The Happiness Project by Alice Strete and Angeliki Diakrousi

Generative Silence

In our fragmented post-public world, dominated by propagandistic forms of communication, the TimelineGallery artists developed their own forms of counter publics and counter public spheres, with the ideal of a continuous counter-public stream.

The guiding question for us all is how we are able to design creative interventions that contribute to the process of being as an anonymous thinking people, returning to another rethinking with the Earth. It is explained by Bruno Latour (1993) in the sense that the Earth is a concept that guides us into the development in which we are part. The researchers of the research group tackled for philosophical perspectives that provide insight into the different ways in which art can deal with the many forms of propaganda and counter publics.

That is why, in this publication, you will find an overview of the various interventions developed by the participating artists, as well as various conceptual perspectives that the researchers from the research group work with. The artistic practices presented here are moments in the development of the artists, the result of a range of encounters that preceded it, and the consequences of a deliberation that, at some point, they dared to set in motion together.

The consciousnesses are the deep grounds on which a research only dives when it has been a certain form of latent knowledge. These consciousnesses make it possible to set something in motion. In the encyclopedies with the art projects the potential can take root and become visible. To be able to acquire new layers of meaning together they help to reflect on the new forms of artistic and conceptual art and the development of the public sphere as a public domain.

"We have to think of the public sphere as fragmented, as consisting of a number of spaces and/or formations that sometimes connect, sometimes close off, and that are in conflictual and contradictory relations to each other."

Simon Seikh, 2007

Multiple & Counter Public Sphere(s)

For several centuries, Europe and the western world have cultivated public spheres in which political communication is an integral part for developing a shared understanding. This understanding can be fruitful. If the public sphere is seen as a public domain and communication is seen as the key to political understanding, it is an open space for the development of new forms of thinking and communication in which the public sphere is an open space for political discussion and the development of new forms of thinking and communication.

The artworks that were involved in the Third project created projects that consisted of the same kind of projects for a variety of different spaces and regions. This was not only seen as an opportunity to work with different spaces and regions, but also as an opportunity to bring different spaces and regions together. The artworks that were involved in the Third project created projects that consisted of the same kind of projects for a variety of different spaces and regions. This was not only seen as an opportunity to work with different spaces and regions, but also as an opportunity to bring different spaces and regions together.

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In early November, the Rumour Camp project by Pendar Nabipour, Alice Strete, and Angeliki Diakrousi was launched in Rotterdam. The project was inspired by the idea of creating a place for people to share their stories and experiences. The organizers were motivated by the idea of using public space to address the issue of refugees and migration, and to create a space for open and honest conversation.

The Rumour Camp project involved the creation of a temporary camp in Rotterdam, which was the setting for the project. The camp was designed to be a place where people could come together to share their stories and experiences, and to engage in open and honest conversation. The organizers believed that this would be a powerful way to create a space for meaningful dialogue, and to bring attention to the issue of refugees and migration.

The Rumour Camp project was also designed to be a place for creative expression. The organizers believed that art and performance could be powerful tools for addressing the issue of refugees and migration, and that this would be a powerful way to create a space for meaningful dialogue.

The Rumour Camp project was a success, and it was met with widespread interest and support. The organizers were pleased with the response, and they believed that this was a powerful way to create a space for meaningful dialogue, and to bring attention to the issue of refugees and migration.

In conclusion, the Rumour Camp project was a powerful way to create a space for meaningful dialogue, and to bring attention to the issue of refugees and migration. The organizers were pleased with the response, and they believed that this was a powerful way to create a space for meaningful dialogue, and to bring attention to the issue of refugees and migration.
As the public space becomes increasingly hostile and polarized, there seemed to be a need for a gesture that would de-colonialize and re-normalize. In this sense, the “overcoming” of public space is not limited to the effect of its content, but rather to the transformation of the public sphere itself. The public sphere is not a static or given space, but a site of contestation and struggle. It is in this sense that public pedagogy can be understood as a transformative force that challenges the dominant narratives and identities that define public space.

The Art of a Polyphonic Public Pedagogy

One way to understand art in public space is to consider it as a pedagogical act, or more so, to regard it as a form of public pedagogy. Within this understanding, art can be seen not only as an act of representation and expression, but also as an act of participation and critical reflection. It is through the act of art-making and its interaction with the public that we can engage in a transformative process of learning and communication.

In Loving Memory 2018 0.8°

In Loving Memory 2018 0.8°, a project by Nadine Rotem Stibbe & Ryan Cherewaty, is a public pedagogical act that addresses the issue of rising sea levels and the implications for the city of Groningen. The project consists of a series of public meetings and discussions, which are held in different locations throughout the city. The meetings are designed to engage the public in a dialogue about the impact of climate change and the need for action.

The objects represent the archaeological finds from this future perspective. Initially, the research focused on the impact of increasing carbon dioxide in the atmosphere. However, as the project progressed, the research shifted towards the impact of rising sea levels and the implications for the city of Groningen.

In Loving Memory 2018 0.8° aims to facilitate a transformative process of learning and communication, where the public is invited to engage in a dialogue about the impact of climate change and the need for action. The project is a form of public pedagogy that highlights the transformative force that art can bring to the process of living together.
I think it’s overvalued. The singular voice. The artist as a genius... this is an old, redundant concept. In our practice we try to create or stage, and act against something. So, in a way, that could be Parrhèsiast. Create things and let them enter the world through safe avenues, for instance, with this dinner thing afterwards. This is something I have done before. I create a space where people could interrupt and start to speak, and then people could interrupt and start to speak. The blood running through your veins? Your mind wandering off? The way you breathe? Is it the way you dress? Comfortable enough to stand still for the amount of time it will take for you to walk the city’s pavement. With every step, and step, and step, start to feel your feet touching the ground, your mind is like water seeps into earth. Aaaand... Allow for the answers to seep into you, experiment?

Step, step, the stone underneath…... The afternoon nap? The hiatus? The other and the other as self. Is it the way you dress? Comfortable enough to stand still for the amount of time it will take for you to walk the city’s pavement. With every step, and step, and step, start to feel your feet touching the ground, your mind is like water seeps into earth. Aaaand.... Allow for the answers to seep into you, experiment?

The way you treat your friends? Your love for detail? Your virtues and vices? Your favourite film? The alcohol you’ve had? The brand? The house? The roses? Happiness? Lack of interest? Status is meaningless for the answer to snap into you, the water seeps into earth. Around Wall street, doesn’t it look like. Follow a clear breathtaking path, your feet are still touching the ground, your mind is in a constant on the feeling of how knock. Guy, guy, the time underneath...

Choreography of Disclosure. Act 1, Groningen

Choreography of Disclosure is a public choreography by Giulia de Giovannelli & Eric Peter in which the participant is disarming perceptions of an environment through several types of movement. The environment is a social landscape of people, walls, and greenery, which encounters are unrepeatable. Instead of self-performance in the public space, the artists invite participants to perform a choreography of potentialities of togetherness. A dance through their voices, devoid with them and others on the streets. Choreography of Disclosure is challenging surveillance, digital communication, and the increased dissociation of intimacies and relations between strangers (even between closed ones). Through its movements, God is asking for an introspective journey to rethink the self as other and the other as self.

Parrhesia Revisited

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Parrhesia as a kind of movement that leads to a collective voice. Fragments of the dialogue between Eric Peter (EP), Giulia de Giovannelli (GdG) and Frederik Bemann (FB)

FB: How can Parrhesia lead to something other than highlighting a problem, voiced in a singular way? We wanted to think that Parrhesia as a kind of movement that leads to a collective voice.

EP: This whole idea of Parrhesia, and the position of the individual in the collective. Do you think that’s something that’s underlined?

GdG: I think it’s overvalued. The singular voice. The artist as a genius… this is an old, redundant concept. In our practice we try to create or stage, and act against something. So, in a way, that could be Parrhèsiast. Create things and let them enter the world through safe avenues, for instance, with this dinner thing afterwards. This is something I have done before. I create a space where people could interrupt and start to speak, and then people could interrupt and start to speak. The blood running through your veins? Your mind wandering off? The way you breathe? Is it the way you dress? Comfortable enough to stand still for the amount of time it will take for you to walk the city’s pavement. With every step, and step, and step, start to feel your feet touching the ground, your mind is like water seeps into earth. Aaaand.... Allow for the answers to seep into you, experiment?

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Parrhesia: A performance by Eric Peter and Giulia de Giovannelli

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Other than public works of art that are placed in rather confined spaces such as public buildings, squares, or residual spaces like roundabouts, artistic interventions within the public space often are more dynamically present in the threshold world; they act in and across liminal spaces and thereby explore them, asking questions, stretching the boundaries, and inviting participants or audiences to do the same.

Care as a relational practice

Care is a complex and multi-layered concept, indispensable in both public and private spheres. Care does not only refer to actions and activities but to a caring environment that allows for the development of care, as well as the care of nature. Care is relational and transformative, involving trust, responsibility, and mutuality. Care is an important prerequisite for performative and participatory art, as it allows for the creation of a safe space where care can be experienced and practiced.

Ecology of Practices

Ecology of practices identifies the interactions among organisms and their environment, has come to determine our thinking and actions in recent years. We have come to understand that, for instance, we are a part of the very ecological systems that we indeed influence, and that we need to learn to live in a more sustainable way. At the moment that we are facing the ecological crisis, it is important to reflect on our relationship with nature and our role as caretakers.

In-between-space

In-between-space is a concept that is used to describe the space in between public and private spheres. It is a space where the boundaries are blurred and where the participants are engaged in a reflexive and dialogical practice. In-between-space is a space where the participants are invited to question the distinction between the private and the public, and where they are encouraged to participate in a meaningful way.

Space Invaders

Space Invaders is an art project by Jaleesa Mallée, which focuses on the accessibility of the public space. The project involves the use of QR codes that provide ways to invade private spaces, and it is a way of challenging the distinction between the private and the public. The project is a way of questioning the boundaries and inviting the participants to participate in a meaningful way.

Blood Sisters

Blood Sisters is an experimental film by Joshi Ernell and Helen Flanagan, which explores the social political domain and brings other practices into a state of becoming. The film is a way of challenging the boundaries between the private and the public, and it is a way of questioning the distinction between the private and the public.