

Wanderlust

is a loanword from German to English that designates a strong desire for or impulse to wander[1], or, in modern usage, to travel and to explore the world[2].

The word came into English in 1875[1] or 1902[3] as a reflection of what was then seen as a characteristically German predilection for wandering that may be traced back to German Romanticism and the German system of apprenticeship.

The term forms from the German words wandern (to hike) and lust (enjoy). The term wandern is frequently misused as a false cognate, it in fact does not mean “To Wander”, but rather “To Hike”. Placing the two words together translates to “To enjoy hiking”, although it is commonly described as an enjoyment of strolling or wandering.

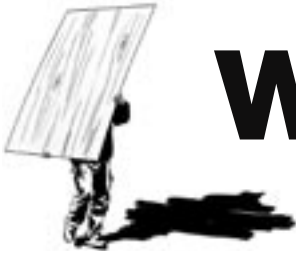
In German the term has become somewhat obsolete. A more contemporary equivalent for the English wanderlust in the sense of “love of travel” would be Fernweh (literally “an ache for the distance”).

The initial of the term is always capitalized in German (“Wanderlust”) but usually written in lower case in English (“wanderlust”).












Source: Wikipedia <http://www.wikipedia.org> 1st November 2008.

1. ^ a b Merriam-Webster: wanderlust
2. ^ wanderlust from TheFreeDictionary
3. ^ Online Etymology Dictionary: wanderlust

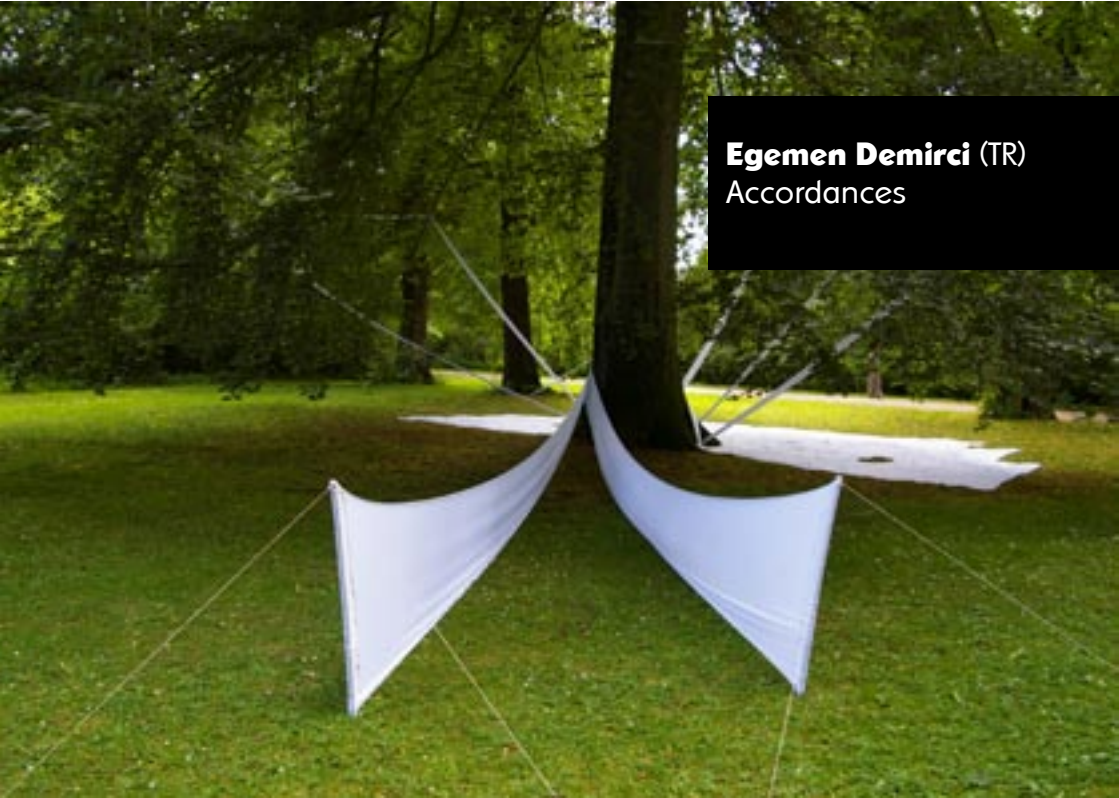
Wanderlust



Contents

	Egemen Demirci	4
	Kristina Draskovic	6
	Catherine Grau	8
	Emma Waltraud Howes	10
	Zoë Kreye	12
	Carlos Leon-Xjimenez	14
	Monica Sheets & Mike Young	16
	Wouter Sibum	20
	Fani Sofologi	22
	Nicolas Vionnet	24
	Koli Bingxia Yu	26
	Prof. Liz Bachhuber	28
	Andrea Theis	32
	Guest Prof. Tanya Eccleston	40
	Guest Prof. Dr. Tracey Warr	44
	References	54
	Credits	56

Egemen Demirci (TR)
Accordances



This work deals with historical understandings and contemporary issues relating to nature and environment. It is concerned with the relationships of people with places. How have elements that formed nature and environment changed overtime? How have our bodies – aesthetically and structurally – and through their daily practices, altered or transformed to both adopt and effect fresh concepts of nature and environment.

My interest started with the question “What is nature for people today?” What is the environment we are in contact with most of the time and how is this different from the past? These questions lead to answers that make apparent the factors both responsible for and corollary to changes. Forms and materials, existent in populated places like cities, physical characteristics of these places such as velocity, illumination, new feelings generated through new environments like virtual spaces, are all seen in this new nature we are surrounded by today.

A romantic scene in a forest at night. A couple is embracing on a large, moss-covered tree stump. The forest is illuminated by numerous warm, glowing string lights that create a magical atmosphere. The couple is dressed in dark clothing, and the overall scene is intimate and serene.

Kristina Draskovic (SRB)
Lovers' Night

Photos: Kristina Draskovic



In my work I strive to create a mental space for rediscovering relations between intimate and public space. The work *Lovers' Night* creates a place of intimacy for people in a public space. The decision to install the work in a wild surrounding was for me a chance to come close to nature again, in the sense of experiencing a natural environment, as well as the nature of men and women. The work consists of a nest constructed from a metal armature, woven with willow branches and then stuffed with grass and herbs. The experience of building this nest, like birds do, gave me a completely new insight into my practice and made me realize how much the process of making is important to me. For me building this nest in the forest was a performative act.

One important aspect of this process was collecting branches and grass from various green spaces in Weimar and its surroundings, discovering these spaces as a resource. To build the nest with the gathered materials, I spent two weeks in the forest, mostly by myself. This was a strong impact of nature for me, experiencing moments of inner peace and being one with nature, as well as moments of despair and realizing how nature is not always gentle. Maintaining the nest, after its completion, is also part of the work. The use of the nest, as a place to relax and rest in, leaves traces and to make it look fresh and inviting I regularly placed fresh grass and flowers to decorate it.

The decision to stage the site with lights was guided by the thought to make a symbolic and aesthetically visible sign and also to invite passersby to use the nest during the night for romantic moments. An important quality of the site is its secrecy. Part of the work is the path that needs to be followed in order to reach the secret spot. The lights lead the way, turning on when the sensor captures human movement, which calls for surprise and entices the discovery of the hidden nest.

Creating a place for people to use, physically and mentally is what I find of the highest importance for my further work. Making this work was a way for me to experiment in generating an intimate space and searching for the relations between nature and us.

My desire was also to explore the uses of the garden in history and the ways of looking at nature. In different times and in miscellaneous ways the garden was used as a place for flirtation, play and sexual intrigue. Diverse social classes had various ways of looking at nature. In creating this work I wanted to give an option for all interested and involved to dive into the variety of possibilities

Catherine Grau (GER)
Live! Garden of Earthly Delights





The aim of the project “Live! Garden of Earthly Delights” was the collective reenactment of Hieronymus Bosch’s painting *The Garden of Earthly Delights*. An idyllic and intimate landscape was the setting: in a wild field next to the river IJm elements of the painting, rebuilt in the form of sculptures and props, was installed and the public was invited to populate and animate the scene. Collectively, with the creative input of participants, the live staging of the painting was ?.

With this aim in mind, the process of the works’ realization was an essential part of the project. In order to provide a framework that fuelled active participation, the project was presented with a workshop structure, ranging from working in collaboration with specialists to fueling discussion with participants and allowing access to passersby. The Bosch expert Dr. Ulrich Fritsche was invited to lecture on the symbolism and content of the painting, to give insight and help generate ideas for the interaction with the sculptures and props. His discourse focused on the tensions between body, soul and spirit expressed in the painting and how the appreciation of the fertility and pleasure inherent in the body stimulates, via the soul, the spirit. Carolina Lima, from the theatre-group ‘Spontaneous Women’ assisted the process of choreographic development, expanding on a study of the movement of the body.

The project took place over two weekends and aimed to provide an atmosphere that encouraged experimentation and play. At the same time discussions about issues of nudism, the body and its relationship to nature and the environment, as well as questions of collective nudity and the dynamics of collectivity were initiated. The research underpinning this project included an examination of the early naturalist movements of the 1920s, especially discourses concerning expressions of freedom, the right to one’s own body and a collective connecting to nature, as a counter-movement to late industrialization in Germany.

The final performance embodied and visualized this extensive dialogue. It was presented to an audience selected by the participants and was recorded on video. The intention within this work was primarily the practical research and the implications of translating this imaginary space described within the painting into a temporary reality. Can the spirit of the painting be experienced? Is it possible to provide a setting for idealized collectivity and connecting to nature through the physical and bare presence of the body? And finally could the reenactment of this fictive scene create an experience that enabled a critical reflection on temporary socio-political body culture and philosophical positioning of man/woman within nature.

Emma Waltraud Howes (CAN)

XIII Gesture Studies On The Aesthetic Education of Man



Photo: Nicolas Vionnet

Photos: Björn Jung



A performer moves on site. Contact microphones, attached to foot and hand, transmit the sound of her movements to amplifiers placed at a distance from this location. An informal diagram is constructed by the placement of speakers in space, one on top of the bridge, and on either side of a sight line. The performer engages with her containment, an acoustic and rhythmic dialogue between logos and the sensing body. An active encounter with the language of the corporeal, that aims to convey a certain disruption of spatial order, an abstract diagram, the geometry of a corporeal architecture.

Zoë Kreye (CAN)
The Gauforum Running Club





With my art I try to engage the public in relations rather than aesthetics. I am interested in relationships (positive, negative, fleeting or intimate) as they are never static, controlled, or predictable. They are a process, a dynamic system of change, connections and contradictions.

I am thinking of relations as systems, layered, interconnected and mutually influential. My projects try to reflect on the complexity and dynamics of relational systems by offering accessible ways to understand them. I want to do more than just highlight; I want to explore possible interventions for change. To do this, I often look outside the realm of art for tools and inspiration – considering examples from peace and conflict theory, social activism, community development, humanitarian efforts, and social anthropology. My projects take the form of clubs, workshops, interviews, discussions and social events. Each time the focus is put on making connections that inspire people towards being self-reflective and more deeply engaged with society.

I am using art as a strategy to create alternatives, leading me to ask several questions: How can I facilitate democratic, open-ended, collaborative experiences? How do systematic/systemic structures shape and define our interactions and relationships? How can we collectively rethink quality of life, to find new measurements that understand the value of human contact and focus on relationship building? From these ideas I am attempting to build slow, inclusive, bottom-up associations that have the potential to be small catalysts for change within the larger, dominant social systems.

Carlos Leon-Xjimenez (PE)
NeuerSozialerBau



Photos: Carlos Leon-Xjimenez



Between many particular interests, one of the most important is centred on the public space as a polymorphic dimension of social interaction, memory and political conflict. Inside this space of symbolic struggle and the senses' negotiation, I stimulate the challenge to set up dialogue and communication encounters. This search of in-between temporary experiences and spaces is developed to confront everyday life values, because there in the daily routine is where we build (and negotiate) our identity: these political values are performed live. I understand art as a tool to improve life quality. It widens understanding of complex and apparent contradictions, in a way to invite dialogue and interchange to rethink our current challenges.

As the work is developed at the level of local cultures and group minorities inside bigger main societies, the researches demand contact and networking with different agencies, organizations and/or activists in order to develop a significant intervention with critical statements. In that sense, gender issues, international immigration and urban subcultures are some of my topics.

These different topics demand different approaches and strategies. I guide the process thinking of everyday activities and basic human needs, but alter the influence of codified behavior patterns, in order to introduce semiotic changes.

My background in anthropology influences my work, pushing the interventions into experiences where the categories of what is public and private collide. In this sense, the use and transformation of symbolism fosters questions about communication habits and seeks a possible connection/feedback within the public realm. Installations, happenings and performance are some tools to develop the work, most of the time mixed with temporary architectural elements, design, graphic and web interfaces.



Monica Sheets and Mike Young (USA)
HörMal





HörMal, by Mike Young and Monica Sheets, consisted of a survey of Weimar residents about their relationship to the Ilmpark and a jingle of the park rules played on speakers attached to bicycles that Sheets and Young rode through the park. At the time of publication, the artists were working to resolve the final part of the project: how to relay the information they had gathered to the Klassik Stiftung Weimar.

Mike: Originally, I saw the survey as having the aim of tracking the meme, which was the thing that got me interested in the project. The question was how one could track the development of an idea through a group of people, this group being the citizens of Weimar and the idea being the park ordinances. In the end, it changed because I lost interest in tracking the meme, as it seemed like a faulty way of measuring the spread of an idea. I still feel that the survey is an important component of the piece, as it's the thing that allows us to connect to the citizens of Weimar, instead of just being the "mouthpieces" of the Klassik Stiftung. Do you feel the survey was successful, up to this point?

Monica: I agree that it was important as a way to connect to residents of Weimar. And I feel like it provides a way of stimulating conversation about the relationship to green spaces...I think the problem for me, artistically, is: where do you go from there? I see it as sort of an output, input, output process - except that I don't want the last output (the "art product") to be too fixed, I want that to be responsive to people too. So the question comes up, where does the process end? Or if it doesn't end, when can I, as the artist, step away from it? I think this is what we are trying to figure out now with how to take the information we've gathered and put it in a form that is not just a report to the Stiftung.

Mike: Yes, coming up with something other than a report is definitely one of the things that will help to make this project more successful in my eyes.

Monica: What other things interested you in the project? You've mentioned before your feelings about informed people making informed decisions. Did you have a specific interest in the park?

STIFTUNG WEIMARER KLASSIK

PARKORDNUNG

Dieser Park ist ein denkmalgeschütztes Gartenkunstwerk. Er bedarf einer aufwendigen Pflege und besonderen Schonung. Bitte helfen Sie mit, den Park als Ort der Kultur und Erholung auch künftigen Generationen zu erhalten.

Alle Wege sind Fußwege. Fahrradfahren ist nur auf den dafür ausgewiesenen Strecken gestattet.

Das Betreten der Rasen- und Wiesenflächen ist nicht erlaubt. Spiel- und Liegewiesen sind auf den Orientierungstafeln gekennzeichnet.

Sportliche Betätigungen dürfen den Anlagen nicht schaden und die Erholungssuchenden nicht belästigen.

Hande sind an der kurzen Leine zu führen.

Das Anbringen von Plakaten ist nicht gestattet.

Das Betreten des Parkes bei Dunkelheit, Unwetter, Schnee- und Eisglätte geschieht auf eigene Gefahr.

Der Präsident



Mike: I do like green spaces. But it's not like I look to make differences in ones that already exist. Not up until now, that is. But the gathering of (correct) information to transmit from one party to another is something that I think is important. When it comes to something like getting the voices of a city's denizens heard by one of the most important/visible organizations in their home, it's something that interests me. Of course, it's up to the interested parties to do what they will with the information, but I do feel that better informed people can make better decisions. What is it that really interested you in this project? I know that you're not such a fan of green spaces, per se.

Monica: I think for me it fits into my more general interests in how public space is used by people. The competing interests of the many parties around the park are what interest me, and whether it is possible to create a situation in which these competing interests can be discussed and potentially resolved in a better way than they are now. I think I am more interested in guiding the process of what happens with that information. That we somehow create a situation in which they have to do something about the info.

Mike: Hmmmm...Sounds like we should ride our bikes into their office. Or perhaps a giant framed poster with a newly drawn-up plan for the Park. We could show up with workmen who will install it on the spot. Real official like

Monica: Hahahaha. What would be the ideal resolution of the project for you at this point?

Mike: I feel that my goals are more modest than yours. Right now I'm interested in finding a way for the information that we've gathered to be easily taken in by the co-ordinators at the Stiftung. Something arty, but not as arty as riding around on bicycles, while wearing matching uniforms and sashes and playing a jingle. I don't know that giving them this information would necessarily "accomplish" something quantifiable. I don't know what kind of a change I would be willing to see, as I think no matter what, there are going to be those who are unhappy with what's going on in the park. What about you?

Monica: I think it would be nice if we created a space in which new relationships between the park, Stiftung and users could develop. This was not my original goal, but I feel like this project has opened up an opportunity to explore, and it's certainly a direction that I am interested in exploring with my art.

Wouter Sibum (NL)
Proposals for more Utilization



Photos: Wouter Sibum



As in my other work, in 'Proposals for more Utilization' I deal with function, dysfunction and absurdity of objects, situations and contexts through providing possible positions of perspective and perception.

In my current project 'Proposals for more Utilization' I made five sculptural interventions on various neglected green spaces throughout Weimar. To attract and amaze passersby as they go about their daily routine, I placed artificial, but fully working, garbage cans that were carefully constructed out of cardboard on wooden poles. With these garbage cans I deal with the function of these selected spaces and aim to open up ideas of use, disuse and neglect of these unused areas.

The starting point of the work was my own fascination with unused green spaces. In the initial research for the work I first tried to give these spaces a new function. Trying out several interventions with, for instance, signs, protection beams and other functional objects, I realized that I was only closing the spaces with orders and rules instead of opening up different perceptions of the spaces. With the garbage cans as a physical manifestation of the idea of opening up the spaces and not as sculptures purely based on aesthetics, I aimed to create a context related work that dealt with how one could think about, and engage with, these neglected spaces in Weimar.

Furthermore, in the material part of the concept, the work relates to the cycle of recycling material. The cardboard used to construct the garbage cans was found in, and taken out of, garbage cans. Rather than out of environmental reasons, ideas around using locally unused and neglected material and sites are at the basis of the choice of using cardboard. Also, by using cardboard as a material I tried to emphasize that the garbage cans are 'models' that are temporary propositions.

Fani Sofologi (GR)
Imaginary Public Spaces






I have set up a public exhibition in the windows of a very central empty store of Weimar. The exhibition consists of reprints of overdrawn photographs, various re-realizations of well-known public spaces, created by the local citizens. The reprints show the ideas of participants, ranging from the practical to the playful. The exhibition hopes to show how the urban planning process can be changed to include the voices of the populace.

The fact that the exhibition takes place next to the problematic spots I am dealing with is an attempt to make it easy for the audience (locals, tourists) to understand the purpose of the work and to be able to make comparisons between the actual space and the new proposals.

Through the use of images and discourse, I am aiming to show how the urban planning process can be expanded to include the people who will be the ones for whom urban spaces are created.



Nicolas Vionnet (CH)
Island - Catch me if you can





In my latest project, concerned with Weimarhallenpark I planned an intervention in the lake, situated in the centre of the park. Fascinated by the arrangement and structure of the artificial park, I considered the historical background of this green space.

In order to accent the existing character of artificiality and symmetry as well as to return to the former condition of the park, I decided to create a floating lawn in the centre of the pond. The artificial square “island” is realized in the form of a float and is covered with an authentic organic lawn. This object is fixed to the pond bed, yet still has a minimal amount of movement. It is exactly this flexibility of the object as well as its proximity to the bank, that invites the viewer to linger before a simultaneous illusion of accessibility.

www.nicolasvionnet.ch

An aerial photograph of a narrow stream flowing through a rocky, wooded area. The water is dark and reflects the surrounding environment. Four blue and white walkie-talkies are placed at various points: one on a rock in the upper left, one floating in the stream in the upper right, one on a rock in the lower left, and one floating in the stream in the lower right. The rocks are dark and jagged, and there are patches of green grass and moss.

Koli Bingxia Yu (CHN/USA)
The Messenger

Photos: | Koli Bingxia Yu



Working with performance, video and digital media, I explore alternative spatial relationships in urban situations. I am interested in using networked and real-time media technology to re-perceive and re-connect urban space and develop multi-perspective storytelling methods to represent the multiplicity of space.

My recent site-specific performance “The Messenger” created a sound narrative through seven separate channels of Walkie Talkies installed rhizomatically in a garden space in Weimar. The disconnected connectivity of seven Walkie Talkies prompted the audience to disorient and re-orient themselves in the Eden-like space to collect pieces of the narrative.

I am currently working on a series of real-time computer mediated video performances that blend camera vision and reality, exterior and interior space together into spatial collages.

Following my experiments of spatial perspectivism, I am also working on a series of surveillance related video and photographic works, in which a multi-camera home surveillance system is used as the image making apparatus capturing multiple perspectives simultaneously.

Prof. Liz Bachhuber (US/GER)

**MFA-Program “Public Art and New Artistic Strategies”,
Bauhaus-University Weimar**

Walter Gropius demanded political responsibility from Bauhaus students. Within the Bauhaus-University Weimar Masters of Fine Art program, Public Art and New Artistic Strategies, we approach the 90th anniversary of the Bauhaus with a rededication to this heritage. We also face a challenge: How do we pair individual artistic freedom with political responsibility?

The Weimar Model, introduced in 1993 with the founding of the Faculty of Art and Design (Gestaltung) attempts to address this question. Interdisciplinary, project-oriented studies in which theory and practice are closely linked have proved to be an excellent preparation for professional life: Students are engaged in real projects not hypothetical ones. The students value process, complete research, formulate goals, define parameters and solve problems as they arise.

Because this process requires the students to be active rather than passive, the hierarchical structure of the former Bauhaus has become more open and democratic. In Johannes Itten’s foundation course at the Weimar Bauhaus, students learned a canon of skills before beginning their own work. Today, however, due to the complexity of modern media, each artist must be able to independently acquire the skills needed to successfully organize and complete a project. Although formal classroom instruction is offered as the need arises, the Weimar Model emphasizes learning how to learn and is studio, workshop and lab-based.

Students in Weimar work within a long tradition and this program is a new incarnation: The English language Public Art and New Artistic Strategies was founded in 2001 with the support of the German Academic Exchange Service (DAAD) and was the first Master’s program of its kind in Germany. The innovative concept, high quality of teaching and focus on internationality placed the program among the top ten international master degree courses made in Germany from 2006-2008, an award conferred by the DAAD and the Stifterverband für die Deutsche Wissenschaft.

The goal of the MFA-Program is to prepare the students for the particular challenge of working in the public realm. The students hone their ability to react within dynamic and changing parameters. The concept of public space has

dramatically changed since the days of Walter Gropius and Johannes Itten to include not only urban space, landscape and architecture, but also transitional spaces between public and private, and societal processes and structures. All of these areas are given a second or parallel life in the new public realm of information technology including the internet, radio, television and the print media.

The MFA program's emphasis on the international role of the artist is reinforced during the Monday Night Lecture Series (in collaboration with the ACC-Gallery), where the young artists become acquainted with other artists, theorists and curators working specifically within the context of the semester topic. In the Graduate Seminar, students reflect upon the historical, philosophical and sociological aspects of the public realm, study the work of contemporary artists, and grapple with relevant theories of the public.

Weimar won the gold medal in the Entente Florale competition, with the Wanderlust exhibition as part of its innovative program. Weimar will soon go on to represent Germany at the European competition. We are delighted to be on the winning team and we would like to thank the Entente Florale staff: Claudia Frank, Claudia Weber, Sabine Klemm and Franziska Mezger. We also thank Dorothee Ahrendt and Angelika Schneider from the Classic Foundation Weimar and Jens Braun from the Weimar Tourist Information for helping us to make the work possible. A special thanks to Thomas Bleicher from the city of Weimar for his continuing interest in and support of contemporary art.

26 students from 16 different countries are presently enrolled. Learning to work together on projects, they increase their intercultural competence. The international networks formed during the course of studies function world wide and are often expanded upon after studies end, in independent collaborative projects organized by the alumni.

In summary, when students leave our program they have learned multimedia research into heterogeneous, pluralistic and complex environments. They consider their audience in choosing an aesthetic form. The young artists will have learned new strategies of communication and mediation between the work of



Photo: Nicolas Vionnet

representatives of the community have been valuable learning experiences. In the Bauhaus tradition, each one has been challenged to cross the conventional boundaries of disciplines and to bring his or her culture, history, and civic-political passion to public art.

The primary student guides for summer semester 2008 and the Wanderlust project were Professor Tanya Eccleston of the Glasgow School of Art and Professor Tracey Warr from University College Falmouth. Eccleston and Warr were guest educators under the DAAD international guest professorship, Ré Soupault (named for the former Bauhaus-Student Meta Erna Niemeyer, who was a student of Itten's at the Weimar Bauhaus from 1919-1925). This professorship, awarded by the DAAD in 2006-2010, draws professors from partner schools who are experts in one of the four areas of content: Temporary Intervention in Public Space, Art and Commemoration, New Artistic Strategies and Integration of Art and Architecture.

Along with the assistant professor to the MFA-Program, Andrea Theis, the two visiting professors brought to the students, and to the program, their own perspectives and innovations. They met with all the students in a weekly plenum, gave astute analyses and constructive criticism, and advised the students on their individual projects. Our sincere thanks to our guests Tanya Eccleston and Tracey Warr for their exemplary teaching collaboration and for their dedication and enthusiasm.

The artist is a particular creature: highly imaginative, extraordinarily sensitive and profoundly vulnerable. By turning his or her very personal inside out, the artist dares to open up, to show a secret side or to make a political statement through a work of art. Bringing the art work to the public eye makes him or her even more defenceless.

Realising art in the public space is tantamount to being exposed to a situation which is adventurous and open, edifying, full of surprises but unpredictable, uncontrollable and often inhospitable. The art work is not necessarily welcome. Not only is it in people's way, it might provoke them by its mere presence. Regardless what content it is embodying, what form it takes, in the public space a materialized art work is in an unprotected state, susceptible to vandalism. The artist must reckon with vandalism.

Vandalism can be defined as destruction or devastation of objects or installations - not only related to the field of art – without discernible intention and without meaningful motive. Vandalism is irrational and requires substantial physical energy. Various explanations for vandalism might be offered: that it is spontaneous, anonymous, tactical, ideological, playful, malicious or vindictive. While social control functions as an inhibiting mechanism, a given social anonymity supports the probability of an act of vandalism occurring.

Since the responsible party has not been caught in most cases, the reasons for the deed and the vandal's personality remain unknown. Instead of deepening the speculative image of the vandal, I prefer to turn to the artist's strategies in responding to vandalism. During the three weeks outdoor exhibition *Wanderlust*, six cases of destruction or theft of artistic works were registered. Out of the six, I will focus on two to discuss the options the artist has when dealing with the effects of vandalism.

On the very next day after installing, Egemen Demirci's art work *Accordances* showed the first traces of destruction. The fragile installation consisted of white fabric and wood, constructed in the context of a magnificent tree that was located in Weimar's famous Park an der Ilm (Park on the Ilm), a protected garden monument, belonging to the Klassik Stiftung Weimar (Classic Foundation Wei-

mar). At first the fabric was cut and torn and then one morning the artist found that the work had been partly burnt. It seems reasonable to suppose that the destructive act was related to an event of national importance the night before: the German football team had lost the final match in the European Football Championship. In addition, the long school summer break was on the doorstep and therefore youngsters were partying all over town in these days, expressing the lightness of summer. One of their favourite sites to come together is the spacious Park on the Ilm. Due to these events taking place in late June 2008 the atmosphere in town was marked by a mood of high spirits paired with slight aggression and the desire to make something happen.

In all probability, the vandalism of Demirci's work cannot be interpreted as a racist act against him as a member of the Turkish community. There was no sign next to the art work giving the artist's name, nationality or the art work's title. Rather than an instrumental destruction having a specific aim and being based on the individual's understanding of responsibility for society and its change, the case is a spontaneous form of vandalism, which is primarily not goal-oriented. Instead, the pleasure is gained from the act itself. The motivation lies in the act's realisation rather than in its outcome. The traces left by the vandals such as footprints on the fabric stretched out, cuts and brands, could be read as signs of a playful form of vandalism, as expression of romping about – and not entirely free of aggression. However, the destruction is only a side affect, not necessarily the primary intention. Rudolf Fisch (in Grasskamp, 1992) argues that the cultural environment supporting such destructive actions is based on a current *Zeitgeist* favouring an impulse driven hedonism and sympathizing secretly with more anarchic conditions.

It is remarkable that the holes occurring in the fabric after the first act of destructive intervention were cut rather than torn. The vandal became an artistic colleague, or at least a creative person. Walter Grasskamp states that the vandal is a parasitic rival to the artist, benefiting from the artist's grand gesture. The uniqueness of the art work raises the value of the act of vandalism, even if it remains anonymous. Interpreting an anonymous intervention in a work of art as a creative act is of course a matter of point of view and the way the person in question (the artist as well as the vandal) sees himself or herself.



Photos: Irene Izquierdo

Rather than exploring theory in relation to the culprit, the artist's reaction is our main interest. Demirci spoke frankly of being shocked. Despite the warnings of the co-ordinators at the Klassik Stiftung Weimar, he had never thought of vandalism against his work as a possible occurrence. The question could be raised of how an object of beauty, being harmless but elevating, could be the victim of senseless aggression. For Demirci, the attack on the material is in fact an attack on the idea, since the latter is echoed in the material and form of the art work. Undoubtedly, besides their material value, objects in general and art works in particular, do have a symbolic value. Mere beauty does not seem to be acknowledged as a value in itself, otherwise the art installation would not have been touched in this disrespectful way, Demirci said, raising doubts about the importance of the artist's work in general.

As soon as an art work is "outside" in the public space, it can no longer be controlled by the author who has made it. The way the structure is treated can be read as a portrait of society, as Guttman and Clegg have stated in relation to their project *The Open Public Library (Die Offene Bibliothek)* realised in Graz (1991), Hamburg (1993) and Mainz (1994) and partly still going on. They turned former public transformer units into a public library with 24 hours accessibility. People could bring and take books. The book shelves were left to their own devices, so to say, or, being more precise, they were left to the public's attitude.

The public's reaction to an art work lies beyond the artist's control, however he or she has a variety of options in responding to public reactions. If the art work's visible wounding was passed on to the artist, he or she would be caught in an inability to act, a state of mind dominated by grief and accusations. On the other hand, thinking of the toolbox available and taking the challenge, the artist can respond constructively, cunningly and creatively.

Demirci realised a second variation of *Accordances* in a second location near the first. The structure of the fabric itself became the centre of the work, the trees only serving as holders. The installation reflected the confidence Demirci regained by going into a process of transformation. An installation or a sculpture placed in the public realm cannot be seen as a static, finished object, but as a structure in a contextualised process, putting the artist in an active position and offering him or her a variety of options to deal with the public's reactions, which are not only related to vandalism. Reality catches up with the artist's vision. However, still being the author, the artist is in the position of decision making on how to continue the artistic process, how to continue the dialogue with the work and the public. Dealing with the damage caused by vandalism is not about repairing. It is about transforming and developing the work. In the course of this development the artist has to take into consideration whether or not the art piece should be dismantled because ongoing vandalism might damage not only the art work but also the surroundings. The art work should end, when the artistic process – in

this case based on responding to the circumstances or the context – no longer produces another level of expression.

In the second work I am considering, the approach of Carlos Leon-Xjimenez was to explore the hidden, subtle and dark side of parks. From the outset he was aware of green spaces in a city being an area of constant change, a cosmos where things beyond our imagination and control are happening. With his work, *Neuer Sozialer Bau (New Social Construction)*, he offered a multifunctional space, a platform for secret encounters - both virtually on the internet and physically in Weimarhallenpark. In a shady corner of the park, underneath a cluster of trees, Leon-Xjimenez placed a triangular structure, consisting of camouflage netting stretched on a simple steel structure. The interior of the structure could be entered by a slit in the camouflage netting. It offered protection from curious observers. Leon-Xjimenez's intended potential users of the shelter were the gay neo-nazis in the region. Like Demirci's work, on the day after the final match was lost by the German football team, the structure was found lying on the pathway, naked, robbed of its skin. The camouflage netting was stolen, probably by someone with a fetish for military equipment. This suggested that Leon-Xjimenez had reached his target group.

Even though the loss of an important part of the work was not expected by the artist, it came in fact as no surprise to Leon-Xjimenez. Observing the occurrences in Weimarhallenpark, he perceived the park as an arena for ideological battles. Stickers with anti-fascist content on lamp-posts are answered by right-extremist graffiti on benches. For Leon-Xjimenez it is open to question who the authors are: "real" neo-nazis and "real" members of the left anti-fascist movement, or teenagers joining this form of dialogue just for fun. Different groups are meeting there, using the park and sharing it. In this running battle, Leon-Xjimenez intervened with his multifunctional construction. He penetrated other people's dialogues in public with a physical structure, an alien purpose.

Instead of going into the fight, he took the act of vandalism of his work as transformation. A replacement with another camouflage netting would have been the pong to the ping – a mere rebound reaction. It would have been a missed chance if he had just repeated the first version. Leon-Xjimenez took on the challenge by understanding his art project as an evolutionary process. He saw the park as a site of high variability: structures can change, boundaries are flexible, groups are different. Reaching the same community but addressing a different kind of fetishism he selected a pond liner as the new material to clad the structure. The taut black latex-like surface was reminiscent of fetish clothing. One side of the triangle was left open. No longer a shelter, the structure represented a stage offering transparency and openness. Besides some scratches in the surface looking like little scars, the robust material escaped damage. Territories are



Photos: Irene Izquierdo



Photos: Carlos Leon-Xjimenez

negotiated, Leon-Xjimenez stated, as he prepared to make the next bid.

Some days later, the night before the beginning of the long summer holidays, one of Germany's most important monuments, the double statue of Goethe and Schiller on Theaterplatz in the centre of Weimar, was vandalised. It was wrapped in green tape and had a tag of green graffiti. The Bauhaus University's Press Office called me and asked in a tone of reproach if one of the artists studying in the MFA-Program "Public Art and New Artistic Strategies" was responsible for the deed. To the best of my knowledge I could reject the suspicion of guilt in this case. What remains is the impression that contemporary artists are commonly perceived as potential troublemakers rather than as the ones opening up and being open to attack. Either way, operating in the public realm, the artist is exposed to the public's hostility.

Gardens are in themselves representations – aesthetic approximations that draw nature, wilderness and landscape into a living relation with culture. Though the mythical and metaphorical dimensions of the garden have been subject to increasing levels of instrumentation and control in recent years, the garden continues throughout history to variously represent our cultural ideals – spaces redolent with expectation and desire, places where our imagination can find flight, and where our bodies can find rest and sensual pleasure. For artists working with these living, breathing not-so-natural representations, the garden reveals itself simultaneously as a construction of our longing and a living trace of our love and fear of nature. The garden then, in the hands of these artists in *Wanderlust*, becomes a complex context of changing conditions that are as much emotional, intellectual and political as they are physical and horticultural.

The difference between making a modernist artwork and making an artwork now, is that we can no longer be in the business of creating new, autonomous worlds in the forms of works without dislocating from the world around us. A growing world view, shared and identified by many as a state of political, economic and ecological crisis has had implications on the role artists are choosing to play in the construction, or representation of realities other than the dominant model of capitalism and its attendant play of meaning, image and distraction tactics. The garden then, in this worldly context becomes a site of contestation, a space of conflicting realities and multiple truths – at once a sanctuary and a place of threat, a place for loving and losing, a margin, a border, a buffer zone. It is a shared but contested territory governed by social expectations of appropriate behaviour, an expression of love and fear, control and power, at once a ground for food production and a fertile, creative realm that produces life and great beauty. The various ways that these artists in *Wanderlust* have chosen to engage with these shifting realities of the garden are wide ranging, but much work shares a particular quality of attention to what already exists. In *Wanderlust*, the artists have chosen forms and processes of making and doing that in various ways bring our attention to the given world: the present moment, the specific place, the actual being with, and in, the garden or green spaces of the small city of Weimar.

Artists are increasingly looking for ways of making art that can ethically and imaginatively interact with the world and with others in ways that demonstrate both personal and political integrity. These artists in Wanderlust, in choosing to work with the systems and spaces of the social realm, are rejecting the product orientation of consumer culture by finding ever more compelling ways of weaving social and political responsibility directly into their work. To make work in the public and for a public outside of those audiences specifically educated for looking at art, is to relinquish in part, the autonomy we have as artists; our subjectivity, our private selves. That's no easy thing. Like any love relationship, there can be sacrifices when it comes to sharing life and communicating closely with others. Through art making and the often necessary collaborations and negotiations that make a work public, a very different kind of subjectivity is formed: one that constructs identity and place as a wholly relational and contingent truth, formed through our fundamental relatedness to others. These artists work in a state of unremitting responsiveness – an attentiveness that is both dialogic and highly self-reflective. They work with a distinct and diverse set of practices that creatively draw upon the technologies and processes of the intellect and the imagination. These artists act upon, with and in the world – they inscribe, engender, enable, form, relate, exchange and organise ideas and shape material in ways that can invent the world anew, build relations between people and places and give us much needed cause for reflection – critical and otherwise.

Experimenting, by way of making art as a contextual adventure, is in and of itself to enter the terrain of politics. Live experimentation with contexts outside of the studio involve a kind of testing out that tests artist, city and audience in relation to a work. Working live, in the space of the work's reception, these artists are asked to be sensitive to others, to be brave, confident and clear in their convictions and in their intention for the work. In making this work for Wanderlust they have needed to be well informed, to be responsive, understanding, flexible, open to change and sometimes unwelcome audience interaction. Making work in the gardens and parks of Weimar has necessitated the artists to exhibit personal and professional fortitude – a demonstration of not only their creativity



Photos: Nicolas Voinnet

and skills in working with ideas and others in productive and meaningful ways, but in the face of changing conditions, unforeseen challenges and setbacks, it has demanded a level of creativity and intellectual strength rarely asked of any of us. In working with a multiplicity of truths not necessarily your own, systems and social networks often foreign and difficult to know, these artists in their various ways have transcended language, ownership and national identity to create expressions of themselves and the city in ways that extend our understanding and experience of the world. In working in this way these artists have helped us to re-invent ourselves and in turn, our societies, in ways that can contribute to slow paradigm shifts in attitudes that literally do, change the world and shape our social spaces and cultural life.

Guestprof. Dr. Tracey Warr (UK)
The Garden and the City

The role and the use of the garden and park have shifted through history. 'In their layout and form, gardens, like buildings, represent a world view of the society that existed at the time of their creation' (Vroom, 2006: 12). Gardens have represented aspirational hopes for a fair society in Thomas More's *Utopia*, Philip Sidney's *Arcadia*, Ebenezer Howard's *Garden Cities* and Ernest Callenbach's *Eco-topia*.

In April 2008 Tanya Eccleston and I arrived in Weimar to work with Thirteen MFA art students on the theme of the garden and the city. The fourteen student artists were from Greece, Peru, Canada, Italy, The Netherlands, Switzerland, Turkey, USA, Germany, China and Serbia.

We began by looking at how people use the spaces of the city and the green areas within it. We looked at the historical and contemporary role of the garden and the park. We looked at contemporary artists working with gardening and we considered a number of theorists writing on the themes of the garden and the city.¹ A series of lectures by visiting artists and curators informed the development of the project.² Our fieldwork took us to *kleingarten*, cemeteries and *Ilm Park* in Weimar, to wasteland and an intercultural garden in Berlin and to *Wörlitz Garden* near Dessau.

The students developed individual art projects which they presented collectively in *Wanderlust*, an outdoor exhibition of temporary works in gardens and parks around Weimar which took place between 28 June and 20 July 2008. *Wanderlust* was part of the city-wide programme for *Entente Florale* in summer 2008.³

The projects ranged through fantasy drawings for an ugly corner of the city, exploring the potential of inbetween places, a floating lawn, an enquiry into the rules and uses of public parks, a live enactment of Hieronymous Bosch's painting, *The Garden of Earthly Delights*, a park cruising station, running as social sculpture, a forest love-nest, a walkie-talkie microcosm in a park and performances under a bridge over the river *Ilm*. The exhibition provoked visitors to look at green urban spaces in renewed and unexpected ways and to rediscover forgotten corners of the city and its parks.

The artists' works addressed the norms and conventions of space, freedom and rules, sexuality, innocence and the garden. The projects stretched the boundaries of expectations concerning gardens and flowers. They examined the dark, unruly and covert side of the park as well as its free, adventurous and playful aspect.

The Moral Garden: Wörlitz Garden

In our research we examined the functional and metaphorical aspects of the garden.

The garden is a potent and complex symbol; it embodies pleasure, fertility, sustenance, and renewal. Gardening is a life-embracing act, an act of faith and hope, an expression of commitment to the future (Spirn, 1988 cited in Vroom, 2006: 139).

Gardens are meant not only for the production of food and other agricultural products, but also to meet the need for protection, safety, symbolic interaction, the display of status and power, and the search for perfection (Mosser, 1990 cited in Vroom, 2006: 10).

Examining the history of the garden, we considered the walled medieval garden which was both a place for growing herbs and vegetables and 'a voluptuous sanctum' (Solnit, 2001: 86), a place of safety, privacy, music, poetry and intrigue. We looked at the austere formality of Baroque gardens with trees, hedges and paths forced into squares, circles and straight lines, imposing order on chaos. We looked at the development of English landscape gardening, influenced by the seventeenth-century Italian paintings of Claude Lorrain, Nicholas Poussin and Salvator Rosa. English gardens mimicked the pillared temples and Palladian bridges of the Italian countryside. William Gilpin promoted the picturesque garden, which could incorporate not only follies, ha-has and hermitages but also the distant view of agricultural workers in the fields beyond. Poverty and hardship looked picturesque at a distance. The invention of the ha-ha allowed for the boundaryless garden, creating a comprehensive image of the 'three natures': wilderness, agriculture and garden artifice. William Kent's serpentine



Photo: Andrea Theis

Chinese gardens. Lancelot 'Capability' Brown created artificially wild landscapes such as Blenheim, with large undulating fields, tree clumps, sober plantings and an absence of decorative features.

Nicolas Vionnet's work for *Wanderlust*, a floating square of grass in the pond in the Weimarhallen Park, made reference to this history of garden design.

In gardens 'art, nature and functionality are merged into spatial compositions' and landscapes 'show the outcome of an interaction between natural factors – soils and climate, for instance, - and the decisions, activities and interventions of a great many people' (Vroom, 2006: 9).

We visited Wörlitz Garden in Saxony-Anhalt, near Dessau, created by Prince Leopold III Friedrich Franz von Anhalt-Dessau between 1764 and 1800. The Prince was inspired by the English landscape gardens of Claremont, Stourhead and Stowe. He transformed Anhalt-Dessau into a garden kingdom wanting to demonstrate what the human mind and soul were able to experience in nature. Wörlitz became an example and motivation for the German landscape gardeners including Skell, Lenné, and Pückler. Parts of Wörlitz were open to the public, serving as a place for recreation and the improvement of the mind.

The estate includes the Schloss Garten modelled on Stourhead; the Neumark Garden with a canal, islands and a circular building modelled on Stowe; a Gothic House; and the New Gardens with mementos of Italy. Walking through Wörlitz you encounter contrived sight-lines through tree plantings, a Nymphaeum, Rousseau Island and a lexicon of bridges including a drawbridge, a swing bridge, a pontoon bridge, the Stair Bridge based on a bridge in Kew Gardens and another modelled on the iron Coalbrookdale Bridge over the River Severn in England.

In 1778 Johann Wolfgang von Goethe described a visit to Wörlitz in a letter to Baroness von Stein:

As we wandered among the lakes, canals and forests yesterday evening, I was deeply moved by the way in which the gods had allowed the Prince to create all around him a dream. When one strolls through it, it is like the telling of a fairy tale; it has the character of the Elysian Fields ... one wanders around neither asking where one came from nor where one was going. The vegetation is in its most beautiful May and the ensemble describes the purest loveliness (Wörlitz website).

In the 18th century parks, like museum, gallery and library collections, shifted from places of private, aristocratic privilege to places that were open to the public for education, health and recreation. But romance and sexuality were

also a constant in the use and significance of the garden for both the aristocracy and the wider public. The Tuileries Gardens in Paris and Vauxhall Gardens in London were, for instances, places of public gathering and of debauchery and prostitution.

No sooner was the place built than the concentration of whores in the Tuileries increased and men left standing in the square, stalling traffic, while they arranged for assignations in the bushes (Sennett, 1991: 92).

Wörlitz emphasises love with its Temple of Venus and Temple of Flora. A phallus-shaped flower-bed points the way to the house of the Prince's mistress; statues of Ganymede hint at sexual experimentation. The enclosed garden had been, since the Song of Songs ... and ... the rise of courtly love ... the site of much courtship and flirtation (Solnit, 2001: 86). The sensuality of Wörlitz, with its love hut woven from willow and flowers was part of the inspiration for two very different projects in Wanderlust: Kristina Draskovic's Lover's Nest and Carlos Leon-Xjimenez's NSB.

Pushing your way through undergrowth in a dark wood on the edge of contemporary Weimar, you step on slimy slugs, slip on wet leaves and find yourself in a clearing lit by fairy lights where you can sink into a grass-lined human-sized nest, created by Kristina Draskovic, and contemplate the moon - preferably with a lover. 'A nest ... is a precarious thing, and yet it sets us to daydreaming of security', wrote Bachelard,

If the cosy "little nest," the warm "little nest" that lovers promise each other, were actually compared with the real nest, lost in the foliage ... Among birds ... love is a strictly extracurricular affair, and the nest is not built until later, when the mad love-chase across the fields is over. If we were obliged to reflect upon all this and deduce from it a lesson for human beings, we should have to evolve a dialectics of forest love and love in a city room (Bachelard, 1964: 90-104)

In Weimarhallen Park at night you might easily miss a large triangular structure, covered one week in camouflage netting and another week in black rubber, set back off the path on the edge of the park. Carlos Leon-Xjimenez work was a structure for use and for imagination – an expectant space for hidden desires.

Catherine Grau's live version of Bosch's Garden of Earthly Delights also explored the garden's relationship to the body and sexuality. Drawing on her researches on the painting itself and the history of German nudism she recreated a scene from the painting on the banks of the Ilm. A group of naked young people frolicked with each other, with fruit and with fantastical structures – birds,

trees, shells. For the audience on the other side of the river bank it was a glimpse of Eden and innocence. Contemporary understandings of the body and sexuality are a long distance from Bosch's conception of heaven and hell.

The Romantic Garden: Ilm Park

Walking the cobbled streets of Weimar's city centre is like leafing through a library. Every street is named after an artist or a philosopher reflecting the rich cultural and scientific history of Germany: Goetheplatz, Gropiusstraße, Helmholtzstraße, Ippenstraße, Kantstraße. Alongside the reiterated traces of Goethe and Schiller are traces of the Weimar Republic, and of Hitler in the Gauforum.

The Romantic landscape of Ilm Park, with Goethe's Garden House, is a long thin green ribbon running along one edge of the city, alongside the river Ilm. Reacting against Enlightenment rationality and formalism and against industrialisation, Romanticism placed a new emphasis on imagination, reverie, emotion, nature, the remote, the melancholy and the wild. These Romantic concerns are reflected in the landscape of Ilm Park. The park's statues celebrate artists rather than mythological figures – Shakespeare and Liszt. Wandering along meandering paths, you encounter a violinist playing on a stone bench, cyclists, bird watchers, teenage picnickers and footballers and lovers twined around each other.

Ilm Park was the setting for a number of the Wanderlust projects. Monica Sheets and Mike Young's *Hormal* took a humorous approach to the park rules and usage. Egemen Demirci draped white fabric from trees creating something between garment and architecture, between human body and nature. The Wanderlust visitor encountered Emma Waltroud Howes in a round space underneath a bridge that she explored with her body, examining the relationship between the body and the material environment. Bingxia Koli Yu's *The Messenger* created a microcosmic landscape inhabited by gods and deities. Her audience gathered around an Oxbow Lake, jumped across a small brook, rummaged in bushes, contemplated a waterfall, balanced on stepping stones.

The Contemporary Garden: Lichtenberg Intercultural Garden

'Public space is the stage upon which the drama of communal life unfolds' (Carr, 1992 cited in Vroom, 2006: 259).

Discussing Ange-Jacques Gabriel's design for Place de la Concorde in Paris, Sennett writes that 'the peculiar power of the city is to take apart the pro

gram of unity' (1991: 92). The city is based on utopian and urbanistic discourses but disrupted by its practitioners.

The city is left prey to contradictory movements that counterbalance and combine themselves outside the reach of panoptic power ... without points where one can take hold of them, without rational transparency, they are impossible to administer (de Certeau, 1984: 95).

In the contemporary city of Weimar Wouter Sibum's cardboard trash cans in forgotten no-spaces destabilised the ground of reality, making the viewer wonder if they were somehow inhabiting a model of the city rather than the city itself. Fani Sofologi's Imaginary Public Spaces asked members of the public to redraw the city around them. Zoë Kreye's Gauforum Running Club suggested that collective and repeated action in a space might reinscribe that space, create a new signification to grow in the place of the old.

Michel De Certeau describes city walkers as 'Wandersmanner, whose bodies follow the thicks and thins of an urban "text" they write without being able to read it' (1984: 93),

The swarming activity of these procedures that, far from being regulated or eliminated by panoptic administration, have reinforced themselves in a proliferating illegitimacy, developed and insinuated themselves into the networks of surveillance, and combined in accord with unreadable but stable tactics to the point of constituting everyday regulations and surreptitious creativities that are merely concealed by the frantic mechanisms and discourses of the observational organization (de Certeau, 1984: 96).

Our research visit to the Lichtenberg Intercultural Garden (see Lichtenberg Intercultural Garden and Stiftung Interkultur websites) was an inspiring experience of the political and social power of gardening. The Intercultural Garden is not an art project. It is a national initiative in Germany and there are also a few other Intercultural Gardens around the world. The Lichtenberg garden is in the middle of a white conservative area which was formerly in East Germany. When the garden was first proposed two years ago there were protests and aggressive antagonism with some of the right wing members of the community claiming that refugees and immigrants in a garden would make a noise and a mess. The garden proposal was also controversial because it was occupying a piece of land formerly belonging to a closed down Eastern German kindergarten as part of the, sometimes, painful reunification process.

But today the place is a beautiful oasis run by participant volunteers. 50% of the gardeners are refugees and immigrants from Iran, Iraq, Serbia, Peru,

Columbia and elsewhere and 50% are white Germans. 85% of the gardeners are women. They all live in the immediate vicinity, many in high-rise flats. One gardener from Iraq showed us his rose garden. A woman from Croatia with two rabbits on leashes chatted to us. In addition to the individual plots there are social areas including a clay oven and a shared equipment store. Collective projects include

a fruit tree area, a herb snail, a pond feature and insect hotels. Three hares live in an area left undisturbed for wildlife. During our visit we saw one of the hares laying flat and still on the ground with its eye on us. The gardeners told us that the hare thinks we can't see it if it lies perfectly still. We crept past pretending oblivion, not wanting to break its illusion of invisibility.

The garden retains its charge and its potential in society today with a renewed interest in 'the Commons' and an urgent emphasis on ecology. The works in the Wanderlust exhibition ranged across this broad spectrum of enquiry around urban green space.

Notes

1. We examined a tradition of gardening artists ranging through Land Art, artists working with organic materials and growth processes to Ecoart (see Kastner, 1998; Nemitz 2000; Strong, 2000, Tiberghien, 1995 and Trevor, 2004 for examples). Some of the artists' work we considered included Heather Ackroyd and Dan Harvey's use of grass in photography and architecture; Boris Sieverts' guided tours through heterotopic spaces; Maria Thereza Alves' use of seeds carried around in ships' ballast as a metaphor for colonialism and racism; Maria Pask's communal food and spirituality garden in a Munster city park; Jeremy Deller's work on allotments; London Fieldworks' Outlandia: a hide for artists in the Scottish Highlands; Kayle Brandon and Heath Bunting's Tour De Fence, Bristol Food for Free and Botanical Guide for Borderxing and Jyll Bradley's examination of the flower industry and its workers around the globe and her deployment of flower arranging as contemporary art (see references list for further information on these and other artists).

2. The Garden and the City Guest Lecture series was held at ACC Gallery, Weimar March-July 2008. The speakers were Tracey Warr (UK), Boris Sieverts (Germany), Stefan Krüskemper (Germany), Claudia Eipeldauer, [Wochenklausur] (Austria), Maria Pask (UK/Netherlands), Barbara Nemitz (Germany), Rob La Frenais (UK), Justin Carter (UK), Kayle Brandon (UK), Andrew Sunley-Smith (UK), Andrea Theis (Germany) and Simon Persighetti (UK).

3. Wanderlust contributed a distinctive contemporary edge to Weimar's Entente Florale programme which was awarded a Gold Medal and selected to represent Germany in the Europe-wide competition

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A photograph of a man in profile, wearing a blue and white baseball cap and a light blue long-sleeved shirt. He is gesturing with his hands as if speaking or explaining something. The background shows a garden with various plants, a white fence, and trees under bright sunlight.

Photo: Tracey Warr

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