

# Contents

- vii    Introduction:  
From an Expanded Notion of Art to  
an Expanded Notion of Society
- 1      Socially Engaged Art and the  
Fall of the Spectator since Joseph  
Beuys and the Situationists  
*Karen van den Berg*
- 41     Experimental Station and the  
Attraction of Complicated Settings  
*Dan Peterman Interviewed by Karen van den Berg*
- 55     New Neighborhood // Moabit:  
Shaping a Community with Artistic Tools  
*Marina Naprushkina Interviewed by Karen van den Berg*
- 65     Action and the Critique of Action  
in Theodor W. Adorno and Joseph Beuys  
*Grant H. Kester*
- 99     Beuys, Achberg, and the  
Woodstockization of the Discourse  
*Rainer Rappmann Interviewed by Karen van den Berg*
- 111    All Fields of Human Endeavor Are  
Creative: Beuys in the 1970s  
*Caroline Tisdall Interviewed by Karen van den Berg*
- 119    Beuysian Pedagogies:  
A Counter-history  
*Gregory Sholette Interviewed by Karen van den Berg*
- 135    Joseph Beuys and Feminism in the  
United States: Social Sculpture  
Meets Consciousness-Raising  
*Cara M. Jordan*

Attraction and Repulsion: An American Perception of Beuys <i>Daniel Joseph Martinez Interviewed by Cara M. Jordan</i>	179
Curating Social Practice and the Influence of John Dewey <i>Mary Jane Jacob Interviewed by Cara M. Jordan</i>	189
Social Sculpture and the Cousins of Cosmism <i>Anton Vidokle Interviewed by Philipp Kleinmichel</i>	199
The Symbolic Excess of Art Activism <i>Philipp Kleinmichel</i>	211
Art, Neoliberalism, and the Fate of the Commons <i>John Roberts</i>	239
The Proto-conceptual Machine of Dissent <i>kuda.org Interviewed by Philipp Kleinmichel</i>	259
Capturing the Public Imagination through Social Sculpture <i>Pedro Reyes Interviewed by Cara M. Jordan</i>	273
The Input and Output of Working with Communities <i>Caroline Woolard Interviewed by Cara M. Jordan</i>	283
Contributor Biographies	297
Acknowledgments	307