

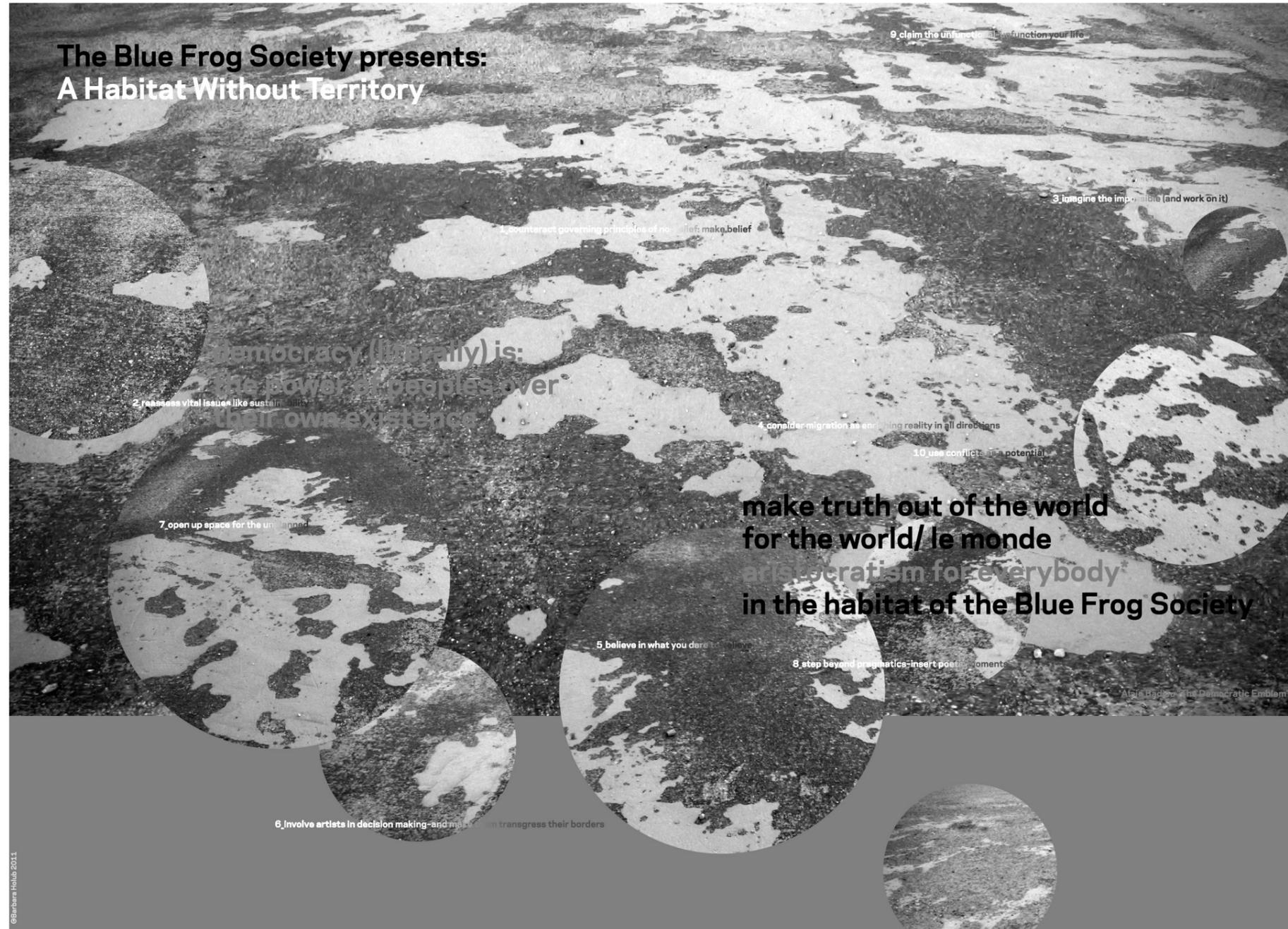
- 6 Involve artists in decision making – and make artists transgress their borders
Involve artists in decision making.
Involve artists in decision making – and make artists transgress their borders. You as an artist have to unlearn your borders, your limits. You have to unlearn the system. You have to get involved. Make use of the artists. You as an artist reconsider your function in society. Life is out of control. Out of our control. Would artists (as individuals) decide differently? The *Blue Frog Society* took the risk. Had to take the risk. And there was no reason to regret.
- 7 Open up space for the unplanned
Open up space for the unplanned. Be aware of overregulations. Do not trust the belief in solution. Free yourself from the plan. From the overregulation of a plan. Free yourself from the expectation to have a plan. Look for developing a plan for unforeseen moments, for the pleasure of the unplanned. This is a threat.
- 8 Step beyond pragmatics – insert poetic moments
Step beyond pragmatics.
Step beyond pragmatics – insert poetic moments.
Step beyond pragmatics – insert poetic moments in the everyday. Take a detour once in a while. Take a detour especially when driven by anger. Take the elevator to the last floor and then walk downstairs to your floor (see Georges Perec). Say hi to people on the street in the city and remember the “Miracle of Milano” by Vittorio de Sica.
- 9 Claim the unfunctional – unfunction your life
Claim the unfunctional – unfunction your life.
Claim the necessity of unfunctioning. Unfunctioning creates new perspectives. Some exercises might help you. Unfunctioning needs to be trained. Exercises (after Georges Perec) might be helpful: “Note down what you can see. Anything worthy of note going on. Do you know how to see? What’s worthy of note? Is there anything that strikes you? Nothing strikes you. You don’t know how to see. You must set about it more slowly, almost stupidly. Force yourself to write down what is of no interest, what is most common, most obvious, most colorless.” What seems to be meaningless will develop new meaning – the value of unfunctioning.
- 10 Use conflicts as a potential
Use conflicts as a potential.
Use their complexity.
Use your complexity.
Use the potential of a conflict for creating a situation.
Use the potential of a potential conflict for creating a situation. The conflict of the potential asks for simplicity. Reduce your complexity. Be simple. Think simple. Mistakes are not allowed. Be strong. Look into the mirror (in the morning). Allow yourself to make a mistake.

- 1 Counteract governing principles of no-belief: make belief
Counteract governing principles of no-belief.
Counteract the weakness of principles. Act instead of counteract. Act to make belief. Forget about what is considered fashionable or unfashionable. It is unfashionable to talk about (personal) lacks. It is fashionable to complain. It is considered naive to engage in issues beyond the personal well-being. It is unfashionable to not only talk about the lacks but to insist in the belief that fundamental change is needed.
- 2 Reassess vital issues like sustainability
Reassess vital issues like sustainability.
Reassess vital issues. Avoid empty phrases. Sustainability has become an empty word, a synonym for emptiness. How can it be filled with new meaning? Election periods and the need for immediate success prevent from long term thinking. Reassess vital issues like sustainability. Ask questions transgressing your imagination. What do you expect from an artist? What do you expect from yourself? Can an artist contribute to sustainability? Yes we can. But we need you to come along.
- 3 Imagine the impossible (and work on it)
Imagine the impossible (and work on it).
Imagine the impossible. And maybe it does not need so much work. Imagine the impossible. The impossible is personal. The impossible concerns society. We do not want to create a new utopia. Utopias also mean that something needs to be destroyed. We do not want to destroy. We want to cultivate. The moment you read these words you dedicate yourself to the possibility of the impossible. This is what is needed. What you need. What society needs. All societies. Sharing the moment of the impossible. Sharing. The impossible always escapes.
- 4 Consider migration as enriching reality in all directions
Consider migration as enriching reality in all directions.
Consider migration as enriching reality in all directions – and as basis of living in the 21st century. Ask for freedom of movement as human right. Freedom of movement must be considered a basic human right. For all. No ifs or buts. No more excuses. Mobility is forced onto us. But we want freedom of movement. We are in the position to ask for.
- 5 Believe in what you dare to believe
Believe in what you dare to believe. Overcome self-censorship when necessary. Know when to listen to others and when not. We are few. We are many. Believe in what you dare to believe. The *Blue Frog Society* will help you to overcome your fear. Sometimes it is necessary to protect our thoughts. We have to act. Not now but time will come. Feel when the time is right. We do not need to protect ourselves from what we think but from what we do not think. Sometimes it is necessary to protect our thoughts. But now is the time to share our thoughts.

Barbara Holub The Blue Frog Society | A Habitat Without Territory

64th UN DPI/ NGO conference on „Sustainable Societies, Responsive Citizens“
Bonn, Sept.3-5, 2011

in collaboration with Shamina de Gonzaga, WCPUN (World Council of Peoples for the UN)



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The Blue Frog Society | A Habitat Without Territory
digital print on satin, embroidery
250 x 180 cm
2011

>>
10 issues of The Blue Frog Society
in: Barbara Holub *found, set, appropriated,*
Verlag für moderne Kunst Nürnberg, 2010

The Blue Frog Society claims a new habitat – a habitat without territory, not just as an idea, but as a messenger of a new future which was presented for the first time in New York on „Windows on Madison“/ Czech Mission to the UN, curated by Jaroslav Andel for the Czech Center, 2011¹, in collaboration with the Austrian Cultural Forum, New York.

At the 64th UN DPI/ NGO conference The Blue Frog Society will directly engage with the participants of the conference and invite them to contribute their ideas, desires, expertise from various angles and backgrounds as well as their critical input for building this community and discussing the future of a habitat without territory.²

Creating, Supporting, Collecting: New Values, New Commons

The Blue Frog Society employs artistic strategies to investigate issues of territory and habitat that go to the very foundation of the dominant socio-economic system. It pushes the borders of the „possible“ to make space for the unplanned and unthinkable, emphasizing civic engagement and the need for common public space, linking the art context to society.

This project also takes on a new understanding of „participation“ and „commons“, developing an open ended process of acting, referring to the current political dimension of new forms of commons, as Michael Hardt describes them: „politics involve the production of the commons (not only the distribution), i.e. the production and reproduction of social relations and forms of life“³. Jacques Rancière defines the relation between politics and aesthetics as a conceptual problem: artistic practices are possibilities of doing and acting, referring to the French notion of „le partage“ which involves partaking and sharing, both contributing to „common wealth“⁴.

Therefore the BFS offers “shares” of the non-territorial habitat as a new form of collecting art: partaking in the development of the habitat and becoming part of a collective art project.

¹ Holub’s project addresses the issues of territory and habitat that go to the very foundation of the dominant socio-economic system, invoking the tradition that started with Hans Haacke’s *Shapolsky et al. Manhattan Real Estate Holdings, A Real Time Social System*, as of May 1, 1971, which still haunts the Guggenheim Museum located a few blocks from the Window on Madison. More recently, artists such as the Slovenian group Irwin or Ingo Gunther have created symbolic state territories, harnessing various institutional forms of the state authority such as passport, visa, embassy, stamp. Holub’s project takes a different direction by raising the question of habitat in relation to our values, and thus foregrounding the interconnectedness of nature, culture and economy and our vital investment in it.

Barbara Holub belongs to a growing number of architects and artists who explore broader social issues in their practice. Her Blue Frog Society project originated in 2010 when she investigated an abandoned airfield and former racing track in Vienna-Aspern for her project “On the urban periphery” (with KÖR/ Public Art Vienna) – a wasteland/ urban void on the borders of Vienna, “before architecture” – before the construction site for the largest new urban development in Vienna for the next

20 years, “Aspern Lake City”, started. She carried out performative walks, investigating the potential of the unplanned and of unplanning, of welcoming unforeseen elements and movements in society. Her goal was to discuss both the potential of the neglected and conflict as driving forces for developing a multifaceted society beyond borders - and beyond false agreement and appeasement.

In the show “The Future of the Future” (2010, DOX Centre for Contemporary Art in Prague), Holub presented the Blue Frog Society (BFS) for the first time to the public with the “10 Issues of the Blue Frog Society”. (Excerpts from the press release by Jaroslav Andel for the Czech Center, 2011)

² This input will be presented right afterwards as part of the exhibition for the Artist Award of the Region of Salzburg, for which Barbara Holub has been nominated.

³ Hardt, Michael (2009): Production and Distribution of the Common_A Few Questions for the Artist, in OPEN, 2009/16, NAI publishers

⁴ *ibid.*

Barbara Holub (artist, studied architecture at the Stuttgart University of Technology, based in Vienna) founded *transparadiso* with Paul Rajakovics (architect, urbanist) in 1999 as platform in between architecture, urban design, intervention in the urban-public space, working on tools and strategies for direct urbanism.

Since 2001 member of the editorial board of *dérive*, magazine for urban research, Vienna (www.dérive.at). 2004 Schindler grant at the MAK Center for Art and Architecture, Los Angeles. 2006-2007 president of the Secession, Vienna. Currently *transparadiso* is realizing a new city quarter in Salzburg for which it was awarded the Otto-Wagner-Urban-Design-Prize in 2007. Since 2010 Barbara Holub has been conducting the research project “planning unplanned, the role of art in the context of urban development” at the Institute of Art and Design/ Faculty of Architecture, Vienna University of Technology, where she is also lecturing. www.transparadiso.com

The presentation of *The Blue Frog Society* at the 64th UN DPI / NGO conference is supported by the WCPUN and the Ministry of Art and Culture of Austria.