been used in *Transnational* (2012)

11- Surprise (from *Wellcome*)

This is a street action based on doing something strange, without previously warning (or only creating a small mystery about it before it happens). A clear contrast between the action and the context in which it happens is needed, and that can be provided by the action itself, the way in which the action is carried out, the form that is used...

This artefact has been used in *Wellcome* and *Globosonda* by 770OFF (2016).



12- Symbolic Discoveries (coming from CSEI Code)

These are fictional stories invented specifically for a group of people in a particular context. The people the stories are created for are requested to find a symbolic element in the given situation. The stories are written down, after some information about the group and the person in particular has been compiled. The story can go accompanied by some objects or pieces of evidence for putting the person in the situation. With the discoveries that each of the people of the group finds in the story in a symbolic way, a return to the group can be made in the form, for instance, of a collective visual representation or a common narrative.

Figure 3.23. *Welcome*. Action of welcoming the neighbours of Solokoetxe at the exit of their urban lift. Surprise action inside Iturfest festival by the 770OFF, Bilbao, 2016.



Figure 3.24. Elements of the device *Code CSEI*, a series of fictional stories created under the commission of Conexiones Improbables for a technology company to consider their participation in the Conexiones Improbables programme, San Sebastián, 2011.

This artefact has been used in *CSEI Code* (2011) and *The Cabinet of Curiosities* (2011).

Artefacts that establish relationships through objects

13- Objectgram (from *The Stono Mountain*)

This is a group dynamic for representing a situation through objects. For instance, it can be a representation of an organization and the relationships between its members or a concrete relational situation that the group wants to explore. Before starting, the framework is agreed by everyone through a small conversation in order to avoid verbal rationalization during the dynamic itself. In an empty space, and in a reflective and concentrated mood, the participants take turns to keep adding elements and place them in relation to the previous ones. The choice of the object depends on the formal characteristics of that object, which the person relates to one agent or another of the chosen situation.

After several turns, the group is requested to find a final arrangement of the elements and a moment for sharing together what has happened is arranged.

This artefact has been used in *The Stono Mountain* (2012) and *Group Matters* workshop (2015).

14- Object concretion (from *Cocktellations*)

This is a process for visualizing an identity, feeling or shared culture, through the construction of an object. As

Figure 3.25. A moment during the objectgram dynamic in the *Group Matters* workshop, Biella, Cittadelarte, 2015.





Figure 3.26. *Cocktellations*, street action by Pripublikarrak in which we converted the map of identities the participants configured with the help of some guidelines into a cocktail to be tasted by them, 2006.

much as the result in itself, it is the process of construction that is significant (whether it is individual or collective, the materials that are used, how they are collected or what relationships have been established to get it done).

This artefact has been used in *What is Zumaia for you?* (2005), *Cocktellations* (2006) by Pripublikarrak (2006) and *Andoain 20140* (2007) and *Piñata* (2009).

15- Objects crossing (from Peru)

This is a dynamic in which an object is passed from one person to another and each of the people adds something to this object. This object becomes a container of the interactions of the participants and each new person that has it can perceive what the previous interactions have done to it. The interactions can be made on the object itself but they can also be included in other elements (like blogs, photographs, videos...). The object is a kind of



Figure 3.27. *Peru, The Travelling Doll* in one of its journeys, here coming out of a presentation made during the MAV festival, Madrid, Reina Sofia Museum, 2015.

element that “pollinates” each of the people that are part of the process. The participants join the dynamic randomly by the act of someone giving the object to them, using some kind of rule or a predetermined list of participants.

This artefact has been used in *Peru, The Travelling Doll* (2011-2018), and the *Parti & Party Family* (2015).

16- Excuse-objects (from *Emancipator Bubble*)

This is an operation that is present in many of the previously mentioned artefacts. This is a way in which an object (whether tangible or not) is a way of breaking the ice for certain interactions (i.e. a conversation, spending a time together, dancing) to happen in a certain way (i.e. through humour, intimately, intellectually). People are usually aware of the functionality of the object, but that object helps overcome relational barriers.

This artefact has been used in *Emancipator Bubble* (2000-2005) and *Interaction buttons* (2009).

There are some operations that have been repeated throughout these methods:

- Managing the quantity of information provided to the participants, taking into account the need to leave empty spaces for facilitating creativity and unexpected contributions to appear.
- Taking advantage of chance, to escape from over-controlled processes and results.
- Using processes of representation for facilitating the comprehension and the installation of ideas.

Figure 3.28. *Interaction-buttons* as a device to make it easier to know about and talk with the different agents taking part in the *Disonancias* initiative of collaboration between artists and companies.



- Creating fictions as a research tool to reach places closed off by rationality, routine behaviour and inertias, and for broadening the hegemonic reading of experiences.
- Generating chains of events, objects, conversations or decisions, in which one thing leads you to another.
- The use of dramatization as an experimental way for the participants themselves to elaborate their concerns and not so much as a visual recreation for potential spectators.
- Using objects as excuses for facilitating relations in one or another way.

In further steps of this compilation, these scattered formats could be mixed and organized into phases for designing longer processes or for organizing a kind of methodology on art, relations and processes of transformation. I have made some attempts at this by designing several laboratories, workshops and courses, such as: "Recuerdeños & Expereñas" in Cáceres, "Skylab" in Gothenburg, "Group Matters" in Biella and "Register and Contextual and Performative Art Practices" in Leioa.

3.2. Practical case: Soft-Technologies. The Manipulation in the Group Dynamics performance

Description

Soft-Technologies. Manipulation in group dynamics was a performative presentation by the LoRelacional group, created for sharing the results of an experimental and informal study made into the behaviour of people within a group through film clips and audiovisual productions. These extracts exemplified issues that concerned us about collective processes, and thanks to them we tried to learn, share and contrast our analyses with other people who were interested in these matters. It was, therefore, a process of mutual empowerment in order to apply this knowledge to the group situations that we experienced in our productive and reproductive life.

Figure 3.8. LoRelacional, *Soft-technologies. The manipulation in group dynamics*, Wikitoki, Bilbao, 2016.



LoRelacional group

Lorelacional was a group that dealt with the distribution of common tasks within a group through the assignment of roles, and it researched ways of structuring meetings, tried out modes of monetizing tasks in a collective work and studied other issues about group dynamics. It was at the same time a research group and object of research, as it was a group in itself. We met once a month from July 2013 to March 2017. <https://sobrelorelacional.wordpress.com/>

It originated in the #Meetcommons event organized in Azala (La Sierra – Álava) from the 29th to the 1st of August 2013. The #Meetcommons <http://meetcommons.org/> was a self-organized process, carried out between 2012 and 2014, for collectively creating tools for a new culture and a specific way of working that could then be shared openly. Its goal was to contribute to transforming our social paradigm towards a model of free culture, open formats, distributed work, giving special importance to care and affection, ethical ways of contractual relations... During those days in Azala, we organized ourselves into three groups for dealing with different subjects of interest to us: the network, the relational aspect and economic issues. As a result of this, LoRelacional (the relational) group originated. In that occasion, Txelu Balboa from ColaBoraBora, Marina Blazquez and myself formed the group. After the event, Txelu Balboa and I continued and M'Angel Manovell, Eider Ayerdi and Marta Villota joined the group at different moments. Thus, Lorelacional group lasted longer than the #Meetcommons process itself.

Research process leading to the performance

In the beginning, we carried out several tasks such as "The Protocol of the distribution of roles in work groups"²⁰ and the "The Structure for Affective Meetings". In February 2014, we agreed to follow a research methodology in which each of us would bring audiovisuals clips in which we had found an interesting group dynamic. In this way we were able to intuitively make a collection of significant audiovisual clips.

20. See the Annexes.

Type of research

It was intuitive research based on our daily knowledge and perceptions, which we then contrasted with other more specialized information as required. We considered it a phenomenological study, which started from a perception or an experience and then was contrasted with existing theoretical discourses.

Objectives

- Explaining conflictive situations around power games in group situations.
- Learning about group situations by analyzing behaviour (actions-reactions-consequences).
- Empowering us to know how to read and redirect situations.

Tasks

- Picking up significant behavioural situations in audiovisual elements (e.g. videos, movies and commercials) to be able to analyse group conduct.
- Detecting conflictive behavioural situations in our daily life in groups and then recreating them through psychodrama scenes and later on as audiovisual pills.

Phases of the work

- 1- Intuitive exploration of video clips (May 2014 - June 2015).
- 2- Construction of a narrative from selected clips and relating them to theories and discourses (July - December 2015).
- 3- Returning, sharing and broadcasting through an audio-visual source code format and through memes (January 2016).

Methodology

As a methodology of work, we departed from the audiovisual clips, we commented on them, and then we tried to classify them. Once we had done this intuitive primary research we reviewed the material and extracted the subject that could become the common thread for our interests and that could be used in the performance. This primary classification was the following:

Community behaviour

- Individual and community
- Patterns that are repeated in human communities
- Roles, status and power
- *Behaviour in a group*
- The game, a rehearsal of reality

Behaviour in couples

- Protection and heroism
- Disagreements in everyday needs and emotions
- Romanticism

Manipulation in the use of language

- Using story-telling in a manipulative way
- Selection processes and competitiveness
- The power that giving lessons provides

Body gestures

- Gestures and attitudes

Afterwards, we considered the following threads:

- Symbolic violence.
- Social pressure: the power of the group on the individual.
- Manipulation transmitted from generation to generation and in a subliminal way.

Figure 3.9. LoRelacional, *Soft-technologies. Manipulation in group dynamics*, Medialab-Prado, Madrid, 2015.



- Verbal and non-verbal language.
- Social machinery.

Creation of the performance

Finally, we focused specifically on the manipulation that acts on masses and crowds, as well as the power games that happen in interpersonal exchanges within smaller groups and one-to-one relationships. Our intention, rather than addressing the issue of collective relational manipulation from a moralizing point of view (as a mechanism that restricts the freedom of the individual), was being open to other possible angles, even positive ones (considering manipulation as a possible facilitator of convergence, stability ...), analyzing the different levels of consciousness in which it occurs (conscious, unconscious, introjected), the different degrees of visibility it has (direct, subliminal, naturalized) and the mechanisms it triggers (submission, accessions, blockades, counter-reactions, counter-strategies ...)

In relation to the format, it took as a starting point the "Audiovisual Source Code" promoted by Zemos98,²¹ but without presenting it as an audiovisual DNA of the speaker and intensifying the staging part. We played with the role that is usually assigned to the people who present (addresser) and the people of the audience (addressed), proposing something closer to a shared construction experience than to a producer-consumer relationship. Likewise, we were interested in exploring the capacity of experiential artistic formats to transform our life and collective context, affecting and letting ourselves be affected by the people with whom we share these proposals.

Referring to the type of performativity, all the action was completely scripted in advance. It was choice that matched the characteristics of the group (non-professional people in the performing arts) and at the same time fitted well with the theme of manipulation, as we considered that the voice of the narrator played a manipulative role, as far as it exercised control over the performers (who acted like puppets or robots) and at the same time was clearly the voice of a person that read, so it denoted

21. "Código Fuente Audiovisual" (Audio-visual Source Code) is a format developed by the collective and project Zemos98 consisting of a "live session or a text on the web, in which a person chooses and comments audio-visual pieces that are of relevance for him or her" <http://embed.at/repaso-codigo-fuente-audiovisual/>

Figure 3.10. LoRelacional, *Soft-technologies. The manipulation in group dynamics*, Wikitoki, Bilbao, 2016.



a subjugation to a text. The performance included the following roles:

- a narrator, who organized the speech.
- four human performers and one non-human performer, who interacted among themselves and in relation to the audiovisual clips and the narrative.
- the audiovisual screen, in which a selection of the parts of films was projected.

The narrative was written down, the positions and gestures of the performers were choreographed and these arrangements were connected to the audiovisual clips for illustrating, contrasting, amplifying or taking them as a point from which to tell something else.²²

Finally, *Soft technologies: Manipulation in group dynamics* was the title chosen for the performance. The second part of the title “Manipulation in group dynamics” came as well from the Animated Gif commission that the Arts Coming platform²³ requested of us and for which we wrote an article entitled *Relaciones Peligrosas. La manipulación en la dinámica grupal* (Dangerous Liaisons. Manipulation in group dynamics) which was a prequel of this performance.

The first part of the title of the performance refers to soft technologies. It was a term with which LoRelacional group was not familiar at that moment but that was accepted by the group. In that period I was part of the Art & Technology Department in the University of the Basque Country

22. The script of the performance can be found in the Annexes.

23. <http://artscoming.com/Articulo/relaciones-peligrosas-la-manipulacion-en-la-dinamica-grupal/>

and I was trying to find a way in which the field of the artistic practice I was specialized in would fit within this academic structure (in which the most visible media are the ones related to the customary art disciplines). Normally, things that do not have a name look like they do not exist, are not legitimized, are difficult to refer to and are awkward to generate knowledge around. I looked for a term that could refer to the field of expertise I had been dealing with through my art practice and that I was exploring collaboratively with the LoRelacional group through this experimental research. I knew that “relational art” or “Relational aesthetics” was too stereotyped within the history of recent contemporary art and connected with a concrete time and specific authors. I was equally convinced that what I was working with had techniques, knowledge, and applied expertise, (as I had recently taken a course on “Psychodrama & groups techniques”), so that it could be close to the concept of technology. Searching on the web, I found the term “Soft-technology” and tried to delve into it. It described the set of knowledge, strategies and tools related to administration, management, logistics, marketing and education which, applied to individuals, regulate, standardize and affect life, making us adapt to the different requirements of social machinery and shared life.

Presentations

The first presentation was in the Medialab-Prado Cultural Centre of Madrid, the 3rd of July 2015, as part of the V Encounter of the Red esCTS (Spanish Network of Studies of Social Sciences and Technology), which focused on the overflow of academia. On this occasion, the public attending the congress were mainly people related to social sciences, cultural policies and participatory practices.

The second time, we performed it in Wikitoki - Laboratory of Collaborative Practices of Bilbao - on the 9th of January 2016. LoRelacional was doing its meetings in Wikitoki, and Wikitoki offered a period of residency to LoRelacional during 2015 and 2016, so we also saw this performative presentation as a return to the immediate surroundings of what we had been doing during our research period. On this occasion, there were around 50 people from diverse backgrounds such as psychology, social education, feminism, arts, participatory processes, and this was reflected in the kind of questions that came up in the debate afterwards. The performative presentation had a good reception from the public in both cases.



Figure 3.11. LoRelacional, *Soft-technologies. Manipulation in group dynamics*, Medialab-Prado, Madrid, 2015.

Reflections on the performance

I will review the performance in relation to several aspects: performativity, topic, workflow, group affections and art.

In terms of performativity

The type of performativity matched the goal of the presentation and interconnected the chosen symbolic elements well: the voice of the narrator (the voice of the power and control), the projection screen (the place of the abstraction), the literally puppet-performer (the individual person), the performers (the group), and the public (the community).

At the same time, the performance had a very rigid structure as, even if it was logical in terms of its relation to the topic of the manipulation, we could have invented a turn at some point of the performance when this rigidity could have been subverted, to underline this manipulative feature and its relation with control even more, by contrasting a rigid way of designing a performance and a more improvised part in it.

In terms of the topic

The subject of manipulation in groups was dealt with by highlighting different issues shown in the videos clips:

- the strategic use of names or nicknames for assigning a concrete role to a person in a group.
- The ways of organizing within a group using techniques such as counting people, voting and the specialization of tasks and roles.
- Verbal games.
- The unconsciously limiting rules adopted by a group.
- The use of irrational logics for self-justifications of patterns of behaviour.
- Gender exclusion.
- Proxemics to express belonging or exclusion in a group of performers and as a way of intimidating the public.
- Psychological pressure.
- Gestures used in a consciously expressive way for making a position evident and getting a concrete effect on the counterpart.
- Physical violence.
- Love management as a manipulative resource.
- Habits as a way of keeping a manipulation fixed.
- The lack or misunderstanding of information.

These issues were organised by imposing the question “Can manipulation be executed in a beneficial way for the group that could be considered ethical, irrespective of the negative charge it normally has?”. This question was laid out at the beginning of the text of the performance and we tried to answer it at the end, but as the choice of the videos was not specifically made in that direction, the answer to the question was not conclusive. It was more an addition of elements that could be significant in relation to the matter than a selection that would lead us to a conclusive response. The question simply worked as a mirage for structuring the narrative so that there was a promise of a result. As a result, it definitely was interesting to consider these clips together for visualizing and connecting ideas on group dynamics, but that concrete question should have been left out for further developments.

In terms of distribution of the workflow

The research process was made in a distributed way, as the execution of the performance and its communication. I took responsibility for organizing the video materials, the writing of the script of the performance and the arrangement of the technical equipment. As on other occasions when I work in a group I had the tendency towards taking responsibility for the common work and taking over big parts of it. This is positive in the sense that the tasks get done but at the same time, it generates disequilibrium in the distribution of powers and distributed sense of belonging.

In terms of group dynamics

LoRelacional group was very unified for the first performance. For the second one, certain tensions started to show in relation to time availability and security about the commitment of the others. Referring to the group progression as an operational group, when we made this performance we were in the project phase, but while in the time of the first performance the group was very unified, for the second one, it was starting to evolve somewhere else. At the end of 2015, we were doing an evaluation of the tasks we had done and tried to make a proportionate distribution for them from the small budget provided by Wikitoki, which caused tensions within the group and which was finally critical at the end of the following year.

Figure 3.12. LoRelacional, *Soft-technologies. Manipulation in group dynamics*, Wikitoki, Bilbao, 2016.



In artistic terms

This performative presentation placed itself in the middle of different fields of knowledge (social psychology, art, audio-visual communication...) and responded to a mixture of desires (of explaining concepts, of learning while doing and of giving importance to agreed principles when undertaking a task). As consequence, the result was different from other artistic manifestations that are usually made using features such as free expression without utilitarian restrictions, priority of formal language, the avoidance of using direct and easily comprehensible messages or the use of customary artistic disciplines.

The artistic factor of this manifestation, and of most expressions, needs to be considered not as independent factors but following an integrative and situated perspective, i.e., taking into account a combination of factors that can express this affiliation to the art field and that allow the proper evaluation of it in connection to the terms in which the art expression has been accomplished. Each type of art expression should have a specific pattern of criticality through which it can be considered, not looking at it through a mould made for any kind of expression.

3.3. Interview: Saioa Olmo interviewed by Hablarenarte on trust and soft technologies

Interview of Saioa Olmo by Hablarenarte as part of the research process of the CAPP European Programme (Collaborative Arts Partnership Programme). Published in: Hablarenarte ed., *Glosario Imposible*, Trust vol. (Madrid, 2018): 118-127, <http://www.hablarenarte.com/capp/glosario-imposible-edicion-062016/>

Figure 3.13. Saioa Olmo during a part of the project *Whispering the Future*, 2017.



HABLARENARTE: In recent years, you have been doing quite a bit of writing and work on the concept of *soft technologies*. Could you define that concept for us?

SAIOA OLMO: Soft technologies are bodies of knowledge drawn mainly from the sciences and some areas of the humanities (education, social psychology, administration, marketing, management, and so on) that generate certain “artefacts” that organize our life in common: behavioral guidelines, work protocols, neighborhood agreements, schedules, social contracts, body routines, ethical norms, incentive systems, discursive modes, and relational dynamics. These artefacts are less tangible than the machines we generally think of as technological devices—printers, cameras, computers, robots and so on—that have been developed mainly with mechanical, electronic, or cybernetic technologies and are more rooted in hard sciences or engineering.

In recent years, with the groups LoRelacional and ColaBoraBora, I have been researching soft technologies. This is not a concept invented by us. Certain authors have applied the term *technology* to behavioral or organizational aspects, including Michel Foucault in *Technologies of the Self* (1988) and Lewis Mumford in his book *Technics and Civilization* (1934). More specifically, the term *soft technology* has been amply developed by researcher Zhouying Jin in *Global Technological Change: From Hard Technology to Soft Technology* (2005). We have simply brought it into our field, and made it more widely known, because we believe that soft technologies have a considerable capacity for agency in social settings.

H: It is possible to understand the usefulness of soft technology in areas such as applied social psychology, marketing, and publicity, which involve generating dependable methods and patterns of interaction. What interest do you think this concept has in the context of art?

SO: Soft technologies appear in all areas of our lives: politics, law, health care, war, childrearing, medicine, mathematics, aeronautics, gastronomy, and so on. It is simply that, in some areas, they are used as tools for processes, while in others, such as those you have mentioned, they occupy a more central place. As a category, “soft technology” is useful in drawing attention to intangible artefacts, as opposed to “hard” ones, but we believe that technological reality is actually a mixture of soft and hard technologies caught up in bodies, machines, and circumstances.



Figure 3.13. Moment during the laboratory on abstract machines of the summer course *TECNOBLANDAS*, 2016, <http://www.tecnologiasblandas.cc>.

It is easy to grasp the interest of applying soft technologies in the arts if we bear in mind our current situation. On one hand, contemporary art has de-aestheticized itself (it no longer focuses on an aesthetic quest via the senses); its disciplines and formats have expanded (what is considered art and what is not no longer depends on whether it is produced by a specifically artistic discipline or medium). On the other, there are currents in contemporary art that seek, in their own processes, direct contact and mutual exchange with surrounding contexts and agents. This calls for different tools than those associated with the visual arts, which come from a tradition of material craft. It requires tools drawn from management, psychology, and communication—tools that belong to the area of soft technologies. Sometimes, however, they are hardly viewed as tools at all (our capacity for teamwork or for communicating with others is taken for granted), and they may even be thought of as skills. Of course, to a certain degree they are, and there are some advantages to working on an amateur basis, but we are talking about empowerment through methodologies and procedures that can be used in a more sophisticated way.

H: Your art work has strong collaborative and social components. In order for your proposed collaborations to work, does there have to be trust among the members of the temporary collective that makes up a project?

SO: Generally, yes, but it depends on the kind of project. Taking an interest and using soft technologies in a pre-meditated way in your art projects does not mean that you have to use them in just one way.

Figure 3.14. Moment during a workshop of the project *Whispering the Future*, Iturfest Festival, Bilbao, 2017. <http://susurrandoelfuturo.wordpress.com>.



If, for example, we are talking to a group of people that we have brought together to take on a project, then trust among them, and in the work to be done together, is practically a prerequisite. At the very least, it makes things easier. The necessary level of trust will also depend on the degree of uncertainty that the others are capable of assuming. Generally, either you are a kamikaze of group work or you try to collaborate with people you trust or on whom you can somehow project that sense of trust. That would be the case with the collectives I have formed or been a member of, including Wikitoki, 770OFF, EPLC, LoRelacional, Plataforma A, Wiki-historias, and Pripublikarrak.

There are projects where you don't know all of the people you are going to be collaborating with. In those cases, you try to create a situation favorable to the project's progress, and that includes fostering an atmosphere of trust. Emotions and sentiments are contagious, so projecting them yourself can be a good way to start. At the beginning of a process I try to clarify the terrain where we will be moving as much as possible in order to generate trust and confidence (finding out what each person expects, what degree of commitment each is willing to make, how much time they plan to be involved, and so on). Here I could mention *Susurrando el futuro* (*Whispering the Future*), a recent project about the commitment among people in generations that will not coincide in time. Basically, it consists of collectively generating whispers that will reach people living where we do in 200 years's time. This is turning into an exercise of trust in different directions.

Nevertheless, there are times when you can propose collaborative or participative group situations in which you do not want to work on the basis of trust, but rather the



opposite: you want the participants to function in a setting where they do not entirely know what they can expect from this approach, or from the other people involved. That was the case with *La Raya* (The Line), a group dynamic carried out on different occasions that was based on the concept of borders, limits and identities, in which the participants have a part of their role defined, and another part undefined, and where they do not know what the other participants' roles are.

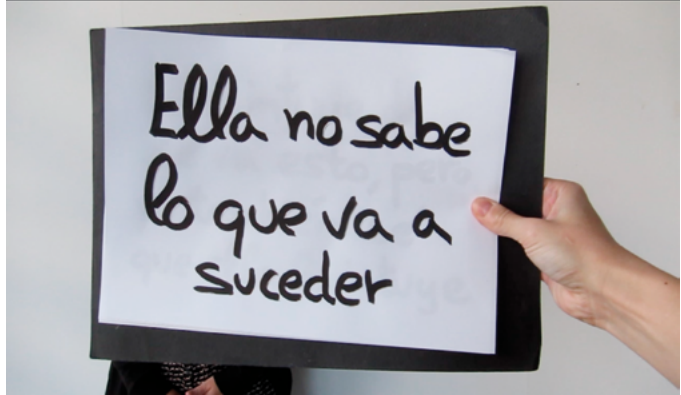
Figure 3.15. Saioa Olmo, *La Raya* group dynamics in DSS2016's *Corners of Europe* programme, Azala, Lasierra, 2016. http://ideatomics.com/la_raya.html.

There are also situations in which the person will be willing to participate on the basis of trust, but you expose them to a situation involving uncertainty and unpredictability, such as *Jugando con* (Playing With), a series of interactions between two people recorded on video and subject to a partial script that is only fully defined on the spot.

H: To what degree can a good horizontal working methodology (soft technology) allow us to function without relations based on trust?

SO: One thing does not replace the other. A good methodology for organizing work and distributing power within a group does not involve neglecting the importance of fostering an atmosphere of trust if it does not already

Figure 3.16. Saioa Olmo and Támara Gracia, *Jugando con*, interaction recorded on video, Leioa, 2016.

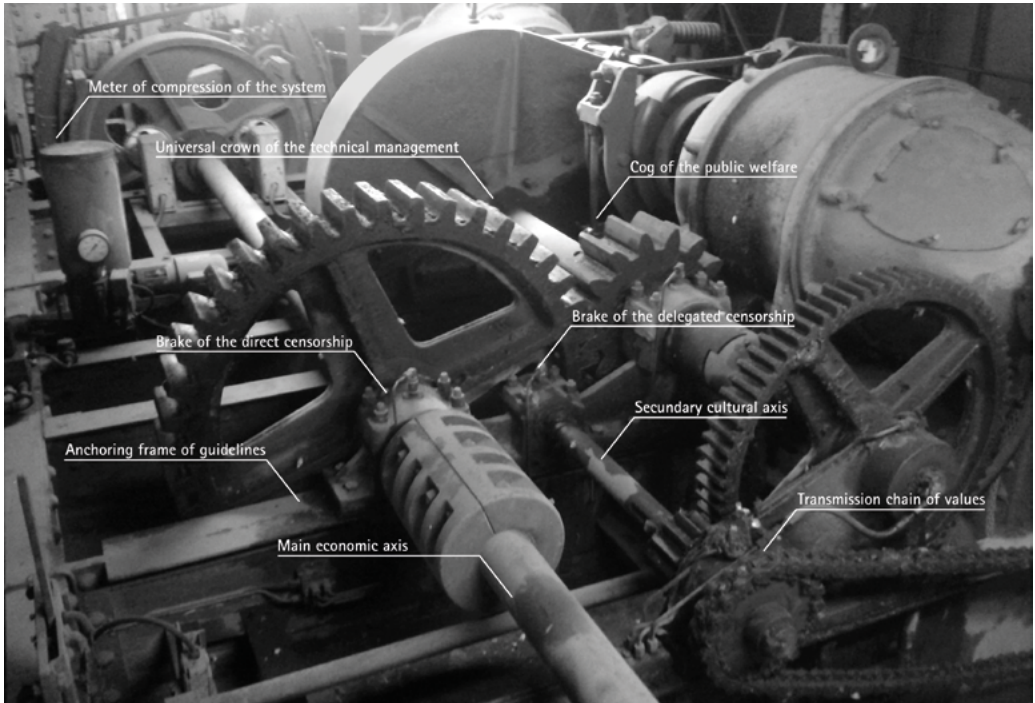


exist. Relations based on trust favour the completion of tasks in both vertical and horizontal structures, and their absence complicates it in both cases. To the degree that each of us depends on others in both horizontal and vertical structures, we have to be able to trust that the system will function.

A person's trustworthiness depends on the ties they are capable of establishing (a sense of reciprocity, co-responsibility, affection, empathy), or the circumstances that have been constructed around us (for example, lifetime mortgages that generate quite dependable and predictable citizens). I say this because we generally use the term "relations of trust" in a positive sense, but for me the phrase "recovering market confidence" strikes me as suspicious, at the very least, and I wonder what will be sacrificed to achieve it.

H: In her text, Aida Sánchez quotes Cristina Acedo and Antoni Gomila, who maintain that trust is also closely linked to affection and that it becomes especially important in contexts where pre-established behavioural norms are faulty or absent. It is hardly surprising that new collaborative proposals often originate in networks of trust. Can there be soft technologies that foster affection among people?

SO: You can use knowledge of soft technologies to foster affection among people, and also to promote disdain or indifference. In fact, we are constantly being influenced by these technologies, and we also use them ourselves, for example, when we want to please someone or get them to do us a favor. And the fact that they are customary does not make them any less perceptible. The project called *Eromecánica. La erótica de la maquinaria social* (*Eromechanics: The Erotics of Social Machinery*) addressed all



of this to a degree, through consecutive dialogues that reveal power relations, libidinous flows, and the management of affects that connect certain people to others in a 'very convenient' way.

Figure 3.17. Saioa Olmo, illustration from the book *Eromechanics: The Erotics of the Social Machinery*, 2016. <http://ideatomics.com/eromechanica.html>.

And yet, when it comes to behavioural and emotional aspects where everything is measured in terms of intentions and objectives, the result is undoubtedly mistrust: like Facebook profiles that always present the person in a positive, successful, and glowing way, or the behavior of customer-service employees, which is entirely determined by protocols. Still, there are always cruder and sneakier practices, as well as people who are more or less capable of recognizing them or being affected by them.

In his book *Sex in Human Loving* (1970), Eric Berne, the creator of transactional analysis, explains how "sex best fulfills its purposes by being an end in itself".²⁴ I would say the same about affection and trust. What evolves in a natural manner is what works best.

24. Eric Berne, *Sex in Human Loving* (New York: Simon and Schuster, 1979), 33.

4. ART MACHINES



ART MACHINES

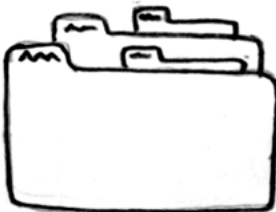
REPRESENTATIONAL

PERFORMATIVE

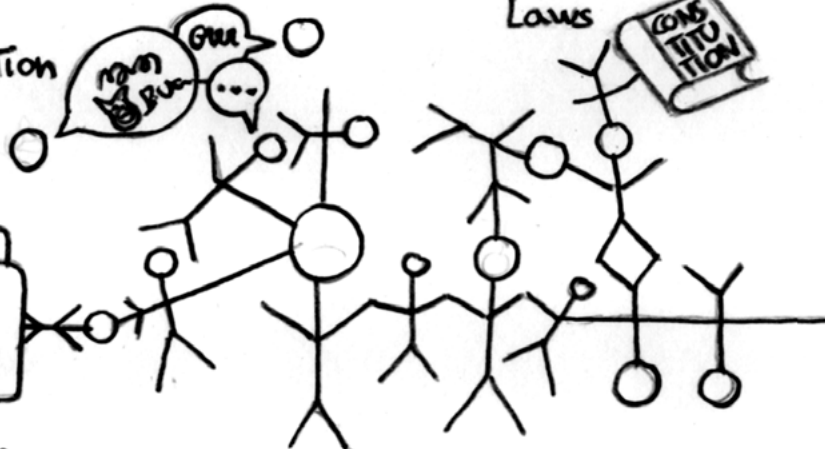
ABSTRACT

LIFE 1
21

Communication



Organization



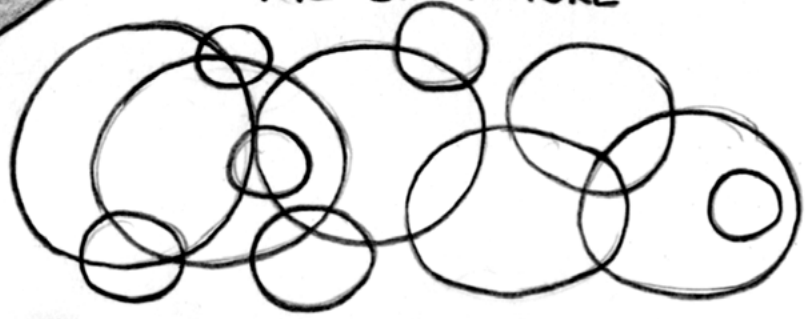
Laws



social networks

MACHINE

THE BIG PICTURE

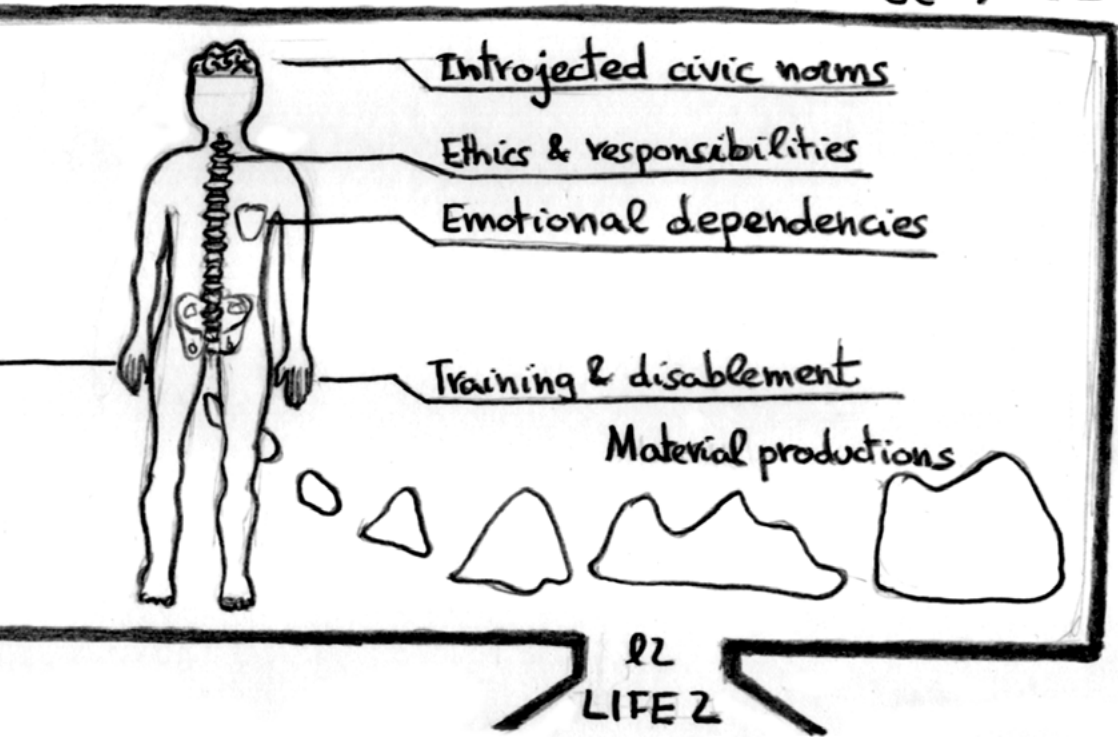


INSTRUCTIONS
1.
2.
3.

ENTRANCE
8 = ART
EXIT

black (or white) box

$$f(e1) = e2$$



I'm in the studio, sitting in front of the table. The table is empty. The previous artists have left it empty and I take the empty space as material now. I look at this special material and it also looks at me.

I have stretched my arms and have started to play with this intangible material. I have checked it with curiosity, moving my hand around it with dance-like movements, dressed in a lab coat.

In one turn when stretching out my hands, I form a trihedron with part of my body, shaping this matter from one side. On the other side, another trihedron is missing, and now I know that I won't find it in this cubic room. I get up from the chair and, with a challenging attitude, go out of the studio looking for other boundaries.

Outside, there are plenty of materials. Materials are endless, but they do not all affect me, not all of them are equally significant for me; I cannot even notice each one. We only perceive 5% of the universe, and I myself perceive a minimal part of this proportion.

I am made up of micro and macro-organisms. I move with them all, I am also part of the joint, together with them, configuring many possible relative positions. We all make up a machine, which is also part of other machines, and we even compose more stable compositions and layouts.

The clock strikes 12:00 a.m. It is necessary to return to the studio space. I found the missing trihedron, let's see how it matches the previous one.



Figure 4.1. A frame of the documentary *Aliens inside us*. A production by Smithsonian Networks, 2012.

4.1. Art devices: social machines, soft technologies and contemporary art practices

4.1.1. A mechanical assembly of technologies, relations and art

Technologies for Human Relations, Social Relations Technologies, Social Interaction Technologies, Relational Technologies, Soft Technologies... all these categories are useful for expressing the scope of contemporary art that we will focus on. However, they are not equivalent, and we know that using one or another takes us to different places. We have decided to use *Soft Technologies*,¹ and to analyze their relationships with contemporary art practices.

With reference to social relationships, we will centre on social and individual behaviours, in communication and organization. At the same time, we will try to distinguish the technologies in those fields. In fact, the definition of technology is 'technical knowledge organized in a scientific way, that allows us to satisfy a basic human need, to adapt necessities and desires to the environment, and to design goods, and services'. We will use it in its "soft" sense, i.e., the technical knowledge of social sciences, although the concept of technology is commonly identified with hard sciences (Engineering, Physics, Chemistry, etc.).

Contemporary Art practice is the third axis and is the central one in our reflection. Saying *Contemporary Art Practice* and not simply Contemporary Art expresses a wish to transcend disciplinary conventions of fine arts, and putting *artisticity* in a not completely known place, somewhere in between content, form, desire, and purpose.

1. It's a concept that has been spread in Collaboration with the group Colaborabora. There is more information about the background of the concept and information related to it in <http://www.tecnologiasblandas.cc/2015/11/05/sobre-tecnologias-blandas-y-practicas-artisticas-un-texto-de-saioa-olmo-alonso/> and <http://transarte.wordpress.com>

“What can art do?”² This is the question that runs through the three aforementioned axes (social machines, soft technologies and contemporary art practices). If ‘being able to’ is the power to do and the capability of generating effects, then, art ... what, who, where, when and how? Which *affects* are those which define art?³ And which *effects*?⁴

The agency of art in society. If you want to get a real answer to this equation, you need to build the question accurately. Art is very broad, the ways of understanding art are diverse⁵ and their affects and effects are also varied. Focusing on relationships, their *affects* on society need to be analysed.

Relational Art focuses on people’s behaviour, communication and organization. It analyses and experiments with relationships by mobilising reflections on and reactions to personal relationships, group interactions and social organizations.

According to Deleuze⁶, each person would be composed of beings of high and low rank. In the opinion of the philosopher, they form a whole figure, which is continuously variable, and all parts affect each other and establish mutual power.

Shaking established behaviours, communication methods and forms of organization can provoke the shaking of naturalized powers, too, and this shaking is part of a larger network.

2. Spinoza raises this question referring to the body: “What can a body do?”. The philosopher says that humans do not know precisely what a body is capable of and that to know it, we should ask ourselves which affects it is capable of. As examples of affects, there would be desire, joy, sadness, admiration, contempt, love, hate... Affects and affections are different things according to the author. ‘Affect’ is non-representative; affection, on the other hand, is representative. That is, the presence of the body is required for the affection to happen. ‘Affect’, however, would exist by itself.

3. According to Spinoza, gender, species, organs or functions do not define bodies, but what defines a body is what a body can do, i.e., the affects that they can conduct, both passively and actively.

4. We cannot forget that Spinoza and Deleuze are speaking about thought (a thinking that is not only representative but also affective). In this study, we are also looking at the effects, outside the bodies, caused in the context.

5. Clement Greenberg and other modernist critics enunciate that each artwork had a unique nature (an individual set of features). In Hal Foster “Contra el pluralismo” *Episteme. Eutopías. Documentos de trabajo*, 186 (Valencia: 1998), 35.

6. Gilles Deleuze, *Conversations 1972-1990* (Valencia: Pre-texts, 1999).

4.1.2. Social, representational and performative machines

The concept of social machine

The idea of the machine is wider than the usual concept of technological device. Thus, many authors have used it in an extended sense, adding the social vision of machines: Karl Marx, Donna Haraway, Gilles Deleuze, Felix Guattari, Gerald Raunig, Lewis Mumford, Abraham Molles...

For example, Karl Marx⁷ approached the machine as a mechanical-intellectual-social gathering. The machine itself would not only link technology and knowledge, but it would also coordinate staff.

Donna Haraway, in turn, theorizes on the *cyborg*.⁸ Haraway describes this post-modern being as a hybrid made up of fragments of humans, animals and mechanisms, and also explains that its nature redefines our social and corporate reality.

Gilles Deleuze and Felix Guattari, on the other hand, didn't understand the machine as an extension of the human, because they thought human and machine were made up a single piece. In their words, "We are not starting from a metaphorical use of the word *machine*, but rather from a (confusing) hypothesis about the origin: the way some elements are determined for making up a machine due to *recurrence* and *communication*".⁹

Gerald Raunig¹⁰ also explains the use of the concept machine over the centuries, using a premodern conception for machine and asserting that separating the organic from the mechanical is absurd. Moreover, he adds that

7. Karl Marx, *Elementos Fundamentales para la Crítica de la Economía Política*, 2, (México: Siglo Veintiuno editores, 1972): 216-230.

8. Donna Haraway, *Manifiesto Cyborg: ciencia, tecnología y feminismo socialista a finales del s.XX*, (New York: Routledge, 1991): 141-181.

9. Gerald Raunig. "Algunos fragmentos sobre las máquinas". *Brumaria. Arte, máquinas, trabajo inmaterial*, 7 (2004), 227.

10. Gerald Raunig, *Mil máquinas*. Breve filosofía de las máquinas como movimiento social (Madrid: Traficantes de sueños, 2004).

the conjunction between the machine and the human is not just a progressive fusion, but that it has its own entity.

On the other hand, Lewis Mumford also reflects on social machinery in concrete moments of history.¹¹ In his text *The Megamachine*, he explains that monarchy invented the archetypical machine, i.e., the first functional model for organizing society, and he considers it an important technological feat. In addition, he develops various concepts around the word *machine*: when this machine works as a whole by itself, Lewis calls it *the invisible machine*; when it is used for collective purposes he names it *the work machine*; when it is applied to the collective actions of destruction, it is designated *the military machine*; and when it is a mechanism to convey messages to the whole population, *the bureaucratic machine*. Likewise, all these machines, bringing together all the political, economic, bureaucratic and monarchic elements, would make up *the Megamachine or the Main Machine*.

Furthermore, the communication theorist Abraham Mole, renowned expert in the field of cybernetics, in his article "Análisis sistémico de la sociedad como máquina" (Systemic analysis of society as a machine),¹² brings up the difference between the concept of *society* and the concept of *social system*. According to the author, in a society, an individual establishes a social contract with the rest of the people in a kind of reciprocal exchange of obligations (even if it is not signed anywhere), while in a social system this disappears, and the relationship is established with the system, and the fundamental element is the context (which is made up much more of organisms, institutions, communicative artefacts and structures than by the individuals). The social system model is what he refers to as a machine: a network of beings in a dispersed aggregation in a more or less broad territory, which in the former are isolated from one another even though connected to the networks and, due to telematic technologies, more managed than governed.

In that article, the concept of *machine* is also used in a cybernetic sense: to understand how some systems work, to represent intangible relationships and to express non-vis-

11. Lewis Mumford. "La megamáquina". *The myth of the machine* (Barcelona: Pepitas de Calabaza, 2002).

12. Abraham Molles. "La sociedad como máquina". *Signo y pensamiento*. Vol. 2, No. 3 (Bogotá: Editorial Pontificia Universidad Javeriana, 1993): 35-44.

ible processes. Since the concept of social machine is very broad and focuses our interest on social relationships, the analysis centres on three areas: behaviour, communication and people's organization.

Representations of social machines in art

Over the course of the 20th century, many artists have used machine-related representations in their artistic expressions. One of the best-known is Marcel Duchamp's *The Bride Stripped Bare by Her Bachelors* (*La mariée mise à un par célibataires, même*). This work is also known as *The Large Glass* (*Le Grand Verre*), and Duchamp created it between 1915 and 1923. In this piece, the artist uses play-

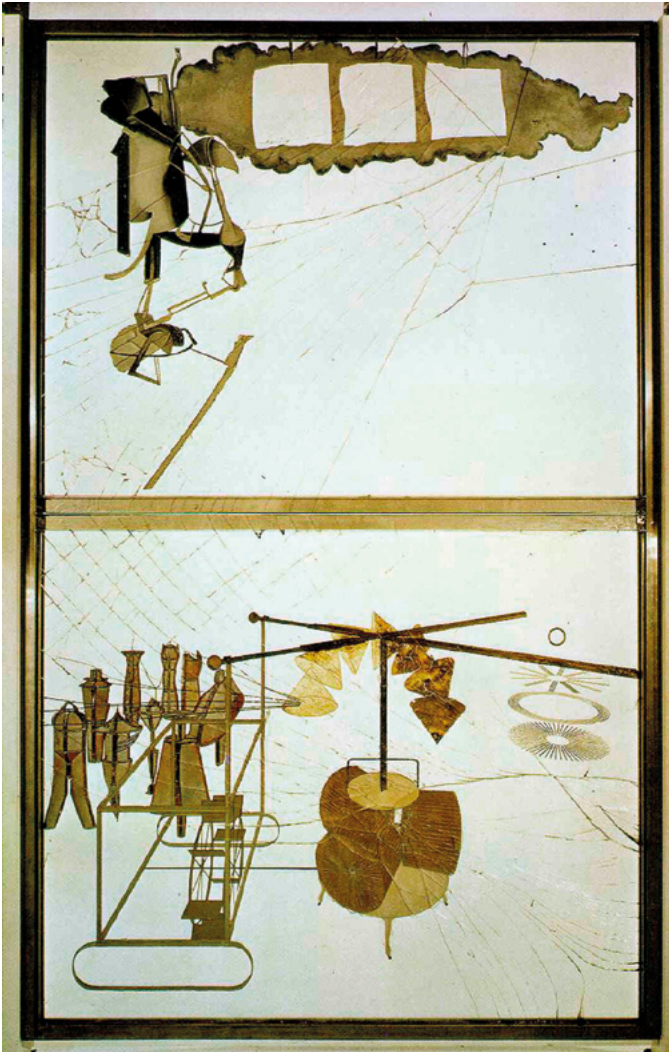


Figure 4.2. Marcel Duchamp, *The Large Glass*, 1915-1923.



Figure 4.3. Marcel Duchamp, *The Large Glass*, photography by Hermann Landshoff in 1954 at the Philadelphia Museum of Art.

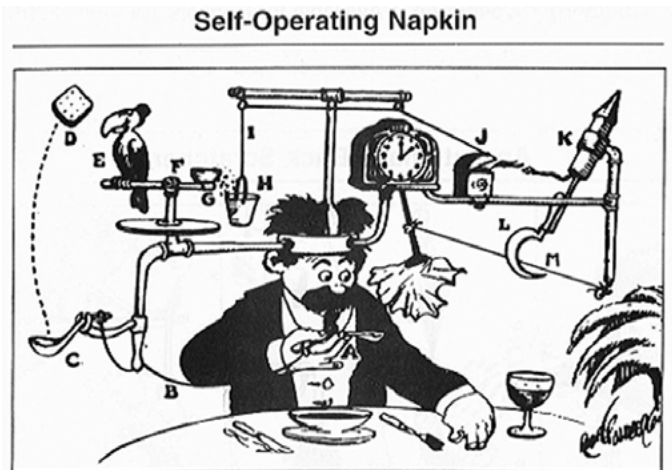
ful machinery to represent a structure of relationships. Formally, it looks like a mechanism made up of elements that fit together in accordance with an invented type of physics. However, we know that its meaning is wider, due to the vast imaginary that Duchamp created around the piece and the artist's tendency towards word-games. In 1934 Duchamp published a series of observations and studies on *The Large Glass* in the publication entitled *The Green Box*.

As a curiosity, after it was exhibited for the first time, *The Large Glass* broke in transport. Duchamp considered this unexpected event to be an excellent stroke of luck that fulfilled his artwork, connecting the top and bottom part of the glass.

In the early 20th century as well, Rube Goldberg created crazy, absurd machines through comic illustrations. In these, very simple actions became very complex through being performed by cause-effect mechanisms. He used different gadgets and funny, silly artefacts to get common everyday tasks done.

The context of these drawings must be taken into account: North America was in a deep process of industrialization, and a broad range of mass-products was being produced to satisfy a growing demand from the population. It is easy to imagine that the industrial context must have seemed quite mad to some of the citizens of the moment, and that therefore the comic stories of *Professor Lucifer Butts*, apart from raising a smile, would have made them think about the complexity of society and the idea of progress at that time.

Figure 4.4. Rube Goldberg, *Self-Operating Napkin* drawing, from the series *Inventions of Professor Lucifer Gorgonzola Butts*, 1915.





On the other hand, already as a contemporary art expression, we have the *Cloaca* installation by the artist Wim Delvoye. Wim Delvoye turns food into excrement through an organic-mechanical machine. It is similar to the process made by the human organism, but the artist rarifies it, giving it an industrialized scale. The change of scale is useful for thinking about the transformation-cycles of matter that humans perform as part of the ecosystem.

Figure 4.5. Wim Delvoye, *Original Cloaca*, 2000.

As a last example of artistic representations of social machinery, there are cartographies of contemporary political, social and economic systems of the artistic couple Bureau d'Etudes. These are large-scale murals, based on deep research, which show visual analyses of transnational capitalism and other macro and micropolitical panoramas. In comparison with the previous representations, these cartographies express in a realistic sense international, institutional and power relations. These projects focused on social machinery are framed within cybernetics, i.e. theories about regulating systems that organize human life and theories about control and systems in general.

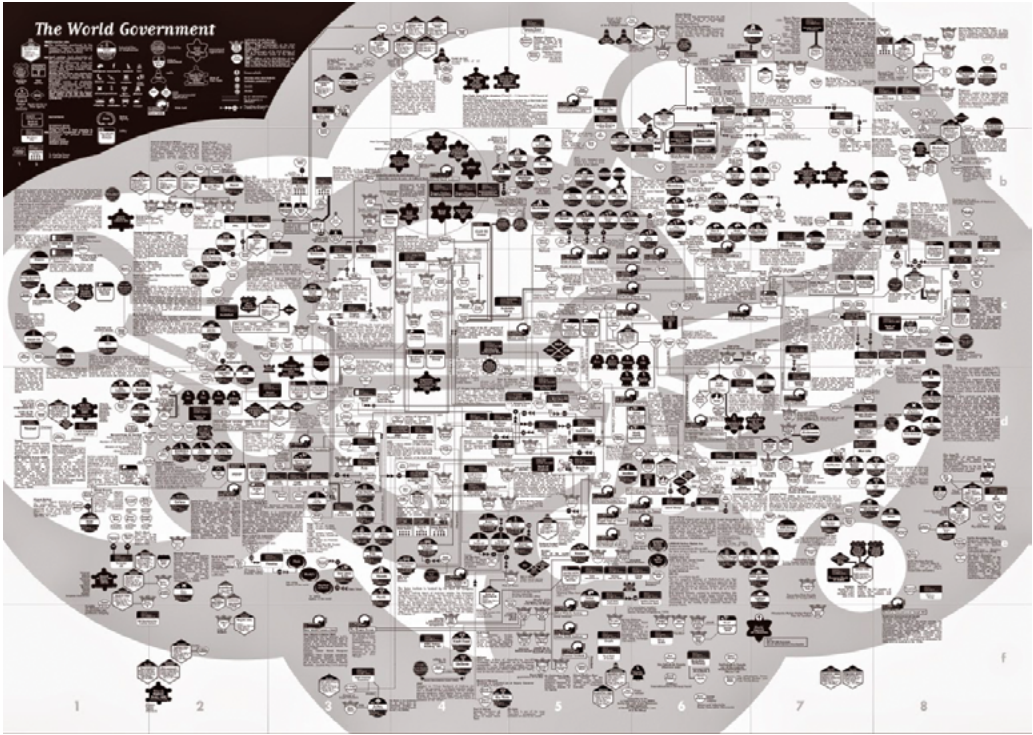


Figure 4.6. Bureau d'Etudes, *World Government*, 2004. <http://bureau-detudes.org>.

Performative machines

We won't only focus on artworks that make visual representations of machines, however. Other strategies will be underlined, which seek more direct *affects and effects* in the context.

The representation of reality has been the most widely-used of artistic strategies over the centuries. However, even if representation has been hegemonic, it is not the only possible strategy.

Representation through art has been appropriate for many purposes and functions in society. Historians think for example, that in Prehistory, the drawing of a hunt had a magical-spiritual function (facilitating hunting). In Western cultures, in the Middle Ages, however, artistic representations were used by religion to indoctrinate and by feudal lords and kings to show their power. In the Renaissance, on the other hand, it was convenient for the commercial bourgeoisie to move paintings from the walls, to facilitate the commercial function of exchange of art, and in this way, they made representations be created that were adapted to their needs, too.

Nowadays, representation is not necessarily the most appropriate strategy for the moment or for our intentions. Frequently public institutions are the ones who provide financial support for the making of artworks and, therefore, these artworks do not necessarily need to adequate to formats and other features that are required to fulfil functions that had a more predominant demand in the past (such as the example of the canvases mentioned before). Moreover, many artists work with highly ideologized discourses, but when they are located in conventional commercial channels, they are neutralized. Often, contradictions arise between the formats and places chosen by the artists and the discourses and forms they choose.

Therefore, the strategy that we will propose is: to imagine - to involve - to influence. This combined strategy takes representation as a starting point, as a tool to offer figurative, symbolic, or transverse reflections of reality, but it places particular emphasis on artworks that question commonly naturalized structures of producer-consumer relations in art and that propose participatory, collaborative and co-creative patterns. Finally, it extends the functions of artworks, so that in addition to fulfilling aesthetic and discursive functions, they provoke other influences, too. In this sense, we understand performativity as a capacity of generating influence in a context. Soft technologies can make a great contribution to this combined strategy.

4.1.3. Abstract art machines

The concept of *abstract machine* is a term that is already used in different areas and is of interest in contemporary art, too.

In computer science, for example, *abstract machines* are used to test theoretical models of a system. They also work in intellectual experimentation. Mental experiments are resources, for the imagination to be able to explore the nature of certain things. Hypothetical scenarios are used to help us to understand and apply reasoning to some aspects of reality. The best-known example of an abstract machine in this field is the Turing machine (a very simple model which manipulates symbols on a strip of tape according to a table of rules and that is capable of simulating the logic of a computer algorithm).

Figure 4.7. Saioa Olmo, *Behaviours Setter*, drawing on soft technologies of behaviour, 2015.

As a key element in their philosophy, Gilles Deleuze and Félix Guattari give ideas about how to approach the concept of an abstract machine, but even so, it is difficult to grasp completely. It is as comprehensible for what it is not as for what it is, for what it does not do as for what it does. In this way, it is real, it is an unfolding complexity, it's being is becoming. It is not a representation, it has no form, it is not ideal, it is both vital and material, it is pure matter-function. It creates a new reality, it constructs new ways of being, it acts as a guidance of mechanisms, it determines the real conditions of experience. It exists.¹³

We also consider the concept of *dispositive* theorized by Michael Foucault, which is close to the idea of *abstract machine*, but not the same. According to Foucault, a *dispositive* "is, first of all, an absolutely heterogeneous assembly which involves discourses, institutions, architectural structures, regulatory decisions, laws, administrative measures, scientific enunciations, philosophical, moral and philanthropic propositions; in short: as much the said as the un-said, these are the elements of the dispositive. The dispositive is the network which is arranged between these elements."¹⁴ For Foucault, the dispositive is "an ensemble of strategies of relations of force which condition certain types of knowledge and is conditioned by them".

From the practice of art, we will try to represent some abstract machines in a surreal way in the next section. We have drawn these machines according to the classification that we are using of soft technologies in relationships: abstract machines related to behaviour, to communication and to human organization. In addition, three contemporary art projects are presented. These have been chosen because of their use of soft technologies in their processes, and because soft-technologies are crucial to them.

13. Stephen Zepke, *Art as Abstract Machine. Ontology and Aesthetics in Deleuze and Guattari* (New York & London: Routledge, 2005).

14. Michel Foucault, *Dits et écrits*, vol. III, quoted in Giorgio Agamben, *Che cos'è un dispositivo?* (Roma: Nottetempo, 2006), 3-4. Requoted from Jeffrey Bussolini, "What is a Dispositive?" *Foucault Studies*, 10, (2010): 85-107.

Art device: *Police training*, The Social Experiment: Iratxe Jaio, Klass van Gorkum, Wouter Osterholt, Jonas Staal and Elke Uitentuis. 2011.

<http://www.parallelports.org/en/node/418>

For this project, the Dutch Art Academy invited artists to organize *Resistance Training for Artists*. During the three days of the course, two instructors from the police-academy taught artists and students the 'art' of interrogation, that is, techniques for questioning and for being examined, as well as how to deal with violence (giving special attention to violent situations and to regulating or dismantling these situations). Students participated in the course and put their learning into practice through *role plays*. At night, they also linked this new knowledge with their artistic practices.

The initiative raised a lot of questions, such as what abilities is it interesting for artists to have, whether art should stay in neutral positions, how activist determinacy can affect art, whether the supposed non-utilitarian quality is essential for art...

The context is also of interest for understanding the proposal. In the 1990s and 2000s, the Netherlands had a very beneficial cultural policy for artists located there. Before the year 2011, economic constraints had already started and public opinion had criminalized artists, accusing them of wasting public money. Artists went out to the streets to protest against this criminalization, and for some of them, it was a new scenario of violence. *The Social Experiment* initiative used this conjunction by proposing this peculiar and provocative training. For the participants, it was also interesting to acknowledge that to be able to define the world you live in you have to be capable of describing the place of art in the world.

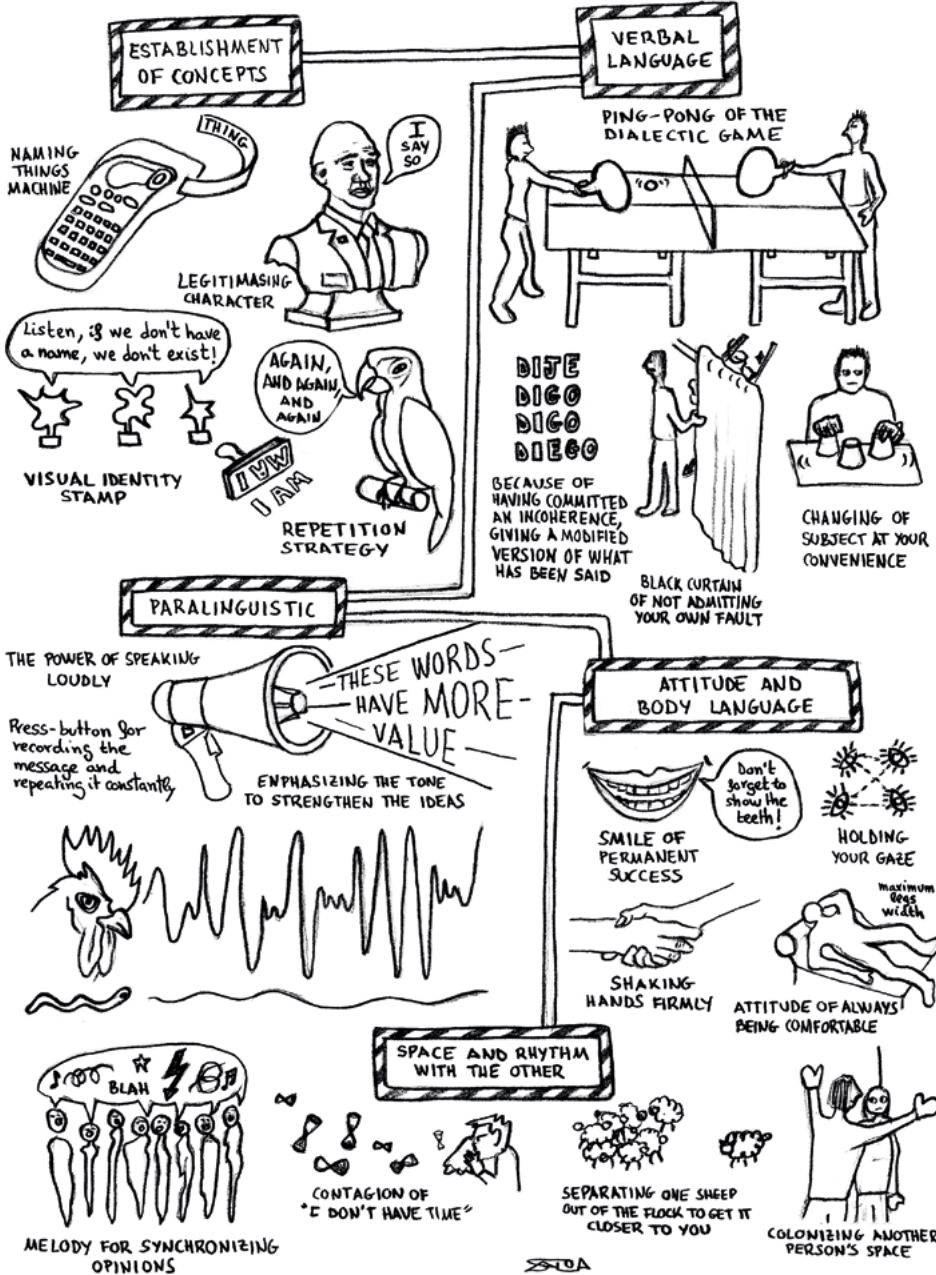


Figure 4.8. Iratxe Jaio, Klass van Gorkum, Wouter Osterholt, Jonas Staal and Elke Uitentuis, *Police training*, 2011.

Abstract Machine: The Communication Circuit Soft technologies of communication

COMMUNICATION CIRCUIT

↳ SOFT TECHNOLOGIES?



Art device: *Complaints Choir*, Tellervo Kalleinen and Oliver Kochta-Kalleinen, 2005.

<http://www.complaintschoir.org/>

In 2005, Tellervo Kalleinen and Oliver Kochta-Kalleinen began the *Complaints Choir* project, and since then, more than 140 choirs have been arranged around the world. The idea of the project is simple: gathering complaints from the population of a city, and taking them as a starting point for creating melodies for a choir and organizing these songs to be sung by the local citizens in a variety of public spaces. In this way, the initiative has spread around the world because of its clarity, helped by the audio-visual records of each initiative, the sharing of them in social networks and the possibility of customizing the project in each location.

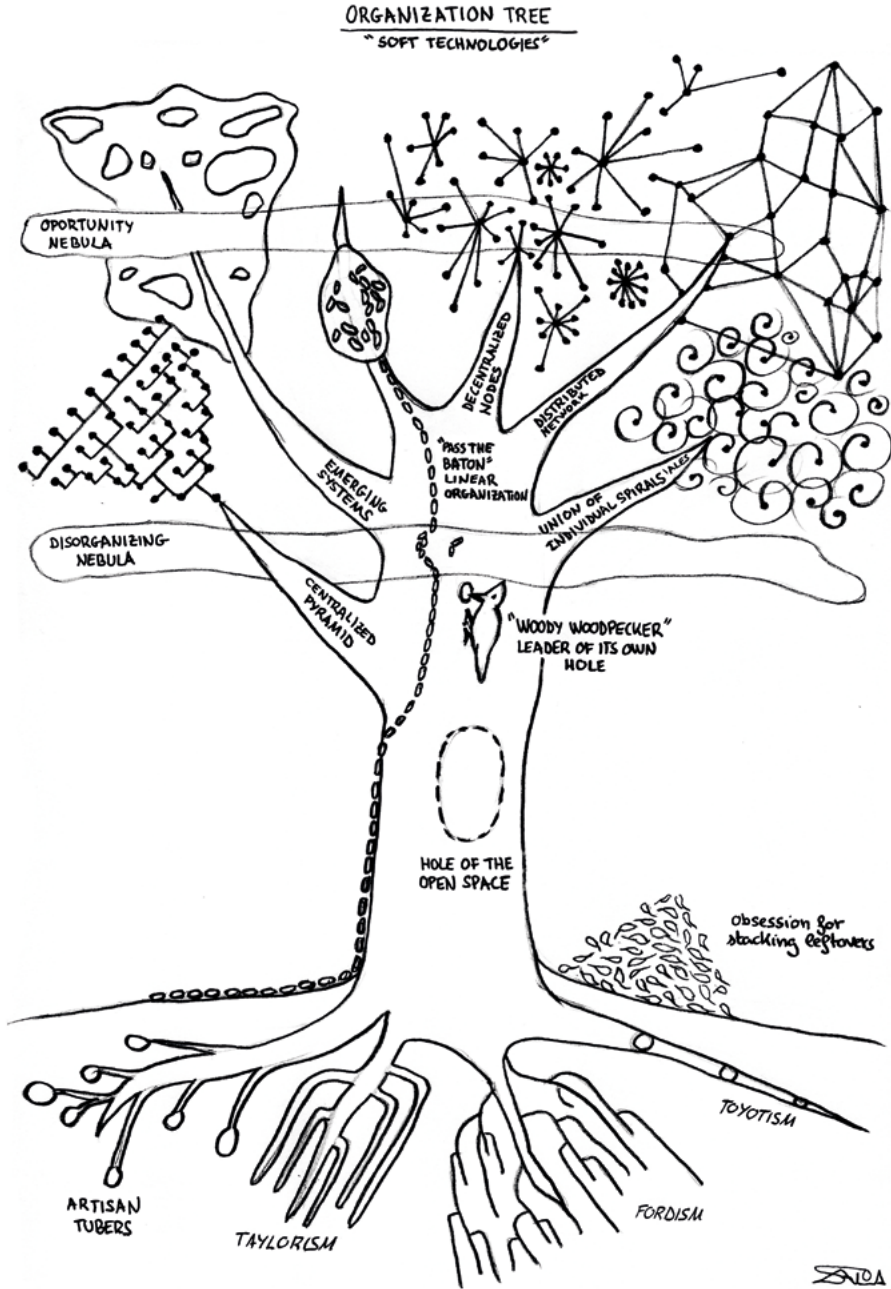
Figure 4.9. Saioa Olmo, *Communication Circuit*, drawing on soft technologies of communication, 2015.

Figure 4.10. Tellervo Kalleinen and Oliver Kochta-Kalleinen, *Complaints Choir*, 2005.



Abstract Machine: The Organization Tree

Soft technologies of organization



Art device: *When Faith Moves Mountains*, Francis Alÿs, 2002.

<http://francisalys.com/when-faith-moves-mountains/>

In 2002, Francis Alÿs, a Belgian artist working in Mexico, did the project *When Faith moves mountains* on the outskirts of Lima, thanks to the commission of Cuauhtémoc Medina and the collaboration of Rafael Ortega. For the project, he recruited five hundred volunteers equipped with spades, to move a few inches of a sand-dune. Based on the tumultuous social resistance against the dictator Fujimori which had happened for several months in 2000, the artists proposed this project as a social allegory of “maximum effort, minimum result”.

Figure 4.11. Saioa Olmo, *Organization Tree*, drawing of soft technologies of organization, 2015.

Figure 4.12. Francis Alÿs, *When faith moves mountains*, 2002.



4.1.4. Art devices hacking social machines through soft technologies

As we have seen in these examples, some contemporary art practices use other technologies apart from the most specific artistic knowledge and techniques (aesthetic resources, media for recording, exhibition displays...). These alternative technologies for art project implementation include management, people organization, persuasion, networks of people, communication tools and strategic planning. The use of those tools in a sophisticated way can be decisive for completing such projects successfully.

Mastery of soft technologies helps artists to run participatory and collaborative projects better. Today, to influence the complex systems that make up society, it is essential to analyze these technologies from a critical perspective.

In this regard, it is important to know what art can do and what it cannot achieve. These limits can be acknowledged from what has already been accomplished, and from what we can foresee the arts can do by taking into account today's technologies.

We know that art can give visibility to hidden situations. Moreover, it is known that through art we can experience fictional scenes that enable us to propose alternatives to real ones. The question may be to what extent art can be useful for dissolving established models and provoking new ones, but it is clear that art can contribute to ongoing changes. And artists know that art is capable of connecting with people in unusual ways.

For each social system there is a kind of artist and of art-production. If the society is capitalist and hetero-patriarchal, the art system will probably be that way, too. Artists, taking into account their own criteria, play the best possible position they can in the «court» that they get to live. For questioning the system, it surely will be *suspicious* to use the same artistic tools that the system has to offer you, and you will have to look for others. In this sense, soft technologies can be an interesting alternative for working in art, now.

4.1.5. The logics of machines

This is a special part of the thesis. This is a whim that the author has indulged herself in (as if there were not already enough caprice in the process of this research). This is a section that will be unfinished and that will leave the author's desire not completely satisfied, which is a must in any process that is worth its while.

For hacking any machine, first, you probably need to understand it, even if sometimes not knowing it completely can give you more opportunities to find unpredictable ways to hack it. Most of the time, to be able to affect a mechanism in a particular way, you will need the conceptual and practical tools that will let you do that, and that is already a challenge.

Throughout this research, we have tried to understand the social machine: with its one-to-one relationships, with its civic norms, laws and curricula, with its organizational institutions, with its media for transmitting messages and so on. We have also thought about art projects as devices inside this assemblage of agents and functions. We made the project *Eromechanics. The Erotics of the Social Machinery* in order to try to approach the theme through art practice, and it is precisely when making this art project that we came to think about the logic of each type of machine. *Eromechanics* uses the metaphor of a classical mechanism as a starting point (the one of a rusty drawbridge) to refer to society; images of machineries of mechanical clocks (which is a "machine that produces uniform seconds, minutes, and hours on an assembly-line pattern"¹⁵) and visual creations of more hybrid, amorphous, fictional and abstract combinations of agents (in the shape of collages, remixes, pastiches or assemblages, depending on which connotation one would want to give them).

Machines are made inside the episteme of their epoch, inside a frame that can be thought about. They are also built inside the possibilities of their materials and the cognitive and technical abilities of the agent that contributes to their creation. Therefore, if the operation that we have made is one of trying to understand the social machinery by using a mechanical machine as an analogy, we wonder which other ways could be open to us, thinking of it

15. Marshall McLuhan, *Comprender los medios de comunicación. Las extensiones del ser humano* (Barcelona: Paidós, 1996), 160.

through the prism of other logics: the logic of an organic machine, the logic of an electronic machine or of a machine built with knowledge of quantum mechanics.

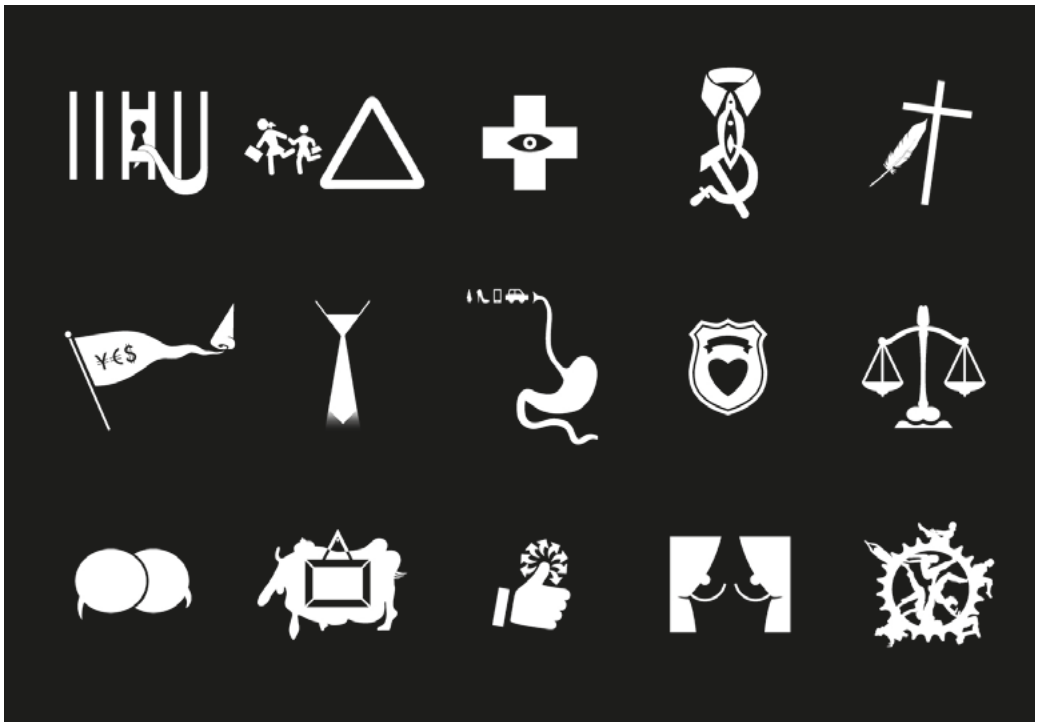
The logic of an 18th-century clock, of a 19th-century loom, of a 20th-century integrated circuit, and of a 21st-century quantum computer might be examples which we could start with in later developments of this research, as they go beyond the limits of the present study.

4.2. Practical case: Eromechanics. The Erotics of Social Machinery

Description

EROMECHANICS. The Erotics of Social Machinery is an art project on libidinous fluxes, power relationships and social structures. It takes dialogues between some anonymous people who are part of a chain of verbal exchanges as its starting point, and in these dialogues, affects, emotions, games of domination, tricks of persuasion, expressions of exaltation, signs of dependency and samples of attraction and repulsion come out. These exchanges happen in a personal micro sphere but allude, at the same time, to relationships between organizations at a social and macro level. Therefore, it employs vocabulary that facilitates certain point of abstraction. Terms related to mechani-

Figure 4.13. Symbols related to the disciplinarian mechanisms of social control corresponding to the different scenes of *Eromechanics*.



cal artefacts are used in a metaphorical way: piston rods, spark plugs, crankshafts, levers, axis, motors... altogether making up a social machine lubricated by affections.

The penitentiary system, the educational system, the sanitary system, the economic system, religion, the police system, the judicial system... are the scenarios through which the characters of *Eromechanics* flow. Each of these devices has been connected to a behavioural expression of sexuality: the work system with masochism, the system of consumption with gastrophilia, the political system with fetishism, the communicational system with audiophilia. A panoramic view of a disciplinary system of control made up of different kinds of libidinous fluxes that subjugate us to each other and to the structure.

Eromechanics has been developed since 2013 until now, it has passed through several phases and has materialized in different art formats.

Origins

Like most things, *Eromechanics* grew out of a coincidence of several factors. In 2013, I was invited to propose an artistic intervention on the bridge of Deusto as part of the initiative artepuentedeusto.blogspot.com.es in collaboration with the research group Kontestua.org of the University of the Basque Country UPV/EHU. Deusto Bridge is a moveable bridge built in 1936, with a mechanism that is semi-hidden in its base. It is part of the industrial heritage of Bilbao and was opened for the last time in 2008, although at the moment it is in a bad state of conservation. The machinery is surrounded by several connected areas under the bridge and controlled from a cabin above. Undoubtedly, the space and mechanism themselves attracted me very much. On a personal level, I had always felt close to clockwork mechanisms, as my father collected clocks, but right at that time, I mostly felt like part of the machinery of the university and had the feeling that I didn't entirely understand it. On the social level, we were witnessing a crisis, a complex mechanism that we were not wholly understanding either. As an artistic creator, I imagined a performative group action in these spaces under the bridge, which cannot be seen directly by the public except through a security camera system, as something you are witnessing, happening next to you, but that you are not able to intervene in. Coincidentally, in September 2013, I was part of the EPLC art collective and we were doing a residency in La Fundación, close to Deusto Bridge. We used to walk there along the river from the



Figure 4.14. Part of the machinery of the Deusto drawbridge.

old part of the town. The atmosphere in the group was emotionally very intense and, we held interesting conversations during these walks and during the sessions. The first texts of the performance were written down then.

Finally, the Town Hall cancelled the permit for the artistic programme to happen in the underside of the bridge, as result of one of the first organized performances, which seemed not to fit under 'their criteria' of what should be exhibited there. *Eromechanics* was never done in the place that gave origin to it, but this opened up other possibilities.¹⁶

First phase: The performances

In October 2013, I was part of the EPLC performative group. We were entering a new group phase, and at the same time, I had a desire to do something with how people are influenced by emotions in making up a certain kind of society. That connected with previous projects such as

16. This is an explanation of causalities in the form of a description of a sequence of events and facts.

Your cheering up message here (2013), *Undisciplined Desires* (2010) and further ones such as *EUSKADI™* (2002-2008).

Looking to carry out a performative group action, and as EPLC was in a moment of change, Nuria Perez, member of the EPLC, proposed that we should participate in the *Noviembre culturales* artistic program of Plataforma Tirante, in the old school of Lutzana, in the Basque Country. We decided to bring together this space of opportunity, the ideas and texts that I was working on, and the desire of most of the group to continue exploring together with the performativity of our bodies. The group was made up of Nuria Pérez Alcántara, Naiara Santacoloma, Maider Urrutia, Ixiar García, Ivan Batty and Saioa Olmo.

This was the beginning of the first of four performances in which we combined created dialogues with the connotations and characteristics of the places, and with movements, dances and displacements invented or adapted for each occasion. The performances were based on dialogues, which we read in pairs, with one of the group alternating in each scene to make a kind of human chain. In this way, each person had to embody different roles during the same performance. Our movements were mechanical, inspired by the topics of the dialogues, and customized for the conditions of each place and number of members.

Eromechanics: The School

This first presentation of *Eromechanics* was made in a 1924 building which had been the neighbourhood school, and we took advantage of this fact to work specifically on the part of the dialogues that alluded to the educative system.

As an audiovisual experimental process to approach the space, we slid our gaze along the walls and rooms of the building, recalling possible scenes of the previous life of the building as an educative space, discovering its current uses, and introducing other behavioural approaches in relation to erotism and the mechanisms of social control, through the wandering technological eye of our video camera.

We took the context into special consideration for choosing how we stood as performers in relation to the public (emulating the special organization of a regular classroom), choreographing the beginning of the performance in such a way with the public that replicated the shape of



organizing children in lines to enter the classrooms, and ending with a reference to the teacher-pupil relationship but this time between performer and public. We explored the roles of artists and audience through minimal participatory strategies.

Figure 4.15. *Eromechanics: The School*, 23rd of November 2013.

Eromechanics: The Libertarian Ateneum

In this second delivery of *Eromechanics*, we performed in Izarbeltz, a Libertarian Athenaeum in Bilbao. It was an industrial space that had previously been a meat processing plant, and that was now being used as social space for anti-specist, feminist and anarchist movements.

On this occasion, we decided to adopt a circular arrangement of performers and public, emulating the predominant shape used in assemblies that try to reflect to a horizontal form of organization. Therefore, the audience was arranged in the round, in a circle of chairs, with the performers in it, too. This meant that the distances become



Figure 4.16. *Eromechanics: The Libertarian Ateneum*, 31st of January 2014.

smaller and that the points of vision multiplied (the action was not designed just to be seen from the front but we took into account what we were showing to each of the flanks, and to do so, we used different means: an action video camera, a video projection and a circular design for our movements. A new control device was put into action: the media.

The beginning and the ending of the action were specific for the place, too, and tried to break into the visitors' comfort zone. To access the premises, people had to have a sensitive body search (something in between a violent frisk and a kind fondling) and for the ending, a choral repetition of a quote, present on the mural of the space, was orchestrated.

Eromechanics: The Church

We received the invitation to do an artistic action inside the XVII Ankulegi Conference: Art(s) & Anthropologi(es) which was going to take place at the San Telmo Museum of San Sebastian. This Museum of Basque Society dedicates part of its permanent exhibition to the awakening of modernity in the Basque Country, with machines and tools of the 19th and 20th century. We generated a video that established an erotic point of view towards some of the pieces in the exhibition. We matched these machines and tools with the scenes from our performance and we introduced them with iconic symbols that played with mechanisms, sex and disciplinary institutions in a humor-

ous way. The video was displayed at the deconsecrated San Telmo Church, where we made the performance, and later on during the *Suturas* exhibition in the exhibition space of the museum itself.

The ceremonial atmosphere, rituality and solemnity of the church was used to tune up the *Eromechanics* machine. The very space and acoustics of the church imposed rigour and parsimony. The seats for the public were arranged like in a religious service, and we orchestrated movements and lectures at the front, in a kind of mechanical agreement.

The beginning of the performance was made singing the musical round *Oi Pello Pello*¹⁷. This song fitted in very well with the forms of *Eromechanics*: a round of tasks in a vicious circle, a soft domination manner, a paired relationship... This song is related to an interminable sequence of tasks that a female worker had to do under the supervision of a boss, in the industrial age. For the end of the performance, the lyrics of this song were customized to refer to contemporary work where factors such as audiences and consumers, communication and markets take on more importance than manual work, but in which the relation of domination and subjugation is repeated. These last lyrics were also sung by us, and projected at the front, emulating the hymns displayed during church

17. Song from the Basque Popular Song Book collected by Azkue at the end of the 19th century or beginning of the 20th century and whose best known version is the one by Mikel Laboa recorded in 1964 which begins in English like this: Oi Pello Pello I am sleepy, when I will be able to go to bed? / spin and later, later, later / spin and later, later yes (...)



Figure 4.17. *Eromechanics: The Church*, 14th of March 2014.

services for those who do not know them anymore, inviting them to join in the singing.

Eromechanics: The Internet

This time, Eromechanics became more virtual than ever: bodies turned into pulsating flashes of light, words were made into audio-wave maps and emotions became simple variations of a chain of 0s and 1s. The in-person performance was replaced by a collective video call. The performance space was substituted by the intimacy of the home of each of the performers. The technological device marked and shaped the relationship between people that wandered through the different scenarios of the social machinery.

This performance happened within the frame of The MEM International Festival of Experimental Art. It was arranged in a way in which each of us was connected to a video call from her/his home and all of us were virtually together in projection of this collective video call in the Wikitoki space. The reading of these dialogues was performativised from rooms of our houses and these suddenly opened out the space of the performance.

Once again, the beginning was contextualized by the media. Txelu Balboa was invited to act as the person in control of the technology and made the first call (as some of the members of the group did in other video calls for the group process, such as #Meetcommons). The ending was a kind of aggregation of noises in crescendo added by each of us from our computers to the common call, in an attempt at making the *Eromechanics* machine sing.

Figure 4.18. *Eromechanics: The Internet*, 5th of November 2014.



The public was called up, both to follow the performance by streaming from each person's place or by going to Wikitoki to see it together with others. The absence of the direct presence of the performers' bodies, was an interesting point for experimenting with the transmission of emotions.

Second phase: The book

As the texts had been the starting point of the project and during the performances the viewing time and the understanding time was different, some of the viewers asked to read the texts separately. As a result, I decided to continue exploring the topic through another format, as I thought the texts by themselves had their interest.

To do so, I compiled the texts of the dialogues, created photomontages that generated a visual approach for each of the scenes, and asked experts in different areas for texts: sound, performativity, art, sexology, gender issues, activism and sociology, to delve into the idea of Eromechanics from different perspectives.

I wanted the materiality of the book to have its own interest, which is why I made an object that would be attractive and appealing to the senses, something like a little talisman.

The book has been presented in several places such as the Basque Book and Record Fair of Durango, BALA Art Book Fair, Tabakalera of San Sebastián, Zas Space of Vitoria. These first presentations were made together with Ivan Batty, and we recreated part of the dialogues of the



Figure 4.19. The book in its three editions: Spanish, Basque, and English and an *Eromechanics* ring.

TRANSART

Figure 4.20. One of the brooches of *Eromechanics* with a clockwork mechanism of bridges from the beginning of the 20th century.



performance, adding some data about how we connect *Eromechanics* with our personal experiences.

Accompanying the book's presentations, together with Javier Olmo, we made some jewellery, converting watch mechanisms into rings, earrings and pins. Clocks were considered the high point of mechanist conceptions between the 17th and 19th centuries, and we wanted these jewels and their packages to be a trace of the ideas from the project, objects that embodied part of that reflection.

Third phase: The sound installations

Figure 4.21. Sound installation in Zas Space, Vitoria, (from 12-1-2017 to 28-2-2017).

Following this desire to enter into interaction with people, I made a pair of sound installations that played with the



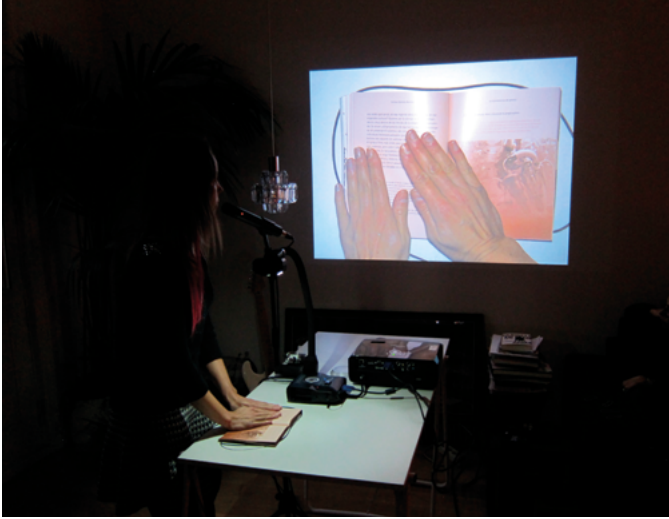


Figure 4.22. Performative presentation of *Taking the sound of a book out: Eromechanics* in LaCosaenCasa art program, 4th of November 2017.

elements of the project. In them, erotic sounds, sounds of machines, and others were sent out in public spaces. They were made in Zas space and in Anti Bookstore.

In this phase, I also made a kind of sound presentation of the book, in which I took the sound of the book out. These were made in Anti Bookstore, LaCosaenCasa art program and Eremuak Art program in Azkuna Zentroa.

Reflection on the project

In terms of the topic

Mechanism is a philosophical metaphysical model that describes the universe as something similar to a large-scale machine whose mechanisms work according to the laws of physical materials. Mechanism reflects Early Modern Europe in the 17th century due to the development of manufacturing production during that period. However, “the classical mechanicism of modern philosophy (17th to 19th) is different from that of contemporary philosophies which find in mechanisms a central element of scientific research”.¹⁸

Eromechanics is a project that shows a mechanistic vision of society. However, the mechanics to which the project refers to are not just subjected to physical and material dynamics, but rather to other ‘softer’ strengths, such as

18. Wikipedia s.v. “Mecanicismo”, the last modification the 4th of March 2018, https://es.wikipedia.org/wiki/Mecanicismo#cite_note-2

to emotional, psychological or relational ones, which will probably have a chemical base (and thus a materialistic causality might be behind them, too) but which we are a long way from being able to explain in those terms yet.

In previous chapters of this document, the interest shown on Transactional Analysis by Eric Berne is partially an attempt to look for these causalities in the relational field of human relationships, looking at sequences of events among people that are quite stable as they repeat and can be analysed inside certain patterns. Afterwards, we have also taken into account considerations on social mechanisms by several authors that we will have to look at in depth later on, like Jon Elster's "Nuts and Bolts for the Social Sciences", Peter Hedström's and Petri Ylikoski's "Causal Mechanisms in the Social Sciences", "Thinking about Mechanisms" by Peter Machamer; Lindley Darden and Carl F. Craver and "The Concept of Mind" by Gilbert Ryle.

In this sense, it is interesting to delve into the new mechanist philosophy,¹⁹ to find suggestive disquisitions and try to generate connections among contemporary artistic expressions and philosophical arguments, for instance, in relation to the definition of mechanism; the difference between logic relationships and causal or productive relationships; stable sequences of events vs. fragile sequences of events; the difference between explaining and describing an event in terms of causality; interactivity; the model of legal coverage vs the explanation of causalities; deductive relations; irrelevant vs. relevant arguments; "black box" explanations and so on.

In terms of performativity

In the performances of *Eromechanics* with the EPLC group, words and discourses were the starting points of the rest of the expressions, and the linguistic aspect guided the movements, the audio-visuals, the choreographies, the customs and the places. This was chosen as a mixture between looking for a way of working within the possibilities of our group (different acting and dancing capabilities) and an intellectual desire to explore certain themes through aesthetic languages.

19. Leonardo Ivarola, "La nueva filosofía mecanicista: sus principales aportes dentro de la filosofía de la ciencia" *Eikasia* (January 2015): 201-214.

Even if the verbal part was fixed and controlled through the reading, it was somehow sabotaged by other elements that changed each time that we performed: the number of people in the performance, the places, the type of audience, the customs or the movements. Even the texts changed, undergoing modifications at the beginning and the end but we also added scenes and altered some of the parts. This generated a mixture of a desire of control and circumstances that facilitated certain imprecision and chaos.

Taking into account other performative approaches centred on developing a more abstract work with the body and the choreographic resources, once this process has been made, it would be interesting to carry out the interests of *Eromechanics* within processes in which the linguistic part was not the driving force.

In relation to the performative presentations, the first type was based on the dialogues from the performance and followed the scheme explained before, but the performative presentation under the formula "Taking the sound of a book out" used sounds, gestures image and voice, and with respect to other presentations, words assembled more tightly together with the rest of the elements.

In contextual terms

Working with very heavily-connoted and different contexts was very rich and suggestive from a creative and research perspective, i.e., from our point of view as creators. It let us take advantage of all the meanings, atmospheres, dispositions, little details and frequent users of the places themselves to enrich the panorama of ideas, senses and emotions that we were introducing.

However, from the point of view of the sustainability of our personal lives as performers it was dreadful, because changing context each time required a great effort of adaption, added to the effort of adapting to the changing number of people in each performance (as we prioritized the possibility of all of us to take part in each performance, to other considerations in terms of efficiency).

This work was made from pure creative desire, without taking into account any other long-term strategies as professional artists, so we did not make any effort to try to adjust the format, times and resources to a structure that would let our work there be economically sustaina-

ble through easy repetition in diverse circumstances. It was not a premeditated factor but something that came from the way we had formed the EPLC group itself and the expectations we had of it. In relation to my own way of operating, my work is more driven by desire than following strategic plans.

Looking back on the project now, and having experienced this process, I think the project could be taken to more abstract spaces (such as exhibition spaces or stage spaces). That way it would lose many aspects of interest (e.g. specific publics, an experience mediated by the place you are in, an immersive sensation, the appealing and rich contextual processes), but at the same time could gain others (e.g. it might help to reduce elements and trying to synthesise, could facilitate reproducibility or avoid customization as much as possible).

In formal terms

The resulting art pieces were quite “strange” in relation to structure, rhythm, visual and sound characteristics. The performance had a beginning and an end, but there was not really any development of action in between. The rhythm was deliberately monotonous, due to a chained sequence of short scenes. The sound was bare, reduced to the voice of the performers and something in between a lecture and an elocution lesson.

The performances were quite experimental in the sense of not allowing any decision on the form of the performances become conditioned by established ideas of what an initiative like this would be supposed to look like.

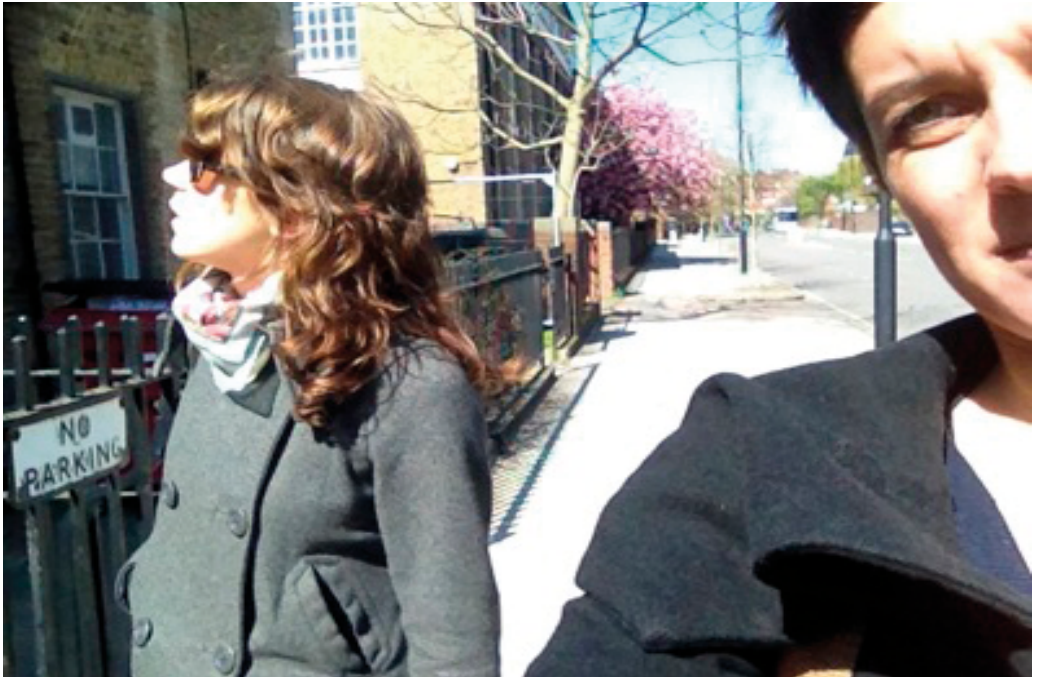
Next steps

For the next steps, I am interested in continuing the work with relations, machines and sounds, but this time more connected with new materialisms, the Actor-Network Theory, and thinking about the logic of certain machines. It will start from a mixed area between the *Eromechanics* project (taking from it the part of emotional subjugations and the consideration of a fluid conception between humans, objects and machines) and the *Whispering the Future* project (taking from it the part of objects that communicate with and the connection of different temporal dimensions). In group processes, there are some circumstances that could help me to experiment with federating forms of doing bigger projects, in which each part is led by a different person, a kind of decentralized model.

4.3. Interview: Ania Bas and Simone Mair talking about The Walking Reading Group on Participation

“Strategy is used by people who have established their ground and tactic is a weapon of people who are trying to make a rupture in what is happening around them”

Figure 4.23. Ania Bas and Simone Mair preparing the route for *The Walking Reading Group* on the 21st May 2013, London.



Ania Bas (b.1981, Poland) is an artist and a developer of art projects. Her practice is dialogical and inspired by everyday life. Bas investigates connections with places and people and her work takes the form of events, performances, useful objects, visual essays and publications. She practices in live environments rather than in a studio. <http://www.aniabas.com>

Simone Mair (b.1981, Italy) is a cultural producer who operates between education and curatorial practice, based in London. She has recently completed her MFA Curating at Goldsmiths and has worked as an art educator in public art institutions such as Museion, Museum of Modern and Contemporary Art and as a curatorial assistant at the Kunstverein ar/ge kunst Galerie Museum, Bolzano.

In May 2013, we interviewed Ania Bas and Simone Mair, who were organising the first edition of reading groups on participation. It is a dialogical artistic format that consists of walking through parts of a city as a group, strolling in pairs, and exploring issues in participation. In that occasion, the walks were arranged in collaboration with two art organisations: Gasworks <https://www.gasworks.org.uk/> and The Showroom <https://www.theshowroom.org/>. We took part in that first edition in the immediacies of The Showroom, in the Marylebone area of London. Since then, Bas and Mair have prepared other editions of the *Walking Reading Group*, both in London and Bilbao.

SAIOA OLMO: Why have you decided to organise a reading group on participation whilst walking?

SIMONE MAIR: Ania and I met a few months ago. Ania started a reading group in Cardiff and she sent me a newsletter. I would have liked to participate but I couldn't go to Cardiff so I suggested we should do something related to it in London. We met and after a few conversations, we decided to work on it together.

ANIA BAS: The Reading Group on Participation in Cardiff commissioned by Elbow Room <http://elbowroomintercourse.blogspot.com.es/2013/02/reading-group-on-participation-ania-bas.html> was a straightforward reading group that happened at the table, and what became clear for me was that people who had experience, and people who read all the texts were the people who talked at the table. We had quiet ones who were silent for a couple of hours, not producing a single sentence, so when I met with Simone we explored what would happen if we were to talk about reading texts whilst walking.

SM: Following de Certeau's analogy of two everyday practices reading and walking we proposed The Walking Reading Group. The reader of a text walks through a constructed system, in the same way as a walker walks through the order of a city. Often it is a blind and superficial walk, in the same way as we walk through the city blindly, following the path constructed for us. As the street gets its meaning through the walker, it is the reader who attributes several meanings to the text.

AB: On the other hand, as summertime comes, it is hard work to get people to come to something indoors because you have already spent a chunk of your day indoors. The idea was to take advantage of the good weather so it would be easier for us to organize this exchange outdoors whilst walking.

SO: Were the places we were passing important?

SM: Yes, for sure. The Showroom for example, in addition to the exhibition programme with emerging artists, works with a strong focus on the neighbourhood. During the preparation weeks of The Walking Reading Group at The Showroom, we met several times with the Communal Knowledge Programme coordinator, Louise Shelley, for getting a sense of the places they are operating with. We tried to plot the trajectory regarding those reference points. So, it happens that you find yourself walking around Church Street having read excerpts from the *Church Street partner gazette*, a participatory project developed by the Turkish artist Chan Altay on the occasion of the "Communal Knowledge Programme" at The Showroom.

AB: The same thing happened to us at Gasworks. But on the tour itself, we do not point things out and say: "on the left now you will see this school"... It is to a degree invisible, but for example, during one walk we stopped to exchange the conversation partners near a garden in front of a playshop at the back of South London Gallery. This location has been mentioned in one of the texts we read for that day and everyone clicked "that was the place" without us pointing or presenting it.

SO: "Socially Engaged Art", "Community Art", "Dialogical Art", "Participatory Art", "Collaborative Art", "Contextual Art"... which ones do you feel close to, and which ones are far from your ways of working or tastes?

Figure 4.24. *The Walking Reading Group*, London, 2013.



SM: As a category of practice, Socially Engaged Art, —I use this terminology because it acknowledges a direct connection to the practice of art— is still a working construct. It's far from being a defined territory. This can be seen by the fact that the first attempt to represent an overview of SEA practice in an exhibition took place only in 2011 at *The Essex Market* in New York.

AB: I don't know if I feel closer or further from any of them, I use different terms depending on the context. I play with what to call what I do depending on whom I am having a conversation with. In terms of usage, I am interested in how terms change. For example, five years ago people would purely associate "Community Arts" with murals in a community centre and now it is gaining a different meaning, a more political one going back to the roots of community arts practice. So, the terms you might stand close to today might not be the ones you might want to associate yourself with tomorrow.

SM: And the use of terminologies differs also geographically, even within Europe. "Community Art" has a completely different meaning in the UK than in Germany for example.

SO: Which is your personal interest towards participative practices?

AB: First of all, I have not been trained as a fine artist. I have been trained as a cultural animator. This is where I am coming from. My MA is not in fine arts it is in a totally different field. This may be why my interest to start with was somewhere else, rather than in a studio-based

practice. But I also feel like I am not interested in my own ideas. I often act as an activator and in my opinion more interesting things can happen if I am working with somebody else. So, on the basic level, my interest comes from the fact that I can achieve more if I work with somebody else. There is a dose of selfishness in it. I can achieve more if someone else is involved. I wouldn't necessarily always call it collaboration. For instance, last night's informal conversations made me reflect on different parts of my practice, made me move a tiny bit forward, whatever "moving forward" might mean. I don't get the same boost from being on my own, doing something on my own.

SM: Actually, I trained as an artist but then I moved into the educational field. For three years I have been working as an art educator at the Museion, Museum for Modern and Contemporary Art in Bolzano. I was struggling with the separation of the curatorial and educational department, where the educational side is often seen as a service to the curatorial. A museum educator works under a protected role because it is the institution that authorized him or her to work in the museum, which in itself is an approved place by society. The point is that the museum has already established an inter-relational organized structure for the educator to work in. Whereas it is the agency, for many social art practitioners who operate in a specific situation to build a working system, which implies not only inter-subjective relations but is conditioned by objects, things, words, memories, dreams, and forces — basically all of the things that make up our social world. Socially engaged art practice is about working with a specific place with the intention of changing something there. In order to do that one has to understand the passions, activities and emotions of the subjects living in that specific place.

AB: In some contexts, working with people is seen as a tool to achieve for example social change. And I call this approach "toolism". So maybe you can add that name to a long list next to social practice and dialogical art and think how we can use that form to achieve something else.

SO: How do you link Michel de Certeau's concepts of "Strategies & tactics" with collaborative art?

AB: That is a text that we were discussing quite a lot just on the latest edition of *The Walking Reading Group*. What I gained from the text was that strategies are applicable to the institutions, and tactics to precarious situations that people find themselves in. Strategies would correspond

Figure 4.25. Preparations in The Showroom art production organization before going out for a walk with *The Walking Reading Group*, London, 2013.



to something that is more established. So then, are established artists using strategies or tactics? And what is gained and lost when this happens? De Certeau considers that tactic is the weapon of the weak. So, my understanding now is that strategy is for people who established their ground and tactic is a weapon of people that are just trying to get out, to make a rupture in what is happening around them.

SM: In our reading, we included a text by Nato Thompson who speaks about the strategic turn. We move from a temporary to a long-term investment in space. More and more artists behave like organisations; collective working process, funding applications for long-term projects.

SO: Do you consider that choosing to use participative methods involves a concrete ideological position?

AB: I think that a lot of participatory practices can start with good intentions but they can be abused by funding, the institutions and the agendas that have been imposed on them. Quite often artists are not aware of being used or of being agents of a change that they may not necessarily envisage. I will give a 'typical' example: an art project with a group of young girls who live in a rural area. The project might be truly providing them with the opportunity to do something exciting in their life, providing them with tools to look at the wider world, explore their interests, maybe make them aware of their chances, maybe connect them with a feminist movement... But at the same time, this art engagement is in place to act as a tool, to steer these young girls from the idea of becoming teenage mum which is a problem for the state because they have to support teenage mums, provide support, housing. There is this hidden agenda, and through these project people who take part in them might become peo-

ple who aspire to buy a house, to buy a car and go on holiday twice a year. Little by little the idea of a grown-up is developed, the idea of someone who doesn't question the need to own all these things and who will go with the flow of what is expected, to work full time to pay for this lifestyle full of loans and mortgages.

Back to my point, I don't see many artists, and I am guilty of it too, being aware of how projects we develop affect people we work with.

SO: In the presentation of *The Walking Reading Group on Participation* you say you would like to “view beyond the binary logic of Socially Engaged Art practices, which often oppose participation to exclusion, nature to culture, subject to object” Why do you think it is necessary to go beyond the binary?

AB: What we consider important in looking beyond the binaries is understanding that what is happening in society is more complex than the binary logic of one thing or the other and that what comes in play is a mix of different elements. Going for binary positions means that you do not acknowledge the complexity of layers, different areas, that are overlapping and shaping what is happening. It is reductive and not productive to constantly see the world in two-way systems of us-them, powerful-powerless etc.

SO: But do binaries also have their function? Fixing oppositions could be a way to clarify with what do you want to align with, or what do you want to fight?

AB: There is Chantal Mouffe's take on agonism & antagonism. In a political area, I am pro-agonistic, understanding that there is right and left political position and that we position ourselves somewhere in this political spectrum. Being aware of a different political view and at the same time representing an opposite view is a healthy thing — this is agonism. If we are not allowed to express a political view, if left and right options are blurred this is when antagonism starts. So, it is useful in political area but I think these assumptions that for example, you either participate or you are excluded, work on a different level, so I don't see them as the same binary as the political one.

SM: On a practical level we decided for example to have one grounding (philosophical, sociological) text for every group, and among those there was a text by Bruno Latour. In a nutshell, he defines the social not as a glue that fixes everything together, it is what is glued together by



Figure 4.26. *The Walking Reading Group*, London, 2013.

many other types of connectors. He invites us to look at situations through the “middle voice” so that the active and passive, object and subject, the made and the maker and the acted upon and the actor disappears.

SO: Do you think that art practices can promote alternative ways or models of living? Is that one of your aims when making or curating art?

SM: I don't like the idea that there exists a model that we have to follow or even that artists should propose a model. But I believe that art can show different ways of how to deal with the tension that exists in every individual's life, the tension between the freedom for self-creation and the equally strong desire for security. Read *The Art of Life* by Zygmunt Bauman.

AB: I do agree with this up to a point because I also quite often think that artists, with our very presence in a space, promote a certain lifestyle, which for some people is not always a life choice. I do feel that more and more artists are coming from privileged backgrounds: having a situation where your parents can support you during your university time or living in a place where state funding is

in place to allow you not to work and live on a dole whilst you are developing your practice. This is not available to everybody. Is becoming an artist a choice for people who are from not privileged backgrounds when they are not given opportunities or are exposed to art to start with? I would love to think so. I believe that there is a chance for everyone to shape their life, to be able to achieve in their lives what they want but at the same time I think some of us are just in a better position than others, have just been luckier when and where we were born.

SO: So, do you think that artists have enviable lifestyles?

AB: I think in the UK, more and more artists will be from privileged backgrounds, the art world that we see comes from art schools, and going to art schools, costs loads of money. I am hoping that there will be still artists coming to the art world not through a higher education but through developing their practice in alternative ways. But because education is becoming so expensive here, if your family is poor you often just cannot afford to go to university. And therefore, how can you develop the structure to have time to read, think, make mistakes, experiment, meet people and develop networks? How can that happen, if you are not in the position to even get to these places? You either produce your alternative or you are swallowed by life, whatever that might be.

SM: Again, we could speak about tactics, how the weak can develop tactics for not being swallowed by the hegemonic system. De Certeau writes that practices of everyday life, and walking is certainly one of those, seem to correspond to the characteristics of the tactical: "clever tricks of the weak within the order established by the strong".²⁰

AB: Yes, I agree, but I wonder how the first seed comes to your head. Is it something that you can come to think by yourself or do you need something external to prompt you?

SM: No, you need time and you need exchange.

AB: And I always think that there is this element of someone just inserting something in your head, an idea. It may come from a book, from meeting someone, from a walk

20. Michel de Certeau, *The practice of everyday life* (Berkeley: University of California Press), 40.

or whatever else. I think we can be just so caught up in trying to survive that we might not be in the position to get out of that framework, just trying to pay the bills, having enough money for food...

SO: So, do you mean that it is not so much about what the artist does but about her own life which could be a model or not?

AB: I interlink these things.

SM: As I said before I would not take the artist or the artist's life as a model. It is what Neoliberalism is doing: promoting flexibility, freelance, self-employment...an individualized society expecting to find individual solutions to socially created problems.

AB: If you are an artist, you probably sacrifice a lot for your life, including family, your wellbeing, health... And at the same time, it is your hobby, that self-exploitation could be something that you just want to justify. So, I think that if artists are models for how the world works in the twenty-first century, it is an unhealthy model. We shouldn't be working 50 hours a week. We shouldn't be in a precarious situation of micro-employment.

SO: How do you position yourselves towards the intention of provoking social changes through art?

AB: One thing that upsets me about what is happening with arts is "toolism", quite often artists are used as a tool to replace services that were implemented to make changes, and artists are a cheap way, but a good way. You first provide a service for people and then you tell them: "you used to have all those services in place to keep you guys happy and to make sure to could move on with your life. Now we are going to give you artists..." I find it a ridiculous "replacement". And what is the next step, nothing?

Aesthetics

SO: What importance do you give to the aesthetic experience inside participative projects?

SM: If we speak about the aesthetic experience, most people immediately connect it with the visual. The act of representing a socially engaged art project in an exhibition and here I speak about the traditional sense of an exhibition space —a place where ideas are clarified, crystallized, made coherent— is often considered a fail-

ure, mostly because of its aesthetically poor quality. But doesn't the aesthetic also lie in the process itself? Sorting out things, arranging the time and interconnecting different agencies towards a goal —a system— that in itself has an ethic and aesthetic value. And it is this aesthetic, which should be mirrored in an exhibition that speaks about socially engaged art practices —a discursive exhibition that evolves over time and allows for open-ended processes of engagement.

AB: In the case of *The Walking Reading Group* this would not have happened if Simone wasn't around. Simone was the driving force behind the making of the little booklets. We made them so every person that comes for the walk gets it as a way to refresh their mind, to generate ideas. Inside there are quotes from all the texts, divided by dates, but also to present different points of view. So, although they look like quotes from different texts, they have a critical conversation with each other. And of course, they are beautifully designed, they are printed on nice paper, the different coloured paper inside is for notes, they are very tactile. Aesthetically pleasing. I think the whole process was aesthetic. Every little bit that we were discussing: bringing the material together, having the mixture of texts, arranging them so there is always the perspective of a philosopher, a critic and points of view from practitioners... This was formal, conceptual and aesthetic, how they were brought together. I would hope to think that this is as important as the content.

(Nia Metcalfe, joins the interview. She is a curator based in Cardiff, part of curatorial group Elbow Room and her focus is on art in the public realm and cross-disciplinary practice. She curated the first Reading group on Participation organized by Ania Bas in February 2013 in Cardiff).

NIA METCALFE: Dating the tasks that you said is like curating these tasks together, and maybe that is your aesthetic contribution. Even though I feel that maybe going to walk later on can be more an aesthetic experience, being aesthetic not as something visual, as something not touchable.

SM: For instance, the thing of walking in pairs brings to you memories of school. Pairs, pairs, pairs. We may look like a school trip.

NM: Like a performance, rather than people. It is quite odd seeing a group of people walking around the city in pairs and talking.

Figure 4.27. *The Walking Reading Group*, London, 2013.



SO: From a curatorial point of view what criteria would you privilege to value a collaborative artwork?

SM: I would say that time is a really relevant factor, as well as care and exchange among the curator, the artist and the other mediators of the place. These practices often happen in a certain place and it is really important to dedicate time to involving people who have very relevant knowledge of the local area. It is necessary that the artist has the sensitivity to deal with local people and open-mindedness to alter the course of the project if needed.

NM: I agree with everything you said and I would add that the way in which it is commissioned or funded allows for that time, space and openness. I think you are asking how to judge success in a project like this and I think that the expertise of the people involved in the project allow that to happen that way.

AB: Among the texts for today's walk, there was this comment from Marijke Steedman from the Whitechapel Gallery. She says that she moved on in her curatorial decisions from curating projects that she develops from scratch, to becoming part of projects which are already going on. The institution may come in as a part of the process, may allow for something bigger to happen but then once the institution leaves, the project still moves on. So, the project that hasn't been generated by the institution is not going to disappear as easily as soon as the institution goes away. I think that this kind of duration comes with quite a lot of work, and it is interesting how the life of it is determined by the moment when the funding goes away rather than when the interest goes away. This is

of interest to me: what continues. And looking at what we are doing now, the reading group, the first element of it has been commissioned by Elbow Room. But what we are doing now is not funded, we are putting our time toward it because we both feel that we benefit from it and hopefully other people will get something from it too. So, I hope it will run as long as we are interested in these questions.

NM: If a project keeps moving there is obviously something about it that is valuable.

AB: I think this valuable aspect in this particular case is to who it is valuable for. For some, this can be the group that we brought together, a mixture of artists and curators with a wealth of experience in the field. So, it is interesting to see who holds the value: is it the curator? Is it the artist? Or maybe the people?

SO: It seems that for talking about participative art the examples are suspiciously always the same. Should artists empower and also question art critical practices?

Figure 4.28. *The Walking Reading Group*, London, 2013.

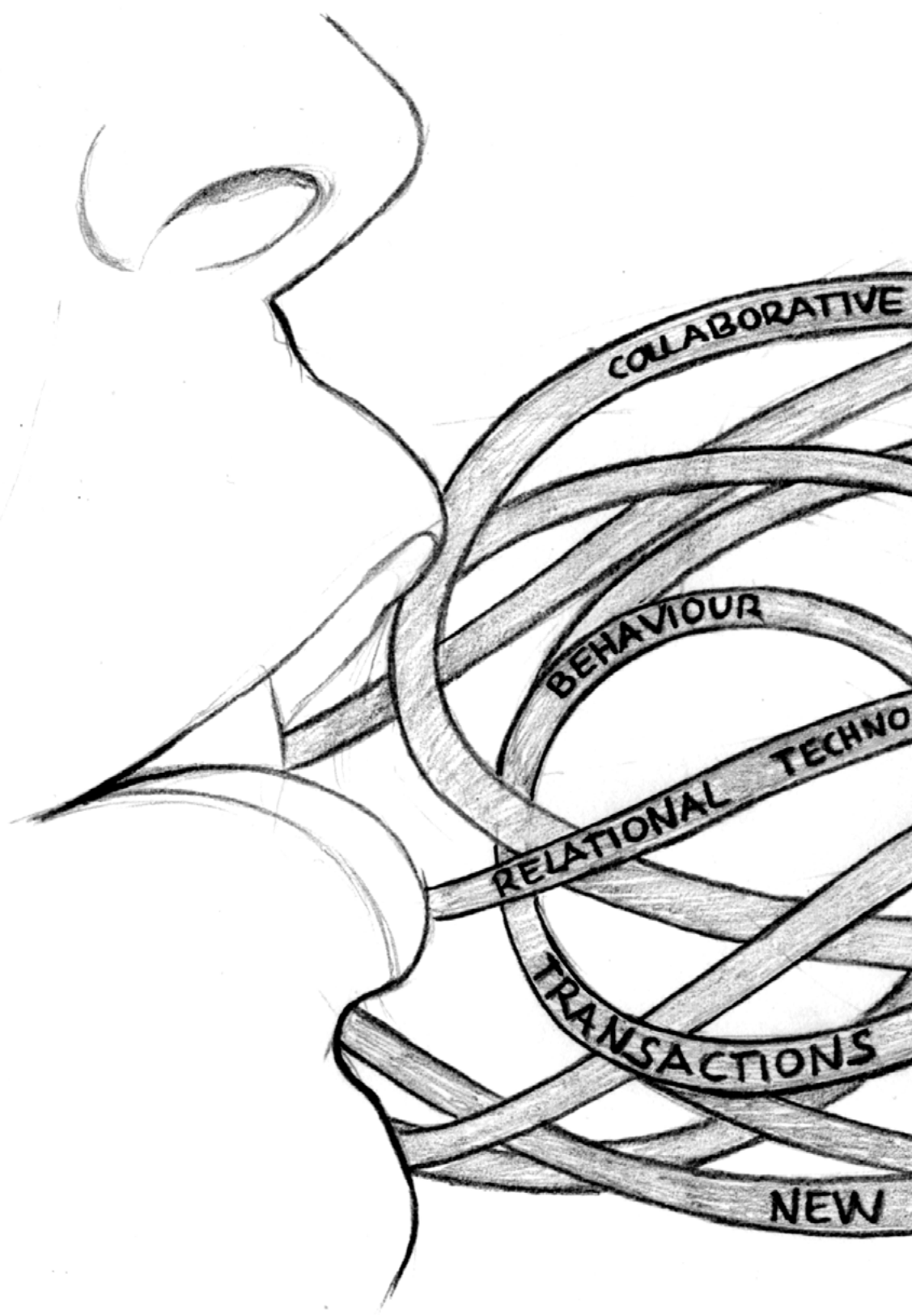


SM: We were just talking yesterday about the difficulty to experience this type of practice, because ninety percent of the projects we are talking about, we have not been part of. We have only read about them in books. But it is to consider that every text is built by an author, whose writing emerged out of many chains, shifts and histories. And as you were saying, artists read, recite, and invoke the same theoretical sources as their critics. Often, we walk blindly through these texts, in the same way as we walk through the city blindly, following the path constructed for us. But it is the reader who attributes a meaning to the text, it is not only important what we get to read but also how we read it, how we place it in context.

AB: These projects are invisible to a degree, and even when they get visibility through exhibition you can be disappointed by what the exhibition is about, what you are looking at. So, I agree that maybe hearing so much about some artists can get repetitive. But sometimes art critics talk again about the same five artists because they are trying to look at the same piece of work from different perspectives. I definitely get this sense when Shannon Jackson in *Social Works*²¹ looks into examples which Claire Bishop writes about. I think she is choosing same examples simply because she wants to put a different light on them from a different perspective. So, same artists again, same projects but you see them from totally different points. So, I see the strategy in that.

21. Shannon Jackson, *Social Works: Performing Art, Supporting Publics* (London and New York: Routledge, 2011).

5. CONCLUSIONS



COLLABORATIVE

BEHAVIOUR

RELATIONAL TECHNO

TRANSACTIONS

NEW



ART PRACTICE

COLLECTIVE CHALLENGES

LOGIES

TRANSITIONAL OBJECTS

ABSTRACT MACHINERIES

MATERIALISMS

- *Hi, is there something over there?*
- *Don't you see it?*
- *Wait a minute, let me find my goggles.*
- *(...)*
- *Oh yeah, I can see it now, there is a lot, quite amorphous and disproportionate though, but, yes, there it is. I simply panicked before emerging.*
- *(...)*
- *You look like awful. Are you ok?*
- *Not really, I feel a bit dizzy. The water was too cold and I remained inside too long. I need to recover.*

- (...)
- *Are you fine now?*
- *Yes, much better. From here I can smell everything more easily. Where is my nose, now?*
- (...)
- *Oh, here it is, where it has always been.*
- *You keep missing things all the time. Don't you know you lack nothing?*
- *I knew it, but I must have forgotten it at some point.*

5.1. Learning outcomes

The knowledge which 'TRANSART', as a theoretical-practical piece of research, contributes comes from contact with different discourses, interviews that have been arranged and art projects that have been created. We will list here some of the things that have been learned, some of which could be identified in the concrete situation or process where they have been revealed, but as those anchors have already been mentioned in other parts of the document, we will centre on developing the argument, to prevent the thread getting sidetracked with references. We have gathered these conclusions into groups: on points of view on art, on modes of relation through art, and on art and transformation, which is also roughly the structure that the research has taken.

5.1.1. On points of view about art and art as a point of view

A piece of art is a particular point of view. Even if it can be interpreted in multiple ways, and even if we can only locate it in a range of possible coordinates, it is a concrete positioning in the world. To construct this point of view, an assemblage of devices, agents and circumstances are activated (intentionally by the artist, through alliances with other actors or as a result of certain conjunctions). What we tend to consider the artwork itself is just one part of that assemblage; it is the visible part of an iceberg formed by genealogies of meanings, operations on subjectivities, attitudes, social networks and contextual influences, among other factors.

Among these factors are the hegemonic matrixes of intelligibility in relation to which each art expression is read. For example, 'the international contemporary art scene' could be a matrix of intelligibility with which current artworks are compared, to point out to what extent they are more or less close to it, and therefore how readable they are according to its parameters. It works like a function

between two entities in which the elements of entrance and exit might vary but the function itself remains. It is the kind of function we usually use to sift through things and then apply subsequent functions after it.

Artists are not only passively affected by these operations, matrixes or imaginaries of reference, but we also contribute to their consolidation or modification; however, continuing an instituted model or trying to institute a new one require different amounts of energy, and it also depends on the moment and the circumstances. There is a tipping point in which the most consolidated tendency varies, and then, it can become costlier not to join the movement for change (for instance, some years ago in our context, it was more difficult to hold openly feminist positions, and now, in light of recent events of demonstrations by the population in the streets, it is more difficult not to identify oneself as feminist).

One of the most powerful devices for constructing perspectives and our perception of a context is rhetoric. It makes us think about a situation in a particular way, highlighting some aspects of it and blurring others. One way of doing this is with the words themselves that a person chooses for speaking, which already carry connotations and which relate that person with one perspective on art or another. For instance, consciously using 'theatre' instead of 'experience' or 'artists' instead of 'participants' is already representing a position and constructing reality in a certain direction. The artistic devices not only represent society but construct social realm. That is the social performativity of art.

Doing this research and positioning my artistic activity inside the context that we are building in Wikitoki is an attempt to play at constructing a favourable frame of intelligibility in a context that is changing its level of adversity towards collaborative art practices.

5.1.2. On art about relationships and relationships in art

Art is like an 'energy' whose effect we see but which is difficult to define in material terms due to the diversity of

formalizations that come under the same concept. That 'energy' relates several elements but not in any random way. In order to provoke an aesthetic experience, the connection needs to be made in certain ways, but those ways are not established, and there are no pre-established forms of connection that work for all occasions, irrespective of who is involved. Nevertheless, we can focus on certain characteristics of an artwork, and see whether using some ingredients or others in particular proportions and conditions give some results or other ones. Identifying those ingredients can also give us clues to establishing a framework of thinking that in turn lets us develop the correct criteria for a particular artwork, without needing to apply to it criteria designed for artworks of other natures.

The range of relations established by contemporary artworks is very diverse and very narrow at the same time. To begin with, we have constructed the idea of art putting the human at the centre. Historically, after art had depicted the relationship between humanity and the divinities, and then between humanity and the object, Relational art in the 90s was formulated precisely as an artistic practice that centres on humans relating to other humans. As in the early stages of any media, the agents involved in them borrow elements from the previously known media (like the beginnings of television taking the theatrical format as a reference). In this way, the first art identified as relational artworks might have been seen too much in relation to the form, materials and representation, as a way of trying to make those manifestations comprehensible inside the matrix of intelligibility of the moment, and the artists themselves might have also played that game. We can think of it as a transitional moment and the artworks themselves as transitional objects that allowed us to pass from an instituted imaginary to another instituting one that finds some resistances under the shape of, first rejections, then critics, and finally acceptance after certain modifications (which meant that it did not frontally clash with the previous critics).

In this way, in Relational Art, after a first conceptualization of relational artworks as models of socialization in which micro-utopias were supposedly proposed by the artists in their projects (responding to a desire for practicing more 'democratic' ways of art), another perspective came into play, alluding to artists' interest in creating 'artificial hells' (alluding to the idea that what really guarantees democracy is not consensus but antagonistic and agonistic dynamics). Now we are in the position of paying attention to the kinds of relationships, how they are accomplished,

which agents come into play, paying attention to other axes of interpretation outside the binary microtopias – microconflicts.

That is exactly the exercise that this research has tried to do: learning about transactions, creating a framework of relational technologies and through practical experiments, exploring the types of relationships that these experiences provide. One of the discoveries came from 'The Line' group dynamic, carried out with two groups of women on different occasions, which in comparison to other occasions in which the role-play was proposed, they coincidentally found an ending of the dynamic in which each of the members got what she needed to fulfil her role, but only when it was also ensured that the rest could get a response to their needs, too.

5.1.3. On participatory and collaborative art processes

While the term 'Relational art' centres attention on the 'whats' (art about relationships), the terms 'Participatory art' and 'Collaborative art' put the emphasis on the 'hows' (what kinds of processes are followed). Terms change because the practices themselves change, and the interests and criticism that are constructed around them evolve, too.

With its origins in the futurist and dada performances of the early twentieth century, during the 50s, 60s and 70s participatory art already existed, although without that label; the term 'Relational art' appeared in the 90s; and 'Participatory art' and 'Collaborative art' are terms mainly used in the 2000s. In fact, there are some people who explain that art as a commodity created by specialists to be consumed by the wider population is quite a recent social construction, and that in other historical moments, art was considered something everybody made in one way or another and that with the conversion from independent artisans to salaried workers, the making of art was progressively alienated from the population. Curiously enough, with easier access to audio-visual technologies and the distribution of contents, we might be reverting to the previous situation, even though the separation

between professional and amateur production clearly remains.

In relation to these practices, art critics firstly focused on the use of people as material, in the formalist approach to relationships, in the cooption between participatory practices and a neoliberalist system, in the 'convenient' transferences of resources in social programs to 'socially engaged' art practices, in the consensual alliance between anticapitalistic thinking and the 'good Christian soul', in the misleading concept of 'activating' people with passive predispositions, in the mirage that these practices are more democratic than contemplative ones, in the unclear criteria used to analyze the artisticness of these projects... Today, these criticisms continue to surround these practices and are added to others such as the superficial adoption of the aesthetics of activist movements, being a 'friendly art' that intercedes between the art system and the public in general instead of generating a critical vision of the context in which it happens, the lack of depth of intellectual work on these artworks which is too close to the work of the cultural industries, and so on. These conceptual criticisms are widespread and can be seen in specialized art literature from time to time. It seems that in art criticism, there is a strange kind of agreement on the 'problematic nature' of these practices. While it looks like some people feel they have exhausted the theme (some art critics who wrote a lot about it have passed on to other matters), there are other agents who are looking into the details and difficulties of these practices, trying to find new vocabulary, construct conceptual frames, establish criteria of reflection, develop practical tools, affect the network of specialized agents and institutions that commission these artworks and get knowledge from other fields to enrich the 'hows' of these practices. In the meantime, practices of this nature have spread far, to the point that it nearly looks like a new discipline.

This research aims to think and work in this latter direction, aware of the possible problems of these practices today, aware of the power games in maintaining certain intellectual positions or others in the art system, and opting to follow intuition, empirical processes and posterior analysis, which is what this thesis is about. Participatory and collaborative art practices are far from being perfect formulas to be blindly trusted, (as with any media in art), but the reasons why they have arisen as a response at this time (with all its challenges) might also be read as a need that we have as citizens to have a different kind of agency in the arts, and in society in general. Participatory

and collaborative arts are a new realism that establishes a new relationship among art, people and the world.

5.1.4. On relational technology

Referring to relational art and participatory or collaborative art practices, relational technologies are interesting for not taking 'the apparatus' for granted, i.e., not overlooking the structure of protocols, civic codes, values, conversational rituals, gestures, transactions, agreements and organizations, through which we establish our relationships. The intention of enquiring into them is, on one hand to visualize intangible technologies that operate on us, and on the other to train ourselves in their use. This approach comes from a non-idealistic way of looking at emotions, rationality and relationships. It is also the result of thinking about technology not as a neutral human creation, but as an artefact whose agency depends on the values of the persons that use it and also on the features and logics with which that technology has been created, which sets a trend.

The concept of intangible technologies that condition our social life, is intimately connected with the thinking of Michael Foucault on technologies of the self, the order of discourse and the government of the self and others. Foucault constructs a conceptual platform for answering the questions of what the humanism of our century is, and which type of humanism should be taken into account by the next generations. To answer that, he focuses his analysis on three thematic axes: the subjective construction of truth and games around it, the relationships of the subject to their life and to that of others, and the power relationships between people. While Foucault uses the intellectual tools of philosophy, turning to knowledge of classical culture to connect it with the modern age and the postmodern philosophy, we are displaying a much more modest approach taken mostly from daily experiences and artistic practice. Moreover, we have also tried to enrich this approach with theories from social psychology (transactional analysis, Freudian transference and counter-transferences, the object relations theory, the transitional object theory, the method of the operative group, psychodrama and the theory of camp); from sociology and anthropology (gift theories, approaches to

micro and micro-sociology, the concept of the *habitus* and the discourse on non-repressive sublimation of libidinal forces in society); from public relations; from cybernetics and systems theories; and from art criticism and aesthetics themselves (theories of spectatorship, controversies on participatory art practices and modal aesthetics).

We have approached this knowledge from the social and human sciences rather in a broad way than in a deep way, more transversally than mono-intensively. This offers us a good panorama and frame of reference from which to continue exploring art media. For art creation in each moment in life, what you know is as important as what you lack. Keeping missing while continuing empowering can be the perfect scenario for experimental practices.

Nevertheless, having experimented quite a lot up to this point, creating a repertoire of relational technologies from the arts extracted from particular case studies seemed like a good idea for establishing one's own field of action, and for managing a toolkit that could be put into play with different dispositions in different landscapes.

5.1.5. On art and transformation

Exploring relational technologies through the arts is the attempt to move towards what 'art and transformation' can mean, not only with good intentions (which is not to be sniffed at), but also with what technology can contribute, as a sophisticated tool for interacting with reality.

From the beginning of this research, there has been a 'tendency', 'interest' and 'desire', to link art with processes of transformation and at the same time, some kind of 'awkwardness', 'embarrassment' and 'euphemism' (trying to refer to it through other ways to find a less 'strident' resonance). Why want to transform anything? Where does that desire come from? Why do it through art? Is it a real determination or is it just a pose?

As the answer to the first question looked quite obvious (even if it might not actually turn out to be so), we began to search to find some clues in the historical moment itself that made it more possible to have such a concern now. We recognized ourselves in postmodernity and some of

the characteristics of postmodernist thinking seemed quite familiar: not thinking about big changes but believing in changes created in micro-contexts, thinking about the truth as a matter of perspective, considering that language molds our way of thinking, rejecting binaries, and questioning the objectivity and authority of texts.

Then we also looked at the ideological and psychological constructs that might be operating on us and suspected a postmaterialist tendency in our values, as well as a moral and ethical weight in them (that could be due to the legacy of the Christian culture in our context, but not necessarily) and maybe some kind of psychological transactions which we could be performing under the structure of psychological games (such as “I’m only trying to help you”, “Busman’s holiday”, “Happy to help” or “They’ll be glad they knew me”) and which we have analyzed in relation to artworks and the transactional analysis.

However, asking questions is not the only way of enquiring into transformation and art. In fact, it can also be tricky because making the “right questions” might not be that easy. That’s why being alert to clues that might appear here or there towards certain themes happened to be another type of informal inquiry. That happened during the interviews, reading texts and in the art practice. During the interviews, we found revealing elements on the hows of participatory art processes.

One of these has been the time factor. We already knew that time in participatory art projects requires a different treatment than the one marked by the logic of an exhibition. Now we could even differentiate between participatory art practices that build relationships and others that require a more occasional involvement of people (such as their presence or small contributions). Building relationships require time. That makes us differentiate between long-term projects and short-term projects. We saw it clearly in the case of Entelechy art’s work in London, or Urbanbat and Hondartzan closer to home. It was interesting to arrive at the idea, not of a ‘community’ but of a ‘flock of birds’ or ‘community of practice’ that attach and detach depending on the interest and possibilities, but in which its members iterate their participation over long periods of time. And for it to happen, ‘trust’ might be an interesting factor that, curiously enough, wasn’t in our conscious repertoire of concepts related to participatory art practices. It appeared in the interview for the *Impossible Glossary* of collaborative arts, not as a must in any kind

of participatory processes, but as a fairly determining factor in collaborative ones.

In direct connection with the concept of transformation, from the beginning, it revealed the idea of not putting the emphasis on changing anything but in the act of exchange among people, which also could be more multidirectional in the sense of where the input came from. That was also the clue of the idea 'inhabit vs. governing', one of the paradigms that we worked on in Tecnoblandas.

Nevertheless, one of the clearest things learnt in relation to art and transformative processes would what comes out of the idea of 'knowing and not knowing what you are doing', as a way of partially escaping from the rationality that governs us while doing so under the influence of some intuitions or desires that indicate a certain direction. I think art is a good media for doing that, and that participatory and collaborative processes can bear a certain degree of uncertainty if trust has previously been built up ('living' together or through processes of mutual legitimation).

5.2. Results

Apart from these points, the results of this research are:

- the compilation of the participatory, contextual and performative art projects that I made as a member of different collectives from 2000 to 2014 in the book *Biotracks* and the video *Hamaika Urte Dantzán*.
- The conceptualization of the idea of "Relational technology in the arts", having illustrated it with a list of examples, and having put it into practice in artwork, workshops and courses.
- The exploration, through the *Eromechanics* art project (narratively, performatively, graphically and in audio), of ideas and intuitions linked to discourses that refer to society as an abstract machinery.
- The denotation of art as a transaction that can be analysed from the perspective of Transitional Analysis and anthropological gift theories, and the denotation of art as a transitional object (material or intangible) for passing from one state to another.
- The synthesis in the *Whispering the Future* art project of an art practice which is material and intangible, individual and collective, and linking it to actor-network theories.

Below we describe each of these results in more detail.

5.2.1. Biotracks

Biotracks book and *Hamaika Urte Dantzán* (Dancing 11 years away) video, included in the publication, were made in the first phases of the TRANSART research. They were a way of acknowledging from a certain distance what smell and taste artistic practice had produced as part of different collectives from 2000 to 2014, trying to experiment with the relationships between artist-artwork-people, inventing participatory processes, and inquiring about the limits of art.

The projects and materials are arranged on a thread of images of tracks of water left on the pavement while skating. These paths of water leak into the floor, nurturing it

but without leaving any other visible mark than the ones in the photographs. They are images of tangles on the concrete that, when seen close-up, show iterative topics (cultural identity, feminism, mechanisms of desire and social behaviour), ways of working (giving space to the unconscious, requiring the participation of others and taking part in collaborative processes), and forms (guided tours, relational dispositives, narratives between the fictional and the real, DIY).

Even though, as a result, it is certainly a collage, a pastiche, an assembly of things of different nature, in which everything can be possible because there have not been fixed rules in its creation, we have difficulties to aesthetically relate it to any style, and we wonder whether that is precisely its way of being.

In relation to participatory and collaborative practices we perceive that among these artworks there are a lot that could enter into the participatory scheme (inviting people to contribute in a part of the project), and also that fit into the collective scheme (doing projects with other artists forming a group), but certainly that collaborative processes (in which the structure itself of the project is built up of a heterogeneous diversity of roles) have not happened as such.

Referring to relational technologies, they have been used throughout these projects without the artists being completely aware of it (as the conceptualization of relational technology has appeared in the last phase of the researching period): playing at creating names and concepts, generating creative channels of communications, inventing objects as vehicles to ease certain relationships, arranging layouts within a group, playing roles...

Finally, in relation to the possible social performativity that these projects could have, we think that the ones related to gender and feminism have been small inputs to add to all those contributions that historically have been gradually added to making a change in terms of equality of rights between the genders in our patriarchal societies. At this precise moment, we are seeing that more and more parts of the population are mobilising in this sense. Art and activism make a change in our surroundings that finds sorority with efforts made in other spheres. In terms of art projects dealing with group matters, we think that we have already moved on, and that now circumstances are very adverse in terms of organization of time, of sharing resources, of hegemonic values and inertias, so

that collaborative projects have a lot of difficulties in getting put on. However, we think that the art practice performed in this direction has also contributed to exploring a different paradigm to the one imposed by individualism and atomization of the population. Other projects with intentions that are less aligned towards generating social performativity are also less easy to assess and the characteristics and value of that performativity are less obvious. Nevertheless, some of these projects have been made under the desire of reaching a wider public. Those attempts have been interesting in terms of which elements you mix and in which proportions (type of language, grade of experimentality, resemblance to what a general population consider as art, structures of legitimization and empathy) and, within that negotiation, in terms of what kind of social performativity you are steering your efforts towards.

5.2.2. TRANSART relational technology

The second result of this research is the compilation of relational technologies created in the arts. We have made a conceptual reflection about relational technology, we have practised it and we are trying to extract this knowledge in the shape of a toolkit. It has not just been a personal reflection, but we have also tried to do it in a collective way, first by making an informal research group, then by organizing an open course, and by carrying out collaborative practices. When compiling the tools, we have made an effort to be as precise as possible in enumerating them in a clear way and in giving specific examples from the art field. This compilation is in third chapter of this second part. It is far from being a perfect compilation, but it is a good starting point from which to continue shaping it up. It does not try to be “the compilation of relational technologies from the arts”, but “a compilation of relational technologies from the arts”, TRANSART collection of relational technology, which is simply the result of a determined artistic practice.

5.2.3. Eromechanics and social abstract machinery

The line of work of *Eromechanics* is another result of the research. It is composed of fictional narrations, performances, videos, graphics, collages, essays by collaborators, sound installations, symbolic objects and performative presentations.

As an outcome arising from an inquietude about participatory and collaborative art projects, it curiously has quite a controlled approach to participation: in the performances, participatory parts were created mostly for the beginning and end of the event, and the sound installations were designed as accidental encounters with the proposal. There were some other formalizations designed for creating less controlled situations, but they were not used in the end. As artwork made within a collective, roles were more differentiated than in other processes that we had undergone before.

Relational technologies in the project have been very present in a representational way in the dialogues, when preparing the performances, in deciding the arrangement of the performers and the public and through the choreographies of the bodies.

Referring to the social performativity that this line of work could have, it seems quite limited (if we look at the number of receptors of the initiative, the empathy or feelings of oddness that it provokes among them and the suggestions that it might have produced about affecting social structures. We will see what happens with future phases of the project.

5.2.4. Transactions, transferences and transitions in participatory art

Another milestone in the research is having come to consider relationships that happen through art as social transactions and, examining what kind of transaction happens in each artistic case. Equally, it is about being aware of processes of psychological transferences between the agents involved in the art experience and situating that in the social frame of the legitimatizing networks of art. Another important point in the research is having come to consider art as an element that enables us to make a transition from one state to another. These elements have been the results of finding out what kinds of relations participatory and collaborative art projects perform, trying to go further than an obliging position which is simply being satisfied with putting persons into relation with each other (which has been one of the criticisms of this type of project).

5.2.5. Whispering the future and the new materialisms

As result of the research, we also have the *Whispering the future* art project. It achieves an interesting mixture between material and intangible production, between individual, participatory and collaborative parts, between process and results, and between long-term and short-term strategies, while it invents an alternative system to put generations of persons that will never coincide in time in connection with each other.

It is the last project made before entering the final phase of the research and therefore a kind of synthesis and aperture to the future.

Looking back in the artistic biography, coming from the field of the visual arts where object creation has been he-

gemonic, in my first projects I needed to look for alternatives to the material production of artworks, to prove through practice that the aesthetic experience was not contained in object production itself, and therefore the efforts of the artist didn't need to go in that direction. Once I had experimented with this, having practiced other ways of doing things in the visual arts, and having reflected on what exactly 'an artistic transactional object' is at this precise historical moment of cognitive capitalism (in which physical objects, as well as experiences and communicational inputs, are transactional 'objects'), I moved on to other terrains, such as the relationships between agents of different natures and how one agent in contact with another construct each other. This opens the door to thinking about relationships not only between humans but also between agents of a network in the post-human society towards which we are going now. This is interesting, as what we understand as social and what we understand as society is changing and therefore, social relations and the role of art in them need a different approach.

5.3. Next Steps

This research is proving useful for my career, to frame the field where I will work over the next few years and the way of working in it. It will be the core of my art practice, research and teaching methods, although with sufficient flexibility to allow for certain variations and diversions.

It is a sphere in which social relationships are at the centre. It will look at the relationships between people, (which has been the point of departure of the current research, specifically participatory and collaborative relations) to progressively widen the scope to consider other kinds of relationships as well: human-machine, human-animals, machine-minerals, machine-protocols, human-machine-laws, garments-human-environment-energy... (which is somehow what *Eromechanics* collages showed as an assemblage of elements of the social machinery; human-animal and researcher-object-of-research relationships which have been tested in the video-performance *Rut*; and also what has been initiated with the whispers by archeological objects to current humans in *Whispering the future*).

To explore those relationships, besides the current list of relational technologies contained in this document, I aim to create a methodology of work based on relational technologies created from an artistic perspective. The idea consists of not proposing alternative models of relation through art, but providing methods, structures, frames, grids or excuses, for other ways of relating to each other to appear, for understanding normalized ways, and for providing scenarios in which we can question naturalized forms of relation.

Specifically referring to art practice, I am planning three projects in the near future: *Eromechanical Transactions*, *The Logics and Affects of Machines* and successive phases of *Whispering the Future*.

Eromechanical Transactions would be a participatory performance about the art experience as a transaction which can be created through affects and through other ways (narratives, figures of legitimization, value given to certain materials, reducing its availability and so on).

The Logics and Affects of Machines will be a project arising from the analysis of real machines of different types (industrial, informational and biotechnological ones). It will try to understand the logic with which they have been built, connecting them with the clues of the time in which they were created and becoming aware of what kind of relationship they establish with people, the environment, raw materials and other beings.

Successive phases of *Whispering the future* will be constructed with the idea of a long-term project: developing the project in several places under different commissions and collaborations, for gradually compiling a dense patrimony of whispers for the generations of the future. At each stage, different approaches will be taken: the idea of collective gift; the kind of process in which you begin a task and others continue; the techniques of ventriloquism, humanization of objects, reification of people and objectification of sounds; and reflection on co-responsibility or delegation for conserving such a patrimony.

Finally, as a general principle, I will bear in mind the idea of 'knowing and not knowing what you are doing' when creating art, as a way to escape from excessive rationalization and at the same time moving within a certain range of coordinates. That will involve being conscious about the uncertainty principle and subconsciously challenging your own threshold of uncertainty. It will be like making a long rational analysis of an artistic process, and then hiding it in a jewellery box in some fold of the brain, ready to transpire at the least expected moment.

Whatever the result would be, it was not going to be enough.

Each time it happened, it caught me by surprise, as if it were the first time it had happened, but it wasn't, it never was.

How exactly should it have been? Don't know, I just knew that it wasn't.

Suddenly a shelling of particles started to collide against my body, shaking it. It seemed violent but it was also a kind of mystic massage.

6. GLOSSARY

This is a collection of some of the specific terms used across the research and the sense in which they are used. They are not ordered alphabetically but as groups of connected terms.

6.1. On classifications of art genres

Relational Art: Art focused on the relationships among agents and on models of socialization.

Behavioural Art: Artworks that experiment with types of behaviour that are alternative to the ones that are normally held in society, on the level of individual conducts, group behaviours, or social mechanisms.

Contextual Art: Art practice which pays special attention to establishing a direct relationship with a concrete context, that affects it and is affected by it and that has some kind of return on it. It can be a physical context, or it can be a historical context, an economical, a cohabitational, an emotional one or any other situated frame. It is a practice that does not ignore the circumstances that surround it but enters into dialogue with them.

New Genre Public Art: Not necessarily art in a public space, but art made in the interest of the public. It is often of an activist nature. It is a term coined by Suzanne Lacy in *Mapping the Terrain: New Genre Public Art* in 1991.

Community Art: Art made in collaboration with a community of people looking for some kind of benefit for it through art.

Dialogical Art: Art practices based on establishing dialogues, in the more literal and verbal sense, or on creating other types of exchanges, in a more figurative way.

Socially Engaged Art: Art processes guided by involvement in some social or political cause, guided by ethical or moral principles and with aspirations of achieving positive transformations in society.

Useful Art: "A way of working with aesthetic experiences that focus on the implementation of art in society where art's function is no longer to be a space for "signalling" problems, but the place from which to create the proposal and implementation of possible solutions".¹ It is a term promoted by the artist Tania Bruguera since 2011, though it was also used historically for the applied arts to distinguish them from performance arts and fine arts.

1. Tania Bruguera, "Introduction on Useful Art", *A conversation on Useful Art, Immigrant Movement International*, the 23rd of April 2011, New York, Corona, Queens, United States, accessed the 10th of May 2018, <http://www.taniabruquera.com/cms/528-0-Introduction+on+Useful+Art.htm>

Participatory Art: Art practices that require the participation of people to be made. These art practices are especially interested in exploring what the implication of the public in the process of creation of a piece of art might mean. People participate in a proposal that is mainly driven by an artist.

Collaborative Art: Art experiences in which different agents (artists, citizens, organizations) come together to work through an artistic practice for accomplishing some result. The artist maintains their role as artist but the process is the outcome of collective decisions, knowledge and skills.

Artistic collective: Artists that work together for developing projects.

Relational Aesthetics: Theory of form developed by Nicolas Bourriaud in 1995, for reflecting on certain relational artworks (mainly those which appeared in the 90s and by certain artists), as encounters of elements, making it possible for these artworks to be considered models of possible worlds.

Modal Aesthetics: Theory of the modes of relation (taken as the basic units of aesthetic thought and action) developed by Jordi Claramonte in 2016. It provides a model for interpreting “both artistic production and aesthetic perception in relational, pragmatic and generative terms, as performative ways of organizing both our most extraordinary experiences and our everyday ones”.²

Performance Art: “Artworks that are created through actions performed by the artist or other participants, which may be live or recorded, spontaneous or scripted”.³

Postdramatic Theater: Artistic expressions appearing on the 60-s onwards and coming from the tradition of the theatre, in which the text is not the one that structures the artwork, but the whole arrangement of elements (from the visual arts, the music, the architecture, dance, literature...) is what generates a new performative dimension that constructs the theatrical experience. It is a term defined by Hans-Thies Lehmann in his *Postdramatic Theater* book in 1999.

Immersive Theatre: “Performance form that emphasizes the importance of space and design; curating tangible, sensual environments; and focusing on personal, individual audience experience”.⁴

2. Jordi Claramonte, “Modal Aesthetics”, *OpenEdition* website, accessed the 11th of May 2018, <https://esteticamodal.hypotheses.org/36>.

3. “Tate website”, accessed the 11th of May 2018, <http://www.tate.org.uk/art/art-terms/p/performance-art>

4. Josephine Machon, *Immersive Theaters: Intimacy and Immediacy in Contemporary Performance* (Basingstoke: Palgrave Macmillan, 2013), 66.

6.2. On terms taken from the social sciences

Transaction: A reciprocal operation between two or more parts. It is a two-way or a multiple-way interaction. In social psychology, concretely in Transactional Analysis, it is the smallest unit of social relation.

Transference: In Freudian Psychoanalysis, it is a psychic function by which a person unconsciously transfers and revives old feelings, affects, hopes or repressed desires of childhood in their new bonds.

Countertransference: The reactions, attitudes, thoughts and ideas that a person, object of another person's transference, produces in response to it.

Transition: The passing from one state to another.

Group: Individuals that come together to accomplish a certain common task, who have social and communicative interactions, keep a relation of interdependency between them and identify themselves as members of the group.

Community: A group of individuals that share some elements among them: languages, customs, values, tasks, points of view about the world and geographical places, among others.

Multitude: A large number of persons that simply share the state of being together simultaneously in a specific place, without any other characteristic that might blur their multiple and diverse nature.

Collective Imaginary: The symbolic dimension of a society that is shared by the members of that society and consists of their way of living together and of thinking themselves as a community. It encapsulates what a particular society understand as real.

Instituted Imaginary: Collective beliefs and ways to think about the social realm that are normalized, settled and often pass unnoticed as if they were 'natural' mental constructs.

Instituting Imaginary: Imaginary constructions that fight to have a place in the collective imaginary and often replace previous ones.

TRANSART

Macropolitics: Large-scale politics. Elements made from the large structures of social and political power, such as parliaments, governments, courts and the mass media.

Micropolitics: Small-scale politics. Elements made in contexts which before the 60s were considered as apolitical because they were part of citizens' private lives, such as the house, sex, the family and school, for instance.

6.3. On technologies

Technology: Knowledge applied to deal with specific matters. Systematically ordered knowledge (theories, methodologies, methods, techniques, skills, processes and devices) for satisfying human necessities.

Soft technology: Technology concerned with intangible phenomena such as processes, methodologies, methods, techniques, skills and processes, and not necessarily connected to any physical machine.

Relational technology: A type of soft technology that deals with behaviour, communication, and forms of organization.

Relational technology in the arts: Relational technology that takes the form of methods and processes such as group dynamics, games with rules, the provocation of situations, plots of relationships and collective missions, which try to explore people's subjectivity through the media frequently used in art (performativity, dramatization, narratives, fiction, audio-visual representations and concepts).

Social performativity: Way of behaving (relating, exchanging, influencing, affecting...) of the different agents that form a society.

Social technology: Term mainly taken from the social sciences and used to refer to the soft technology which puts special emphasis on obtaining social benefits through its use. These benefits can be: group cohesion, distribution of roles, atmospheres of trust, facilitating communication, collectively agreeing on a framework, and so on.

Abstract machines: Machines that exceed any kind of mechanism. They are pure matter-function. They are made up of matters that are not formed as such, and by non-formal functions. They are real yet nonconcrete, actual yet noneffectuated. This is a concept created by Gilles Deleuze and Felix Guattari in *A Thousand Plateaus: Capitalism and Schizophrenia*.

7. BIBLIOGRAPHY

7.1. Consulted bibliography

This is the bibliography that was consulted during the process of doing this TRANSART research. It is mostly made up of chapters of books, academic papers and informative articles, and some audio and video files. In relation to the themes consulted, the reader will find references to art as research, which corresponds to the initial phases of the research: to the idea of open work, the artistic experience, the thinking through the language and comprehension of reality through binaries, the functions of art and the autonomy of art. There is a main group of entries on art and relations: criticism on participatory art, collaborative methodologies, relational art, behavioural art, performativity, politics of spectatorship and postdramatic theatre. Other references are centred on psychology, social psychology and anthropology: transactional analysis, psychoanalysis, behaviourism, object relations, theories of roles and group dynamics, psychodrama, theories of exchange, and processes of transformation. There are references for approaching the concept of relational technology: soft and hard technologies, communicative mechanics, the construction of desires, disciplinarian dispositives and the society of control. There is also a large number of references, taken mostly from philosophy, sociology, the theories of systems and cybernetics, on the idea of society as a machine: abstract machines, micro and macro levels, new materialisms and agency. Finally, there are some references taken from feminist discourses which provide a way of looking at the rest of the contents, which refer to situated knowledge, the intelligibility of identities, the feminist economy, relational identity, and the role of the affects, emotions and libidinal drives in society.

- Adorno, Theodor W. *Educación para la emancipación*. Madrid: Ediciones Morata, 1998.
- Adorno, Theodor W. *Teoría Estética*. Madrid: Akal, 2004.
- Albarrán Diego, Juan. "Esplendor y ruina de un paradigma. Lo relacional: París-Madrid, Madrid-León". *Brumaria*, document 266 (July 2011).
- Aguilar, Guadalupe. "La interacción, la interpretación y la implicación como estrategias participativas. *Time Divisa* de Antonio Vega Macotela". *Arte y políticas de identidad* 3 (December, 2010): 9-28.
- Aguirre, Peio. "Fortunas de la llamada Estética Relacional". *Campo de relámpagos*. Accessed April 30, 2018. <http://campoderelampagos.org/critica-y-reviews/9/9/2017>.
- Álvarez-Gayou Jurgeson, Juan Luis. "Expresiones comportamentales de la sexualidad. Una cuestión de contexto". *Revista Virtual del Instituto Cognitivo Conductual*, no. 7 (2007).
- Ardenne, Paul. *Un arte contextual. Creación artística en medio urbano, en situación, intervención, de participación*. Murcia: Cendeac, 2002.
- Arnstein, Sherry R. "A Ladder of Citizen Participation". *Journal of the American Planning Association* 35 no. 4 (July 1969): 216-224.
- Arteinformado, "Artistas-galeristas: con contrato o sin él, una relación difícil", December 21, 2008. <http://www.arteinformado.com/magazine/n/artistas-galeristas-con-contrato-o-sin-el-una-relacion-dificil-1069>.
- Back, Les. "Live sociology: social research and its futures". *The Sociological Review* 60: 18-

39. <https://doi.org/10.1111/j.1467-954X.2012.02115.x>.
- Badiola, Txomin, Jon Mikel Euba, Sergio Prego. *Primer Proforma*. Barcelona: Actar, 2013.
- Bandura, Albert "Social Cognitive Theory: An Agentic Perspective", *Annual Review of Psychology* 52 (2001): 1-26.
- Bang Larsen, Lars. *Social Aesthetics*. 1999.
- Baron, Robert A. and Donn Byrne. *Psicología Social*. Madrid: Prentice Hall Iberia, 1998.
- Bareiro, Julieta. "Transicionalidad, creatividad y mundo: Winnicott y Heidegger". *Revista «Poiésis» Funlam* n.º 18 (December 2009).
- Baudrillard, Jean. *La Agonía del Poder*. Madrid: Círculo de Bellas Artes, 2006.
- Belenguer, María Celeste y María José Melendo. "El presente de la estética relacional: hacia una crítica de la crítica". *Calle14* 6, no. 8 (January-June 2012): 88-100.
- Bernat, Roger. "Artista y capitalismo". *El Mundo*, November 14, 2008.
- Bernays, Edward. *Propaganda*. España: Editorial Muselina, 2008.
- Berardi, Franco (Bifo). "Una sublevación colectiva es antes que nada un fenómeno físico, afectivo, erótico". Interviewed by Amador Fernández-Savater, *Eldiario.es*, October 31, 2014. https://www.eldiario.es/interferencias/bifo-sublevacion-afectos_6_319578060.html
- Berne, Eric. *Juegos en que participamos*. Barcelona: RBA, 2007.
- *Hacer el amor. Qué hace usted con el amor cuando hace el amor*. Buenos Aires: Editorial Alfa Argentina, 1975.
- *The Structure and Dynamics of Organizations and Groups*. United States of America: Ballantine Books, 1963.
- Bersani, Leo. Interview in relation to the workshop "Otra Relacionalidad. Repensar el arte como experiencia". *Revista Macba* (Autumn 2005). https://www.macba.cat/uploads/20051107/bersani_cas.pdf
- Bijker, Wiebe E., Thomas P. Hughes and Trevor J. Pinch eds. *The social construction of technological systems. New directions in the sociology and history of technology*. USA: MIT Press, 1987.
- Bishop, Claire. "Antagonism and Relational Aesthetic". *October* 110 (2004): 51-79.
- *Artificial Hells. Participatory Art and the Politics of Spectatorship*. Londres, New York: Verso, 2012.
- "The Social Turn: Collaboration and its Discontents". *Artforum* February (2006): 178-183.
- "Socially Engaged Art, Critics and discontents: An Interview with Claire Bishop". By Jennifer Roche. Original CAN/API publication (July 2006). <http://www.communityarts.net/readingroom/archivesfiles/>.
- Bishop, Claire ed. *Double Agent*. London: ICA, 2009.
- *Participation*. London: Whitechapel, 2006.
- Bion, Wilfred. *Experiencias en grupos*. Barcelona: Editorial Paidós, 1980.
- Blanco, Paloma et al. ed., *Modos de hacer. Arte crítico, esfera pública y acción directa*. Ediciones Universidad de Salamanca, 2001.
- Boal, Augusto. *Juego para actores y no actores: teatro del oprimido*. Barcelona: Alba, 2004.
- Boccardi, Facundo. "La performatividad en disputa: acerca de detractores y precursores del performativo butleriano". *Aesthetika* 5, n.º 2 (April 2010): 24-30.
- Borgsdorff, Henk. *The debate on research in the arts*, Amsterdam School of Arts, 2006. http://www.ahk.nl/fileadmin/download/ahk/Lectoraten/Borgsdorff_publicaties/The_debate_on_research_in_the_arts.pdf.
- Bourdieu, Pierre. *Outline of a Theory of Practice*. Great Britain: University Press, Cambridge, 1995.

- *Razones prácticas. Sobre la teoría de la acción*. Barcelona: Editorial Anagrama, 1997.
- *The Rules of Art. Genesis and Structure of the Literary Field*. California: Stanford University Press, 1995.
- Bourriaud, Nicolas. *Estética Relacional*. Buenos Aires: Adriana Hidalgo, 2006.
- Bruguera, Tania. "Arte de Conducta". *Arteamérica Debates*, (March 24, 2003).
- Butler, Judith. *Mecanismos Psíquicos del Poder*. Madrid: Cátedra, 2001.
- "Prohibición, psicoanálisis y la producción de la matriz heterosexual. In *El género en disputa*. Barcelona: Paidós Ibérica, 2007.
- Cabañas, Kaira. *Participación: archivos, documentales, relaciones. De los años noventa hasta la primera década del 2000*. Barcelona: Museo de Arte Contemporáneo de Barcelona, 2009.
- Cacioppo, John T., Joseph R. Priester and Gary G. Berntson. "Rudimentary Determinants of Attitudes. II: Arm Flexion and Extension Have Differential Effects on Attitudes", 1992. https://www.marshall.usc.edu/sites/default/files/priester/intellcont/2003_jpsp_motor_processes-1.pdf
- Cadenas, Hugo Mg. "El sistema de la estructura. Estructuralismo y teoría de sistemas sociales". *Cinta moebio* 45: 204-214. <https://doi.org/10.4067/S0717-554X2012000300002>
- Calderón Gómez, Jorge. "Sala de máquinas: aproximación al pensamiento de Gilles Deleuze y Félix Guattari". *Nómadas. Revista Crítica de Ciencias Sociales y Jurídicas* 14, no. 2 (2006).
- Carrascosa Vacas, Alex et al. *Revista Ausart. Prácticas artísticas, tecnologías blandas y maquinarias sociales* 4, no. 2 (2016).
- Carson, Anne. "The gender of sound". In *Glass, Irony and God*. USA: New Directions Books, 1995.
- Castoriadis, Cornelius. *La institución imaginaria de la sociedad*. Buenos Aires: Tusquets Editores, 1975.
- Checa, Paloma. "The Possible. Y la llaga que siempre me pica con el arte participativo". *A-Desk* (April 11, 2014). <http://www.a-desk.org/highlights/The-Possible-Y-la-llaga-que.html>
- Chomsky, Noam. "Entrevista con el lingüista Noam Chomsky 'La existencia de la Gramática Universal innata es apenas discutible'". Interviewed by Blanca Vázquez. *Rebelión*, <http://rebelion.org/noticia.php?id=53792>
- Claramonte, Jordi. *Arte de contexto*. San Sebastián: Nerea, 2011.
- *Estética Modal*. Madrid: Tecnos, 2017.
- *La República de los Fines. Contribución a una crítica del arte y de la sensibilidad*. Murcia: Cendeac-Ad hoc, 2011.
- "Teoría eléctrica del arte". Audio file from the series *Estética y Teoría del Arte. Nada menos*. UNED, March 12, 2013. <http://contenidosdigitales.uned.es/fez/view/intec-ca:VideoAVIP-77013>
- Coates, Markus. *UR. A practical guide to unconscious reasoning*. London: Book Works and Create, 2014.
- Colaborabora. *Hondartzan. Guía documental sobre una comunidad de prácticas, aprendizajes y afectos alrededor del procomún y las prácticas colaborativa*. Bilbao, 2014. <https://es.slideshare.net/ColaBoraBora/hondartzan-kit-diwo>
- "Guía incompleta para colaborar". <https://www.colaborabora.org/2012/12/26/guia-incompleta-para-colaborar/> First published in: *Música para camaleones. El Black Album de la sostenibilidad cultural*. Barcelona, Madrid: Trànsit_Projectes, 2012.
- #Kooptel ¿Y si nos ponemos a cooperar? Bilbao, 2016. https://www.colaborabora.org/wp-content/uploads/sites/7/2016/10/metodologia_KOOPtel_cast.pdf

- Collins, Randall. "The Micro Contribution to Macro Sociology". *Sociological Theory*, 5, no. 2 (autumn 1988): 242-253.
- Coole, Diana and Samantha Frost. *New Materialisms*. Durham: Duke University Press, 2010.
- Cornago, Óscar coord. "Dossier Perspectivas críticas sobre la idea de participación (1ª y 2ª parte)". *telondefondo. Revista de Teoría y Crítica Teatral*, vol. 24-25, (December 2016 and July 2017).
- Costa, Flavia. "De qué hablamos cuando hablamos de 'arte relacional'. De la forma rebelde a las ecologías relacionales". *Ramona 88* (March 2009): 9-17.
- Cucco, Mirtha. "Hombres y mujeres ¿sólo un problema de rosa y azul? La formación del sujeto que somos. Capitalismo, relaciones sociales y vida cotidiana". Internal material. Madrid: Centro Marie Langer, 2009. <http://www.procc.org>.
- Curtis, Adam. *The Century of the Self*. Great Britain: BBC Four, 2002. Audio-visual documentary.
- Cvejic, Bojana and Ana Vujanovic. *Public Sphere by Performance*. Belgrade: b_books and Les Laboratoires d'Aubervilliers.
- Dávila Freire, Mela. "When Attitudes Become Form y la máquina del tiempo. Sobre la posibilidad (o no) de reproducir el arte". *Artfiles*, accessed May 1, 2018. <http://artfiles.es/2015/when-attitudes-become-form-y-la-maquina-del-tiempo-sobre-la-posibilidad-o-no-de-reproducir-el-arte/>
- Dardanyà, Pep. "¿Cómo evaluamos la creatividad?". *Jornadas sobre evaluación externa de proyectos culturales*. Universidad de Barcelona, September 18-19, 2008.
- Davis, Flora. *La comunicación no verbal*. Madrid: FGS, 2010.
- De Certau, Michael. *La invención de lo cotidiano*. Mexico: Universidad Iberoamericana. Departamento de Historia Instituto Tecnológico y de Estudios Superiores de Occidente, 2000.
- De Nooy, Wouter. "Una perspectiva institucional sobre la relación micro-macro". *Redes - Revista hispana para el análisis de redes sociales* 3, n.º 5 (September-November 2002).
- Debord, Guy. "Towards a Situationist International". In *Participation*. Claire Bishop ed., London: Whitechapel Gallery, 2006.
- Deleuze, Gilles and Félix Guattari. *El Anti Edipo. Capitalismo y esquizofrenia*. Barcelona: Paidós, 1985.
- *Mil Mesetas. Capitalismo y esquizofrenia*. Valencia: Pre-textos. 2004.
- Del Río, Victor. *La pieza huérfana. Relatos de la paleotecnología*. Bilbao: consonni, 2015.
- Dewey, John. *El arte como experiencia*. Barcelona: Paidós, 2008.
- Duarte, Ignasi and Roger Bernat. *Querido Público: El espectador ante la participación: jugadores, usuarios, prosumers y fans*. Barcelona: Centro Pàrraga, Cendeac and Elèctrica Produccions, 2009.
- Eagleton, Terry. *La estética como ideología*. Madrid: Editorial Trotta, 2006.
- Eco, Umberto. *Obra Abierta*. Barcelona: Planeta-Agostini, 1992.
- Elster, J. *Nuts and Bolts for the Social Sciences*. Cambridge: Cambridge University Press, 1989.
- Emmelhainz, Irmgard. "Arte y giro cultural: ¿Adiós al arte autónomo comprometido?". Originally published by <http://salonkritik.net>, January 20, 2013, <http://liberatorio.org/?p=788>
- Erickson, Ruth. "Sociological Art Practice in Post-1968 France". *Perspectives on Europe* 45, no. 1, University of Pennsylvania (Spring 2015): 95-99.
- Erickson, Ruth. "Assembling social forms: sociological art practice in post-1968 France". PhD. Thesis, University of Pennsylvania, 2014.

- Evans, Gregory S. "Art Alienated: An Essay on the Decline of Participatory Art", 1989. <http://cafeirreal.alicewhittenburg.com/art.htm>.
- Everybody's, 2006. <http://everybodystoolbox.net>.
- Fast, Julius. *The Body Language of Sex, Power and Aggression*. New York: M. Evans and Company, 1977.
- Fernández, Ana María. "De lo imaginario social a lo imaginario grupal". *Revista Actualidad psicológica* (November 1992).
- Fernandez, Isidoro. *Archivo antropología visual*. <http://www.antropologiavisual.net>
- Figueroa, Cristian. *Libro tejeRedes – Trabajo en Red y Sistemas de Articulación Colaborativos*. Madrid, 2016.
- Fischer, Hervé, Fred Forest and Jean-Paul Thénot. "Manifiestos de arte sociológico y de la estética de la comunicación", accessed April 30, 2018. http://www.webnetmuseum.org/html/fr/expo-retr-fredforest/textes_critiques/textes_divers/2manifeste_art_socio_fr.htm#text
- Fisher-Lichte, Erika. *Estética de lo performativo*. Abada editores, 2011.
- Foster, Hal. "El artista como etnógrafo". *El retorno de lo real*. Madrid: Akal, 2001.
- "Contra el pluralismo". *Episteme, Eutopías, Documentos de trabajo* 186 (1998).
- Foucault, Michel. *Historia de la Sexualidad I. La Voluntad de Saber*. México: siglo XXI editores, 1998.
- *El orden del discurso*. Buenos Aires: Tusquets Editores, 1992.
- *Tecnologías del yo y otros textos afines*. Buenos Aires: 2008.
- Freeman, Jo. "La tiranía de la falta de estructura". Forum de política feminista (June 17, 2003). https://www.nodo50.org/mujeresred/feminismos-jo_freeman.html .
- Freud, Sigmund. *Psicología de las masas*. Madrid: Alianza Editorial, 1969.
- *Sigmund Freud. Obras completas. Cinco conferencias sobre psicoanálisis. Un recuerdo infantil de Leonardo da Vinci y otras obras (1910)* 11. Buenos Aires: Amorrortu editors, 1992.
- Garma, Amanda A. "Conceptos relativos a la creatividad artística según Umberto Eco". *A Parte Rei. Revista de Filosofía* 35. <http://serbal.pntic.mec.es/~cmunoz11/lista.html>
- Gell, Alfred. *Art and Agency. Una teoría Antropológica*. Buenos Aires: Sb editorial, 2016.
- Giovine Yáñez, María Andrea. "Paradojas del arte contemporáneo". *Tópicos del Seminario* 34 (July-December 2015): 155-171.
- Goldenberg, David. "What Is a Participatory Practice?". Interview by Patricia Reed. *Filip* (Fall 2008).
- González, Luis. "Soft y 'blando': contagio léxico y empobrecimiento semántico". *Actas del III Congreso 'El español, lengua de traducción'*. Madrid: Esletra, July 12-14, 2006: 407-18. http://cvc.cervantes.es/lengua/esletra/pdf/03/038_gonzalez.pdf
- Guattari, Félix. "La heterogénesis maquina". *Caosmosis*. Buenos Aires: Manantial, 1996.
- Guattari, Félix and Suely Rolnik. *Micropolíticas: cartografías del deseo*. Buenos Aires: Traficantes de sueños, 2005.
- Gutiérrez-Rubí, Antoni. "La tecnología relacional: el nuevo poder". *Más Poder Local* 3 (December 2010): 32-33.
- Hablarenarte ed. *Glosario Imposible*. Madrid, 2018.
- Hagoort, Erik, Lexter Braak, Mirjam Beeman and Claire Weeda et al. *Good Intentions: Judging the Art of Encounter*. Amsterdam: Foundation for Visual Arts, Design and Architecture, 2005.
- Han, Byung-Chul. *La agonía del Eros*. Editorial Herder, 2014.
- Haraway, Donna. *Ciencia, cyborgs y mujeres. La reinención de la naturaleza*. Madrid: Ediciones Cátedra, 1995.

- “Manifiesto Cyborg: Ciencia, Tecnología, Feminismo Socialista a Finales del XX”. Translation Manuel Talens. Originally in *Simians, Cyborgs, and Women*, Routledge, New York 1991.
- Harding, Sandra. “Is There a Feminist Method?”. In: Harding, Sandra ed. *Feminism and Methodology*. Bloomington: Indiana University Press, 1987.
- Hedström, P. and P. Ylikoski. “Causal mechanisms in the social sciences”. *Annual Review of Sociology* 36 (2010): 49–67.
- Henríquez Garrido, Ruy J. “La teoría de la mente objetiva de Popper”. *Hipótesis y verdad en ciencia: ensayos sobre la filosofía de Karl R. Popper*, 2004: 115-126.
- Hernando, Almudena. “En la prehistoria del individuo. Debates sobre identidad relacional e interdependencia”. Audio-recorded conference. In *Nociones Comunes. El capital contra la vida*. Madrid: Traficantes de Sueños, 2015. <https://soundcloud.com/traficantesdesue-os/nccc-vida-1mp3>.
- “Negar la emoción, construir el dominio. Identidad relacional y patriarcado”. Audio-recorded conference. In *Nociones Comunes. ¿Qué hay detrás del amor?* Madrid: Traficantes de Sueños, 2015. <https://soundcloud.com/traficantesdesue-os/nccc-amor-1mp3>.
- Hiernaux, J. Pierre. “El pensamiento binario. Aspecto semánticos, teóricos y empíricos”. *Cultura y representaciones sociales. Revista electrónica de ciencias sociales* (March 2009). <http://www.culturayrs.org.mx/revista/num6/Hiernaux.html>.
- Holmes, Brian. “El dispositivo artístico, o la articulación de enunciaciones colectivas”. *Brumaria 7 Arte, máquinas, trabajo inmaterial* (December 2006). https://www.academia.edu/4609026/Brumaria_7_arte_m%C3%A1quinas_trabajo_inmaterial.
- Hurtado, Camilo. “El conductismo y algunas implicaciones de lo que significa ser conductista hoy”. *Diversitas: Perspectivas en Psicología* 2, no. 2: 321-328.
- Irvine, William B. *Sobre el deseo. Por qué queremos lo que queremos*. Oxford: Oxford University Press, 2006.
- Ivarola, Leonardo. “La nueva filosofía mecanicista: sus principales aportes dentro de la filosofía de la ciencia”. *Eikasia* (January 2015): 201-214.
- Jahn, Marisa ed. *Byproduct. On the Excess of Embedded Art Practices*. New York: YYZ Books, 2010.
- Jin, Zhouying. *Global technological change. From hard technology to soft technology*. Bristol: Intellect, 2011.
- Johnson, Steven. *Sistemas Emergentes: O qué tienen en común hormigas, neuronas, ciudades y software*. Madrid: Fondo de Cultura Económica, 2003.
- Jullien, François. *Tratado de la Eficacia*. Madrid: Turner, 1999.
- Kester, Grant. “Autonomy, Antagonism, and The Aesthetics”. *The One and the Many: Contemporary Collaborative Art in Global Context*. Durham: Duke University Press, 2011.
- Kester, Grant. “The Art of Listening (and of Being Heard): Jay Koh’s Discursive Networks”. *The Third Text* (Summer 1999).
- Kien, Grant. “Actor-Network Theory”. Video of Serious Science, 17:09, published June 2, 2016. <http://serious-science.org/actor-network-theory-5973>
- Kim, Jin Hyun and Uwe Seifert. “Embodiment and Agency: Towards an Aesthetics of Interactive Performativity”. *Proceedings SMC’07, 4th Sound and Music Computing Conference*, Lefkada, Greece, July 11-13, 2017.
- Lacy, Suzanne ed. “Cultural Pilgrimages and metaphoric journeys”. *Mapping the terrain. New genre public art*. Seattle: Bay Press, 1995.
- Laddaga, Reinaldo. *Estética de la emergencia*. Buenos Aires: Adriana Hidalgo editora, 2006.

- Latour, Bruno. *Reassembling the Social. An Introduction to Actor-Network Theory*. Oxford: Oxford University Press, 2005.
- Lazzarato, Maurizio. "La máquina". *Brumaria 7 Arte, máquinas, trabajo inmaterial*, December 2006.
- Lind, Maria. "Complications; on collaboration, agency and contemporary art". *Public Journal 39. New Communities*, Spring 2009: 53-73.
- Machamer, Peter, Lindley Darden, and Carl F. Craver. "Thinking about mechanisms". *Philosophy of Science 67* (March 2000): 1-25.
- Marcuse, Herbert. *El hombre unidimensional. Ensayo sobre la ideología de la sociedad industrial avanzada*. Barcelona: Planeta-Agostini, 1993.
- *Eros y civilización*. Madrid: Sarpe, 1983.
- Martínez Sánchez, Cuautli Exal. "Estrategias del arte participativo: entre la micro-política y el software social". *AusArt Journal for Research in Art 4* no.1 (2016): 207-2016. doi: 10.1387/ausart.16704.
- Marx, Karl. "Fragmento sobre las máquinas". *Elementos fundamentales para la crítica de la economía política (Grundrisse) 1857-1858 2*. Trans. Pedro Scaron. México: Siglo XXI, 1972.
- Mauss, Marcel. "Ensayo sobre los dones. Motivo y forma del cambio en las sociedades primitivas". *Sociología y Antropología*. Madrid: Editorial Tecnos, 1979.
- Mcluhan, Marshall. *Comprender los medios de comunicación*. Barcelona: Paidós 1996.
- Miramontes, Octavio. "Los sistemas complejos como instrumentos de conocimiento y transformación del mundo". In Santiago Ramírez coord. *Perspectivas en las teorías de sistemas*. Mexico: Siglo XXI editores, 1999.
- Moles, Abraham. "La sociedad como máquina". *Signo y pensamiento 2*, n.º 3: (1993): 35-44.
- Montoya, Victor. "Lenguaje y pensamiento". *Revista digital Razón y Palabra 32*, 2003. <http://www.razonypalabra.org.mx/anteriores/n32/vmontoya.htm>.
- Moraza, Juan Luis. *Ornamento y Ley. Procesos de contemporización y normatividad en arte contemporáneo*. Murcia: Cendeac, 2006.
- Mumford, Lewis. "El diseño de la megamáquina". *El mito de la máquina. Técnica y evolución humana*. Logroño: Pepitas de calabaza ed., 2010.
- Nichols, Bill. "Modalidades documentales de representación". *La representación de la realidad*. Buenos Aires: Paidós, 1997.
- Nochlin, Linda. "Por qué no ha habido grandes mujeres artistas". Translation from the original in *Art News 69* (January 1971): 22-39.
- Nye, Joseph. *Soft Power. The means to success in world politics*. United State: PublicAffairs, 2004.
- O'Sullivan, Simon. "From Aesthetics to the Abstract Machine: Deleuze, Guattari and Contemporary Art Practice". In Zepke, Stephen and Simon O'Sullivan. *Deleuze and Contemporary Art*. Edinburgh Scholarship Online, 2010. doi:10.3366/edinburgh/9780748638376.003.0012. <https://simonosullivan.net/articles/aesthetics-to-the-abstract-machine.pdf>.
- Pethick, Emily, Louise Shelley and Emma Smith. "Communal Knowledge". *Engage 28* (2011): 9-19.
- Pérez Orozco, Amaia. "Economía feminista, sostenibilidad y reproducción social". Audio-recorded conference. In Nociones Comunes. *El Capital contra la vida*. Madrid: Traficantes de sueños, 2015.
- Pichón-Rivière, Enrique. *El proceso grupal*. Nueva Visión, 1997.
- Psikipedia. "Grupos". <https://psikipedia.com/libro/grupos>
- Ramírez, Natalia. "Las relaciones objetales y el desarrollo del psiquismo: una concep-

- ción psicoanalítica". *Revista de investigación en psicología* 13 no. 2 (2010): 221-230.
- Rancière, Jacques. *El espectador emancipado*. Castellón: Ellago ed., 2010.
- *El maestro ignorante*. Barcelona: Laertes, 2003.
- *The Politics of Aesthetics*. London: Verso, 2004.
- Raunig, Gerald. "Algunos fragmentos sobre las máquinas". *Brumaria 7 Arte, máquinas, trabajo inmaterial* (December 2006).
- *Mil máquinas. Breve filosofía de las máquinas como movimiento social*. Madrid: Traficantes de sueños, 2008. https://www.academia.edu/4609026/Brumaria_7_arte_m%C3%A1quinas_trabajo_inmaterial.
- Ribalta, Jorge. "Experimentos para una nueva institucionalidad". In *Objetos relacionales. Colección MACBA 2002-2007* by Borja-Villel, Manuel, Kaira Cabañas and Jorge Ribalta eds. Barcelona: Macba, 2010.
- Ryle, Gilbert. "El mito de Descartes". In *El concepto de lo mental*, 25-37. Barcelona: Paidós, 2005.
- Rodríguez Magda, Rosa María. *Transmodernidad*. Barcelona: Anthropos, 2004.
- Ruiz-Rivas, Tomás. "La crisis del arte de participación". Web [esfera pública]. Accessed May 1, 2018. <http://esferapublica.org/nfblog/la-crisis-del-arte-de-participacion>.
- Sabiote Navarro, Diego. "Marcuse: la dialéctica del principio de placer y el principio de realidad". *Taula Quadems de pensament* no. 2 (1983): 53-68.
- Sáez Alonso, Rafael. *Los juegos psicológicos según el análisis transaccional. Dos no juegan, si uno no quiere*. Madrid: Editorial CCS, 2001.
- Sánchez, José A. "Prácticas indisciplinadas: el teatro ensayístico de Roger Bernat". http://rogerbernat.info/roger_bernat/premsa/Practicas_indisciplinadas.pdf.
- Sansi, Roger. "Art and anthropology after relations". *Hau. Journal of ethnographic theory* 6, no. 2: 425-439.
- *Art, Anthropology and the gift*. London / New York: Bloomsbury, 2015.
- "Arte, don y participación". *Revista Ankulegi*, n.º 18 (2014): 13-28.
- "Experimentaciones participantes en arte y antropología". *Revista de dialectología y tradiciones populares* 71, n.º 1 (January-June 2018): 67-73.
- Saracho, Enrique. "Transformación social y vida cotidiana: ¿es normal pasarlo mal?". XXVI Reunión Nacional de la Asociación Española de Psicodrama. "Psicodrama y Transformación Personal y Social". Santander, October 8, 2011.
- Skinner, Burrhus Frederic. *La conducta verbal*. México: Editorial Trillas, 1981.
- Spinoza, Baruj. "Del origen y la naturaleza de los afectos". Ética demostrada según el orden geométrico. Madrid: Ediciones Orbis.
- Spivak, Gayatri Chakravorty. "Puede hablar el subalterno?". *Revista Colombiana de Antropología* 39 (January-December 2003): 297-364.
- Solfrank, Cornelia. *Entrevista a Cornelia Solfrank*. Interviewed by Mairer Zilbeti. *Zehar* 63, 2009.
- Spehr, Christoph. "Free Cooperation". Video transcript, 2003. http://www.republicart.net/art/concept/alttransspehr_en.htm.
- Spehr, Christoph and Jörg Windszus. "On Rules & Monsters. An Introduction to Free Cooperation". Documentary in OVNI archive, 0:49, 2006. <http://www.desorg.org/titols/on-rules-and-monsters-an-introduction-to-free-cooperation>.
- Steiner, Claude M. *Los guiones que vivimos*. Kairós, 1992.
- Sullivan, Graeme. *Art Practice as Research: Inquiry in Visual Arts*. 2nd ed. Los Angeles: Sage, 2010.
- Tiqqun. *Primeros materiales para una teoría de la Jovencita*. Madrid: Acurela & Antonio Machado, 2012.
- Tudela, Javier. "Cuando arte es la respuesta, ¿cuál era la pregunta?". In AAVV. *Ikas-art*.

- 1er Encuentro de Arte Universitario*. Enkartur, 2008.
- Vercauteren, David, Thierry Müller and «Mouss» Olivier Crabbé. *Micropolíticas de los grupos*. Madrid: Traficantes de sueños, 2010.
- Virno, Paolo. *Gramática de la Multitud*. Madrid: Traficantes de Sueños, 2003.
- Viveiros, Carlos Eduardo, "Perspectivismo y multinaturalismo en la América indígena", *Cosmopolíticas: perspectivas antropológicas*. España: Trotta, 2013.
- Wagensberg, Jorge. *Ideas sobre la complejidad del mundo*. Barcelona: Fábula Tusquets Editores, 2007.
- Warner, Michael. *Públicos y contrapúblicos*. Mexico: Fondo de cultura económica, 2012.
- Raub, Werner, Vincent Buskens and Marcela A.L.M. van Assen. "Micro-Macro Links and Microfoundations in Sociology". *Journal of Mathematical Sociology* 35 (2011): 1-25.
- Winnicott, Donald Woods. *Realidad y juego*. Barcelona: Gedisa, 1993.
- Willats, Stephen. *The Artist as an Instigator of Changes in Social Cognition and Behaviour*. London: Occasional Papers, 2010.
- Wright, Stephen. *Toward a Lexicon of Usership*. La Hague: Van Abbemuseum, 2013.
- Zmijewski, Artur. "Forget Fear". In *Forget Fear* edited by Artur Zmijewski and Joanna Warsza. Cologne: Walther König, 2012.

7.2. Related bibliography

This is an extension of the bibliography of works that were consulted, containing items that have not been used during the research but that we consider of interest for further developments on it. Some of them have been mentioned in the text as compilations of methods or toolkits.

- Althusser, Louis. *Ideología y aparatos ideológicos del Estado. Freud y Lacan*. Buenos Aires: Nueva Visión, 1988.
- Anonymous. *Collaborative Futures*. Collaborative Futures Book Sprint team, 2010.
- Austin, John L. *Cómo hacer cosas con palabras*. Digital edition. Escuela de Filosofía Universidad ARCIS, 1955. <http://www.philosophia.cl>.
- Bourriaud, Nicholas. *Postproducción*. Buenos Aires: Adriana Hidalgo, 2009.
- Braidotti, Rosi. *Lo Posthumano*. Barcelona: Gedisa, 2013.
- Bürger, Peter. "The Negation of the Autonomy of Art by the Avant-garde". In Bishop, Claire ed. *Participation*. London: White Chapel Gallery, 2006.
- Butler, Judith. *Lenguaje, poder e identidad*. Síntesis, 2004.
- CAPP website. <http://www.cappnetwork.com/>.
- Chomsky, Noam. *Estructura lógica de la teoría lingüística, 1955*.
- Collados Antonio, et al. *Transductores 1. Pedagogías colectivas y políticas espaciales*. Diputación Provincial de Granada, 2016.
- *Transductores 2. Pedagogías en red y prácticas instituyentes*. Diputación Provincial de Granada, 2012.
- Danto, Arthur C. *Después del fin del arte. El arte contemporáneo y el linde de la historia*. Barcelona: Paidós, 1999.
- Fiadeiro, João. *Anatomia de uma decisão*. Portugal: Ghost Editions, 2018.
- Flügel, John Carl. *Psicología del vestido*. España: Melusina, 2015.
- Foster, Hal, Buchloh, Benjamin H.D., Boia, Yve-Alain eta KRAUSS, Rosalind. *Arte desde 1900. Modernidad, Antimodernidad, Posmodernidad*. Madrid: Akal, 2006.
- Francès, Robert. *Psicología del arte y de la estética*. Madrid: Akal, 1979.
- Dave Graby, Sunni Brown and James Macanufo, *Gamestorming: 83 juegos para innovadores, inconformistas y generadores del cambio*. Deusto ed., 2012.
- Goffman, Erving. *Frame Analysis. An Essay on the Organization of Experience*. Boston: Northeastern University Press, 1974.
- Guattari, Félix. "Máquina y estructura". *Psicoanálisis y transversalidad*. Mexico: siglo veintiuno editores, 1969.
- Hagoort, Erik website. http://erikhagoort.nl/Erik_Hagoort_English_homepage.html.
- Hayes, Steven C., Dermot Barnes-Holmes and Bryan Roche. *Relational Frame Theory. A Post-Skinnerian Account of Human Language and Cognition*. New York: Kluve Academic Publishers, 2001.
- Heinsius, Joost and Kai Lehtikoinen eds. *Training artists for innovation. Competencies for new contexts*. Theater Academy of the University of the Arts Helsinki, 2013.
- Huybrechts, Liesbeth ed. *Participation is risky. Approaches to joint creative processes*. Amsterdam: Publisher Valiz.

- Ideo. *Diseño centrado en las personas. Kit de herramientas*. <http://www.designkit.org/>
- Jackson, Shannon. *Social Works: Performing Art, Supporting Publics*. New York: Routledge, 2011.
- Kalioni, Jennifer. "No Retreat: Performance as Behaviour Modificación". In Kalioni, Jennifer ed. *Interactive Contemporary Art Participation in Practice*. New York: I.B. Tauris, 2014.
- Kasuya, Akiko. "An Open Design Theory for Society: from Oskar Hansen's 'Open Form' to Grzegorz Kowalski's 'Common Space, Private Space'". *The ACDHT Journal*, no. 2 (2017): 89-95.
- Keane, Theo et al., *DIY. Desarrollo e Impacto, ¡Ya! Herramientas prácticas para impulsar y apoyar la innovación social*. <http://diytoolkit.org>
- Kester, Grant. *Conversation pieces: Community and Communication in Modern Art*. Berkeley: University of California Press 2004.
- Latour, Bruno ed. *Reset modernity!* Karlsruhe: ZKM and MIT Press, 2016.
- Lehmann, Hans-Thies. *Teatro Posdramático*. Murcia: Cendeac, 2016.
- Lind, Maria. "The collaborative turn". In *Taking the Matter into Common Hands: On Contemporary Art and Collaborative Practices*, edited by Johanna Billing and Maria Lind. London: Black Dog Publishing, 2007.
- Liotard, Jean-François. *Economía libidinal*. Buenos Aires: Fondo de cultura económica, 1990.
- Marchán Fiz, Simón. *Del arte objetual al arte de concepto*. Madrid: Akal, 1994.
- Marcuse, Herbert. *La dimensión estética. Crítica de la ortodoxia marxista*. Madrid: Editorial Biblioteca Nueva, 2007.
- Méndez-Conde, Ernesto. "Arte útil. Una entrevista con Tania Bruguera". *Artexperience: NYC 1*, no. 14 (Summer 2014): 35-63.
- Miessen, Markus. *La Pesadilla de la Participación*. Barcelona: dpr-barcelona, 2014.
- Mínima Común Institución <http://micoins.wordpress.com/>
- New Materialism website. <http://newmaterialism.eu/>
- Parsons, Michael. *Art and Culture, Visual and Verbal Thinking: Where are the bridges? Australian Art Education* 18, no. 1 (1994): 7-14.
- Project Innovation. *The Social Innovation Toolkit*. <http://www.socialinnovationtoolkit.com/>
- Revista Posse et al. *Nociones comunes. Experiencias y ensayos entre investigación y militancia*. Madrid: Traficantes de sueños, 2004.
- Sigmund, Karl. *Games of Life: Explorations in Ecology, Evolution and Behaviour*. Oxford University Press, 1993.
- Smith, Emma. *Practice of Place*. London: in collaboration with The Showroom, 2015.
- Steyn, Juliet. *The Art of Experience in the Age of a Service Economy*. In *Interactive Contemporary Art Participation in Practice*, edited by Kathryn Brown. New York: I.B. Tauris, 2014.
- Stiegler, Bernard. *La técnica y el tiempo. 1 El pecado de Epimeteo*. Hondarribia: Hiru, 1994.
- Strathern, Marilyn. *The Gender of the Gift*. Berkeley: University of California Press, 1988.
- Studies in Material Thinking website <https://www.materialthinking.org/volumes>
- Tiqqun. *La hipótesis cibernética*. Madrid: Acuarela & Antonio Machado, 2012.
- Thompson, Nato ed. *Living as Form: Socially Engaged Art from 1991-2011*. New York: Creative Time Books / MIT Press, 2012.
- Van Abbemuseum. *The Autonomy Project. Newspaper*. Eindhoven: Onomatope, 2011. http://theautonomyproject.org/autonomy_symposium. <http://vanabbemuseum.nl/audio-video>.
- Vargas Mendoza, Jaime Ernesto ed. *Conducta Verbal. Lecturas para un seminario*. Oaxa-

- ca, Mexico: Asociación Oaxaqueña de Psicología A.C., 2006.
- Villaplana, Virginia ed. *Soft Fiction: Políticas visuales de la emocionalidad, la memoria y el deseo*. Bilbao: consóni, 2016.
- Voorhies, James. *Beyond Objecthood. The Exhibition as a Critical Form since 1968*. Cambridge: MIT Press, 2017.





