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A Dialogic Approach For The Artist As an Interface in an Intercultural Societyⁱ

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to listen oneself listening...
(Dolci 1988:144)

Remembering is a realization of belonging, even a social obligation
(Assmann, 2008: 114)

Can we learn to listen? Or to allow silence to speak to us? Can we visualize the space among us and inhabit it with our memories? These are among the questions raised by, and embedded in, my recent participatory art project 'lo scarto', which evolved through the relational dynamics within the group. It was informed by the Reciprocal Maieutics Approach (RMA Dolci, 1973), a pedagogic process based on collective exploration of individuals' experience and intuition. This enabled inter-subjective exchange, the activation of history and memories, and the construction of a narrative related to the current intercultural process taking place in Italy.

My creative process is here discussed as research as art practice, in relation to socially engaged and dialogic art, and communicative memory, to act as an interface in an intercultural society.

Research As Art Practice In Context

As an artist and a researcher, my creative process can be defined as 'Research As Art Practice'. According to Busch (2009) contemporary art is often characterised by an explicit recourse to philosophical or sociological theories, and scientific research and process that "critically analyses both the commodity aspect of artworks and their purely aesthetic impact, as well as the power structures of the art world" (Busch 2009: 1) resulting in interdisciplinary and socially engaged artistic research. My ongoing investigation into the 'interchange' (Cologni, 2004) of artist and audience/participant, based on the co-functioning of self and other (Merleau-Ponty, 1962), and the perceptual, psychological and social dynamics within it, is manifested in participatory and collaborative events, sculptures, drawings and workshops. The live encounter in the form of dialogue is central to the construction of meaning. In particular in my production platform Rockfluidⁱⁱ my approach was also *in-disciplinary* "not only a matter of going besides the disciplines but of breaking them" (Baronian, Ranci re and Rosello 2008: 2). I have recently focused on processes of memorization in the present and in relation to space/place, through for example 'Spa(e)cious' and 'lo scarto' discussed below. Research as art practice is a natural development from the art practice as research paradigm that emerged in the 1990s, defined as the context where the produced artworks also produced (often critical) knowledge (Busch, 2009), of which my piece Diagrammi (Venice Biennale, 1999, Cologni 2000) is an example. The art research debate grew and intertwined with movements in contemporary art, allowing research in the arts and an evolution of the relationship between theory and practice (Busch, 2009; Sullivan, 2005). These are interwoven in research as art practice, which through different manifestations acts through many registers, and has a wider impact in society because it talks to - while engaging with - different audiences to share the transformation taking place from ideas to artworks, from raw matter to specific constructs, from subjective needs to shared meaningful actions.

My artistic research within the Anti Ocularcentric Discourse (Cologni, 2004; Jay, 1993), a critique of the vision-centered western cultural context, is filtered through my own experience as a transnational artist within a now rapidly changing multi-ethnic European continent (Risse, 2004; Checkel and Katzenstein, 2009). The Council of Europe issued the following statement about

diversity in Europe: “Over the past few years, cities across Europe have become increasingly diverse in ethnic, cultural and religious terms. Diversity challenges the ability to establish and maintain peaceful and productive relations between different segments of the population” (Council of Europe 2008), but this also presents the opportunity to debate the meaning of 'European' and 'transnational' identities, and indeed of a shared cultural identity. The rapid social transformations provoked by globalization and migration, impose new settings in which people, communities and cultures mix, creating a new organic intercultural context, and in this modernist national identities are undergoing a real crisis (Petkova and Lehtonen, 2005). Europe thus is no longer a static monolithic construct with its traditions and certainties, but a more open and organic, albeit unstable, context in which different cultures are constantly assimilated, and artists, who today work more and more beyond their studio's closed doors, have the responsibility to respond to this situation.

Socially Engaged Art

Socially engaged practices can enhance dialogue and intercultural exchange among participants and more widely in culture and society, for example what is defined as Littoral Art (Kester, 2004) indicates a 'spatial' shifting of boundaries of knowledge and contexts, to locate meaning among the subjects involved - artist, participants, collaborators, significant beyond the art context. This implies dynamic relations typical of intercultural engagement as well, which are "constituted by the intersections of time, place, distance, different systems of thought, competing and contesting discourses within and between different knowledge traditions". (Nakada 2007:10)

Since postmodernism in the 80's, structures of knowledge hierarchies collapse, within a growing pluralist and multicultural society, while visual artists' voice became a form of social critique. It is this urgency to address the social role and meaning of art which resulted in a participatory approach (Bishop, 2006) to become the imperative from then onwards: the social turn. In the book *Relational Aesthetics* (2002) Nicholas Bourriaud defined an art which took as the theoretical and practical point of departure the whole of human relations and their social context, resulting in artworks producing inter-subjective encounters for the construction of meaning (Bourriaud, 2002).

Contemporary art projects have since assumed more and more social, pedagogic, political roles to impact a changed society, while also adopting research-like language (fieldwork, research, interviews) and methods. Grant Kester (2004) defined this tendency typical of Littoral Art (term borrowed from artist Ian Hunter, the littoral zone is the part of a sea, lake or river that is close to the shore) to indicate a shifting of boundaries of knowledge and contexts. Socially engaged art practice is indicated by Kester to be rooted in the art of the 60s and 70s (the gradual movement away from object-based practices, the interest in interaction with the viewer, and a shift towards a durational experience, Kester 2004: 13, 50). The discussion on the ethical implications of this participatory art for the communities involved, the artists and the facilitators is very lively (Kester, 2004; Bishop, 2012), but it is well accepted that this art practice has shifted the attention "from galleries to 'real' places with 'real' people addressing 'everyday's issues" (Kwon, 2002: 107) and focused on active participation. Of course such an approach presents challenges for example the assimilation of certain methodological strategies from anthropology (Foster 1996), or the rhetoric of the 'community artists as the vehicle for an unmediated expressivity on the part of a given community' (Kester, 1995). However, artists might feel under pressure by institutional intervention, as projects of collaborative nature develop in dialogue with all parties involved: artist, curator, institution and community groups (Kwon, 2002). It is though these very dialogues that become assimilated into memory construction processes, thus impacting in society. Within this context the subject is produced in and through dialogical exchange (Kester, 2004, p. 4), hence the related and more specific definition of dialogic art.

UK artist Stephen Willats, one of the pioneers of socially engaged art, worked with open structures of participation since the late 60's. The book *The Artist As An Instigator Of Changes In Social*

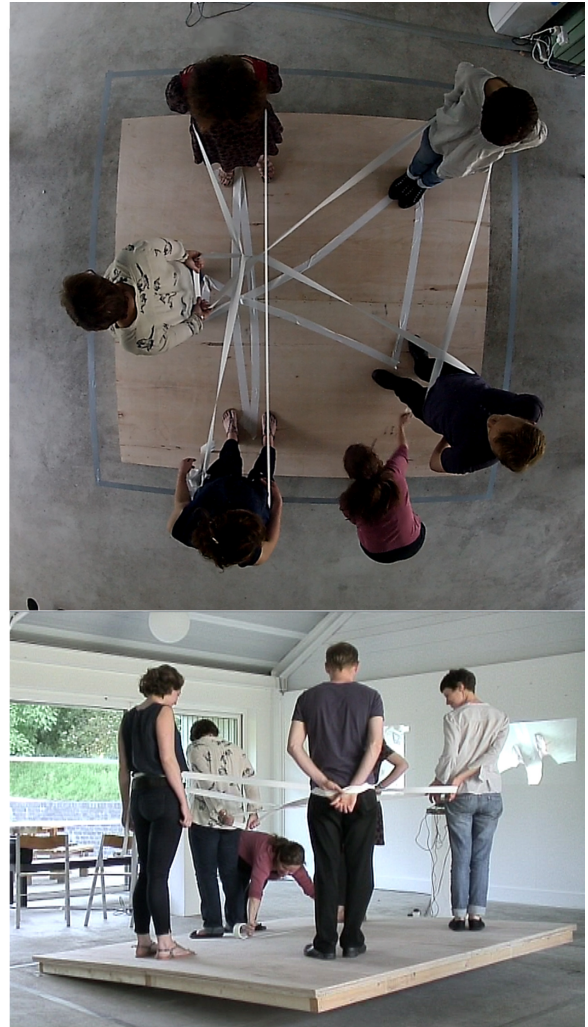
Cognition And Behaviour was first published in occasion of the same exhibition at Gallery House in 1973, as "an externalisation of the Centre for Behavioural Art's discussions and research" (Willats 2010: 10). In it Willats discusses the notion of an artwork as a "social phenomenon in which the audience is all important in giving its meaning and validity" (Willats 2010: 11) and which was at the basis of the conception of an artwork. The idea of "agreement," represented a perceptual recognition of mutuality through a complex series of exchanges, a social state between people (Pethick, 2011).

Further afield in South of Italy a very different scenario unfolded: on the 15th of January, 1968, an earthquake destroyed many villages of the Belice Valley in Sicily, Italy, including Gibellina. As a consequence for the destruction numerous people emigrated, while at the same time in response to the government's lack of support an extraordinary effort went into the reconstruction by those who stayed behind. This was led by townspeople and their Mayor Ludovico Corrao (Carollo and Corrao, 2010) together with activist Lorenzo Barbera, urbanists, architects and artists, who all worked at building Gibellina Nuova, a new utopian town not far from the debris of the original village. Poet and pedagogist Danilo Dolci also conducted an important political and social campaign, and within this scenario artists felt art could help in the healing process as well as to offer a future for the community (Camarrone, 2011). This historical process is still visible in the traces left to form the open air museum Fondazione Orestiadi. As part of this Enzo Fiammetta's program 'trame del mediterraneo' (Mediterranean threads) aims at supporting the role of art impacting on society, by continuing a transnational dialogue in the Mediterranean region. My art project in the Belice Valley 'lo scarto', as described below, developed with a careful consideration of this recent past, and in relation to Dolci's Reciprocal Maieutic Approach and Corrao's vision of art for change. These positions set important examples of how dialogic and artistic tools can together interface in society, to inform possible interventions within the rapidly changing social landscape due to mass migration.

The Dialogic approach

The approach adopted in the art projects described below has evolved from my interest in the interchange of artist and participant in the live encounter underpinned by perceptual dynamics (Cologni, 2010), and is here discussed in relation to dialogism and, in particular, to Reciprocal Maieutics.

Dialogical Art, created through interaction between the artist and a community, belongs to the wider philosophical context of dialogism, more specifically to Russian theorist Mikhail Bakhtin (Holquist, 1990, 2002). According to Bakhtin there are no limits to the dialogic context; it extends into the boundless past and the boundless future, and there is neither a first nor a last word (Bakhtin 1986). Even meanings defined in the past can never be stable and finalized— they will always change in the process of subsequent development of the dialogue. In this sense his view of culture as a network of overlapping discussions and tendencies, attitudes and ideas, changing over time, emergent and dynamic, rather than as stable and given, also foregrounds intercultural processes. Since 1997, when I left my home country, I have adopted dialogic strategies in my art projectsⁱⁱⁱ, either using spoken language or through body movement with a pre-linguistic approach, or a combination of both. Among Bakhtin's phenomenological roots is Maurice Merleau-Ponty's notion of embodiment (Bostad, Brandist, Evensen, and Faber, 2004). The two philosophers were contemporaries and similarities in their thought can be attributed to some common sources, including continental philosophy, phenomenology, pre-structuralist views on language, Gestalt psychology, and the work of Henri Bergson (Bell and Gardiner, 1998). Both Bakhtin and Merleau-Ponty contribute to the contemporary discussion on cognition and adopt a non-Cartesian position, as well as the situatedness of cognitive and linguistic experiences. In particular Merleau Ponty's position partially informed my work described below.



Diagrammi Venice Biennale, (performance, 1999), videostills .

Spa(e)cious (live installation 2012), Wysing Arts Centre, Bourn, UK, videostills

'Spa(e)cious'^{iv} aimed at creating the physical and psychological conditions to enhance an awareness of the illusory nature of the perception and memorization of time and space in the present. Through a strategy of spatial relations of bodies, I devised a participatory and performative activity for 5 people. This was based on the observation that the body experiences time and space while moving through, and in space, since before we learn to speak (Plumert and Spencer, 2007), in this sense we build our spatial relations with the world and others through our body first, before language develops. The piece is underpinned by elements of cognitive psychology and philosophy, in particular the Memory – Time – Perception relation: the definition of *specious present* (a present moment in which perception and memory are indistinguishable from each other, James 1890: 608); the notion of the present within duration (Bergson 1956); and, the notion of Praktognosia, experience of movement "as original and perhaps as primary" (Merleau-Ponty 1962: 140). *Spa(e)cious* is performed through stages on a horizontally pivoted platform which interferes with our experience of the actual, and which prompts the participants to react by establishing physical and social relations in space with each other. The dynamics that took place among people on the unstable platform included: pulling each other as they are joined together with elastic string; avoiding each other as they walk on a marked path; and balancing each other, most of these happened with very few or no words exchanged. Mainly through looking, moving arms and gripping a pre-linguistic communication system was established. While restaging this work I

became more interested in how the social and cognitive dynamics among the participants on the platform translated into different movements and shapes in the defined place. I then started investigating different related strategies through dialogic site specific interventions^v including Maieutics, the Socratic pedagogic method in which the master facilitates the surfacing of knowledge in the pupil (Plato, Hamilton, Huntington, and Cooper 2005). In the most recent project I specifically referred to Danilo Dolci's reading of it.

Italian poet and educator, Dolci, worked in Sicily, developing the pedagogic Reciprocal Maieutics Approach (RMA, 1973), which is based on a dialogic exchange between at least two persons, and inside a group, to support each participant's creativity and self determination. Reciprocity is also a constant element in my work (Cologni 2004), and is seen as characterised by interactions as a "two-way flow... essential to genuine dialogue and to free, full, and equal participation in society" (Anderson 2010: 6). In the context of Sicily complex social and political situation in the 1950's, Dolci was able to adopt this non-violent revolutionary approach to stimulate dialogue. His method based on empathy (Novara, 1998, 2000) became an instrument for change and 'nonviolent communication' (Rosenberg, 2001) as Dolci was effectively 'giving voice to the people' I was told by Pino Lombardo (who collaborated with him) and that his method had a profound effect on those involved. According to pedagogist Novara (1998) 'the question' was the metaphor characterizing Dolci's experience, to explore, discover, and go beyond what is apparent. Novara states that, epistemologically, Dolci's position is among that of Gardner, Goleman, and complexity theory. Danilo Dolci finds excitement in discovery and unpredictability that is often typical in dialogue. Learning in his view was part of a creative process, and was stimulated through creativity. He stated "to find all together those creative relationships allow us to enrich each other" (Dolci, 1988: 57).

lo scarto

In my most recent participatory project 'lo scarto' I wanted to relate to Dolci's process of knowledge formation through a genuine dialogic exchange, which would stimulate the surfacing of a narrative to be embedded therein. In particular I wanted to allow myself/the artist to be challenged, and 'changed' though the dialogue in a shared conceptual space where we in the group would be free to communicate, and our subjectivity could be activated through personal input. This empathic approach puts the participants' own responses to carefully posed 'questions' at its core. The site-specific project was both in relation to a tangible physical location, the Belice region of Sicily^{vi}, as well as its immaterial cultural heritage, Dolci's work. In particular, the process of knowledge exchange defined by considering the gap between what is not yet known and newly acquired knowledge (Novara 1988): 'lo scarto'. This could be translated as the discarded, or the scrap, leaving a gap to be overcome during the exchange, which gives the Italian word a positive connotation: it points to the possibility of transpassing that gap, however, as the work progressed 'lo scarto' acquired new meanings. I had worked on time gaps in perceptual dynamics before (Cologni 2009), and in this case I understood it in spatial terms, developing drawings and sculptures (spaces between hands) first, and then in social term, through workshops and a performance (space and distance among people) in relation to architecture. The latter, is bearer of local history where religion and nature, myth and science intertwined, still imbedded in its people's lives. The project tried to offer an opportunity to nurture the relationship we have with places, even if we inhabit them only for a short amount of time (as an artist through the exchange with the locals), and how this impacts on the construction of our memories and identity, thus posing as a possible dialogic model within the current worldview.

The participatory (and maieutic) nature of the project was embedded in its development in response to a number of formal and informal inputs. Some of the steps in the process caused me to define important elements, such as: a). location (the Sistema delle Piazze in the city - System of Squares-, was suggested by the artisan Leonardo, who said that the place is not as lively as it used to be); b).

scale (the idea of the 'sculptures for hands' evolved from a drawing session of the Greek vases at the Museo Civico Selinuntino, and in discussion with its staff); c). historical perspective (I read about the Frederick II's castle, now barely visible in the mainly baroque square, in a locally published book- Calamia, La Barbera, Salluzzo, 2004); d). the role of silence (Sabrina discussed at Belice/Museo della Memoria Viva, Gibellina; and, e). participants^{vii} (including students from the local Liceo Pantaleo, and the Selinus Theatre Drama School, led by Giacomo Bonagiuso).

The workshops took place in the square with participants positioned in a circle, and with a consideration of citations from Dolci's work as a means to underlie movement based activities and narrative construction. These would include the number of stages briefly summarized here. Workshop one was titled 'Waiting for a unique/scarcely moment of synchronicity from the part of the other' (Dolci 1988:159), and it aimed at understanding 'lo scarto' in terms of space among us through devising movements in pairs. The participants were then prompted to perform the sculptures for hands. This moment is called 'pollination'^{viii}, like bees collecting and spreading pollen, each person in the group engaged with some of the spectators in the square, through interfacing with one of the sculptures thus activated. The wooden objects are the result of a process of deduction and materialization of the space between two hands, whose impressions soften the straight edges into quasi-geometric shapes. The workshop ended with the agreement that 'l'ascolto' (listening) was essential in the process, as Dolci puts it "to listen oneself listening". (Dolci 1988:144)

Workshop two was titled 'The structure of silence (physical as well as temporary spaces)' (Salluzzo, G., notes from a workshop with Danilo Dolci, 1990's) and was aimed at visualizing the space among us and the architecture, through silence, inhabiting and measuring the space in the system of squares, and defining 'offcuts' of space between bodies. Aspects from both workshops were included in a final public performance in the square, which retained the quality of being open and unfinished.

During the workshops participants suggested new meanings for 'lo scarto'. Gabriele said that in social dynamics it might mean to push aside someone, marginalizing them. Alessandra referred to the discarded, not chosen ideas; Francesca to tangible scraps, discarded objects, while Enza did not like "this notion of elimination, instead lo scarto could be understood in terms of overcoming something, to progress, to move forward". The discussion continued allowing the narrative to unfold.

The feedback I had from the participants confirmed that, through RMA, our community was now sharing newly constructed memories and developed a more open attitude towards others. Roberta, for instance, sent me her feedback after the final performance in which she stated:

A completely new approach which has made me grow both personally and culturally. The group helped me a lot, really feeling others working with me, and, by looking at each other, I noticed that we could often communicate without too many words, and to find silence again, and focus... my first word used when we had to describe ourselves was "cold"... Then, through talking and working, that "cold" person left to make room for a more open and receptive one. A new way of working and a new way of learning, taking from giving.

The final performance proved quite challenging, and, as this was a city not used to contemporary art, a number of interferences presented themselves: loud gangs of youngsters; tourists looking for monuments; even police cars in the pedestrian area. So, how did the participants deal with all of these challenges? Some dealt with them by shifting the focus, like Enza, who said:

It has been very useful to think about silence, as we did when we were laying down as part of the workshop.... in the end interferences have been integrated in the work, and every sound, voice became part of the background.

Others, like Gabriele, learned to adapt to open spaces and to the various glitches that working with people may entail. Moreover, the participants found themselves in the position of offering an art experience to others through each one of the small sculptures. Roberta said:

I liked to work outdoors, feel people's eyes, voices, and their hands which wanted to touch the works we were holding. I particularly liked the 'pollination' moment, I saw people very curious and engaged, and this was very surprising for me, I did not think they could have such a positive reaction.

The participants in the workshops were all local and it became clear that the work done together allowed them to break preconceptions which would perpetuate existing social patterns among different local groups. One of the spectators, Pino Lombardo stated that he "liked this particularly because it took the group to relate to the outside", furthermore that the way in which the youngsters presented themselves implied a certain maturity which a maieutics approach can support in achieving. The whole project was appreciated through this lens, and seen as operating "by connecting craft, local history, architecture, students and people passing by, thus producing relational spaces" as one of the collaborators said, adding that I have "worked as Danilo Dolci would have, through sharing at various levels..."

One of the aspects I cherished the most was the arising of personal narrative, which gave the work a real sense of purpose, and inevitably linked it to the current social context in Sicily. Alessandra, one of the participants, shared her worries and fears for the future, as our activity was just after the tragedy on 19th April 2015, when some 700 migrants died a few miles away in the Mediterranean sea while looking for a better life. Alessandra also shared her moment of realization: "Only through knowing the unknown (transpassing the gap/lo scarto) we can overcome fear together." This was embedded into one of the actions of the final performance, where she was balancing on one of the provided wooden boards, while looking for support from her work partner Francesca.



Lo Scarto (drawing, sculptures, site specific performance 2015), Sistema delle Piazze, Convento San Francesco di Paola Castelvetro, Sicily, (IART residency), Stills from documentation

These genuine responses surfaced within a context where mutual trust was enhanced by the maieutics approach. The group was formed mainly of young students, a generation who will have a role within a changing society, and for whom learning to listen and interact with people from other cultures is now a necessity. Through the work done, it has become apparent how dialogic based art is an important tool in the current intercultural landscape, within which it can support and enhance communication.

To physically relate to space in the square took an important role in building memories through our bodies moving through it - a connoted place as opposed to the conceptual one in Spa(e)cious. Enza felt the need to cross it all and said "as if I wanted to inhabit it.... I wanted to 'know' it". Even if all the participants were local the engagement with the square was a new experience for them, to gain awareness of their own identity in relation to it. It suggested that the process of attachment to (or separation from) a place, its history and people, and memory have a crucial role in identity formation.

From Sicily high numbers of people emigrated in different phases in history, and in a particularly traumatic way after the 1968 earthquake; but in the current global migration map, the island sits in a somewhat strategic position of the Mediterranean. Sicilians now find themselves welcoming others crossing the sea, with generosity, courage and empathy coming from their own experience of being at onetime those very others.

The role of memory within intercultural dialogue.

Reciprocal Maieutics can be interpreted and adopted in many different ways (including 'Lo scarto') and contexts, aiming at building a shared experience as communities and groups through dialogue, that is also how communicative memory is created. The process is crucial for an awareness of selfhood (identity) both on the personal and on the collective level, which Jan Assmann (2008) states lead to a sense of belonging to a community. Assmann introduced the concepts 'communicative memory' and 'cultural memory' as almost binary as immaterial and material. Cultural memory (the monument, and artifacts) is a kind of institution, is exteriorized objectified (Assmann, 2008), helping groups which do not 'have' memories to 'make' them, as it happened in the site-specific artworks in Gibellina. On the other hand, communicative memory is not formalized and lives in everyday interaction (dialogic, unfinished and unstable), and for this reason has only limited time depth, with frames Assmann calls "communicative genres"—ties that bind together families groups and generations. Assmann (2008) states that "remembering is a realization of belonging, even a social obligation" (p. 114), and that memory is local, egocentric to a group; however, he also states that the process of a specific memory to be integrated in the culture of a different group, called *assimilation*, is usually accompanied by the necessity to forget the memories connected with the original identity.

The moment of the present becoming memory, the mnemonic present (Cologni 2009^{ix}), holds a particular fascination for me, because it is where its unstable and fragile nature is made apparent. When this takes place in the dialogic exchange others witness and participate in the filtering of memories through recollection, which also generate the removal and loss of the discarded ones.^x These concepts I experience on a daily basis as migrant are integrated in my projects through the activation of subjectivities based on communicative memory. In particular, site specific participatory interventions become attempts to create ties and belong, inevitably followed by a process of separation. Within this process transnationalism arises as site for the artist's condition of non belonging (Svasek, 2012), intersubjective and inbetween, where my identity opens up to that of participants from different cultures and backgrounds, thus providing a model for intercultural exchange. At the end of the workshops in Sicily, I wrote: "Synchronicity. To tend towards synchronicity. Through the exchange." Simultaneity, as a never-realized possibility in

communication (Cologni 2006), which prompts more dialogue within a continuous process of change and integration.

Conclusions

I moved away from my country of origin years ago and I have yet to call another place home; nonetheless, I find this transitional position a somewhat 'stable' one, in which I am allowed to expose the vulnerability it implies in order to continually re-negotiate my identity in the encounter with others. This is based on trust in validating each other's position and role within the artwork, and society. Being able to relate to Dolci's Reciprocal Maieutics Approach in a creative way has been a transformative experience, as I was challenged within the encounters, allowing myself to follow the lead I was shown by participants and collaborators. Through this I inhabited physically and conceptually a new space/place, and have become part of its memory, which also still lives in me. I developed a deep sense of attachment because of the genuine connections established, and feel the difficulty in leaving it behind, unable this time to reenact the process of separation I experienced so many times before (Cologni, 2009). I was able to work with youngsters in a rapidly changing Italian multicultural society, and could see the effect that dialogue through art had on them as well, on the way they may approach this unknown future. Dialogic Art can train to a predisposition towards others, to break social barriers, and thus open up to interculturality, as it is dynamic, vibrant and evolutionary, and open to the unexpected. The artist's role is thus to transform 'existing values and provide a vision of the future, a different perception of the world and a language for that' (Willats, 2011). RMA can be an important instrument for pursuing intercultural art practices based on an 'open and respectful exchange of views between individuals and groups belonging to different cultures that leads to a deeper understanding of the other' (Council of Europe 2003 Opatija Declaration).

The strategy we shared has proved that we can learn to listen, and allow silence to speak to us. Communication and exchange can happen with and without words, and within spaces of silence where listening, 'l'ascolto', is at the core of these dynamics: a gap which can never be fully filled to continually perform its function. Throughout the project I had to learn to understand and decode the role of silence in the exchanges as: a conscious omission (aspects of history, traumatic memories or experiences), or an empty space created to welcome input, or indeed a need for a rest (to be left empty). My response was based on considering and respecting those possibilities and acting accordingly. As Dolci questions: "one has to switch off oneself in order to get to know" (1988, p. 46). To respect others' silences, or indeed opinions and customs we have to place aside our own. Dialogic Art can allow us to inhabit the space among and around us, by supporting the formation of communicative memory through the integration of different traditions, an aspect of which will be lost or discarded along the way. This is 'lo scarto', offcut, scrap, residue of culture, which might be picked up in the future to be reactivated again in a changed society.

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Biography

Elena Cologni is an artist, academic and educator, she has a PhD in Fine Art (with psychology and philosophy) from University of the Arts, London Central Saint Martins College, 2004 (CSM). Her academic positions as artist include a Post-Doctorate Fellowship at CSM (Arts and Humanities Research Council UK 2004/06), a Research Fellowship at York Saint John's University (Arts Council of England, 2007/09). She contributes to the Commonwealth Intercultural Arts Network (University of Cambridge). She is the founder and director of Rockfluid, umbrella interdisciplinary project outcome of a residency at the University of Cambridge, Faculty of Experimental Psychology, awarded with two Grant of the Arts, Arts Council of England, and Escalator Visual Art Retreat at Wysing Arts Centre, Escalator live art, Colchester Arts Centre. This includes many international specific interventions, including the discussed IART European/Unesco funded residency in Sicily, Italy (2015).

ⁱ published (2016) in Burnard, Mackinlay, Powell (Eds). *The Routledge International Handbook of Intercultural Arts Research* New York, London: Routledge.

ⁱⁱ Rockfluid (rockfluid.com 2011/13-2014/15), outcome of a residency at the University of Cambridge, Faculty of Experimental Psychology (two Grant of the Arts, Arts Council England, Escalator Visual Art Retreat at Wysing Arts Centre, Escalator live art, Colchester Arts Centre).

ⁱⁱⁱ Communication (1997, West Bretton), Diagrammi (1999, Venice Biennale, fig 1), In Bilico, experience of aesthetic pain (2001, London), Geomemos (2009, Yorkshire Sculpture Park), Spa(e)cious (2012/2013, fig 1)

^{iv} presented at: *How Performance Thinks*, Conference PSi Performance and Philosophy working group and Kingston University's practice.research.unit 2012, The London Studio Centre, London; *Re-Collect*, curator Ellie Morgan group show Wysing Arts Centre, Bourn, UK; !KF Institut für künstlerische Forschung Berlin, Germany; *Cose Cosmiche*, Artra Gallery, Milan; MK Gallery, Milton Keynes, UK (2012); Lincoln University, May; PSi #19, Stanford University; Bergamo

Scienza, Bergamo, Italy, with Caterina Albano; (2013); Cognitive Futures Conference, Oxford University (2015).

^v 'Navigation Diagrams' (MK Gallery, Milton Keynes UK 2013, curator Simon Wright), 'L'elastico' (Ruskin Gallery, Cambridge, UK, curator Bronac Ferran, 2012) and 'Balancing' (Radio Materiality, Athens Biennale in 2013, curator Vessel, Doppelgaenger Gallery, Bari, Italy 2014)

^{vi} through an art residency run by IArt and Clac, with Arts Council England, Unesco and European funding.

^{vii} Francesca Bianco, Marilyn Buscemi, Vito Cafiso, Valentina Cangemi, Enza Valentina Di Piazza, Roberta Marchese, Gabriele Marchica, Irene Mocerì, Federica Passanante, Alessandra Sparacia, Aurora Taormina

^{viii} also in an activity I led, Circuit Cambridge (Tate), 2013,

<https://circuit.tate.org.uk/2014/02/mosaic3dx/>

^{ix} in my Mnemonic Present, Un-Folding (2005 performance series)

^x *Re-Moved*, Centre for Contemporary Arts Glasgow, Gi08, Francis McKee