

Participator 3.0

Rise of the machines

Final project proposal

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14.01.2011

For my final project I want to organize a series of participatory projects, with this I want to look at what people motivates to engage in my projects. These projects can be in the form of a fanzine, musical recording, exhibition or event.

With these projects, participants can design and re-design the outlook or sound of the project into something new and publish this in a way that can change the perception of authorship.

Artists have increasingly sought to create situations and events that invite spectators to become an active participant, in dialogue both with their context and with each other. This aspect of contribution is visible by engaging the viewer being consumer and producer, giving the viewer the power to kill or sustain/feed a project.

What can be the main reason for a participant to contribute to a project? Is the outcome of the project important to stimulate the participant to collaborate?

In my previous projects I focused my research on different aspects of open participation. In my first project I focused on the experiences of the participants on the transition of analog and digital cover artwork for audio files. During the presentation of the installation a missing factor of participating was revealed: the importance of a clear trigger for the participants to start designing a record cover.

This important trigger-moment is further explored within my second project “Everyone can make a page”. I developed my research on the free choice of participating without a direct personal invitation, forcing the installation itself to be the trigger. The trigger to participate was real-time visible feedback from the printing process for the user generated page.



Image 1

Setting up the installation “Everyone can make a page” in the shopping window at Wolfart projectspaces. Using the computer and webcam for motion detection and the printer for visual feedback.



Image 2

Motion printed picture from my project “Everyone can make a page”



For the third project I focused on a different angle of participation: protest and hidden identities. This resulted in a protest parade against banning the “Dance Parade” through the Rotterdam city center. With this project the solidary participants were protesting with a different identity, by wearing a mask based on the outlook of the mayor from Rotterdam. The outcome of the research is that the success of a protest is determined by the contact with journalists. This contact can generate visibility in the news and thereby awareness in society.



Image 3
Protester with identity of the Rotterdam
mayor Ahmed Aboutaleb during the protest
'One truck, one parade'

An ongoing project next to these three projects is the “Rotterdam is Hard-fanzine”. This project is created outside the thematic projects, but a valuable source of information on my research to the aspect of contribution. The fanzine is an open participation medium for artwork, drawing and photographs. Every received submission is published in the fanzine. The trigger for participating to the fanzine is the guarantee of the work being published. Every contributor gets a hard copy of the fanzine. New participants are introduced to the project by word of mouth. This long term project revealed that once the low-entry participation-message is spread, the creation of the fanzine could continue with new content from other participants.

The main interests within my work is a mixture of different sources, strange combinations: looking at visual material from different people, out of the normal context, reused or remixed with something completely different. All projects resulted into an analogue, hardcopy publication.



Image 4
Previous editions of the fanzine
“Rotterdam is Hard”

The participants who contributed to the project remain anonymous in the publication. They are future participants need to be driven by the fact of liking the collective outcome and not by the people who were involved. A contextual external example is Postsecret: an ongoing community mail art project created by Frank Warren, in which people mail their secrets anonymously on a homemade postcard. anonymous for the fact that the work of the participant itself is more interesting than the author.

For my final project I want to start with research on participation in art practice, looking at the history of mail art, Fluxus and relational aesthetics. My main focus within this research will be on participatory projects and self-publishing. Looking at how other projects are structured to stimulate participation I want to learn about the relationship between the authors and publishers, old and new structures. With this research I can develop my own vision on participation, publishing and translate this into my final project outcome.

As already stated before contribution is visible by engaging the viewer being consumer and producer, giving the viewer the power to kill or sustain/feed a project. Filtering information in a digital highway or relatively slow analog way. Exploring the static aspect of material objects versus temporary unstable digital information. For example when a project is published as a digital file or analog object does this matter for the motivation of the participant? And what is the difference in experience within the process of making a digital file or an analog object?

From my previous projects I learned that the key element is participation. With my research on and experience from the previous projects I can develop my ideas on a higher level. For my final project there must be a clear trigger for the contributor to participate.

The possible outcome of this final project based on the research can be in the form of an installation using analog and digital tools. The participants can produce and consume a product with this installation. This can be achieved by learning through the process of creating and viewing the outcome. All the participants will have a finished product that they can take home after working with the installation. These final outcomes can be used as a source for recreation and inspiration by other participants.

References

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Bibliography

– Web canvas

Web canvas is a world wide participation painting where anyone can paint and watch others paint.

<http://webcanvas.com>

– Drawn Together

An interactive installation project, exploring creative crowd sourcing in hand drawn music videos.

Interactive software

<http://pixelist.info/drawn-together>

– Star Wars Uncut

Uncut movie project made by fans using the internet as a tool for crowd sourcing user content.

<http://www.starwarsuncut.com>

– One frame of fame

A music video project of C-Mon & Kypski made by users who recreated a single frame recorded with a webcam.

<http://oneframeoffame.com>

– Learning to love you more

Series of non-web presentations comprised of work made by the general public in response to assignments given by artists

<http://www.learningtoloveyoumore.com/>

– Indirect Collaboration

Blog about collective creativity on the web

<http://indirectcollaboration.blogspot.com/>

– Postsecret

Ongoing community mail art project in which people mail their secrets anonymously on a homemade postcard.

<http://www.postsecret.com>