

Manifesto:

2. To affect, or bring to a certain state, by subjecting to, or treating with, a flux. "Fluxed into another world." South.
3. Med. To cause a discharge from, as in purging.
Flux (flüks), n. [OF., fr. L. *fluxus*, fr. *fluere*, *fluxum*, to flow. See FLUENT; cf. FLUSH, n. (of cards).] 1. Med. a A flowing or fluid discharge from the bowels or other part; esp., an excessive and morbid discharge; as, the bloody flux, or dysentery. b The matter thus discharged.

Purge the world of bourgeois sickness, "intellectual", professional & commercialized culture, PURGE the world of dead art, imitation, artificial art, abstract art, illusionistic art, mathematical art, —
PURGE THE WORLD OF "EUROPANISM" !

2. Act of flowing: a continuous moving on or passing by, as of a flowing stream; a continuing succession of changes.
3. A stream; copious flow; flood; outflow.
4. The setting in of the tide toward the shore. Cf. REFLEX.
5. State of being liquid through heat; fusion. Rare.

PROMOTE A REVOLUTIONARY FLOOD
AND TIDE IN ART,
Promote living art, anti-art, promote
NON ART REALITY to be
fully grasped by all peoples, not only
critics, dilettantes and professionals.

7. Chem. & Metal. a Any substance or mixture used to promote fusion, e.g. the fusion of metals or minerals. Common metallurgical fluxes are silica and silicates (acidic), lime and lime-tone (basic), and fluoroite (neutral). b Any substance applied to surfaces to be joined by soldering or welding, just prior to or during the operation, to clean and free them from oxide, thus promoting their union, as to in-

FUSE the cadres of cultural,
social & political revolutionaries
into united front & action.

Figure1: George Maciunas, Manifesto, 1963 [offset lithograph, 8.3 x 5.9 inches.
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Pedagogical Paradigms: Documenta's Reinvention

Denise Frimer

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In her *ignorant* claim: "I come with what I don't know,"¹ curator Carolyn Christov-Bakargiev sets the educational basis for the next major Documenta 13 exhibition slated for June 2012 in Kassel, Germany. Her research project beginning with "Notes towards documenta," is a close resemblance to the title, "notes for an art school" from Manifesta6, began in the autumn of 2009 in the format of a two-day conference, which she hosted in Rivoli-Turin at the Castello di Rivoli Museo d'Arte Contemporanea. The invited speakers, to whom she declared her *ignorance*, included former artistic directors, curators and artists from preceding Documenta editions such as, Catherine David, Okwui Enwezor, Jean-Christophe Ammann and Michelangelo Pistoletto. Such a statement by the current artistic director has us believe that the next Documenta, in its thirteenth edition, could be a place for the potential of an emancipatory experience. In what follows, I will present the major exhibition, in its various educational manifestations, Documenta, as an alternative art academy since its initial inception in postwar Germany.

With the question 'What is to be done?' the artistic directors of Documenta 12 (2007), Roger Buerger and Ruth Noack, launched the exhibition's investigation of the complexities of globalization and the neo-liberal agenda that is privatizing institutional education and culture.² The curators understood the potential of 'education' and 'art' as mediated forms for the production of

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1. Documenta 13, "notes towards documenta" (18 September 2009), <http://www.documenta13.de/index.php?...Notes%20towards%20DOCUMENTA13> (Accessed 14 February 2011). Carolyn Christov-Bakargiev responds to Okwui Enwezor's curatorial statement, "we all come with what we know" from Documenta 11 (2002).
2. Documenta 12's press release (23 September 2007), <http://www.documenta12.de/presse.html?&L=1> (Accessed 7 September 2009).
3. Eileen Hooper-Greenhill, *Museums and Education: Purpose, Pedagogy and Performance*, London and New York, 2007, pp. 33-34. Hooper-Greenhill employs 'edutainment' as a term that distinguishes between museum-based learning and school learning.
4. Irit Rogoff borrows Giorgio Agamben's term of 'potentiality' to understand how might 'academy' be considered as a potential model for 'being in the world' by refusing the instrumentalities of learning. *A.C.A.D.E.M.Y.*, exh. cat. by Irit Rogoff, Bart De Baere, Charles Esche, Angelika Nollert, Yilmaz Dziewior eds., Germany, 2007, pp. 13-20.
5. In a recent lecture at University College London, 'Exhibiting the Social' (February 2009), Bishop claimed education to have a social role in contemporary art practices.
6. Jonas Ekeberg, 'New institutionalism', in *Verstet #*, Marta Kuzma and Peter Osborne eds., Oslo, 2003, p. 9-15.
7. Buerger and Noack quoted in *Documenta 12 Magazine: Education: No.3*, Georg Scholhammer, ed., Köln, 2007, p. 3.
8. On the latter phenomenon, see Chin-Tao Wu, *Privatizing Culture, Corporate Art Intervention Since the 1980s* London and New York, 2002, pp. 47-82.
9. George Maciunas, 'Fluxus Manifesto 1963', in Dieter Daniels ed., *Fluxus – an obituary in his lifetime. Artforum International*, Vol. 115 (special issue), September-October, 1991, p. 111.
10. Daniel Buren, 'Function of the museum' and 'Function of the studio' in *Museums by Artists*, A. A. Bronson and Peggy Gale, eds., Toronto, 1983, pp. 57-60, 69-74. The latter first published in French as 'Fonction de l'atelier', (December 1970-January 1971), in *Ragile*, September 1979, tome III, p. 72-77. The former, first published in English on the occasion of the exhibition and catalogue, 'Sanction of the Museum' at Museum Of Modern Art, Oxford, 1973, n.p.
11. Documenta 5 was the first to assign sole responsibility to a single artistic director. Harald Szeemann is quoted here referring to his initial concept for Documenta in 1970, 'the 100-day event'. Implicit in the exhibition's intent is the idea of a mass audience: Over 229,000 visitors attended Documenta 5 in Kassel Germany that year.
12. Florence Derieux, *Harald Szeemann, Individual Methodology*, Zurich, 2007, p. 132.
13. Paulo Freire, *Pedagogy of the Oppressed*, London, 1996, p. 26.

collective knowledge and political practice. But what implications are being made if these polar disciplines are forming relationships in other spaces? What forms pedagogical practice when applied as 'edutainment' in contemporary art mega-exhibitions such as in the Documenta X, 11 and projects? In the last decade education has occupied a primary place in numerous international contemporary art projects and exhibitions within museums and biennials. Common rituals of pedagogy, characterized by critical learning and innovation, are appropriated in socially engaged exhibitions and intersect to blur the line between education and art. These projects include art exhibitions presented in alternative frameworks such as ACADEMY(2006-8) – a process-based exhibition conceived for three locations: Hamburg, Antwerp and Eindhoven. This exhibition exemplified a model of 'potentiality,' a term used by Irit Rogoff to describe learning by experiencing beyond the box.⁴ Another earlier project that fuses aesthetics with pedagogy: at Documenta X in 1997 the project Hybrid Studio (1997) was a multi media laboratory for creating potential networks inside and outside Documenta.

Art historian Claire Bishop has recently argued that education has become a social endeavour in contemporary art practices.⁵ This convergence of art and education exemplifies a shift in the nature of the academy and art. 'New Institutional' practice, a curatorial trend developed in the late 1990s as 'part community centre, part laboratory and part academy,'⁶ as artist-curator Jonas Ekeberg defined it, demonstrates a paradigmatic shift in the institution of education since the mid 1950s away from the dominant orthodoxies of the educational establishment. Expanding upon these ideas, I will argue that education and its mobility within contemporary art have fostered an institutional practice that is more globally representational and open.

Buerger and Noack, speaking about Documenta 12, proclaimed: 'today, education seems to offer one viable alternative to the devil (didactics and the academy) and the deep blue sea (commodity and fetishism).',^{sup>7} Buerger and Noack refer to the poor spirit of the academy and didacticism that, according to them, has proven authoritarian, and also to the fetishism of art objects that has caused the latter to increasingly lose meaning since the neo-liberal ascendancy of the contemporary art market in the mid- 1990s.⁸ Both vices, the dogmatic tendency of the academy and the commodification of the object, have become embedded within the institutional body of contemporary art. With this diagnostic in mind, my aim will be to examine how education is represented today when knowledge is being mobilized and unveiled in the context of a contemporary art mega-exhibition.

Individual pedagogies

From its very origins Documenta has had at its source a kind of political–aesthetic education, owing to the history of trauma in post-Nazi Germany. This has continued through the 1990's into the contemporary period, however, the discursive ground has shifted at numerous historical junctures.

Swiss curator Harald Szeemann based his Documenta (1972) on two fundamental impulses: firstly, on a critical reflection of the previous Documenta, to free the art from the constraints of local artistic culture and events; and secondly, to establish art as a multiplicity of social interpretations. Szeemann radically challenged Documenta's firmly established role of an arena for modern and contemporary art. Documenta 5, titled 'Questioning Reality – Pictorial Worlds Today', set out, in an encyclopaedic format, to systematically trace the relationship of contemporary visual forms of expression with the variegated realities of the everyday, breaking down hierarchal conventions in exhibition practice.

This form of institutional practice, first conceived by Szeemann, became influential in museums and education. Curatorial activities began to shift in the following years from static-monolithic exhibitions to more dynamic and temporal experiences. However, it is important to note that Documenta was not Szeemann's first exploration into large-scale exhibition making. He established a position of institutional critique in his former curatorial activities at the Kunsthalle Bern in Switzerland; his critical exhibition 'When Attitudes Become Form'(1969) became a model for making socially conscious contemporary art exhibitions.

Artists and curators who displayed leading radical tendencies in the 60s and 70s, such as Szeemann and Joseph Beuys, were influenced by the early 'street events' of George Maciunas and his convictions against formalist aesthetics; they were determined to subvert the museum framework and its ideologies of establishment. Maciunas states, "Purge the world of bourgeois sickness, "intellectual", professional, & commercialized culture, PURGE the world of dead art, [...] PURGE THE WORLD OF "EUROPANISM"[sic]!" (1963, figure 1).⁹ In support of this attitude, Szeemann subsequently organized the exhibition Happening and Fluxus (1970) in Cologne, the first in Germany to adopt an audience-artist-participation concept. The central question posed was whether or not art could exist independently of the institution that supported it.¹⁰ Likewise, we could ask whether education can exist independently of the conventional academy?

Since the early planning of Documenta 5, in 1970, Szeemann made his approach and his justification openly clear: 'Our aim is a Documenta as a place for programmed events, as space of interaction, as a walk-through event structure with shifting centers of activity... Documenta 5 is not a static collection of objects, but a process of mutually interrelated events.'¹¹ Breaking from the

14. Hans Heinz Holz, 'Kritische theorie des asthetischen zeichens', in *Documenta 5 Questioning Reality – Pictorial Worlds Today*, exh. cat., Kassel, 1972, sections 1.3-1.85/1.79.
15. Beti Žerovc, 'Making Things Possible: a conversation with Harald Szeemann', in *MJ -Manifesta Journal*, Number 1, 2003, p. 28.
16. Frank Whitford, *Bauhaus*, London, 1994, pp. 9-12, 30. One of the principal models of education at the Bauhaus was based on 'workshop-teaching'. It was also introduced in Russian Constructivism and at the VKhUTEMAS in Moscow. See *Laboratory of Dreams: the Russian avant-garde and cultural experiment*. John Bowlit and Olga Matich, eds., Stanford, 1996 pp. 24-5.
17. Hans-Joachim Müller on Holz's essay, in *Harald Szeemann, Exhibition Maker*, Berlin, 2006, p. 55.
18. Hans-Joachim Müller, *ibid.*, p. 108.
19. The title of Beuys first major solo exhibition in 1967, *Parallelprozess 1*, at the Städtisches Museum, Monchengladbach.
20. Clara Bodenmann-Ritter, 'Every man an artist: talks at Documenta V by Joseph Beuys (1972, excerpt)' in *Joseph Beuys: The Reader*, Claudia Mesch and Michely, eds., Cambridge and New York, 2007, pp. 189-97.
21. Heiner Strachelhas, *Joseph Beuys*, trans., David Bitt, New York, London and Paris, 1991, p. 61.
22. Hooper-Greenhill, *op. cit.*, pp. 181-83.
23. Benjamin H. D. Buchloh, 'Beuys: The Twilight of the Idol,' *Artforum*, Volume 5, Number 18, January 1980, pp. 35-43.
24. For a history of Documenta, read Roger Buerger's essay 'The origins of Documenta', in *Archive in Motion*, Michael Glasmeier and Karen Stengel, eds., Germany, 2005, pp. 173-79. Documenta in 1955 opened on 15 July in Kassel, Germany and closed on 18 September – the attendance resulted in over 130,000 visitors to the exhibition. By 2007, Documenta 12 consisted of 109 artists from 43 countries and was visited by 754,301 paying visitors. There were also 4,390 professionals and 15,537 journalists from 52 countries who attended. Kassel, a city that suffered almost complete destruction in WWII, has today established itself as the world's most important exhibition venue of contemporary art.
25. Andreas Huyssen, 'Present Pasts: Media, Politics, Amnesia', in *Public Culture*, Volume 12, Number 1, Winter 2000, pp. 21-28.
26. Stephanie Barron, *Degenerate Art: The Fate of the Avant-Garde in Nazi Germany*, exh. cat., Los Angeles, 1991, p. 9.
27. See Andrew McClellan, 'From Boullée to Bilbao: The museum as utopian space', in *Art History and its Institutions: Foundations of a Discipline*, Elizabeth Mansfield ed., London, New York, 2002, pp. 46-64.
28. Walter Grasskamp, "Degenerate Art" and Documenta 1: Modernism Ostracized and Disarmed', in *Museum Culture: Histories, Discourses, Spectacles*, Daniel J. Sherman and Rogoff, eds., Minneapolis, 2005, p. 165.
29. Catherine David, *Documenta: Documents*, exh. cat., Stuttgart, 1996, p. 1.
30. Jean-François Chevrier, ed., *Documenta X: The Book*, Germany, , pp. 375-403, pp.624-643.
31. Paul O'Neill, ed., *Curating Subjects*, London, 2007, p. 14.
32. John Dewey, *Democracy and Education: An Introduction to the Philosophy of Education*, New York, 1967, p. 19.
33. Okwui Enwezor, *'The Black Box' Platform : Exhibition*, exh. cat., Kassel, 2001, p. 42.
34. Thomas Hirschhorn, 'Bataille Monument,' in Claire Doherty ed., *From Studio to Situation*, London, 2004, p. 135.
35. Benjamin H. D. Buchloh, 'An Interview with Thomas Hirschhorn', in *October* 113, Summer 2005, pp. 77.
36. Claire Bishop, 'Antagonism and relational

conventional model of innovative museum displays, the '100-day museum' that Arnold Bode carved out in 1955 in the first Documenta was supplemented by a spectacular 100 days of events – Szeemann's exhibition would shift the theme to visual perception based on a mutual correlation of the artworks. In 1972 Szeemann said 'the work of art can be experienced in various ways: as information, for its connections, or as the way to a more concentrated statement.'¹² Therefore, Documenta 5 broke from earlier editions choosing to reject the formal principles of display.

In the late 1960s alternative solutions were being sought within the larger global economies and academies. One example comes from Paulo Freire, a key educator and theorist of critical pedagogy, who was writing contemporaneously with Szeemann's preparations for Documenta 5. In his key text, *Pedagogy of the Oppressed* (1970), Freire questions the 'banking' idea of education, a model conditioned by teachers who deposit information into students to produce knowledgeable subjects under a system based on social hierarchy.¹³ In this form of oppositional practice, the teacher becomes the authorial subject in the production of knowledge while the student is reduced to a mere object. Freire proposes instead a model of a libertarian education in which both positions can simultaneously produce and facilitate a level of empowerment through a non-authoritarian process. He is interested in the practice of a dialogical education, rather than curriculum-based conventions, to achieve the goal of a more democratic pedagogy. This analogy between Freire's theory of education and Szeemann's curatorial practice is useful in suggesting the importance that Freire, as an educator, had on institutional practice. Education, in this instance, becomes a more participatory practice, activating the invisible and imaginary in education and furthermore, the unfamiliar. This non-formal model of educational practice, one could argue, was best exemplified in Szeemann's Documenta 5, thematically devised as it was on individual mythologies which presented alternative discursive frameworks. In Szeemann's exhibitions, contemporary art was meant to approach a more socially democratic relationship between curator, artists and audience.

The introduction to the Documenta 5 catalogue lays out its underlying pedagogical philosophy. Marburg philosopher, and member of the German Communist Party, Hans Heinz Holz wrote the introductory text in the catalogue, claiming the avant-garde were no longer those whose visions point society to a better future.¹⁴ His comprehensive essay occupies most of the space in the exhibition catalogue (a three-ring school binder) allowing for critical attention on the Marxist issue of the use value in art over commodity value. Szeemann saw the traditional format of the art object exhibition in parallel with the latter. He considered Documenta – both as an event-based exhibition and as an institution – as a 'laboratory, as a living organism'¹⁵ in which to explore social practice itself as the use value of contemporary art (prompting an arguably similar conception of education to that of the early Bauhaus in Weimar).¹⁶ Critic Hans-Joachim Müller states that Szeemann's Documenta had completely 'unmasked the rituals'¹⁷ of art by refraining from the aestheticization of the art object in favour of directly addressing the moral consciousness of the audience – that is, by evoking a spontaneous criticality within art qua social practice. Therefore, artistic and educational apparatuses coming from the social sciences were mobilized in order to expose and mediate the numerous discourses that simultaneously inform and are obscured by the aesthetic object.

Documenta 5 thus fused the arts with education within an open event staging. For Szeemann the core of his 'individual mythologies' at Documenta 5 was a pluralism of objects, personalities and interpretations. The exhibition was performed in a space aimed at stimulating and activating the imaginations of the audience through individual artist's works and statements. Exemplary of this activity was Joseph Beuys, who Szeemann considered 'the most important artist since the World War II.'¹⁸ Since the beginning of his career in the 1960s, Beuys' artistic production followed a 'parallel process' of education and artistic performance.¹⁹ His version of an academy was founded in his epic *Office for Direct Democracy* (1971), staged at Documenta 5, where, independently from the institution, he held discussions on important issues such as the environment, politics and education, as well as alternative models for schools (1972, figure 2). Beuys opened his space inside the Museum Fridericianum and debated with visitors for one hundred days, from 10:00 am to 8:00pm. Stage props like the rose and his diagrams on the blackboard created a socially and artistically engaged academy: 'now we are at our real issue', the artist declared, 'that we understand ourselves first as sites of education, for information, for democracy.'²⁰ Beuys envisaged his alternative educational institutions, and the debates they engendered, as manifestations of individual creativity.

For Beuys, the museum was another state-operated educational institution from which he could practice and expand on the traditional notions of an academy, but split from the existing academic standards. This marrying of aesthetic production and pedagogy would invent new social structures outside the institutional boundaries and challenge conventional practices in education. Beuys' direct engagement with the academy reflected in his social and artistic practices. He believed teaching to be a central component of his expanded concept of art as 'social sculpture': 'The Academy', he said, 'is wherever I am.'²¹ Art, for Beuys, existed within the capabilities of all people and constituted an accord and development in all aspects of human activity, progress, science, technology and the everyday. This obviously implied a fundamental change in the nature of conventional education, as Beuys worked against any pedagogical model and any theoretical basis for his performance teaching. He continued to believe that the foundations of the world economy, law and culture were about

aesthetics,' in *October* 110, Fall 2004, pp. 51-79.

37. Jacques Rancière, *The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation*, California, 1991, p. 13.
38. The curators proposed three questions to the journals in the following order: 'Is modernity our antiquity?' 'What is Bare Life?' and the third question on education: 'What is to be done?'
39. Peter Osborne, 'What is to be done? (education)', in *Radical Philosophy* 141 January/February 2007, pp. 33-47.
40. Claire Bishop, 'Con-Demmed to the Bleakest of Futures: Report from the UK', in *e-flux Journal* 22 January/February 2011. Bishop is referring to the Conservative-Liberal Democrat government in the UK that is axing funding into education and social equality.
41. Jacques Rancière, *The Politics of Aesthetics*, London, 2004, p.44.

training, education and research based on a model of what he claimed 'an information site' for all people, and actively sought to create a social experience in which the relationships between student and teacher would collapse. His method was one of fusing aesthetics with socio-political debates, in order to create an emancipatory pedagogy, by making education become more visible through performance. This form of postmodern education, performance-based learning, is described by the educational theorist Eilean Hooper-Greenhill as a way to integrate learning in the museum and promote creative responses.²² In order to do this, Beuys operated under a system of exchanges with social movements, unhinging the consciousness of the ivory tower myth of art and the academy, which had long been constructed by Romantic ideology.

In Benjamin Buchloh's well-known polemical critique of Beuys, he is described as the 'artist-charlatan.'²³ Buchloh's contribution is indispensable to the life and work of Beuys, as he endeavors to demystify the fictitious nature and persona of the artist. His critique extends to the fluctuations between the mythological and political in the historicity and the aesthetic of Beuys' work. Buchloh's conclusion that Beuys was solely exploiting cultural discourse for the sake of self-mythologizing is, however, questionable. Beuys' unique achievement, in my view, was precisely to invent his vast audience – he considered both his visitors to Documenta 5 and his students alike as 'working groups.' These groups were not only dedicated to interrogating the topics under discussion, but were part of his overall pedagogic strategy to expand critical dialogue beyond the institutional framework of the academy. More importantly, Buchloh's mapping of Beuys circumvents the discursive exchange between the artist and his guests/audience. Acting upon what he had already established as a teaching artist at the Academy in Düsseldorf, Beuys also looked at the museum as a potential site (academy) to exploit the nature of education and to expand the discourse on interdisciplinary studies. In the 1970s, Beuys developed the Free School of Higher Education and Free International University. His educational paradigm was outlined in the Free International University Manifesto (1972): 'the encouragement, discovery, and furtherance of democratic potential.' The Office for Direct Democracy was therefore meant to enable individual participants at Documenta 5 to engage in a self-representational pedagogic experience while gesturing towards collective ideas.

Szeemann, who respected Beuys' model of teaching, presented open-ended performances in his exhibition format. The event-based Documenta 5 would therefore help the curator attempt to break with institutional conventions between art and its representations. The curator also embodied Freire's educational model of a critical dialogical pedagogy. I understand the social context of an event form, as historically defined in my analysis of Beuys' and Szeemann's activities, as a site where politics and interdisciplinary art could be transformed via the participation of all subjects. This integration of education and culture also mirrors Beuys' value of pedagogy. These methods pioneered the means to opening borders between schools, museums and political spaces.

Contra-academy

In 1997, Documenta X presented a model of critical pedagogy based on an interdisciplinary apparatus, and the curator's concept of a retrospective exhibition. Taking as a point of departure 1960s practices, the exhibition provided a direct historical reference to the first Documenta. In the 1955 German reconstruction-era, the exhibition catalogue asked: 'Where does art stand today, where do we stand today?'²⁴ By framing the exhibition with this question, Documenta's founding conceptual and artistic director Arnold Bode provoked the audience to re-imagine new educational possibilities through the medium of the aesthetic exhibition (1955 figure 3).

While the first Documenta proposed to reclaim the spirit of avant-garde history, it also strategically repressed the entrenched memory of war and the Nazi ruling period. This, I argue, is a case of what Andreas Huyssen has called 'present futures' in order to describe amnesia as a form of privileging the future.²⁵ Bode's proposal was intended to restore the cultural heritage Germany had identified with before the war by staging an impressive exhibition in the swept-up post-war ruins of the neo-classical Museum Fridericianum – the first public museum built in Europe in 1779 and which today is still used as the main Documenta venue. Entitled 'European Art of the Twentieth Century', it posed questions about the present-day situation in Germany by looking into the first fifty years of what was constituted as 'modern art.'²⁶ This attempt to communicate ideas of cultural renewal through a retrospective approach was complemented by the exhibition setting: Documenta was housed in one single building that year.

During the nineteenth century (and in the spirit of the newfound Enlightenment idea of the public museum), the blueprint of a perfect society provided the rationale for museums as educational institutions.²⁷ Bode aimed for a post-Enlightenment education in the first edition of Documenta, but indirectly so as to restore a traditional notion of universal pedagogy. In 1955, housing the Documenta exhibition in the tradition of the museum, but redesigned on the grounds of the ruins of Germany following WWII (and the annihilation of many of its subjects) was a tangible embodiment of the curator's idealistic hope of achieving a human and cultural rehabilitation. In order to do this, as I have noted earlier, a history and community was repressed so that a utopian experience could be imagined. Described by art historian, Walter Grasskamp, as a 'counter-exhibition' to the Nazi's propagandistic methodologies, Bode hoped the flawless illusion and presentation of European modern art inside the Fridericianum would bring a renewed sense of national identity, based on a new vision of internationalism which was meant to contest nationalism in the

complex setting of a guilt-ridden and post-war society.²⁸

The curator Catherine David's opening lines in her first research issue of documents, questions: 'can an exhibition like Documenta – somewhere between an experimental space and an arts bazaar – propose a model capable of confronting the complexity of aesthetic experience today?'²⁹ Documenta X explored the legacy of 1968 and the failed utopias of modernism. David is clearly preoccupied in her Documenta with resisting the commodification of art and western culture, which, as I noted above, had permeated all aspects of aesthetic production and the art museums by the late 1990s. Keeping Documenta from becoming a dealer's enterprise, which had fostered earlier editions (such as in the ninth Documenta, curated by Jan Hoet) David focused on a counter approach of a 'work in progress' research exhibition to reflect on history at the end of the twentieth century. Late twentieth-century postmodern exhibitions had vastly explored the use of technology and debates on multiculturalism, identity politics and postcolonial representations, and had an enormous impact on institutional practice with regard to collections and authorship. From *Les Immatériaux* (1985) at the Centre Georges Pompidou and the controversial exhibition *Magiciens de la Terre* (1989), which stirred great attention on how non-Western contemporary artists were being represented by Western curators in the museum, as well as the Whitney Biennial in 1992, there was a proliferation of influential exhibitions about engaging the political and moral consciousness of its visitors. These set up the conditions for thinking about history in the present, an approach taken up in David's programme at Documenta X (1997).

The striking Documenta X catalogue situates the exhibition and art with a 'political and aesthetic inquiry,' to imagine how we may today consider knowledge, or how to articulate knowledge in today's global community (1997 figure 4). Beyond the textbook's first images of the holocaust and a bombed-out city, it is a major survey with a timeline dating from 1945 until 1997. The catalogue contains major theoretical texts that revisit the twentieth century, from Gramsci to Adorno; these essays reflect on early post-second war theories on art and democracy. Also included are intellectuals writing on post-colonialism, such as Edward Saïd and Frantz Fanon, and art historians who evolved out of the Student French Revolution in 1968, such as Nadia Tazi, Jacques Rancière and Jean-François Chevrier, including David herself. Featured in one section of the book on the political potential of art, art historians Benjamin Buchloh and Chevrier, both of whom have concentrated on post-WWII artistic practices, are mobilised to talk about politics and the major events since 1968. Chevrier particularly describes the epic shift from 'a model of work-presentation-commentary to activity-information-debate' introduced in art around 1920, undoubtedly an important model for Documenta X.³⁰

In 1997 the key educational event, entitled 100 Days-100 Guests, was a conference hosted in the centre of the Documenta Halle (a peripheral location from the main grounds). Exhibiting an international conference was not, however, the first curatorial gesture at Documenta X; the earliest model was at the Havana Biennale in 1986 on the topic of Caribbean art. As Paul O'Neill in his thorough study on curatorial practices stated, 'the ascendancy of the curatorial gesture in the 1990s' also established 'a potential space for discussion, critique and debate.'³¹ I would argue that the curatorial gesture also served as an alternative ground for a critical education and art.

The 100 Days-100 Guests cultural event expanded into interdisciplinary lectures on politics, economy, ecology, urban renewal, architecture, and art by western and non-western academics and intellectuals in the field of cultural studies. The phenomenon of globalization and its effects on the economy, social politics and cultural differences were regarded as the overall subject of the presentations in 100 Days-100 Guests and, as with Documenta in 1955, they were concerned with historical situations to foster new relations. For example, in one session the speakers, Ackbar Abbas, Etienne Balibar, Geeta Kapur, Edward Saïd and Giorgio Agamben discussed the subject of State versus Nation affairs. Like Beuys in his Office, David was present for each of the conference events for the duration of the exhibition; this is symptomatic of the expanding notion of hybrid identities in the many roles played by curator and artist since the first Documenta. The invited special guests were from various occupational backgrounds – artists, filmmakers, scholars, architects – and many were from non-Western countries whose presence provoked queries on patterns of Eurocentric behavior. Topics ranged from the efficacy of cultural policies to questions on the foundations of democracy. The presentations stated in the exhibition's short guide were considered as 'editorial' interventions open to all points of views and controversies; this pedagogical model is based on an interdisciplinarity of theory and artwork. Equally important parts of the exhibition were the heavy history book/exhibition catalogue, 100 days of lectures and also the Hybrid Workspace. A media lab for critical thought and productive debates, the latter was described as 'a social space to manufacture consent,' and in close proximity to the lecture series it initialized pedagogic dissent for distribution, reception and the production of expandable knowledge. It collaborated with the Berlin Biennial – a project conceived from the studio was 'Deep Europe' with text work, presentations, performances and debates, such as new Albanian videos by Edi Muka. Also, a section entitled 'Border' – a national conference of anti-racist groups took place in Kassel's Orangerie during the Hybrid Workspace. Thirty initiatives from autonomous institutions took part in this conference and further initiated the national campaign 'No one is Illegal': a public call for the support of refugees and migrants. The appeal was available in several different languages, and an archive has been made available for

research. In the context of a flexible educational space, the project mutated via the kunstradio or the Internet where a certain degree of participation could be reached by non-localized attendees. Anyone could subscribe and follow discussions or events from remote levels that would not be possible in Kassel.

The parallel processes of art and education practiced by Beuys are echoed in David's politically charged program, only her event is based on an intellectual platform, inviting experts in the fields of interdisciplinary arts to perform for 100 days. David's political approach as a traditional model of education, in conjunction with Bode's deliberate social approach in his early organization of Documenta, marked what education philosopher John Dewey in 1916 described as the 'social function' of education. In a statement in his early seminal study, *Education and Democracy*, Dewey claimed: 'We never educate directly, but indirectly by means of the environment. Whether we permit chance environments to do the work, or whether we design environments for the purpose makes a great difference.'³² For Bode and David, the apolitical nature of Documenta attempted to function socially and politically as having an educative value in both their curatorial endeavors. A similar model, but on a much higher unconventional level, would be proposed five years later in Documenta 11.

Critical academies

In 2002, Documenta presented a model of high critical pedagogy based on a radical de-centralisation and de-culturalisation of the established institution. The 'spectacular difference' of Documenta 11, claimed curator Okwui Enwezor, 'begins from the sheer side of extra-territoriality: firstly, by displacing its historical context in Kassel, secondly, by moving outside the domain of the gallery space to that of the discursive; and thirdly, by expanding the locus of the disciplinary models that constitute and define the project's intellectual and cultural interest.'³³ In his statement, Enwezor set the claims of Documenta, and directly challenged the conventional existing boundaries and histories of the international exhibition but on a global scale.

In order to posit an inclusive pedagogical venture, Documenta 11 espoused a radical methodology of displacement and repositioning of what historically since 1955 had constituted the project of Documenta. In a process of disembedding the institutional and Western frame of Documenta within contemporary art in Germany, Enwezor shifted the temporal and spatial dimensions of the Documenta project. In March 2001 and until its closing in September 2002, Documenta 11 presented five discursive Platforms in a progressive manner. They were presented in five different continents, each at a different moment in the year, the last one in Kassel for the art exhibition.

Documenta 11 concentrated on the critical demand to investigate, and simultaneously produce, an institutional forum within which the relationship of art, politics, post colonialism, and the process of globalization could be further questioned and explored. Each of the platforms displayed an educational forum for learning how specific postcolonial geographies, such as New Delhi, St. Lucia and Lagos, at one time were occupied by colonial rulings and had regained independence and negotiated differences. In Enwezor's Platforms, beginning with Vienna, the conference covered issues on traditional Western conceptions of democracy. The second Platform, 'Experiments with Truth,' a title borrowed from Mahatma Gandhi's autobiography, was presented in New Delhi and addressed critical issues of violence and genocide. In St. Lucia, Stuart Hall addressed the history of this third Platform as one of slavery and colonialism and in between negotiating cultural identities. The fourth Platform, in Africa's four main cities: Freetown, Lagos, Johannesburg, and Kinshasa, major issues of modernization, development, and citizenship were addressed.

However, considering that the goal of this format was to open Documenta to a global multiculturalism, Kassel's fifth Platform was contradictory in that its exhibition format failed to communicate its worldwide counterparts. No signs were presented in the main exhibition about the scaffolding of the educational or discursive events; one had to purchase the exhibition catalogue or one of its four accompanying volumes, or alternately read the platform's website in order to be informed. Nonetheless, the platforms shifted the institution from a fixed aesthetic agenda to a new educational paradigm.

In 2000, the curator invited Thomas Hirschhorn to participate in Documenta 11 and proposed that he create a monument much like his Spinoza and Deleuze installations. Hirschhorn's work can be viewed as a direct reaction to the political and artistic questions presented at Documenta 11. Hirschhorn's Bataille Monument (2002 figure 5), dedicated to the French writer Georges Bataille, was paradoxical from the early planning stages. His educational philosophy to impart knowledge was less a monument specifically about Bataille than for an audience-specific community. Describing its aim, Hirschhorn wrote: 'Bataille Monument demanded friendship and sociability and was intended to impart knowledge and information, to make links and create connections.'³⁴ The monument was installed in a working-class African-Turkish neighbourhood outside the main Documenta sites of Kassel. In the Friedrich-Wohler-Siedlung, on top of the mountain in Northern Kassel, Hirschhorn worked with a group of residents comprising youths and adults from the housing complex taking two months to build the monument. The monument was a makeshift building of wood shacks, a snack bar, a library, a Bataille exhibition with explicit graphic material, a TV studio and a wooden sculpture in the shape of a tree. All parts of the work acted on a level of an emancipated education by self-initiated participation – education becomes participatory and experiential. Hirschhorn's socially engaged art work, integrates the local inhabitants to build, participate,

and be managers in the organisation and operation of the monument from the first day Documenta opened until the last.

Similarly to Beuys, the context and active participation is important for the work to manifest itself, though both methods are critically different. 'Beuys is my teacher', Hirschhorn declares in an interview with Benjamin Buchloh, though we learn they never met directly.³⁵ The monument was a genuine situation where a community came together, interacted or simply reflected upon the aesthetic challenges that the monument presented. Similar to Hybrid Workspace in 1997, Bataille Monument was made up of a conjuncture of didactic tools: it was a multi-media establishment with a library, a reading- room, a snack bar, an exhibition made up in four parts; books were available on a short loan agreement and in four languages; a television studio with the intention to broadcast daily reports in the Open Channel was geographically based in a central location. Graffiti and creative surfacings emerged on the walls outside and inside the monument. These were self-reflexive creative impulses made by non-professional artists, over which Hirschhorn had no control, yet he was sure in the end to claim the Bataille Monument as his artistic project. A website and a web camera were also intended to connect the monument to non-visitors from other parts of the world. Interestingly, Hirschhorn deliberately kept Documenta tourists away from visiting the art monument – thus preventing what he calls the 'zoo effect', which Claire Bishop has described as an established Other viewed from the outside.³⁶ Surprisingly, as a result, Bataille Monument received only 5 per cent of Documenta 11's 651,000 visitors that year. This begs the question: what kind of educational experience was Bataille Monument, as it operated within a particular neighbourhood and for a particular group of people?

Beuys and Hirschhorn, both actors in their social stagings, created independent pedagogical models within the framework of the Documenta exhibition. Beuys on the grounds of the museum and Hirschhorn outside, both sought out their audience and relied on non-professional participants to multiply the educational experience and change the social fabric. With careful planning to retain its artistic independence from the Documenta institution, Bataille Monument offered various sources for a collective emancipation. In his 1991 book *The Ignorant Schoolmaster*, Jacques Rancière writes about an emancipating experience. He recounts the story of Joseph Jacotot, a nineteenth century French school teacher, who discovered a universal method of teaching. From this experience, Jacotot derived a proposition that intelligence is not determined on difference but that everyone is as intelligent as everyone else. The application or access to intelligence and knowledge is more a matter of desire and learning than an act of will, and training and strengthening of this will. In other words, learning is about emancipation, at least when it occurs within a progressive universal teaching method. Rancière writes: 'This device allowed the jumbled categories of the pedagogical act to be sorted out, and explicative stultification to be precisely defined. There is stultification whenever one intelligence is subordinated to another.'³⁷ This universal model appears in both Hirschhorn and Beuys but in opposed ways: the Monument was an equally exchangeable knowledge production with a community while in Beuys's Office he relied on his performances to deposit knowledge, a more conventional practice. Bataille Monument referenced that beyond the Documenta a context of what individually was possible could be realised within a new democratic system created and supported independently.

Documenta X and 11 similarly adopted the form of a conventional model of pedagogy but with important political issues on their agendas. Both curators acted as the course directors in their lectures and Platforms, displaying a high rank of intellectual speakers on the topics of race and postcolonialism, they also proposed a number of differences from conventional academic spaces to reach out to a more global audience from outside the Documenta.

Beyond Bildung

Documenta 12's question – 'What is to be done?' established a discursive field to access an international debate on education. The Magazines Project invited over 90 different journals from several continents to think collectively about the topic, including Zehar, Third Text, Grey Room, and Radical Philosophy (figure 7). The educational project operated as an online archival platform inviting international audiences to participate in the consideration of the question of education and to teach us of its universal potentialities.³⁸

As we have seen, the Documenta project emerges as an educational venture by way of an experiment in the mid 1950's, when it embraced a universalism and utopian belief in the museum as an educational force, yet while betraying a historical amnesia in its search for a future social reconstruction. This model proved difficult to foster in the post '68 era, when artists such as Broodthaers and Haacke, but particularly Beuys, and curators like Szeemann and Bazon Brock, supported a more spontaneous and discursive method of aesthetic education – suggesting precisely the kind of democratic education articulated by Freire and Rancière. Conservative dominant institutions allowed pedagogical practices to move to external and open spaces of the 'everyday', as in Documenta 5's move away from historical concerns to more contemporary economic, social, and political concerns. This period is crucial for the social mobilization of pedagogy as a critical and discursive practice. Beuys and Szeemann acted independently of dominant regimes in order to institute a more pluralistic and contemporary engagement with globalization. Therefore, the subjects of ecology, politics and the social concerns that Beuys debated, became the content of educational and artistic experiences. While these key editions of Documenta may have served as forms of cultural legitimation they cannot be reduced to this

function, in my view, as they also redefine the political potential of education by creating inclusive spaces of difference and counter-hegemony, and by initiating relations between politics, art and social practices in a way that is more open. The educational paradigms I have traced in the historical nature of Documenta present a major shift in the institution's reinvention; today education in Documenta is as much national as it is transnational, collaborative as much as autonomous, aesthetic as much as discursive, historical as much as a question of the future, an event as much as an exhibition and, thereby, its' pedagogical infrastructure is as much part of the inside as the outside.

The idea of the curators was to draw out, 'the interests and specific knowledge of the respective local contexts' on the topic of education, while the magazines assembled critical opinions to generate debate for a vast readership. In *Radical Philosophy's* contribution to the Magazines Project, Peter Osborne acknowledges Documenta at the 'forefront ... of international contemporary art, but also of institutional reflection upon its intellectual, cultural and political functions.'³⁹ Simultaneously, *Radical Philosophy* questioned the cultural legitimacy of such educational initiatives, suggesting that they represent an act of instrumentalization by such large-scale exhibitions, as in any University. Similarly, *Multitudes* shared these skepticisms and contributed independently by reformulating the open topics and creating an alternate space for practicing criticality and dissent in art and education.

Such instrumentalization, including the pulled back funding from universities and the arts, has "con-demmed [students] to the bleakest of futures"⁴⁰ in the context of education in the UK and elsewhere. While public education is in a continuous battle of privatization by neoliberal government bodies, whereby only the wealthy will become empowered by a glorified education, we might consider alternative models such as the Documenta and other biennial exhibitions for creating more productive possibilities in education. These alternative institutions and the artists who exhibit in them, albeit on very different levels, inevitably become subject to some degree, to the demands of capitalism. Still, in spite of this, what is practiced in these alternate spaces, is exactly what the government has foreclosed in many universities and higher education in the Arts, Humanities and Social Sciences: a platform for critical thinking and social mobility for all people.

One can read Documenta in keeping with the ideas, practices, and possibilities opened up by what Rancière calls the 'aesthetic regime of art.' In his seminal book, *The Politics of Aesthetics*, he locates the seeds of modern aesthetic education in the writings by the German Romantic, Friedrich Schiller. Rancière writes that 'Schiller's "aesthetic" state, by suspending the opposition between active understanding and passive sensibility, aims at breaking down – with an idea of art – an idea of society based on the opposition between those who think and decide and those who are doomed to material tasks.'⁴¹ Rancière thereby offers a historical and philosophical account of the link between modern aesthetics and a democratic principle, which Documenta in its most favourable moments has exemplified.

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