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ФИЛОЛОГИЈА, КУЛТУРА И ОБРАЗОВАНИЕ      ФИЛОЛОГИЈА, КУЛТУРА И ОБРАЗОВАНИЕ  
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**ЗБОРНИК НА ТРУДОВИ**  
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**СОДРЖИНА / СОДЕРЖАНИЕ / CONTENT**

1. <b>Adili Bujar</b> – CHALLENGES AND PERSPECTIVES OF INTERCULTURAL EDUCATION IN MACEDONIA .....	13
2. <b>Angelovska Irena</b> – MULTICULTURAL MUSIC EDUCATION- OPPORTUNITIES, ACHIEVEMENTS, IMPROVEMENTS .....	21
3. <b>Асимопулос Панаџис</b> – НЮАНСЫ НИЦШЕАНСКОГО НИГИЛИЗМА В ФЁДОРЕ ДОСТОЕВСКОМ: «ПРЕСТУПЛЕНИЕ И НАКАЗАНИЕ» И «БЕСЬ» .....	33
4. <b>Балек Тијана</b> – АКЦИОЛОШКИ ПОТЕНЦИЈАЛ ФРАЗЕМА С КОМПОНЕНТАМА НЕБО И ЗЕМЉА У РУСКОМ И СРПСКОМ ЈЕЗИКУ – КВАЛИФИКАЦИЈА ЉУДСКИХ ОСОБИНА И СИТУАЦИЈА .....	45
5. <b>Бужаровска Елени</b> – ПРИМАРНОСТА НА СЕМАНТИЧКИОТ ПРИОД ВО АНАЛИЗАТА НА ГЛАГОЛИТЕ .....	53
6. <b>Величковска Родна</b> – ЖЕТВАТА И ЖЕТВАРСКОТО ПЕЕЊЕ ВО МАКЕДОНИЈА И РУСИЈА (КУЛТУРНИ ПАРАЛЕЛИ).....	65
7. <b>Веселиновска Снежана Ставрева</b> – СТАВОВИТЕ И МИСЛЕЊАТА НА СТУДЕНТИТЕ ОД ОДДЕЛЕНСКА НАСТАВА НА ФАКУЛТЕТОТ ЗА ОБРАЗОВНИ НАУКИ ЗА СВОЈАТА ОСПОСОБЕНОСТ ЗА РЕАЛИЗИРАЊЕ НА НАСТАВАТА ПО ПРИРОДНИ НАУКИ .....	75
8. <b>Гладышева Светлана Николаевна</b> – БЕЛАЯ АРМИЯ В ПУБЛИЦИСТИКЕ А. И. КУПРИНА, И. С. ШМЕЛЕВА И Р. Б. ГУЛЯ .....	87
9. <b>Голаков Костадин, Ниами Емил</b> – СТИЛОТ НА ПРЕВОДОТ НА ДРАМАТА НА А. П. ЧЕХОВ „ВИШНОВАТА ГРАДИНА“ ОД МАРИЈА НАЈЧЕВСКА-СИДОРОВСКА.....	95
10. <b>Грачева, Жанна</b> – ПОХВАЛА, КОМПЛИМЕНТ И ЛЕСТЬ КАК РЕЧЕВОЙ АКТ (НА МАТЕРИАЛЕ ТВОРЧЕСТВА В. НАБОКОВА) .....	103
11. <b>Гркова Марија</b> – УСВОЈУВАЊЕТО НА ПЕРФЕКТОТ ВО IX ОДДЕЛЕНИЕ ВО ШТИПСКО .....	109
12. <b>Грујовска Сашка</b> – ГРАМАТИЧКИ СРЕДСТВА ЗА ОЗНАЧУВАЊЕ ПРЕКАЖАНОСТ ВО МАКЕДОНСКИОТ И ВО ГЕРМАНСКИОТ ЈАЗИК .....	119
13. <b>Денкова Јованка</b> – КЕРОЛОВСКАТА ФАНТАСТИКА НА ЈАН ЛАРИ .....	127
14. <b>Денковска Милица</b> – ПАТУВАЊЕТО КАКО ИСТРАЖУВАЧКИ КОНЦЕПТ ВО КНИЖЕВНИТЕ СТУДИИ.....	139
15. <b>Деревская Евгения</b> – ФРАЗЕОЛОГИЗМЫ ВОРОНЕЖСКИХ ГОВОРОВ, ХАРАКТЕРИЗУЮЩИЕ ЧЕЛОВЕКА ПО ЕГО ОТНОШЕНИЮ К ТРУДУ (ЭТНОЛИНГВИСТИЧЕСКИЙ АСПЕКТ) .....	149
16. <b>Дѳгтева Ярославна</b> – ЧУЖОЈ ВЗГЛЯД В РОМАНЕ «ИДИОТ» Ф. М. ДОСТОЕВСКОГО .....	155
17. <b>Димитриева-Ѓорѓиевска Марина</b> – ОБРАЗОВАНИЕ И ПРАКТИКА. УЛОГАТА, СТАВОВИТЕ И ЗАДАЧИТЕ НА НАСТАВНИКОТ ВО НАСТАВНИОТ ПРОЦЕС .....	161

18. Димова Марија Ѓорѓиева – (ИНТЕР)ТЕКСТУАЛНИ ТРАНСМИГРАЦИИ .....	169
19. Донеv Драган, Крстева Марија – ПОТРЕБАТА ОД ПРЕВОДОТ ВО ГЛОБАЛИЗИРАНИОТ СВЕТ .....	179
20. Ѓорѓиевска Ева – СЕМИОТИКАТА НА „ПРАШКИТЕ ГРОБИШТА“ ОД УМБЕРТО ЕКО .....	185
21. Erol Çalişkan, Şerife Seher – AN EXAMPLE TO THEATRICAL VILLAGE PLAYS FROM THE BOLU REGION: HASAN PLAY .....	195
22. Žigić Vesna - SOCIAL NETWORKS AND EDUCATION OF THE BLIND AND VISUALLY IMPAIRED STUDENTS .....	203
23. Ivanovska Lela – THE ROLE OF METACOGNITIVE LISTENING STRATEGIES IN LEARNING ENGLISH AS A FOREIGN LANGUAGE .....	213
24. Jugreva Marija – LEXICAL PROCESSING: MODELS OF WORD RECOGNITION .....	221
25. Караниколова-Чочоровска Луси – ЕЛЕМЕНТИТЕ НА ТРАДИЦИЈАТА И МЕНТАЛИТЕТОТ ВО РАСКАЗОТ „СТАРИТЕ ДНИ“ ОД БОРА СТАНКОВИЌ .....	229
26. Кирова Снежана, Кузмановска Драгана, Иванова Биљана – ФРАЗЕОЛОГИЗМИ СО БРОЕВИ ВО АНГЛИСКИОТ И ГЕРМАНСКИОТ ЈАЗИК .....	237
27. Kitanovska–Kimovska Sonja, Neshkovska Silvana – HANDLING OF CULTURE-SPECIFIC TERMS IN TRANSLATION .....	247
28. Ковачева Лидија – СИМБОЛИКАТА НА РОЗАТА ВО РИМСКИТЕ ПРАЗНИЦИ И ПОГРЕБНИТЕ ОБИЧАИ И ВО МАКЕДОНСКАТА НАРОДНА ТРАДИЦИЈА .....	259
29. Kovačević Maја – COMPOUNDS IN THE SERBIAN ENGINEERING DISCOURSE .....	267
30. Кожинкова Весна – КУЛТУРНИОТ И ЕТНИЧКИОТ ИДЕНТИТЕТ НА ЕГЕЈСКИТЕ МАКЕДОНЦИ ВРЗ ПРИМЕРИ ОД МАКЕДОНСКИОТ РОМАН .....	275
31. Коцева Ана – A CROSS-CULTURAL STUDY OF COMPLAINT STRATEGIES BY MACEDONIAN AND AMERICAN HIGH-SCHOOL STUDENTS .....	287
32. Коцева Весна, Тодорова Марија – КРЕИРАЊЕ НА АКТИВНОСТИ СО СТРУКТУРИРАН ИНПУТ ВО РАМКИТЕ НА ПОУЧУВАЊЕТО ГРАМАТИКА СО ОБРАБОТКА НА ИНПУТ .....	293
33. Коцева Даниела, Мирасчиева Снежана – РАЗВОЈОТ НА КУЛТУРАТА ПОД ВЛИЈАНИЕТО НА КОМУНИКАЦИОНИТЕ МЕДИУМИ .....	301
34. Кузмановска Драгана, Мрмеска Викторија – КОЛОКАЦИИТЕ КАКО НЕИДИОМАТСКИ ФРАЗЕОЛОГИЗМИ ПРОСЛЕДЕНИ ПРЕКУ ПРИМЕРИ ОД ГЕРМАНСКИОТ ЈАЗИК .....	309
35. Кусевска Марија, Ивановска Билјана, Даскаловска Нина – УЛОГАТА НА ЕМПИРИСКИТЕ ИСТРАЖУВАЊА ЗА РАЗВИВАЊЕ ПРАГМАТИЧКА КОМПЕТЕНЦИЈА КАЈ ИЗУЧУВАЧИТЕ НА СТРАНСКИ ЈАЗИЦИ .....	317
36. Kyrchanoff Maksym W. – NON-ACADEMIC FORMS OF CONSTRUCTIVISM IN FOLK HISTORICAL IMAGINATIONS IN MACEDONIA AND SLOVENIA .....	325
37. Лапыгина Мария – СРАВНИТЕЛЬНАЯ ХАРАКТЕРИСТИКА ЛЕКСИЧЕСКИХ СРЕДСТВ СОЗДАНИЯ ОТРИЦАТЕЛЬНОГО ИМИДЖА ПОЛИТИКА В РУССКИХ И СЕРБСКИХ ПЕЧАТНЫХ СМИ .....	333

<b>38. Lah Meta – GAMES SERVING AS DIDACTIC TOOLS: ATTITUDES OF PROSPECTIVE TEACHERS OF FOREIGN LANGUAGES .....</b>	<b>339</b>
<b>39. Леонтиќ Марија – ИДНО ВРЕМЕ ВО ТУРСКИОТ И ВО МАКЕДОНСКИОТ ЈАЗИК .....</b>	<b>349</b>
<b>40. Лесных Наталья – ДЕ- И РЕМИФОЛОГИЗАЦИЈА ИСТОРИИ В ПЬЕСЕ М. УГАРОВА «ГОЛУБИ».....</b>	<b>361</b>
<b>41. Ljubicic Gordana – IS GRAMMAR-TRANSLATION METHOD REALLY DEAD .....</b>	<b>371</b>
<b>42. Ljubotenska Dragana – SOCIAL MEDIA AND THE LATEST TENDENCIES IN WORD FORMATION AMONG TEENAGERS .....</b>	<b>379</b>
<b>43. Маролова Даринка – ВОСПОСТАВУВАЊЕ НА ПРЕВОДНА ЕКВИВАЛЕНТНОСТ МЕЃУ СПЕЦИФИЧНИТЕ ГРАМАТИЧКИ ФЕНОМЕНИ ВО ГЕРМАНСКИОТ И ВО МАКЕДОНСКИОТ ЈАЗИК.....</b>	<b>385</b>
<b>44. Магдинчева-Шопова Марија, Бошков Тајјана, Јошески Душко – ФОРМАЛНОТО ОБРАЗОВАНИЕ И ПРОФЕСИОНАЛНОТО РАБОТЕЊЕ .....</b>	<b>395</b>
<b>45. Мартиновска Виолета – ПРИДОНЕСОТ НА АКАДЕМИК ВЛАДИМИР МОШИН ЗА СЛОВЕНСКИТЕ РАКОПИСИ ВО МАКЕДОНИЈА .....</b>	<b>405</b>
<b>46. Мирасчиева Снежана, Коцева Даниела – ОБРАЗОВАНИЕ И ПРАКТИКА: НОВИ ИСТРАЖУВАЊА ЗА УНАПРЕДУВАЊЕ НА ВОСПИТНО-ОБРАЗОВНАТА ПРАКТИКА .....</b>	<b>411</b>
<b>47. Митковска Лилјана – ИЗРАЗУВАЊЕ НАДВОРЕШНА ПРИСВОЈНОСТ: МАКЕДОНСКИОТ НАСПРЕМА АНГЛИСКИОТ ЈАЗИК .....</b>	<b>419</b>
<b>48. Младеноски Ранко – ПОЕЗИЈАТА ВО РОМАНИТЕ НА ВЕНКО АНДОНОВСКИ .....</b>	<b>429</b>
<b>49. Morris Kevin – CHINESE CUBANS. TRANSNATIONAL ORIGINS AND REVOLUTIONARY INTEGRATION .....</b>	<b>439</b>
<b>50. Нагина Ксения – ДИАЛОГ М. КУНДЕРЫ И Ф.М. ДОСТОЕВСКОГО: К ВОПРОСУ О ПРЕСТУПЛЕНИИ И ЕГО МОТИВАХ .....</b>	<b>451</b>
<b>51. Николенко Делфина Јованова – КОРЕЛАЦИЈА, МОРФОЛОШКА АНАЛИЗА И ИНТЕРКУЛТУРНА КОМУНИКАЦИЈА МЕЃУ ЗБОРУВАЧИТЕ НА СЛОВЕНСКИТЕ ЈАЗИЦИ .....</b>	<b>461</b>
<b>52. Николовска Виолета – СЕМАНТИЧКО-СИНТАКСИЧКИ ИМПЛИКАЦИИ НА ГЛАГОЛОТ ЧУВСТВУВА .....</b>	<b>469</b>
<b>53. Обухова Елена – ОСОБЕННОСТИ ПЕРЕВОДА ИМЕН СОБСТВЕННЫХ С РУССКОГО ЯЗЫКА НА МАКЕДОНСКИЙ ЯЗЫК НА ПРИМЕРЕ РОМАНА Д.ДАНИЛОВА «ОПИСАНИЕ ГОРОДА» .....</b>	<b>477</b>
<b>54. Овсянникова Ксения – РЕДАКТОРСКАЯ ПРАКТИКА В СИСТЕМЕ ОБРАЗОВАНИЯ: ЦЕЛИ, ЗАДАЧИ, ПРОБЛЕМЫ И ПЕРСПЕКТИВЫ. ....</b>	<b>485</b>
<b>55. Павлова Ирена, Ивановска Билјана – ЗБОРООБРАЗУВАЧКИ ПРОЦЕСИ КАЈ ГЛАГОЛИТЕ ИЗВЕДЕНИ ОД СОПСТВЕНИ ИМИЊА ВО ГЕРМАНСКИОТ ЈАЗИК .....</b>	<b>491</b>
<b>56. Panajotović Artea – YIN-YANG DUALISM IN GETHENIAN BIOLOGY AND POLITICS IN URSULA K. LE GUIN’S THE LEFT HAND OF DARKNESS .....</b>	<b>499</b>

57. Петреска Весна – ЖИВОТИНСКИОТ КОД ВО СВАДБЕНАТА ОБРЕДНОСТ: КУЛТУРНИ ПАРАЛЕЛИ МЕЃУ МАКЕДОНИЈА И РУСИЈА .....	507
58. Петровска-Кузманова Катерина – НАРОДНА ДРАМА, МАКЕДОНСКО-РУСКИ ПАРАЛЕЛИ .....	515
59. Pop Zarijeva Natalija, Iliev Krste – LADY CAROLINE LAMB AND LORD BYRON: GLENARVON - A VAMPIRE OR A WANDERING JEW.....	523
60. Продановска-Попоска Весна – ПРЕГЛЕД НА МАКЕДОНСКИОТ И АНГЛИСКИОТ ГЛАСОВЕН СИСТЕМ: ВЛИЈАНИЕТО НА МАЈЧНИОТ ЈАЗИК ВО СОВЛАДУВАЊЕТО НА ПРАВИЛЕН ИЗГОВОР НА АНГЛИСКИ ЈАЗИК .....	529
61. Ристова-Михајловска Милена – ЖАНРОТ ПОЛЕМИКА ВО ДОМАШНАТА И СВЕТСКАТА ЛИТЕРАТУРА.....	541
62. Рыбачева Лариса – ВЕРБАЛИЗАЦИЈА ЕМОЦИЈ В РУССКОЙ ЯЗЫКОВОЙ КАРТИНЕ МИРА .....	549
63. Сахарова Дарња – МЕСТО НАУЧНО-ПОПУЛЯРНОЙ ЛИТЕРАТУРЫ В ЖИЗНИ СОВРЕМЕННЫХ ДЕТЕЙ И ПОДРОСТКОВ: ИТОГИ СОЦИОЛОГИЧЕСКОГО ИССЛЕДОВАНИЯ. РЕДАКТОРСКИЙ АСПЕКТ .....	555
64. Сидорова Елена, Швецова Ольга – МЕТОДИКА ПРЕПОДАВАНИЯ РУССКОГО ЯЗЫКА В ШКОЛЕ И ВУЗЕ: ТОЧКИ СОПРИКОСНОВЕНИЯ, ПРОБЛЕМЫ, ПЕРСПЕКТИВЫ РАЗВИТИЯ. ....	563
65. Симонова Светлана, Белоусов Арсений – К ПРОБЛЕМЕ ЭТИКО-ЭСТЕТИЧЕСКОГО СИНТЕЗА В РУССКОЙ ФИЛОСОФИИ ХХ ВЕКА .....	571
66. Симоска Силвана – „СВЕТОТ КАКО ПОЛЕ ЗА КУЛТУРЕН НАТПРЕВАР МЕЃУ НАРОДИТЕ“ – ТЕОРИСКИТЕ ПРЕМИСИ ЗА КУЛТУРАТА НА ГОЦЕ ДЕЛЧЕВ .....	581
67. Станојоски Игор – КОНКЛУЗИВОТ ВО БУГАРСКИОТ ЛИТЕРАТУРЕН ЈАЗИК И ВО МАКЕДОНСКИТЕ ДИЈАЛЕКТИ .....	591
68. Stojanovska-Ilievaska Natasha - THE MACEDONIAN COMPONENT OF THE 1. INTERNATIONAL CORPUS OF LEARNER ENGLISH .....	597
69. Сулејмани Умит - ПРЕЧКИ ВО КОГНИТИВНОТО УЧЕЊЕ ОД АСПЕКТ НА НАСТАВНИЦИТЕ .....	603
70. Тантуровска Лидија – „ВАСИЛИА ПРЕКРАСНА“ .....	613
71. Тасевска Марица, Миленкоска Милкица - ЗАСТАПЕНОСТА НА ВЕШТИНАТА ЗБОРУВАЊЕ ВО УЧЕБНИЦИТЕ ПО ГЕРМАНСКИ ЈАЗИК .....	635
72. Тернова Татјана – ПРОБЛЕМА НОВИЗНЫ В ЛИТЕРАТУРА АВАНГАРДА: РУССКИЙ ИМАЖИНИЗМ .....	643
73. Тихонова Ольга – ГЕНДЕРНЫЕ АСПЕКТЫ КРИМИНАЛЬНОГО ЖАНРА В СОВРЕМЕННЫХ ГЕРМАНО-СКАНДИНАВСКОЙ ЛИТЕРАТУРЕ И ТЕЛЕВИЗИОННОМ КИНО .....	651
74. Тодорова Марија, Коцева Весна – УСВОЈУВАЊЕ НА ТРЕТ ЈАЗИК (J3) .....	659
75. Trajchev Stefan, Trajchovska Marina – THE PLURILINGUALISM CONCEPT IN THE LEARNING OF THE SECOND FOREIGN LANGUAGE .....	665
76. Тренчовска Софија – КАРНЕВАЛИСТИЧКОТО НАСПРОТИ ХУМАНИСТИЧКОТО ДОЖИВУВАЊЕ НА СВЕТОТ .....	673

<b>77. Тренчовски Горан – ДИОНИЗИСКОТО ВО ДРАМАТА „СЛОВЕНСКИ ОРФЕЈ“</b> .....	681
<b>78. Ulanska Tatjana – TEACHING CULTURE IN THE FOREIGN LANGUAGE CLASSROOM IN ALL LEVELS OF EDUCATION IN MACEDONIA</b> .....	691
<b>79. Урумова-Марковска Славица - ЃАВОЛОТ И САМОВИЛИТЕ ВО МАКЕДОНСКИОТ ФОЛКЛОР И НИВНАТА ИМАГИНАРНА ПРЕОБРАЗБА ВО РАСКАЗИТЕ НА МИТКО МАЏУНКОВ</b> .....	701
<b>80. Фьон Фам Май – УСТАРЕВИШИЕ НАИМЕНОВАНИЯ ОДЕЖДЫ 1. В ПРОИЗВЕДЕНИЯХ И.А. БУНИНА</b> .....	709
<b>81. Hadzi-Nikolova Adrijana, Tasevska Marica – EDUCATIONAL TECHNOLOGY, THREAT OR BENEFIT TO TEACHERS</b> .....	715
<b>82. Чарыкова Ольга – ЭТНОКУЛЬТУРНАЯ СПЕЦИФИКА МЕТАФОРИЧЕСКОЙ НОМИНИЦИИ</b> .....	727
<b>83. Чурсина Дарья – НАИМЕНОВАНИЯ ЖИЛИЩА В ВОРОНЕЖСКИХ ГОВОРАХ В ЭТНОЛИНГВИСТИЧЕСКОМ АСПЕКТЕ</b> .....	735
<b>84. Шеху Флорина, Котева Мојсовска Татјана – ПОСТАВЕНОСТА НА КОМУНИКАЦИСКИТЕ КОМПЕТЕНЦИИ ВО ИНИЦИЈАЛНОТО ОБРАЗОВАНИЕ НА НАСТАВНИЦИ</b> .....	741
<b>85. Шутаров Васко – ПРОЕКЦИИ ЗА МАКЕДОНСКАТА КУЛТУРНА ДИПЛОМАТИЈА, СПОРЕД „НАЦИОНАЛНАТА СТРАТЕГИЈА ЗА РАЗВОЈ НА КУЛТУРАТА ВО Р. МАКЕДОНИЈА ЗА ПЕРИОДОТ 2018-2022 ГОДИНА“</b> .....	751
<b>86. Wanke Michal – MOVING LAB BEYOND THE BORDERS. RESEARCH NOTES A PROPOS THE FREEDOMBUS INTERDISCIPLINARY PROJECT</b> .....	759

## **MOVING LAB BEYOND THE BORDERS. RESEARCH NOTES A PROPOS THE FREEDOMBUS INTERDISCIPLINARY PROJECT**

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### **Abstract**

The paper presents the methodology and the results of the educational and artistic research project FreedomBus conducted in Poland and Germany in 2016. The paper attempts to investigate the project as an educational action and also as a quest for the European Identity (as opposed to unconditional tribute to the united Europe). It seeks to understand the common creation and experience while reaching solutions individually as a way to pass on ideas and values. It is an inquiry into the art as a public enterprise and the artist identity in this context. The FreedomBus project was observed by a team of sociologists called Moving.Lab, who employed ethno- and auto-ethnographic methods to analyze the participation and the artistic output of the participants from several European countries who traveled through central Europe sketching and exhibiting their works instantly created in sketchbooks and boxes provided by the project organizers. The paper is meant as an experimental commentary on the otherwise hermetic yet vibrant art project.

*Key words: art projects, participatory research, identity, Europe, public sphere*

### **FreedomBus Project as an Educational Action and a Research Project**

The FreedomBus artistic and educational project was carried out in the summer of 2016 by a CrossBorder network, an enterprise led by professor Anna Bulanda-Pantalacci of Trier University of Applied Sciences in Germany, comprising the universities and cultural institutions from all over Europe. The project lasted for three weeks and in fact was a bus trip from Cracow in Poland via Berlin and Roes to Trier. On the whole, the project involved 56 students and a dozen of professors from 17 European countries.

The project work was organized around two main creative outputs - sketchbooks and the final works in boxes - and was carried out on the daily basis in the form of both individual work and participation in workshops conducted by various professors of different domains of art and art history. At the same time, a team of sociologists was doing the participatory research applying participant observation, unstructured interviews, and later, analysis of the artistic output. Although there were initially



research questions posed by the team, the qualitative inquiry was an open-ended study, focusing on the issues of identity and the meaning of the united Europe as well as evaluating the connection between what the organizers tried to pass on to the students and how they responded. The results of the study were published<sup>1</sup> in the form of experimental art-book. The aim of this paper is to investigate the project as an educational action and also as a quest for the European Identity (as opposed to unconditional tribute to the united Europe). It seeks to understand the common creation and experience while reaching solutions individually as a way to pass on ideas and values. It is an inquiry into the art as a public enterprise and the artist identity in this context.

The project group started as a loose network of students, who were forced to get to know each other, because not only did they work and learn together, but also spent significant number of hours on the bus and living or dining together. The English language was the communication medium, and being a second language for the most of the students, it was used by them to a varying extent of proficiency and eagerness. People had to come in terms with their shortcomings and approach each other or face some isolation.

The artistic work was also done in relation to the others in the group: the expectations were anticipated, there was a certain embarrassment and hesitation too. The project organizers did not give any guidelines regarding the sketchbooks, so, at the beginning some worried whether what they wanted to create would be accepted. This resembles exactly the cultural logic of the present - lacking clear instructions, providing only uncertain definitions, yet encouraging and expecting constant self-expression<sup>1</sup>.

This is why one of the most important characteristics of the project was the prevailing theme of acceptance and appreciation. It was achieved mainly owing to the partner-like relationships with the professors, who were counseling and commenting on the works rather than teaching and guiding.

The main ideas of the project were passed on to the participants in a similar way: they were not taught but rather introduced and discussed. The history of wars and divisions, border-less presence, migrations, otherness and a quest for European identity (if any) were only brought up - in forms of lectures, visits to significant places (like the Berlin wall or refugee camp), or the structure of the project itself (passing borders, having different participants on board). This made the students reflect on the experiences in their works, not because they were forced to but because they were inspired to.

On a more abstract level, the students couldn't but think of the relationship between the public and the private spheres, as such activity in the FreedomBus project was both public and private. On the one hand, spending most of the time with other people (who are actually strangers), which inevitably brings about taking up certain roles and attempting to form a certain impression; and on the other, the artistic work, an expression of private reflections and identities, was eventually published at both official exhibitions and consultations among the participants. This is the most

important layer of this project because it touches upon the recent developments in the social history of humankind, such as the decline of the public sphere or human ability to be civil<sup>1</sup>.

### **Inquiry into the European Identity**

However, one is to conceptualize identity, be it an individual or a group level – it is always an interaction of the private and the public. All the interactionist tradition in sociology discusses the complicated but unavoidable relation of the individual to the audience<sup>1</sup>.

The students' sketchbooks populated with drawings, scribbles and short texts during the project can be also conceptualized as everyday visual diaries: they contained private notes, sketches of everyday life scenes that happened during the projects. But there were also such with official, public issues, namely the discussion of the ideas of the project. Hence, the content was both public and private. The students treated the sketchbooks very personally, some of them would warp it so that the audience couldn't look inside during the exhibitions. Others would keep two notebooks, namely the private ones where they would 'rehearse' their ideas and designs, and the official, public ones, where they would create the final versions for the public view - both during the exhibitions and when working individually with the teachers or even other colleagues.

Another social function of the sketchbooks during the project was to create an excuse for artistic interaction. It was an instant reminder to the participants that there was something behind the summer trip from Cracow to Trier the organizers wanted them to talk about or process in a creative way.

Similarly, creating art is both inevitably tied to the audience and, on the other hand, is obviously an expressive effort. In this context, the artist identity is a public device, as any identity in fact. It only highlights the expressive and creative part of it, which is significant in the light of the recent developments of the social conditions of identities in general. This is the ongoing shift from the public to private - as observed by sociologists of religion in the field of faith<sup>1</sup>, for example with the counter-current of colonization of the private by the capitalist ideology. As described by Eva Illouz<sup>1</sup>, the private spheres of human lives are now commodified: personal counseling and psychoanalysis or dating sites are some examples. So the social lives shift from macro (or a group level) to micro (an individual level), but are still and again very much influenced by the former. Barry Wellman<sup>1</sup> dismantles this dynamic by pointing to the networked logic of contemporary social life, with more stress on individuals and their relations than groups and membership and togetherness. Calling it the 'networked individualism', he opens the discussion about the distributed and relational nature of who people are.

This multilevel complexity of being with others nowadays is no longer regulated by the institutions of pre-defined social roles within well organized kinship structures

where the relations were ritualized, hierarchically structured, and predictable. What we would have called an informal space of family life a hundred or so years ago in any Western society was a cold, very much official setting of an arranged marriage, patriarchal system of power rather than intimate, romantic, warm, pure relationship. The romantic love is a fairly recent concept that undergoes rapid changes and have gone through the utopian stage peaking in the free love movement after 1968 to the regulated again times of rational mating, matching, counseling, and professional guidance or even algorithmic adjusting described by Arlie Russell Hochschild in her book on *Intimate Life in Market Times*<sup>1</sup>. This historical shift of ‘the social’, colonizing more and more areas of our lives, was noticed by Norbert Elias<sup>1</sup> and called the civilizing process. This brings more pressure on the creative or expressive aspect of being and justifies investigating the artist constructing their identities.

### **Artist Identity as a Public Device**

In this section, the artistic outcome of the students’ final works is analyzed in relation to the categories discussed above: identity and the public and the private. The sketchbooks the students worked in were both public (the exhibitions) and private (the creation) and embodied the sphere that was constantly redefined. It was captured in the work of one of the participants, who displayed a chair found during the night escapades to Berlin bars with a box transformed into a drawer (a metaphor of the private space) with different artifacts found on the way of the project and with the documentation of the stand out performances carried out by him naked as well as his sketchbook including the commentary of his creative process. It described the participation in FreedomBus as an “ongoing performance from the beginning to the end of the project”.

This highlights how the contemporary identities are created in the dialogue between us-for-us and us-for-other with the sketchbook as the backstage normally restricted to the public, being displayed to the broader audience. The naked body is another thread - it indicates real identity, yet there is the frame of ‘performance’, indicating the creative, constructed nature of this endeavor. The conclusion is in line with the performative thought in social sciences<sup>1</sup>. Performance is not unusual, it is rather the very fabric of the selves we live by and narrate.

Another student did a very interesting thing in her sketchbook. She started her creative work with the introduction of herself and her dearest and nearest in the form of photos glued into the sketchbook with short captions on the people in the frames. This identity related opener can be understood as communication with the imagined public: “this is me, these are the important social relations of mine that define me”. It stresses the importance of the anticipated audience of the social performance. Social interaction requires some background social information on the status of a person, and she complied with this frame providing a personal introduction. Clearly, the “quick introduction” in a private, personal diary-like sketchbook is not prepared for one’s own self only. It is addressed to the broader, relatively unknown audience. It is interesting that the situation of information imbalance (the audience will learn what

is there in the sketch pad, but the author will never learn about the audience) yields such an informal or personal introduction. One way to understand it is to account for the genre the creative journal belongs to. It is clearly a diary like a medium, personal by feel. It can be likened to the blogs or contemporary social media feeds, where the infrastructure (or genre) encourages to produce personal content meant for a public display.

The sketchbooks in a public view on an exhibition in Berlin. The students were well aware of the fact that their personal work in progress would be browsed, evaluated, possibly judged, and talked about. That created a certain imbalance in the control over their creative expressions. On the one hand, they were free to create but on the other hand exposed to the gaze of the unknown audience.

An identity process internalizing and processing the values of the FreedomBus project, rather than externalizing one's self, could be noticed as well. In a very insightful work, "From One Place To Another", an English student used the concept of postcards, traveling unconstrained to show how easy it is to move from one place to another nowadays. Transparency of the cards in the installation highlights this idea. Though, as the author confesses in the commentary to the work displayed during the final exhibition in Trier, it also made her realize how privileged she was to have been able to cross the borders like this. This points up a crucial aspect of this project – the participants were rich in cultural capital, they were being educated at universities, could afford spending part of summer on art-related activities (as opposed to work to save up some money), they could speak foreign languages. To some extent, it reveals the contemporary strength and weakness of Europe: fine and united on the level of elites, but not so much at the level of the underprivileged, those who would never be sending either getting postcards from all over the world.

Regardless of interpretation, this is an example of internalizing the project ideas. But not in the sense of absorbing them, but rather with them triggering further discussion of the project participant with herself using the categories provided by the project organizers and developing one's own train of thought in relation to her social position and identity.

A different role taken by the students regarding the identity was to contribute to the analytical debate with the work of art. 'Different but one' constitutes such a work. It was done by a student in a form of a metal sculpture that shows two figures who look similarly but the background suggests they are different: it is white for the one on the right and black for the one on the left. It delivers a powerful metaphor of the contextualized nature of perception of the identity and difference. The differences are socially constructed, i.e. the norm is black or the norm is white. When taken out of context, though, human beings are naturally the same. A simple touch, a handshake as natural and simple as it is – when contrasted with the vivid border in the background (between the black and the white), appears as 'inter-cultural', bridging, significant reunion - completely unnecessary if it was not for the contextual differences.

Paradoxically, the intimate relations (in public spheres) are not private (personal): the so-called ‘reality’ shows that policies of the digital media requesting to use the ‘real’ names just blur the balance between the public and the private, although these platforms structure and actually own the private expressions, and thus control them. As is the case with the students’ sketchbooks in the FreedomBus project, we are aware of the audience staring. There is, however, a great and important difference between contemporary social media users and the young artists who participated in the project. The latter are engaged in a creative process of playful mediation – they anticipated the audience and instead of revealing themselves, in fact, they created themselves. The former are encouraged to mere exhibit just giving away personal details, emotions, impressions, or connections in a micro-celebrity style.

This performative self created for the public encounters is at a core of matters here. In the times of Panopticon, the only way to save real privacy is to act. In other words, there is a need to re-introduce the anonymity of public spaces. Geert Lovink, a media scholar, asked a very important question relevant in the times of colonization of the public sphere with the private lives: “The question is how to re-imagine anonymity not as an attainable categorical state, but as a way to recoup an energy of metamorphosis, the desire to become someone else”<sup>1</sup>. The self-narratives as the ones the young artists created in their sketchbooks, are the answer to this challenge. As sociologists, James A. Holstein and Jaber F. Gubrium<sup>1</sup> noticed in their book on narrative identity in the postmodern world: “We don’t present ourselves or risk who we are wholesale, in some eternal location, as if our troubles or our achievements could be evaluated or judged once and for all. Each context for addressing such matters provides for a limited moral engagement, the result being that there are few complete heroes or thoroughly tragic figures in the ongoing dramas of self. We deal with each context on its own terms and, in contemporary life, we have considerable choice about the ones in which we immerse ourselves.”

Creative play with various social contexts lets us retain our contextual integrity of ourselves, being free to create ourselves differently in different context or different publics. Once freed from being only one-self or from being constantly encouraged to bare ourselves in the quest for ‘authenticity’, we can rather create. As Lovink remarks: “We are told to believe there is no true face behind the mask, or rather, told to ask what the mask is hiding, instead of what its wearer is performing”.

### **Unboxing the European Identity**

The aim of the project was to re-work certain issues of the contemporary Europe during the course of a 17-day journey in a large group of the European young artists. The organizers provided the background in the theoretical lectures and workshops as well as a practical framework in the form of sketchbooks and boxes for the final works of art.

The sketchbooks were everyday visual diaries where participants were mixing private notes, sketches of everyday life and such with official, public issues, and ideas of the

project. They were more like an excuse for artistic interaction and – probably most importantly – they were instant reminders that behind the relaxed summer trip from Cracow to Trier there was something the organizers wanted the artists to talk about. It resulted in externalizing, internalizing and discussing the identity-related issues in the context of the contemporary Europe.

Many of the works were difficult to understand without contextual background or description. They might be called the project outcomes – the things exceptionally meaningful to the participants. The boxes made the final result of the project and were directly related to the ideas of FreedomBus, in particular, the idea of Europe open to all, and generally to the value of freedom, tolerance, acceptance, understanding, togetherness, community, crossing the borders and establishing them.

Unboxing is a very recent genre, a product of mass self communication and the consumer culture of the late capitalism with YouTube clips opening the boxes with tech- or cultural-industry products boosting the hype and in fact creating the excitement about them. This term can be used to talk about the FreedomBus project to emphasize the power of grass-roots, bottom-up movements, referring to the symbolic unviolence of the project, but also to remember that it is all happening in a broader framework of the late modernity. As one of the students noticed: “This trip has made me more aware and conscious of the freedom I have in this world compared to others.”

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