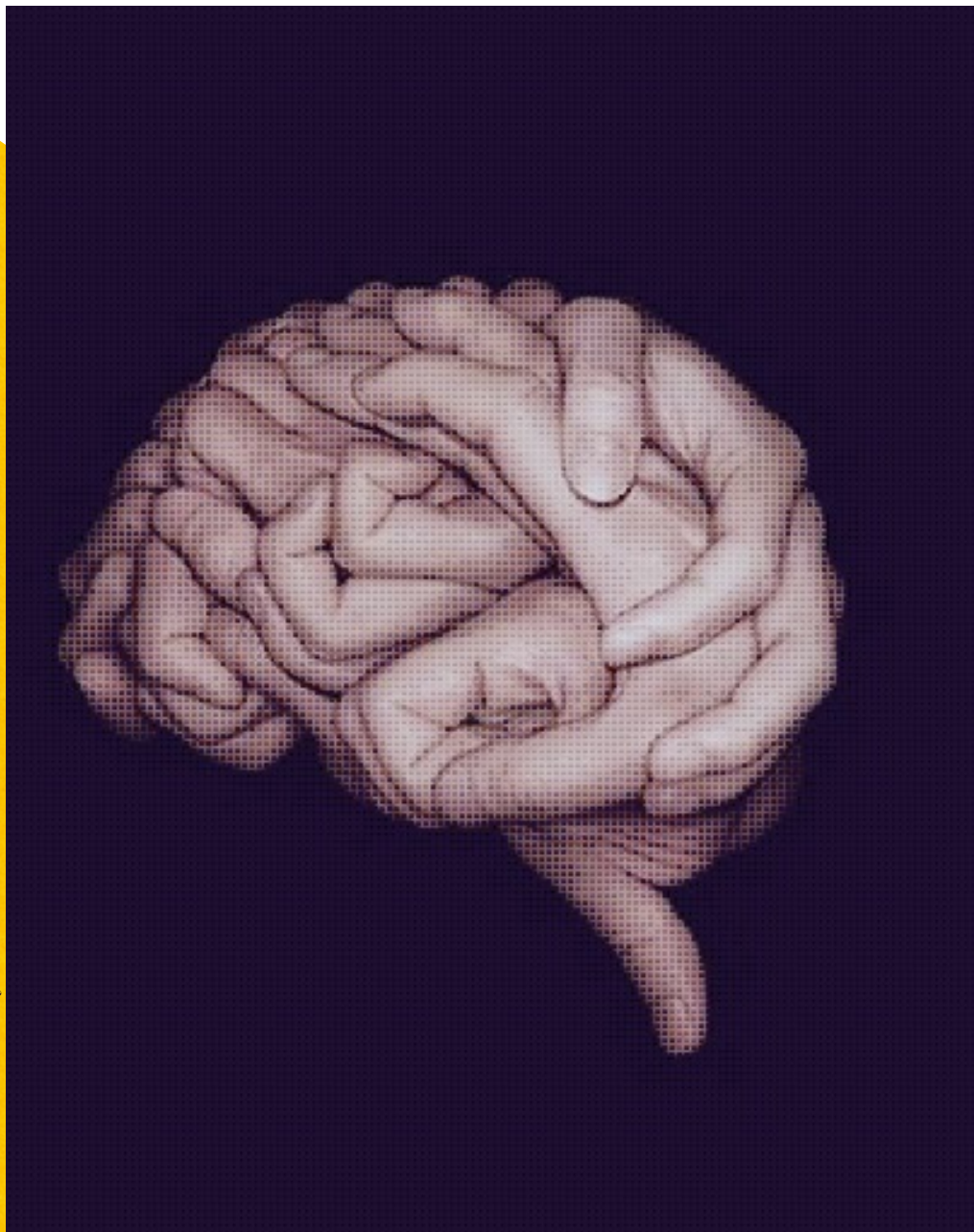


© *Collective mind*, by Uri Masclans



Iconographic dictionary on collective & collaborative artistic practices

- Techniques, concepts and forms of
a contemporary art style -

NOW OPEN FOR ENTRIES

An experimental publication & participatory events
program featured on the occasion of the Transart
Triennale 2016, 1-7 August at Uferstudios, Berlin.

Edited and coordinated by curator Paz Ponce in
cooperation with berlinerpool arts network,
Agora Collective & Transart Institute.

a social sculpture
a relational device
a collective portrait
a performative trace and a trigger
a template for grant applications and grant givers
a magic carpet for artists in residence
a post romantic manifesto

How to participate

*** Submissions for the Body of Entries:**

addressed to artists, curators, and culture producers members of/ associated with / related to the 3 networks in cooperation for this project: transart institute, berlinerpool arts network and Agora Collective.

The body of entries will feature a max. of 120 projects. The submitted entry can refer to an artwork, exhibition, project or working process based on collective creativity. Entries must be contemporary to the object of study, submitting existing, realized or on-going projects from the practitioner's body of work.

(* We recommend reading the full open call dossier to familiarize with the discursive frame of this project).

*** Format of entries:**

- Project description of 250 words max. Highlight 5 words in the text related to the object of interest and concern key in the development of the submitted project. Send 2 images per entry. One image of the process, second image the shape or outcome of that process. Please provide information for the crediting of the images.

- Entry must contain names of all participants in the collective creation.

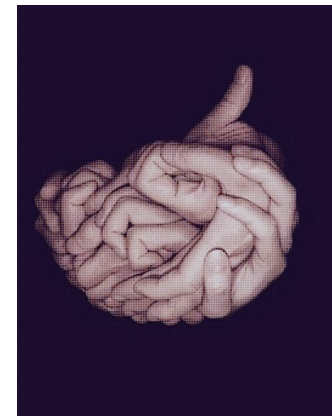
- Entry must contain information of the format of the collective creation: i.e. publication, interview, conversation, educational program, artist residency, workshop, festival, exhibition, panel discussion, etc.

- Extra materials include bibliography and referents that can be added to the dictionary appendix related to collective and collaborative artistic practices.

- Submissions must specify the network they are associated with: berlinerpool, transart institute or Agora, by means of past or ongoing projects. The submissions do not need to be projects associated with these networks but their authors need to be linked to them.

*** Possibility of attendance:**

When submitting entries please specify if you would like to take part in the 3 day seminar celebrated during Transart Triennial in Berlin 1, 2 and 3rd of August 2016. The public performative event takes place Saturday 6th of August, as an outcome and translation of the workshop phase.



© *Collective mind*, by Uri Masclans

Iconographic dictionary on collective & collaborative artistic practices

**Submissions to:
dofca.project@gmail.com
Open until April 30**

**email subject line
“project” for submissions**

**email subject line
“question” for more
information, doubts or
general inquiries**

Thank you!

Structure of
a dictionary
/Struktur eines
Wörterbuchs

- Table of contents / Inhaltsangabe
- Preface / Einleitung
- Instructions / Anleitung
- Entry list / Wörterverzeichnis (Lemmata)
- Appendices / Appendixe
 - Essays Anthology / Essay-Anthologie
 - Bibliography / Bibliografie
 - Index of Authors / Autorenverzeichnis
 - "Template application for private and public art supporters" / Mustervorlage für private u. institutionelle Kunstförderer (Bonus!)

Preface

The purpose of this dictionary

The aim of this project is to wonder what are the shapes, formats, content, tactics and aesthetics of **collective and collaborative artistic practices**.

Under these terms, we refer to a set of approaches to, and ways of engaging with contemporary artistic practice where content and form are equally important, as their aesthetic and discursive horizon pivots around the interaction with a multiplicity of **actors** – coming from different disciplines of art and outside art, and **factors**: being a body of practices responding to need-specific, site-specific, time-specific, project-oriented ways of working together and involving others in the doing.

A "desire to speak as a collective voice that has long fueled the social imagination of modernism (Gregory Sholette and Blake Stimson), collective organizing has a long history in social, political and economic realms".

Stemming from 1960's activist pursuit of alternative ways of knowledge production, working processes based on collective creativity "happening" between artists, artists groups, curators, members of a community and other invited partners beyond the contemporary art scene, may be interpreted "not only through object-based forms.

The integration of discursive elements into the tool kit of critical art practices, extended the concept of collaboration with new terms, such as dialogical art, littoral art, new genre public art, educational turn, discursivity" (Paul O'Neill).

Parallel working processes not necessarily associated with practical realization, can refer to the idea of "thinking together" (Eszter Lázár).

Paraphrasing Robin Hewlett (STUDIO for Creative Inquiry), "what these groups share is an interest in addressing important social and political issues, in a manner that models a cooperative philosophy and counters the competitive nature of capitalist culture".

On the basis of interdisciplinarity, processuality, experimentation, and critical engagement, the 'subject matter' of collaborative artistic practices is a relational one, and has, then, a chameleonic nature: appropriating or mimicking media, resources and operational methodologies from organizational structures beyond the art world and applicable also beyond the art world. While its 'object-matter' remains open-ended, inside the infinite color variations within the spectrum of 'participation'.

Collaboration as a means of realizing the project (low scale economy) with a mutual benefit of the partners, or collaboration as the medium of completion, where "members may only shape the unfolding of a situation, the framework of which is predefined by the artist or someone else" (Maria Lind).

The nature of the projects gathered by this dictionary is open. What we are interested in portraying is, precisely, the variety of frameworks enveloping collective and collaborative artistic processes.

Given that we are talking about approaches to art production rather than objects, the challenge lies, then, in identifying the forms these processes manifest into; their resonances.

What stays from these "trading zones" where new modes of trust and knowledge are built and exchanged between the various social actors conveying in these temporary joint creative spaces? Are there formats, patterns or shapes that permeate all this immaterial landscape of encounters, relationships, in between-ness, negotiations, conflicts and consensus?

This project offers an opportunity to frame these questions, acknowledge the subjects and identify the objects of interest and concern meeting in this contemporary way of producing and mediating art. A case study that wishes to provide governmental and non governmental organizations with a practical ground to advance on the legitimization of this art form.

Part of the methodology of observing, identifying and describing elements that are distinct from artistic style stem from Iconography and Iconology, two analytical and interpretative branches of art history that are key to understanding ideas within a period, assuming and departing from Aby Warburg's notion of art as a reliable indicator of the physiological mood of a time. Ultimately, this project ambitions to dive into signs and symbols of the collective psyche of our modern times.

It's making the invisible, visible. P.P.P-B

Why this format?

The object of any dictionary is to provide information on the use of linguistic units. A dictionary seeks then to register realities that are already in use, being those realities (or "lemmas") words of any kind within a language sharing a semantic logic – that is, a context.

What we like about the dictionary is that it's never a final work, it's an open document and by nature, revisable, resting on the belief of language's inadequacy to encompass reality in its all. Like language, it entails a sense of obsolescence. Words are organic, language usages exceed constantly their own limitations and imitations: words get loaned, lost, forgotten, out-fashioned, etc.

Secondly, part of the essence of a dictionary is the relational character of most lexical information. It is therefore appropriate that a dictionary contain large quantities of cross-references and of references that lead in and out of it.

The format of THIS DICTIONARY project has symmetry with the experimental, cooperative, interdisciplinary and relational essence underlying these set of practices, and proposes the making of a dictionary which content is assembled by its same protagonists, visualizing, portraying and encompassing a vocabulary specific to a practice in time, expressive of a time, a time's expression.

The idea of THIS DICTIONARY will perform its most perverse desire: to subvert the limits of its own imagination.

How to think of a dictionary as: a social sculpture, a relational device, a collective portrait, a performative trace and a trigger, a template for grant applications and grant givers, a magic carpet for artists in residence, a post romantic manifesto.

Data this dictionary is based on and the limitations following it

Focused on the study and observation of one subject: Collective and Collaborative artistic practices, THIS DICTIONARY gathers different practitioners related to three networks: berlinerpool arts network, an index of artists, curators and independent project spaces in Berlin; Agora, a project space and community in Neukölln, initiators of AFFECT, a residency program solely focused on developing methodologies for artistic collaboration, and Transart Collective, a community of international academics orbiting around the Institute and their projects. .

Instructions: A user's guide (I)

Notes for assembling this dictionary

The collection of entries forming the "lemmata" of the dictionary reflects a 'collective body of practice'. This process remains open through a call for entries addressed to artists, curators, and culture producers members of/ associated with / related to the 3 networks in cooperation for this project. The dictionary will take shape as the submission process advances, with a max. of 120 projects for this section. Project editor coordinates and curates this section. Together with the **body of entries** (from A to Z), the dictionary contains an appendix featuring:

- * an anthology of essays from 6 to 10 authors deepening on the aesthetics of the subject of study. These theoretical reflections will be activated in the form of dialogues as result of a collaboration with Fotini Lazaridou Hatzigoga.
- * An index of participating authors and a bibliography of texts, referenced during the submission process.
- * A "template application proposal for private and public art supporters". A synthetic guerrilla adventure designed and curated by culture producer Andrzej Raszyk.

The microstructure of the dictionary or inner logic will unfold as the result of a process of transversal reading and curation of the submitted materials. The entries will be later arranged forming sub sections of terms and illustration of terms. Like a sentence example in a dictionary that shows the word in context to better understand the meanings of the word, there will be references inside an article, from one sense to another sense of the same entry. Some sections will refer to other sections, and some projects will refer to several authors in the dictionary, playing with the cross-referential aspect of a dictionary and of this field of practice itself.

User's guide (II). Notes for performing this dictionary

Ways in which this collective enterprise finds its way into a wider public:

A three day lab/seminar where 30 selected participants whose work illustrate dictionary entries will be invited to dissect the content of the dictionary and design together a public event. This is a closed seminar in Uferstudios, Berlin (1,2,3 August 2016). During the 12 workshop hours, the selected 30 participants will be led by Agora Collective, invited as facilitators of this encounter between the artists of the three networks.

A public performative day event featured as part of the official program of Transart Triennale. Event conceived in collaboration between workshop participants, led by invited artists of Agora Collective. Public open event in Uferstudios, Berlin, Saturday 6th August.

Dictionary publication launch at the Transart Triennale Symposium. Presentation and discussion of all Triennale projects & topics. Closure of Triennale. Public event at Uferstudios, Berlin, Sunday 7th of August.

Project resources

By the time of publishing this open call, the project has granted funds to cover:

- * printing of a first limited edition of the dictionary
- * costs of facilitation of the 12 hours workshop led by Agora Collective, and costs of attending the workshop at Uferstudios as part of the academic program of the Transart residency 2016. Workshop/lab grants participation of 16 transart students and 24 other practitioners coming from Agora and berlinerpool networks.
- * curatorial fees of project collaborators.
- * post-production phase of the program:

September 2016 (!). Printing of a second edition of "Iconographic dictionary ..." and distribution. A guerrilla campaign where a copy of the book will be mailed to a list of 135 selected private and public art funding bodies (local, national and international). Phase coordinated and curated by Andrzej Raszyk.

October 2016. A chapter of "Iconographic dictionary of Collective and Collaborative Artistic Practices" will be published in #2 issue of ELSE Journal (The Journal of International Art, Literature, Theory and Creative Media published by Transart Institute)

** An application for further funds was submitted in January to City Tax Funds Berlin. The implementation of the (!) fields will be subject to the success of the application. Jury resolves end of April 2016.

* Assistance:

Coordination of the project can offer help in finding accommodation during the days of the Triennale. Non Berlin-based participants will have to finance their stay. A joint application for mobility funds can be issued latest mid of May 2016. Chosen participants will be notified before this date so necessary arrangements can be made in order to succeed in the application.

ELSE

About ELSE
Journal of International Art,
Literature, Theory and Creative Media

An occasional journal that welcomes experimental and alternative forms of representing creative work. Peer-reviewed works, projects, and research thematically gravitating towards memory, forgetting, trauma and the archive; language/image; gender; software, materiality and mediality; international diaspora and post-colonialism; cultural engagement through food; role of art in peace meditation; performance activism; liminality; space/place; temporary architecture; foreignness, wandering ecologies, otherness and the uncanny.

Peer review process involves a minimum of three reviewers including editors, advisors and at least one peer

ELSE 2 issue: THE IMPERCEPTIBLE SELF and EVERYTHING ELSE

Submissions will be reviewed by a Transart Creative Project Board. Guest editors will sift and cultivate documentation of Transart Triennale events; publishing papers, artwork, performances, reviews, interviews and other fruits of our search in the annual issue of ELSE journal. And artists, curators, thinkers and actors from within and beyond the Transart community will contemplate the practices, interventions and thinking that (un)forms The Imperceptible Self.

Published by Transart Institute, www.transart.org,
e-ISSN: 2334-2765.

Project presentation frame:

Transart Triennale 2016: “The imperceptible self”

STATEMENT

TRANSART TRIENNALE 2016 WILL SPAN THIS PLANET AND YEAR.

TO PROVOKE, TEST, DEBATE, PLAY AND RUN WITH THE THEME COINED BY PHILOSOPHER ROSI BRAIDOTTI – “THE IMPERCEPTIBLE SELF”; TRANSART TRIENNALE 2016 WILL OPEN UP SPACES FOR SHARING AND EXPERIENCING CREATIVE PRACTICES DRIVEN BY QUESTIONS OF HOW THE PERIPATETIC, NOMADIC STATES OF CONTEMPORARY EXISTENCE NEGOTIATE “THRESHOLDS OF SUSTAINABILITY” VIA IDEAS OF THE SUBJECT-IN-BECOMING; EGO-LESS IDENTITIES; OTHERNESS; COLLECTIVE HORIZONS AND THE SPACES IN BETWEEN.

FULLY AWARE THAT IN THESE TIMES, OUR “INTERACTIONS” WITH “OTHER” CULTURES AND WITH NATURE IS BOTH INEVITABLE AND PROFOUNDLY ALTERING; WE WILL STRAY FROM PRESERVATION IN TERMS OF IDENTITY POLITICS: SHEPHERDING NATURE AND “I” TO CONSIDER OTHER MODES OF FRAMING ACTION AND EXISTENCE. HOW ELSE CAN WE CONSIDER THE IMPLOSION OF EXILED STATES; THE ENTROPIC INFLUX INTO THE LARGEST CITIES; THE SINKING OF SMALLER ONES; THE COLLAPSING DISTANCE BETWEEN US? HOW TO LIVE NOW IN A STATE INTENSIVE AND DYNAMIC TRANSFORMATION?

SEED PACKETS – IN THE FORM OF POSTS – HAVE BEEN PLANTED ON THIS SITE BY THE UTOPIAN ART SCHOOL TRANSART AND WILL SERVE AS A HUB, SPRINGBOARD AND MAGNET FOR THE VARIOUS THREADS WHICH TAKE ROOT AND FLOWER IN THE MONTHS AHEAD. WE INVITE YOU TO JOIN THE PROCESS BY SUBMITTING PROPOSALS, SUGGESTIONS AND ARTWORKS, FERTILISING OUR FIELD OF INQUIRY INTO THE IMPERCEPTIBLE SELF.

SUBMISSIONS WILL BE REVIEWED BY A TRANSART CREATIVE PROJECT BOARD TO DETERMINE WHICH CANES ARE STURDY ENOUGH TO RAISE; TO BECOME RIBS ABLE TO SUPPORT AND EXPAND OUR FESTIVE UMBRELLA.

GUEST EDITORS WILL SIFT AND CULTIVATE DOCUMENTATION OF TRANSART TRIENNALE EVENTS; PUBLISHING PAPERS, ARTWORK, PERFORMANCES, REVIEWS, INTERVIEWS AND OTHER FRUITS OF OUR SEARCH IN THE ANNUAL ISSUE OF ELSE JOURNAL

AND ARTISTS, CURATORS, THINKERS AND ACTORS FROM WITHIN AND BEYOND THE TRANSART COMMUNITY WILL CONTEMPLATE THE PRACTICES, INTERVENTIONS AND THINKING THAT (UN)FORMS THE IMPERCEPTIBLE SELF.



TRANSART TRIENNALE 2016

•
[http://www.transart.org/
triennale/](http://www.transart.org/triennale/)

• VENUE

**UFERSTUDIOS
Uferstr.8, 13357
Berlin**

www.uferstudios.com

• DATES

1-7 AUGUST 2016

(SUBMISSION + PROPOSAL DEADLINES
SUBMISSIONS FOR
THE CURATORIAL AND INDIVIDUAL
PROJECTS ARE NOW CLOSED)

Profiles of project partners

Transart Institute (USA / internat.)

Cooperation partner. Organizes Transart Triennale 2016 at Ufer Studios, Berlin.

Transart Institute offers a full-time international Creative Practice Master of Fine Arts degree (MFA), a PhD programs, and a Transart Berlin Summer Academy non- degree certificate program for working artists in a highly- individualized format. Students work wherever they live and meet as an international artists community twice each year.

Transart People are an international group of artist, writers, curators, philosophers, and theorists affiliated with Transart Institute through the graduate and doctoral program, journal, triennial or other Transart initiatives. Transart Triennale 2016 will span this planet and year. To provoke, test, debate, play and run with the theme coined by philosopher Rosi Braidotti – “The Imperceptible Self”; Transart Triennale 2016 will open up spaces for sharing and experiencing creative practices driven by questions of how the peripatetic, nomadic states of contemporary existence negotiate “thresholds of sustainability” via ideas of the subject-in-becoming; ego-less identities; otherness; collective horizons and the spaces in between.

<http://www.transart.org/>

berlinerpool arts network / Berlin

Cooperation and communication partner of Transart Triennale 2016. The “Iconographic dictionary” happens in the frame of this cooperation engaging artists of its network.

Berlinerpool is a non-for-profit platform for artists, curators, art managers and spaces of Berlin supported by a physical documentation archive of its members. By structuring, saving and contextualizing information, berlinerpool takes a mediating position between individuals, making their work and ideas accessible to specific/professional and wider audiences.

With a collaborative approach, berlinerpool explores the interdependencies implicit in the process of making culture at large, bringing people closer by sharing resources, exchanging knowledge, and mapping contemporary concerns in the fields of archiving practices, curating, arts management and digital humanities, understanding on-going research as the axis to actively engage and mobilize people, projects and ideas through local and international cooperation.

Since 2005 berlinerpool has been committed to the preservation, accessibility, spreading and making of culture in Berlin and internationally.

www.berlinerpool.de

Agora and Agora Collective e.V. / Berlin

Cooperation partner. The art collective at agora is invited to facilitate the workshop at Ufer Studios during Transart Triennale.

Agora is a Berlin based Collective that hosts people and collaborative projects based on a philosophy that reflects the values of its community: diversity, self-organisation and social ties. Agora works as a platform for the presentation, development and promotion of the arts. Specially interested in investigating social art practice, through experimental methods of group work and interdisciplinary processes.

Agora's art platform aims to act as a catalyst for the working of the multi disciplines existing on site – bridging the intellectual resources from the fields of entrepreneurship, science, philosophy, technology and food.

Agora Collective e.V. invites artists, curators, other collectives and social initiatives to participate of its festival (i.e Agora Collects), its performance program (i.e Foreplay) and the residency program (AFFECT). The project space is also the house of Agora Art Collective and organises panel discussions, workshops and artistic interventions.

www.agoracollective.org

Project curation and edition by

Paz Ponce Pérez-Bustamante (ES) project editor, curator and coordinator

Paz Ponce (Cádiz, 1985) is a Spanish independent curator based in Berlin, where she works with several non for profit organizations and municipal institutions supporting experimental approaches to art production & art education. With a background in Art History from Universidad Complutense de Madrid (2005/11) and Freie Universität Berlin (2010/11), her practice researches on identity formation mechanisms with a special focus on Berlin's self-organized art scene, departing from the Arendtian notion of "the common interest" (weltliche Bezug). She is interested in the symbols, collective archetypes and temporary needs bounding us together as a society. An "architecture of the collective" where memory, semantics and iconography play a key role. Part of her curatorial methodology reflects on *lingüis-tics*, an ongoing series of projects where language is conceived as a playful tool and synaesthetic attitude towards life and knowledge.

Current ongoing projects: Coordinator of AFFECT: Program for Collaborative Artistic Practices in Berlin (initiated by Agora Collective and co-funded by Creative Europe as part of CAPP); is involved with berlinerpool network as chief curator of the arts archive, providing conceptual and operational consultancy services for artists, curators and art organizations; collaborates with Galerie Wedding in the realization of curatorial and educational projects for children. Paz Ponce teaches a subject on the articulation of curatorial discourse for the Diploma offered by Node Center Curatorial Studies Online.

contact: pazppb@gmail.com

www.pazponce.com

Andrzej Raszyk (PL/DE)

Co-editor and coordinator of post production and distribution phase. Designer of the template application for the appendix section.

Andrzej Raszyk graduated from comparative literature at the Faculty of Polish Studies at the University of Silesia in Katowice. Concept writer, curator, manager, consultant in the cultural and creative sectors. From 2006 to 2014 he led the residency program "culturia" (www.culturia.de) with an artists Nuno Vicente focused on the documentation of the artistic process through the practice of notation and video interviews. Since 2009 he has been a director of the physical archives and a network of artists, curators and project spaces "Berlinerpool Arts Network" (www.berlinerpool.de) which won an award from the City of Berlin (2012). Reshaped with the team Paz Ponce, curator and Aleksandra Pronina, cultural manager. He also published a weekly information service with opencall offers for cultural workers "mondaynews" (www.mondaynews.net), active in the years 2009-2014. He is the founder of "Berlin Sessions" (www.berlinsessions.org), a new model of artistic residency developed in cooperation with both organizations and artists. Since 2015 he has been a consultant in the department of Public Diplomacy and Culture at the Polish Embassy in Berlin.

He lives in Berlin

www.andrzejraszyk.net

**Iconographic dictionary on
collective & collaborative
artistic practices
Techniques, concepts and forms of
a contemporary art style**

**Concept by Paz Ponce
Art historian, curator and culture manager
© 2016, Paz Ponce (Ed.)
Contact project: dofca.project@gmail.com
Contact (personal): pazppb@gmail.com
Web: pazponce.com**