

# **DURATION Conference (Intersections) Culture Lab, Newcastle University 29-31 March 2012**

## **Conference Schedule**

### **Speakers biographies and abstracts**

**Maeve Blackman** is a postgraduate research student at Durham University, England, conducting research on the relationship between public art and community well-being, focusing on the impact of Antony Gormley's Angel of the North. The research is carried out in collaboration with Gateshead Council. She has a first class honours degree in Sociology and Cultural Studies from Goldsmiths College, University of London, and a Masters degree in Sociology and Social Research Methods from Durham University. Her masters dissertation used documentary sources to explore how public art is 'framed' in official discourses. She has recently had an article accepted by the Arts & Society journal based on this research.

*'I have a strong personal interest in public art and the arts in general. I have seen the growth of public art in the UK and especially in my home area of North East England and have thought about what it means sociologically and what difference it makes to people's lives. I have a blog which discusses the research I am conducting as well as exploring key issues in public art more generally. This can be accessed at: [www.researchingpublicart.com](http://www.researchingpublicart.com).'*

#### **Abstract: Using 'theory of change' to investigate public art**

This paper discusses how a theory of change approach can be used to investigate the impact of public art on community well-being. A review of existing international scholarship on public art concludes that the multiple meanings attached to public art practice constitute it as an argumentation field: purposes for this art genre may be multiple, contested or ambiguous. However, public art is often publicly sponsored and therefore needs justification as having an explicit purpose, especially when there are intense conflicting pressures on public spending. Examples of this public purpose can be to improve the environment, social inclusion, attracting business or tourists, or celebrating heritage. This paper discusses the use of realistic evaluation to explore purpose in public art. Realistic evaluation treats public art as an 'intervention' that 'works' through 'mechanisms' that have different outcomes in different 'contexts'. The whole process is a 'theory of change'. It can also be argued that public art itself 'acts' and is not just a passive feature of the environment. It only acts, however, when people come into interaction with it in different contexts. The outcomes of this interaction may be fleeting or sustained. The researcher co-produces their understanding of theories of change alongside stakeholders, such as the sponsors of public art and those who experience it, focusing on questions such as how they expect the art to

have effects so that these can be investigated through evaluative research. The paper will examine the strengths and weaknesses of this approach, along with examples from the author's fieldwork in Gateshead.

**Dr Tim Brennan** is an independent practitioner who has exhibited internationally for 20 years. He is engaged in the notion of discursive practice through performance, photography, sculpture, writing, publication, drawing, curating and teaching. Since 1987, he has produced a corpus of work which has included the politics of the gallery and beyond. Over the last decade he has developed a methodology based on walking and conversation as art (which he refers to as the manoeuvre). This work exists in a region between traditions of performance art, loco-description, history and journeying, and surfaces as an exponential mode of radical travel-writing.

**Abstract: 'The sociality of space, which makes it a 'place', is just the 'trace' of human intentionality.' (Brennan, 2001)**

Over the last two decades Tim Brennan (PhD) has developed a methodology based on the guided walk and conversation as art which he refers to as the manoeuvre. This activity is built on academic research to form new imaginative reflections upon the built environment and ways in which participants are implicated in a 'doing of history', the performativity of which focuses human experience within Lived and perceived historical horizons (historicity).

The talk will map these concerns, highlighting the concept of 'duration' in relation to labour via his most recent walk for AV Festival, *Taking Coals to Sunderland* and by introducing his digital wayfaring initiatives.

**Dr Mike Collier** ([www.mikecollier.eu](http://www.mikecollier.eu)) is a lecturer, writer, curator and artist. He studied Fine Art at Goldsmiths College before being appointed Gallery Manager at the ICA in London. He subsequently became a freelance curator and arts organiser, working extensively in the UK and abroad. In 1985 he moved to Newcastle to run the Arts Development Strategy at the Laing Art Gallery, where he initiated the Tyne International Exhibition of Contemporary Art. For the last 8 years he has worked at the University of Sunderland. Throughout his career, Mike has maintained his artistic practice and he is now based in the High Bridge Studios in Newcastle.

In 2010 (with Professor Brian Thompson and Dr Tim Brennan) he established WALK (Walking, Art, Landskip and Knowledge [www.walk.uk.net](http://www.walk.uk.net)) – an interdisciplinary research centre at the University of Sunderland looking at how cultural practitioners engage with the world through walking. For some years Mike's work has been based around walking; one part of his practice is ephemeral – the walk (or meander), and for some participants the work ends here. That's fine. However, the research undertaken during the walks (the species seen, the knowledge shared of each plant or bird's history - often

linked to place-specific social and sometimes political events - is then assimilated and reflected upon by him to make permanent art-works for exhibition in galleries and semi-permanent Billboards.

### **Background to submission**

In March 2012, I will be undertaking a new walk (actually a 'meander') in Sunderland for the AV festival (other artists included in this part of the festival include Hamish Fulton in Newcastle, Tim Brennan, also in Sunderland and Ian Sinclair in Middleborough). This walk, or meander, (and the resulting work) is part of a series of projects I am developing called *Street Flowers – Urban Survivors of the Privileged Land* (a derivation of Sunderland). This walk will take place early in the morning of the 24<sup>th</sup> March the along the banks of the River Wear in the middle of Sunderland, when the sounds and smells are at their sharpest in the urban environment. For more details about my practice and WALK (Walking, Art, Landskip and Knowledge – a new research centre at the University of Sunderland) visit my website – [www.mikecollier.eu](http://www.mikecollier.eu)

### **Abstract: Permanent / Ephemeral**

Walking is inherently itinerant, embodied and potentially social and by foregrounding these engaged cultural 'activities' my work adopts them as a methodology, stimulating my own practice as an artist and collaborator with other artists and the public, resulting in a social exchange of knowledge which then feeds back into my work.

One part of my practice is ephemeral – the walk (or meander), and for some participants the work ends here. That's fine. However, the research undertaken during the walks (the species seen, the knowledge shared of each plant or bird's history - often linked to place-specific social and sometimes political events) is then assimilated and reflected upon by me to make permanent art-works for exhibition in galleries and semi-permanent Billboards.

For this paper and talk, I will explore further the relationship between:

- The meander or walk, the historical and contemporary social and physical landscapes we walk through, the way in which flora and fauna map our histories and the way that the naming of flora fauna charts a wider move in society from an embodied relationship with our world to one which is discreet and deterministic and
- The resulting art-work shown often in spaces with a loaded history (Galleries).

My practice in recent years has straddled the performative and ephemeral (through the walk) and the permanent through the work I subsequently make in my studio. I intend that this talk and paper will explore the relationship between these activities – for me it will also be 'work of enquiry' as my practice has evolved organically over time in this way, but I have yet to reflect properly on this relationship. My talk may well, then, be exploratory.

**Julie Crawshaw** is an independent inter-disciplinary (art/development) consultant and researcher; informed by art school (BA Fine Art, Duncan of Jordanstone, Dundee), a postgraduate in Development Studies (MSc Management and Implementation of Development Projects, Institute of Development, Policy and Management, University of Manchester), and a sociology/anthropology based PhD. Her practice uses methodologies from a range of disciplines (such as Actor Network Theory, Science Studies; Soft Systems Methodology, Engineering, and anthropology practice) to inform our understanding of the role of art and the artist in 'real world' contexts (both as evaluation consultancy and academic research). Currently, she is a doctoral scholar of the Sustainable Consumption Institute (University of Manchester) and Art, Science and Business Fellow of Akademie Schloss Solitude, Stuttgart. Her PhD (in Planning and Landscape) seeks to articulate the role of the artist in support of regeneration and community sustainability, through an ethnographic study (participant-observation) of regeneration *in practice*. Most recently she has presented her research at seminars and conferences in Barcelona, Gothenburg, Stuttgart and across the UK. She is currently (Interim) Head of Communications and Partnerships at a-n The Artists Information Company.

**Abstract: She dressed to look like the others: Constructing the researcher for the performance (behind the scenes of art in regeneration)**

Through the close observation of the micro movements of art and regeneration practice, my recent research reveals that the intimate relationships between people and things, makes us change the way we understand ourselves, as actors (on earth), with others. As researchers, to make visible these effects, we must therefore make intimate relationships with the relationships of our research. For the reader to connect, by constructing the known for themselves (as advocated by Latour, 1988), I tell a story. Building on Gell's (1998) work on the agency of art, the story articulates the agency of art and artists, specifically in a regeneration context. In order to account for agency, in line with Yaneva's (2009, p. 197) distinction between 'architecture *in the making*' versus 'architecture *made*', my research argues for an interest in the micro of practice through ethnographic observation of the 'experience' of art (as promoted by Dewey, 1934). The pace of the story keeps the pace of practice.

In this story, for you to get even closer, I will take you behind the scenes. Rather than narrating the performance of my *story made*, I will narrate the experience of the *making of myself* (into a researcher) - *for the making of the story*. I will introduce you to the other actors (humans, materials and objects) that make me a researcher, and set my pace in the performance:

*She arrived on the first day dressed as a 'professional' hoping to look like the 'others', in order to 'fit in' (be one of them)...*

**References**

Dewey, J (1934), *Art as Experience*. New York: Penguin Group.

Gell, A (1998), *Art and Agency: An Anthropological Theory*. Oxford, Clarendon Press.

Latour, B (1988), 'The Politics of Explanation: An Alternative', in Steve Woolgar (ed). *Knowledge and Reflexivity: New Frontiers in the Sociology of Knowledge*. London: Sage.

Yaneva, A. (2009). *The Making of a Building*. Bern, Peter Lang.

### **Neville Gabie**

Born in Johannesburg, South Africa Neville Gabie did an MA in Sculpture at the Royal College of Art, London 1986/88. Previous projects include; *POSTS* published by Penguin Books (photographs from this publication have been exhibited in Japan Korea, Germany, Portugal, South Africa and the UK); MOMART Artist in Residence at Tate Liverpool; a four month residency at Halley Research Station, Antarctica with the British Antarctic Survey; three years as artist in residence on a building site in Bristol – Cabot Circus 'bs1' and a five year project he initiated and co-curated with the artist Leo Fitzmaurice in a North Liverpool Tower block '*up in the air*'. He has worked on residencies as far afield as Guangzhou in China (at Vitamincreativespace), at Kellerberrin, a remote town in Western Australia, with International Art Space, as well as working on a photographic project with the NGO 'Right to Play' and Art Review magazine in Afghan Refugee camps in Pakistan. He has just completed a residency as Olympic Delivery Authority Artist in Residence on the Olympic Park and a project commissioned by the Contemporary Arts Society in Nottingham – *Orchard*. Currently he is doing a Leverhume Trust research project at the Cabot Institute, Bristol University and has just begun a project in the West Highlands with IOTA (Inverness Old Town Art) His work is included in the Tate Gallery and Arts Council Collections.

[www.nevillegabie.com](http://www.nevillegabie.com)

[www.bs1.org.uk](http://www.bs1.org.uk)

[www.orchardsneinton.co.uk](http://www.orchardsneinton.co.uk)

[www.greatlengths2012.org.uk](http://www.greatlengths2012.org.uk)

**Lorna Hards** research consists of a critical review of art in the public realm in Birmingham from 1985 to 2010, the evolution of works produced and the on-going evolution in their meanings. She is investigating the motivations and mechanisms for the commissioning of public art, looking at what has really influenced the art created and what impact it has had in Birmingham and beyond. She is considering changing notions of the role of art in regeneration, the effects of increased private funding and the burgeoning field of urban design on production and understanding of public art, as well as the growth and development of temporary interventions and participative practice.

Having studied art history and philosophy as an undergraduate at Birmingham University, she completed an MA in Museology at the University of East Anglia. she worked at the Sainsbury Centre for Visual Arts for two years before completing an MSc in European Urban Conservation at Dundee University. she began her PhD in 2007, which has been conducted through a collaboration between Birmingham City University and Birmingham City Council.

**Abstract: For the foreseeable future: the impermanence of permanent public art.**

In the early 1990s Birmingham famously unveiled a range of public artworks in its new International Conference Centre and the associated redevelopment of Centenary Square, all of which were intended to be permanent. Created as symbols of the regeneration of the city, after 20 years only one of the five works in Centenary Square survives unscathed, the others falling away to disintegration, vandalism and redevelopment. In this paper I will examine the complex factors behind the transient lifespan of such works, considering what it really means when a permanent work is commissioned in an urban space.

I will also consider the intrinsic nature of the permanent work, which is to say multiple and mutable. Meaning is created by the diverse publics who encounter it and this is dependent upon the context in which they do so. This meaning – or at least the critical mass of interpretation - can be seen to change over time and, indeed, meaning can potentially fade as the artwork loses its ability to hold attention. I will examine the interpretations over time of Gormley's *Iron Man* versus Mason's *Forward*, two sculptures which offer interpretations of the City in very different ways.

I will argue, though, that the notion of permanence remains crucial to city building and regeneration and the presence of physical artworks – integrated or freestanding – contributes to this sense, even though we know that cities constantly evolve, are knocked down and rebuilt - a characteristic for which Birmingham, more than most, has a reputation. As Centenary Square is partially redeveloped to incorporate the new central library opening in 2013, the Ikon Gallery is commissioning Gillian Wearing's *A Real Birmingham Family*. A bronze sculpture of a local family (selected from competition entrants) will be placed near the new building, probably in Centenary Square. I will examine the narrative of permanence that plays out in this work and indeed, the message of impermanence that it will inevitably convey.

**Janey Hunt** is an artist and researcher. She exhibits regularly and continues to make participative artwork using conversation as medium about environmental behaviour change ([www.escapelane.co.uk](http://www.escapelane.co.uk)). Her current projects are *Recognising acts of Resilience Awards* and *Can't give up my car*. She achieved her PhD, *Conversations: The socially engaged artist as environmental change agent*, at the University of Plymouth under Malcolm Miles in 2011.

She is a project manager on arts projects, for instance working with Helen Mayer Harrison and Newton Harrison and David Haley ([www.theharrisonstudio.net](http://www.theharrisonstudio.net)) on a large scale environmental landscape project in the UK. She is active in Transition Town Totnes a community initiative to redesign the town environmentally, socially, economically and artistically to ensure resilience in the face of climate change and peak oil ([www.totnes.transitionnetwork.org/](http://www.totnes.transitionnetwork.org/)).

**Abstract: What are the dialogues between ephemerality and permanence in contemporary practice and how do they relate to broader social and political discourse? Note: Janey Hunt is presenting two papers**

**Abstract 1: Conversations: The socially engaged artist as environmental change agent.**

I use my art practice in conjunction with environmental behaviour research and Michel de Certeau's practice of the everyday, to enable a re-examination of socially engaged art and through art to activate environmental behaviour change.

My recently completed PhD at the University of Plymouth titled as above sought in part to examine the claim for change offered by many socially engaged practitioners but which is difficult to demonstrate.

My thesis compares research in an alternative field, environmental behaviour, which investigates the impediments to change (the value-action gap), how change happens and identifies the change agents, as essential to encourage change at a personal level. Equating the socially engaged artist with the environmental change agent, I synthesised the Model for Change Agents developed by Ballard with research on participation in the arts by Matarasso, as a basis for understanding *how* participation occurs and *how* change could happen in socially engaged artworks. An analysis of my artworks extends this model to identify the *conditions* for change, which also equate to the aesthetic aspects of the artwork, in a new model for Practice, Participation and Progression.

For this paper I will relate how a socially engaged artist who uses conversation as their medium, by nature an ephemeral event, has the potential to demonstrate change and relate directly to the agenda of climate change and behaviour change.

**Abstract 2: Representing conversations: the socially engaged artist as raconteur of community**

I use my art practice in conjunction with environmental behaviour research and Michel de Certeau's practice of the everyday, to enable a re-examination of socially engaged art and particularly to consider its lack of permanence and failure to communicate beyond the participative event.

Within my PhD thesis I seek to clarify demonstrable and desirable aspects and issues of socially engaged art practice and through my own practice identify its key characteristics.

The socially engaged artist operates outside of the gallery, in everyday lives and real situations, often engaging in issues of meaning to society at large, where participation and facilitation of dialogue are the common characteristics. These by their very nature using the medium of conversation are often ephemeral. I suggest the practice of socially engaged practice and community arts are often marginalised because they do not have a lasting physicality nor an object based gallery presence. Within my PhD thesis entitled *Conversations: the socially engaged artist as environmental change agent* (2011), along with key characteristics of participation and the ambition of social change, I identify aesthetic representation and a problem of communicating beyond the participative event as key. (Bishop 2004; Bourriaud 2002; Kester 2004; Kwon 2004).

I propose an aesthetic of presence, to recognise community as a creative vernacular and as pooled knowledge. Drawn from Michel de Certeau's research into everyday life (Michel de Certeau 1985; Michel de Certeau et al. 1998a) this also provides a refocusing on participation through conversation.

Re-Presenting conversation, addresses the issue of communication beyond documentation of the events' provocation and participation, which I describe as the discursive site. I will develop discussion of the aesthetic of presence beyond participation itself to a community of common sensibility and pooled knowledge as a demonstration of personal agency that is able to redefine the public ideal and challenge dominant culture. Re-presenting conversation beyond the participative moment is essential to reflect on and celebrate what the artwork has achieved, anchor it in its site and to understand the exchange of knowledge, thereby stimulating change and expanding community. This will be demonstrated through my own and others art practice.

**Kristina Kotov** is an artist, architect and educator who has worked in Chicago, Belgium, and the UK. She lived in Riverside Illinois USA, Lampertheim-Huttenfeld, Germany, Versailles, France, and the Campo de Fiori:Italy, before coming to London where she has lived since 1988. Exhibited work includes: film selection *Venice* at the MADcat Womens' film festival, San Francisco, film/events with Shunt & Rotozaza screening; *10 Sept 2001* and *Hackney Blowdown* respectively, UAL; Chelsea Staff Shows '09 & '10: LT Ranch Space, Triangle Gallery, and nous4m amongst others.

She has taught at Chelsea College of Art & Design since 1999 (MA ISD since 2003), University of Brighton, Architectural Association School of Architecture and Canterbury School of Architecture since 2005 where she is currently convening the second year Architecture program.

She is founder and collaborative organizer of LT Ranch Space, an evolving spatial and landscape event space in Lithuania combining local craft & duration, making practice and place-ness.

**Abstract: Temporality in contemporary public arts practice: reflection on practice**

LT Ranch Project space; migration, temporality & duration...exists in a remote rural area of Lithuania. There is a fragility as well as robustness inherent; care of ecosystems found, recovered, reconsidered; respect of privacy in the hamlet and potential vandalism. It is public but not over-publicized. My parents were of mixed background but Lithuanian by birth. I was born and raised in Chicago where my parents emigrated after WW2. I myself have immigrated to the UK, returning to both the US and Lithuania regularly.

This Ranch space was purchased in 2005 and has been extensively documented since then, existing buildings have been respectfully re appropriated, uses adapted and re-invented during each visit. Arriving rituals include collection of stories from the neighbor caretaker, checking up on traces from the meanwhile; accumulated dust, mice visits, weathering of spaces left previously, enabling the next stages; a ritual. Students and peers of varied backgrounds have convened on the space developing making, dismantling, food, storytelling, invented games, and experience in/of this extensive landscape. These activities are captured in memory of the photograph or film and collectively archived.

Interventions continue as a function of the extreme weather conditions which may then render it impermanent, nonetheless having a continuous lifespan. Departure entails temporary everyday needs being packed away. The meanwhile begins: fields and grass grow back and animals return to paths used to traverse during their own seasonal needs. What may remain from visit to visit are these fragments recognized by the next arrivals who carve out routes in the landscape, modestly creating new traces of inhabitation. This slowness averages during these visits in contrast with the places travelled from.

The Ranch Space is a vehicle to enable and participate in these research interests; migration, the notion of public-ness, the dialogues of cultural exchange; 'making' possibilities, iteration, perceived 'failure' and required humor and mischief.

**James Layton** is a PhD candidate / researcher in the Performing Arts department at the University of Chester. His research explores the experience and perception of duration in contemporary performance and the possibilities this offers towards a state of self-actualization. He is also part of Non Stop Cabaret, an award winning performance collective producing new devised work and the reworking of classic and contemporary plays. He is currently working on a performance project called 'Telling Time' involving community groups in Greater Manchester that explores what is meant by the

force of time.

### **Abstract: Hotel Medea: Slowness and Self-Actualization in an Instant Culture**

Henri Bergson believed that there was no precise method of accurately measuring duration, asserting that to truly understand time, one must experience it in its rawness. Writing in 1912, he asserted that ‘...pure duration...excludes all idea of juxtaposition, reciprocal externality, and extension’ (1912:26). Bergson’s idea of duration is explored in Zecora Ura’s *Hotel Medea*, in which audiences experience a slow unfolding of the Medea story through the participatory, immersive experience of a six-hour, overnight performance. In telling the story, the performers allow for an inner sense of duration to prevail, the story opening out over six hours, whilst asking the audience to stay awake throughout the night, fighting against their circadian rhythms.

Enveloped in the performance space, the passing of time assumes a different quality to the pace of the external world. We live in an age of high-speed communication, instantaneity of experience, and an omnipresent awareness of time. *Hotel Medea* offers an alternative to the instantaneity and precision of the clock-measured world that Bergson felt could not offer an adequate understanding and experience of duration. Standing in opposition to the instantaneity of contemporary Western living, the slow unfolding of *Hotel Medea* allows for a Bergsonian sense of duration to occur and increase the possibilities for self-actualization. As spectators, the quality of our duration is tested, challenged and altered through our commitment to reach the conclusion of the performance. I examine how the ‘reciprocal externality’ of clock measured time becomes irrelevant in *Hotel Medea*; illustrating how the experience of slowness and playfulness of duration we can go some way to achieving a Bergsonian sense of time and, in turn, realising a positive state of self-actualization.

**Barbara Louder** is a visual artist living in Dartmouth, Nova Scotia where she is a Professor at the Nova Scotia College of Art and Design (NSCAD University).

In her art work, Louder uses objects, words and images to make sculptural installations, tableaux and performative projects. She addresses themes and subjects drawn from personal experience, popular culture and political history. Recent projects focus on walking as both a creative mode and the subject of study. Louder makes and adapts walking sticks, stilts and related objects for performative works in which members of the public participate with the artist in carefully designed walking activities.

Barbara Louder has presented her work in gallery exhibitions and other venues across Canada and in the USA, Poland, New Zealand, Germany and Bulgaria. Her professional activities include artists’ residencies at the Banff

Centre for the Arts, Open Studio Printmaking in Toronto and Full Tilt Creative Centre in Newfoundland.

### **Abstract: Writing/Walking Sticks**

I use objects, words and images in art that explores personal, cultural and political histories. Through simple actions such as collecting, aligning, and walking, new and open-ended meanings are possible.

Since 2007, I have been making art based on walking. Walking is ordinary, but can also be surprising and transformative. I agree with Rebecca Solnit's statement in *Wanderlust: A History of Walking*:

*...walking is a mode of making the world as well as being in it. Thus the walking body can be traced in the places it has made; paths, parks and sidewalks are traces of the acting out of imagination and desire; walking sticks, shoes, maps, canteens and backpacks are further material results of that desire. Walking shares with making and working that crucial element of engagement of the body and the mind with the world, of knowing the world through the body and the body through the world. (p. 29)*

My workshop – *Walking/Writing Sticks* – features a current art work: a set of 26 aluminum walking sticks, each with a self-inking stamp mechanism on the bottom. Each bears a letter of the English alphabet and leaves a green, water-soluble inked letter on the ground.

The sticks are used to create a temporary textual trail while walking (slowly). This is done by a group of up to 26 people at one time. They may agree on an existing text, or compose one while in progress. It can be done indoors or outside, on smooth walking surfaces such as tile, stone, concrete and wood.

*Writing/Walking Sticks* underscores the role of walking in the creation of works of art. It also demonstrates the connection between physical and mental well-being. It was 'premiered' at the international conference *Walk21* in Vancouver (October 2011).

### **Background**

I began making work on the subject of walking in 2007, when I attended a seven-week international artists' residency on 'Walking and Art' at the Banff Centre. I met and worked/walked with the British artist Hamish Fulton there, and invited him to Nova Scotia in 2009. My work is influenced by his practice, but is also informed by Dada, Surrealist and Situationist work from the past, as well as other contemporary practitioners such as the Stalker collective, Francis Alÿs, and Janet Cardiff.

In the summer of 2010 I presented a workshop project entitled *Walking Alone and Together* for a weeklong summer school organized by an organization called *Cultura 21* and held in Gabrovo, Bulgaria. The summer school was about culture, social change and sustainability, and brought together 30

participants from various cultural fields, representing 21 different countries. The theme was walking as transformation. Walking Alone and Together consisted of a series of walking actions using blindfolds, walking sticks and other simple materials. Participants worked individually, and then with partners, then with small groups, and finally in one large group, to walk in a landscape without seeing it. I made 30 blindfolds for this event, based on the concept of “escape maps”; silk scarves with hand-drawn maps of the local area. The drawings of maps of Gabrovo were based on images from Google Earth. Escape maps were used during World War II (and other modern conflicts) by spies and paratroopers who were dropped behind enemy lines. Escape maps were used in war because they could be folded compactly and sewn into clothing, and they were silent and durable.

To see an excerpt from a video recording of the Walking Alone and Together workshop, please go to the following:

- <http://www.youtube.com/user/assist2010?feature=mhum#p/a/u/0/tO4YWn ddGqk>
- <http://assist2010.ning.com/profiles/blogs/walking-alone-and-together>

Other participatory walking events I have created recently include *Stumps: an Illuminated Performance Walk* (created in conjunction with children and teachers from the Point Pleasant Child Care Centre, Halifax, June 2011), *Getting Over It* (a series of three group walks in Halifax and Dartmouth, 2010 and 2011), and conference presentations and workshops at “Staging Sustainability: Arts, Community, Culture, Environment”, April 20-22, 2011, York University, Toronto, Canada and “SER (Society for Ecological Restoration) 2011 World Conference on Ecological Restoration: Re-establishing the Link between Nature and Culture, Mérida, Mexico, August 2011.

**Gerard Nadeau** is a registered architect and Assistant Professor at the Hammons School of Architecture, Drury University, in Springfield, Missouri. *Art of Space*, a collaborative comprising Drury students, faculty, alumni and residents of Springfield, explores temporal and spatial embodiment of community through the communal creation of temporary public art installations.

### **Abstract: Art of Space Between Time**

A series of communal, environmental art installations conceived for the Springfield, Missouri, First Friday Art Walk, *Art of Space* queries and responds to a confluence of temporal modalities: a historical cycle of urban prosperity, contraction, abandonment and revitalization; the market pulse of the urban incubator, with its continual arrivals and departures; and the ritualized time of the market festival, in this case the diluted heterochronism of the urban art walk. In each of these, processes of commodification and consumption conflate civic engagement with immersion in the marketplace.

An insertion into the unfolding of societal and urban change, *Art of Space* confronts a circumstance of overlapping themes and motivations related to real estate values and art, to material production and community service, to rituals of consumption and civic pride. In the market driven enterprise of revitalization, these overlaps reinforce each other, establishing standing patterns of expectation, objectification and consumer behavior, leaving gaps in the experience of downtown, gaps invisible in their spatiality and timelessness, that when properly understood, present opportunities for the creation of supportive social relationships, participation and attachment to place. *Art of Space* represents one way of signifying these gaps, creating temporary space-as-event within the permanent spatial infrastructure of downtown.

In the spirit of détournement, *Art of Space* seizes on the civic potential latent in the work of recognized artists who combine ephemeral materials with simple, iterative and flexible construction techniques to create spatial art. Utilizing vacant commercial and retail spaces in downtown Springfield, community members construct alternative aesthetic space conceived in the spirit of participation, privileging the creation of wonder over utility as a form of civic engagement. The materiality and temporary nature of the installations emphasize process, interaction, and the creation of memories attached to place, suggesting a powerful method for the spatiotemporal embodiment of community.

*This research was supported by grants from the Springfield, MO, Downtown Community Improvement District Committee and Drury University Alumni and Development.*

**Mary Paterson** is a writer, producer and collaborator based in London. In 2008 she co-founded the writing collaboration Open Dialogues, which produces writing on and as performance. From 2008 to 2010 she was General Manager of Extant, the UK's first professional performing arts company of visually impaired people. From 2010 to 2011 she was Creative Producer of Encounter, a programme of artistic commissions in public spaces across North Kent. She is currently the Curator of The Borough Road Gallery, a new space opening in Southwark in May 2012. She has an MA in Art History from Edinburgh University (2002) and an MA in Film and Visual Cultures from Middlesex University (2008).

### **Abstract: Temporary public art: a case study**

I would like to present a case study that reflects on *Encounter*, a programme of temporary, site specific and socially engaged public art taking place across North Kent from July to November 2011. [www.encounter-northkent.co.uk](http://www.encounter-northkent.co.uk) *Encounter* aims to contribute to culture led regeneration for North Kent, through 'place making' and promoting North Kent as a cultural destination, across a programme of temporary, site specific artworks happening in the public realm. This presents problems and opportunities:

- How can narratives be built around temporary events?
- How can audiences be developed for temporary work that happens outside an arts venue?
- How do artists engage with publics over a short period of time?

Using *Encounter* commissions as examples, I would like to explore how artists can approach have approached these issues to engage with and interrupt public space and public narratives through temporary works of art. I would also like to explore how the relationship with a local authority commissioner complements or complicates these relationships. Research questions include:

- What are the different currencies of permanence and temporality for commissioners and artists?
- How do commissioners and artists measure public art deliverables in temporary practice?
- How does an urban context affect the (appropriate/ intended) temporality of a work of art?

**Dr Tracy Piper-Wright's** PhD thesis, *Artefact, Situation, Encounter: Towards a New Aesthetics of Temporary Outdoor Installation Art (2011)*, explores the nature of the aesthetic encounter with temporary outdoor art works through an examination of six contemporary examples of practice taking place in the UK between 2002 and 2008. It draws on philosophical aesthetics, narrative and performance theories to create a hybrid conceptual model through which to discuss the interrelationship between art work, location and audience, and argues that temporary outdoor art works activate a range of new aesthetic experiences for audiences which, framed as a narrative, enables these art works to move beyond the 'simplicity' of spatial metaphors and enter a level of temporal complexity in relation to both site and audience.

She is currently developing a further research project which will use a range of web 2.0 resources to capture audience responses to temporary outdoor installations, with particular focus on the ways in which audiences relate their experiences of art works through texts and images.

She is a Lecturer in Fine Art at the School of Art and Design, Glyndwr University and continues to investigate issues of temporality, site and documentation in my practice.

**Abstract: 'Narrative aesthetic' as a new model for considering time in relation to public art practice.**

The spatial orientation of outdoor 'public' or 'site specific' practices opens up the possibility of new temporal situations for experiencing art works which differ from those presented to audiences in conventional gallery settings. These types of art work challenge uniformity in both space *and* time, however critical engagement with public art tends to focus on the spatial aspect of

these works, drawing from a legacy of interpretative models which are rooted in the spatial and the anthropo-geographic.

Critical engagement with temporality in relation to public art practice therefore requires a different theoretical framework. While public art works already push temporal frameworks through devices such as ephemerality and intervention, this paper will argue that durational aspects of temporary public art works are more complex than installation dates would imply, and that interpretations which place the audience's encounter with the work as the central signifier of duration provide more nuanced information about the temporal aspects of outdoor art works and allows the temporal complexity of this practice to emerge.

This paper will present evidence drawn from the examination of audience encounters with a range of temporary outdoor installations, articulated through narrative and performance theory to formulate a proto-'narrative aesthetic' as a key signifier of the temporal in relation to public art practice. It will be argued that a narrative aesthetic provides a means through which to re-cast the audience as readers, editors and co-authors of the experience of temporary public art, thereby opening up a different conception of these works as time based practice. The paper will conclude with reference to the usefulness of a narrative framework in articulating the transition from installation to documentation and the implications for the duration of the temporary art work to be extended through the storytelling potential of visual and textual documentation.

**Helen Potkin** is Principal Lecturer in Art History at Kingston University, London. Helen's teaching and research interests are in contemporary art practices which are situated 'beyond' the gallery, encompassing public art, performance, installations and interventions. Her recent publications include 'In-habiting Site: Contemporary Art Practices Within the Historic Interior', in Fiona Fisher, Trevor Keeble, Patricia Lara-Betancourt, Brenda Martin, *Performance, Fashion and the Modern Interior: From the Victorians to Today*, Berg, 2011 and (with Fran Lloyd) the latest volume of the major series on Public Sculpture of the UK: *Public Sculpture of Outer South and West London*, Liverpool University Press, 2011.

#### **Abstract: Sleeping with Art: Hotel Room as Installation**

David Kohn's and Fiona Banner boat-like hotel room perched on the roof of the Queen Elizabeth Hall on the Southbank London planned for 2012; Tatzu Nishi's luxurious temporary hotel room built around Singapore's Merlion monument in 2011; Sabina Lang and Daniel Baumann's, green capsule *Hotel Everland*, sited on the roof of the Palais de Tokyo in Paris in 2007 are just some of the recent opportunities offered to the public to spend a night in an art installation.

As both art installation and hotel room, each of these works performs a double function. Both *Hotel Everland* and *The Merlion Hotel* were open for public

viewing during the day and available for private booking for the night. Both operated controlled system, with *The Merlion* open for only 32 nights and guests limited to one night and *Hotel Everland* releasing opportunities for booking at random times. The first round of booking for *A Room for London* released in September 2011 sold out straight away.

The space created by these installations is both public and private, oscillating between art spectacle and exclusive domain, alternating the experience of spectator and that of the guest and fusing art and design. This paper aims to situate these examples within current debates about the role of art in the public realm and in relation to the notion of participatory art. Like the Merlion project, *A Room for London*, provides one more opportunity to gain access to the room: a competition calling for Londoners to propose creative ideas for the capital, the prize being a night in the hotel room itself. In this paper I want to explore the idea of temporary and transient residence, speculating on a night 'elsewhere' and dreaming of what it might be like sleeping with art.

**Colin Priest** is a London based designer and Senior Lecturer at Oxford Brookes University, School of Architecture. Having trained and worked as an architect in London, in parallel he initiated Studio Columba upon graduation from the Architectural Association, London in 2003. Operating within the fields of architecture, art, film and event production at a variety of scales, projects range from physical intervention to writing to performance with the ambition to design contemporary spatial experiences and making of places. Employing the appropriation of everyday artefacts and media, inclusive and legible encounters and contextual memories are crafted for all generations to enjoy. Applied research via teaching and inter-disciplinary collaborative practice centres on positively adjusting the cultural value of public space, shifting perceptions of identity, society and associated notions of locality.

Currently he is working on projects in France, and across the UK, past and present clients and partners include Sohba Productions, 30 Bird Productions, View Tube Art, Leaside Regeneration, North Tyneside Council, Swale Council, Bow Arts Trust, Royal Institute of British Architects, Architecture Foundation, The Story Museum Oxford, London Festival of Architecture and other individuals and private institutions of diverse scales.

### **Abstract: Bow Bells Ring**

Between Old Ford Lock and High Street flyover there is a quiet towpath along the Lea River currently undergoing rapid transformation for the Olympics. Hidden and underused, an industrial and cultural heritage goes unnoticed under a relentless urban pulse. In contrast towpaths in London are experiencing a renaissance and contribute to a contemporary psychogeographic understanding of a working city, and as an enthusiastic walker I happily hear passing bells regularly and acknowledge it as a valued sensation of motion across the capital.

From 25 June–3 August 2011 a temporary installation of 100 labeled bicycle

bells were fixed at critical experiential points around this Olympic periphery – the *Bow Bells Ring*. Together with a pocket navigation map the chosen sites activated the public realm that many thought closed or diverted for improvements with ringing and laughter. Commissioned by View Tube Art, as part of Bicycle Wheel (alongside Gavin Turk, Kobberling & Kaltwasser) for the CREATE 11 Festival, the bells were very popular with families and children who were happy to ring the bells all day! View Tube currently receives 20,000 visitors per month and it is likely that a high proportion of these visitors would have heard the bells.

After 40 days only four working bells remained, 20+ had been vandalised. With daily check ups on a modified postman's bike, a tally of heart-wrenching thefts demonstrated a variety of social attitudes toward public art, simultaneously at odds with the necessary 'visual' deliverable of socially-engaged and place-enriching practice – 40 bells had gone before the first weekend was over! Was the work over or only just beginning? Installed in the context of exuberant 2012 permanent public art, chance encounters and conversations with visitors and emails from locals; *'you can't polish a turd, but you can throw glitter on it'* to *'I ding the bell by the Bow Roundabout every morning. Nice one'*, the humble bicycle bell materialised a memorable and tangible east-end mythology – a vital ingredient to place making.

This workshop will be an opportunity to reflect upon the permanent and invisible spatial extents of this ephemeral installation alongside the screening of a short film made about the projects installation, duration and subsequent life as an instrument of urban renewal.

**Dr. Mary Richards** is a Senior Lecturer at Brunel University, West London where she has worked since September 2001. She completed her doctoral thesis *Resisting the Limits of the Performing Body* at the University of Warwick in 2002. She has published a number of articles in refereed journals and a book for the Routledge Performance Practitioner series; *Marina Abramovic* (2009). Mary teaches on two undergraduate programmes at Brunel, co-produces a regular student showcase [arts@artaud](mailto:arts@artaud) and is mediator for the university.

### **Abstract**

Since opening in May 2000, the Tate Modern's Turbine Hall (Southbank, London) has been the site of annual art commissions funded by Unilever. The works presented in the space are all designed with the vast architectural space of the hall in mind. It's sheer size means that whatever is created, will only ever exist in the hall; it cannot be stored, sold or otherwise occupy a position of 'permanence'. In 2012, from July to October, Tino Sehgal's work will occupy the space, which to date has been transformed and remade twelve times. Sehgal is a Berlin-based artist trained in choreography and political economics. He designs and directs what he calls 'constructed situations' as an intervention and artistic provocation in gallery spaces. These

situations are transitory, in-the-moment experiences that up to now have focussed on giving some sort of an active role to the spectator/ 'spect-actor'. Since March 2011, Sehgal has been working with groups of individuals to workshops ideas he may wish to bring to the final piece. These participants are recruited on a range of mailing lists that include local residents but mostly attract individuals with some connection to the arts.

Using personal experience of Sehgal's workshops, interviews with workshop participants, the history and purpose of the Unilever series as free 'public' art, as well as framings of conceptual art offered by Dan Graham, Vito Acconci and Bruce Nauman who have all influenced Sehgal, this paper asks whether the trend towards such 'public' artwork that integrate 'willing participants into the arena of the work' (Morgan, 2006: 13) is symptomatic of spectator desire for live experiential interactivity, a socio-political drive to engage new audiences disengaged or disenfranchised from more conventionally recognised models of art spectatorship, a return to or re-emergence of a cultural critique of the accumulation of (art) objects in museums, galleries by offering a transitory and undocumented work that cannot be possessed accept in memory, or something else again.

**Dr Michael Shiell** is an Australian artist researcher. His works explore the environment and the manner in which humans relate and respond to it. Although his approach to materials and creative techniques is broad, he is best known for his ephemeral environmental works that utilize found natural materials of the site. In relation to these works his creative ethos ensures that the works are short-lived, conceptually sensitive to the community and leave minimal environmental impact

He has been creating this type of artwork since 1998. The largest of these works was for Regional Art Victoria's (RAV) *Fresh and Salty Project*. The resultant geoglyphic work entitled *Wy-char-arng* was completed with indigenous artist Billy Blackall and the Ballarat and District Aboriginal Cooperative (BADAC) youth group, on Lake Wendouree in 2008.

The commitment to community engagement in the creative process is an ongoing concern for Michael. He has worked with both schools and in broader community contexts as well. He has published numerous articles and won an award at the international *Environmental Research Event* (ERE) for his paper regarding his *Artist-in-Schools* residencies.

Along with his focus on ephemeral environmental art, he has an extensive exhibition history with works now held in many private, public and corporate collections. Through his gallery-based exhibition experience he has presented his work and research internationally at the *SPARTEN: Space Art and Environment* conference in Iceland. His success at this conference led directly to his invitation to write a chapter for a book that has now been published by Cambridge Scholars Press.

The environmental focus in his practice evolves from his long-term passion for the outdoors. His works are intended as an interaction with land that gently touches a place without permanently affecting it. In this way they are an example of a non-detrimental relationship with the land. He feels that this sustainable approach to art-making is imbued with a sense of ecological hope. While his objective with community engagement is to provide a meaningful creative experience that has the potential for profound change; be that in a person, a community or an environment.

### **Abstract: Artist's Reflections on Practice - Wy-char-arnng**

In 2008 I created a large-scale ephemeral public artwork on the dry lakebed of Lake Wendouree in Ballarat, Australia. This work was a collaboration with the local aboriginal community and addressed a number of cultural, social and environmental issues relevant to the site and its inhabitants. At the time of the creation of the work this area of Australia had been in drought for four years. As a result the lake was completely dry. This dryness allowed the form to be easily inscribed onto the lakebed and also ensured the ephemerality of the work as the returning rain guaranteed the loss of the artwork. This loss of the work without any ongoing reference to its prior existence was considered significant as it alluded to the lack of acknowledgment given to the original inhabitants and their use of the site.

Public enthusiasm for the project brought calls for the work to be converted into a permanent piece. From a conceptual perspective this was contrary to the original intent, therefore the work was allowed to retrogress as intended. The maintenance of this ephemeral intent led to a secondary effect with the some members of the public questioning the perceived value of the work in light of its intended impermanence. While the translation to permanence was considered contrary to original intent a lasting allusion to the work was developed. The five main highway entrances to the city are now signed with 'Welcome to Wuthorong Country' signage that includes a representation of the work. This sign is a positive step in the acknowledgement of the original inhabitants of the land.

### **Ephemeral / Temporal: the impermanent line**

The term ephemeral is often used in artistic discourse to describe impermanent works. The over-usage of this term has led to it being treated as interchangeable with the term temporal. This inappropriate use has blurred the subtle yet significant difference between the words. This interchangeability is not altogether surprising as both terms pertain to the length of time for which something occurs, or is in existence. When used in art discourse the terms refer to works that exist within the cycle of time, as opposed to those which strive for a measure of permanence. The difference however, is the notion of life. The concept of a lived existence applies to a select group or subset of works of those which may be defined as temporal.

Installation Art could be considered as temporal due to its timeline of existence marked by the works' installation and de-installation processes. The defined parameters of this timeline impose an artificiality which is distinct from the notion of ephemerality. As a living practice ephemeral works have a

'brevity of life that when coupled with a lack of any formal de-installation process means that the works' departure is more like the gentle passing of a life.'<sup>1</sup> In relation to Public Art this life beyond a formal de-installation process ensures a conceptual connection to both the site and the impermanence of the created form. For Environmental Artworks this subtle difference is often highly significant as the retrogression of the form back into nature is an aspect of the ongoing relationship with the site.

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1 M. Shiell, 'The Changing Sense of Social Space in Relation to a Developing Ephemeral Art Piece', in *Sensi/able Spaces: Space, Art and the Environment Proceedings of the SPARTEN conference*, ed. E. H. Huijbens and O. P. Jónsson, (Newcastle, United Kingdom: Cambridge Scholars Publishing, 2007), 117.

**Nicola Singh** is an artist/curator based in Newcastle upon Tyne. Her practice integrates live performance, visual art and contemporary music composition through physical and intellectual enquiry.

Nicola is coordinator of The Wunderbar Festival, associate director of new performance and theatre company Tender Buttons and a member of the curatorial committee at The NewBridge Space. She has also previously worked and performed with the AV Festival 12, Prague Quadrennial Festival of Theatre and Design, AV Festival 10, Modular Projects, The Freud Museum, Battersea Arts Centre, Bristol Arnolfini and The Whitechapel Gallery.

### **Abstract**

*"Plato drew an opposition between the poetic and democratic community... and a 'true' community: a choreographic community in which no one remains a motionless spectator, in which everyone moves according to a communitarian rhythm."* (Ranciere, 2007).

*Life Without Buildings* explores the ethics and possibilities of human movement and action to affect the architecture of our cities, culminating in a radical structural intervention to a building or building site 2013. The structural intervention will be designed and applied as a sculptural means to affect audience perception, destabilizing an aesthetic experience through shifts in scale and modes of address; exploring understandings of space and architecture across spatial, temporal and relational scales.

*"The aim of the interactive experience between audience and building space is to mediate time and materiality. Curating a pace and rhythm between and across an intervention to reflect upon behavioral codes within a dimension of time, When hyperaccelerated and regimented modes of experiencing temporality take over the pace of labour and leisure and overdetermine the rhythm of life itself, time becomes 'essential'."* (Kaprow, *18 Happenings in 6 Parts*).

Situating time as a physical dimension, the project will radically intervene and redirect a course of social mediation. To shift environments into new contexts across time and space, distributing inter-subjective frameworks within the public realm. *Life Without Buildings* will be developed through a series of live performances, sculptural intervention and collective actions. Operating as artist-curator, my practice as research methodology aims to develop a critical awareness between theory and practice.

I hope that the themes of *Life Without Buildings* – as summarised above – will create an energetic dialogue exploring the intersection and tensions between ontological and pragmatic notions of time, through the areas of architecture, participatory art and live performance.

*Life Without Buildings* was produced in partnership with x-site architecture and Wunderbar Festival and launched as part of the Wunderbar Festival November 2011 [www.wunderbarfestival.co.uk](http://www.wunderbarfestival.co.uk)

**Richard Smolinski** is a visual and performance artist currently completing his PhD in Art at the University of Calgary. Investigating audience participation and creative engagement, he will soon defend his dissertation, *Practicing Fluid Authority*. Despite his scholarly aspirations he remains an active artist and his work had been featured in several solo exhibitions across Canada. Recently, his work has been included in such group exhibitions as The Kinsey Institute for Sex, Gender and Reproduction's Sixth Annual Juried Show (Indiana University), *PopSex!* (Illingworth Kerr Gallery, Alberta College of Art & Design), *The Prostitution of Art* (Mobius, Boston), *Instructions for Initial Conditions* (Drift Station and Parallax Space, Lincoln, Nebraska, USA), and *Revisiting Ephemera* (artLAB, University of Western Ontario). His performance, *Repeat 'The Task of the Translator'* will be featured in the forthcoming exhibition, *The New Alberta Contemporaries* (Calgary, Alberta).

### **Abstract: Perplexecution: Micro-interventions of Unpredictable Duration**

*Perplexecution* is an on-going public project that operates without official or institutional sanction. As a sort of "gentlemanly" graffiti, it is a non-destructive and non-permanent social commentary that modestly and circumspectly occurs upon the margins of public space. Unlike graffiti, which demarcate claimed territory or assert an individual egoism, the *Perplexecutions* subtly question assumed knowledge and habitual social practice. Likewise, differing from conventional interventions that adversarially provoke their audiences, the project's "micro-interventions" are nearly imperceptible public annotations briefly available to their unsuspecting audiences. Coming across a *Perplexecution*, the audience might experience a momentary sense of wonder, doubt or insight as they assess this unexpected addition to their experience of common, everyday space.

To achieve this affect the project utilizes portmanteau word-coinage, a technique that blends two or more familiar words to yield arrestingly unusual

terms. Each term is produced as an edition of small magnetic signs that are surreptitiously inserted into the public realm on metallic surfaces, such as dumpsters, light standards and newspaper boxes. As part of the urban *mise en scène* the *Perplexecutions* perform at the edge of what might be recognizable as art and aspire to fulfill a “community improvement” function by critiquing the mass-media’s domination of public space. In place of the advertisements plastered upon transit benches and billboards (or “hoardings” in the UK) that are designed to stoke our desire for cheaper mobile-phone rates, posh condominiums or double cheeseburgers, the *Perplexecutions* were imagined as signs that advertised *nothing* and created no *desire*.

Focusing upon words with negative connotations (and pre-fixed with “dis” and “mis”) the series hoped to inspire arresting moments by changing the word’s prefix to ‘bliss.’ Distributing such evocative words as “blissorientation,” “blissappointment,” and “blisstaken,” briefly and unexpectedly improved many unsuspecting viewer’s experience of the communal, public domain.

**Dr Sian Everitt Vaughan** an art historian whose research interests fall into two main areas concerning the interpretation and mediation of engagement with contemporary art - public art and the archive. She is interested in critical studies of the contemporary practice of public art and the history of art in the public realm since the mid-twentieth century. Her focus is on investigations of commissioning procedures, strategic frameworks and institutional motivations and how these converge or diverge from community participation and artistic intention. Her interest in the management and interpretation of archives focuses on creative practices of interpretation and in the use of archives and documentation in process-based and socially engaged arts practice. In particular this had led to a questioning of the conceptualisation and methodology of the archive.

She is currently Senior Research Fellow & Keeper of Archives at Birmingham Institute of Art and Design. An art historian, she has previously worked teaching art and design history in Further and Higher Education.

### **Abstract: Art Archive Access: Preserving traces and creating possibilities in the archivalisation of public art**

This paper problematizes the relationship between the archive and the practice of public art. The archive, as site and construct, occupies and embodies the tensions between permanence and temporality. Yet the argument for making information on public art available to the public and for preserving existing archives of public art seems somewhat self-evident. The range of documents and voices in the archive can capture the richness of intentions and meanings instrumental in the actualisation of each permanent artwork in the public realm. Surely it is also in the archive that we should be able to record and uncover the lost works, the unrealised, the temporary, the performative and the contingent. The challenge with this archivalisation is not

to concretize or legitimise authoritative and static readings of public art practice.

Documentation is not a substitute for the experiential; it is at best the capture of traces, a translation and partial depiction of what was possible at a specific moment in time. The archive tantalises and intrigues, as much for the multiple voices it contains as for encouraging reflection on those voices that are absent. To problematise the relationship between public art and archive forces us to confront anew issues of power and control implicit in both the process and function of archive creation and in all activity in the public realm. Thus we have to acknowledge the politics and presumptions inherent not only in commissioning and artistic practice but also in the archivalisation of public art, the information and meaning that current and future publics are given access to. The recognition of the constructed nature of the archive and acknowledgment of it as problematical and contested can enable continued legibility alongside the evolution of meaning, creating a possible fluidity of future readings and practice in public art.

**Elly Van Eeghem** is a multidisciplinary artist. She works as a guest lecturer and researcher at the School of Arts | KASK of the University College Ghent. Her artistic research often focuses on consumption and movement in urban space and takes shape through video, intervention, installation and photography. She currently works on a project that explores urban cracks, interstitial spaces in the city, from an artistic and social perspective.

#### **Abstract: Tactics of slow return: How to intervene in urban cracks?**

The growing number of neglected residual spaces challenges the functioning of our cities. These urban cracks fall between the familiar boundaries of urban planning and are often labelled as wastelands. Urban cracks are conceptualised as in-between time spaces, where different logics meet and conflict.

Through her practice of video and intervention in public space, Elly Van Eeghem will reflect on the role of artists in reshaping urban cracks and the influence of these spaces in rethinking artistic practice. She will focus on *Oceaniëstraat recto/verso*, a multimedia installation that was created within the context of an interdisciplinary research project at the School of Arts KASK in Ghent. The work consists of an audiovisual chronicle, a text projection and photographic archive of her interventions in the northern dockland area of the city of Ghent.

The undefined and layered identity of urban cracks, which attracts artists because of its openness to interpretation and counterproposal, necessitates time to grasp the space and demands what she calls the 'tactics of slow return'. This approach relates to an alternative conception of public art as a dynamic paradigm of thought.

Urban cracks bear movements and frictions: they are fault and intersection.

The presentation will explore various ways to translate tensions within these 'sites of friction' into multimedia narratives that question rather than document a temporary intervention. Thus the artist aims to give insights into the grey zone between the performative and the visual, the ephemeral and the permanent.

## **Bambi Yost & Jon Hunt**

**Bambi Yost is** an Assistant Professor in the Landscape Architecture department at Iowa State University where she teaches graduate and undergraduate collaborative and interdisciplinary studios; a social and behavioral landscapes seminar; an advanced graphics and representation course; and an optional upper-level studio titled, *Poetry of Place, Earthworks, & Revelations*. She received her Master degrees in Landscape Architecture and Urban & Regional Planning from the University of Colorado Denver and a Bachelors of Arts in General Arts & Sciences from Pennsylvania State University.

In addition, she is currently completing her PhD (ABD status) on Latino and Latina youth perceptions of naturalized areas on a Denver Public School Learning Landscapes schoolyard. From 2001-2007 she served as Project Manager for Denver Learning Landscapes where she helped design, build, maintain, and fund over 58 public school ground community-based revitalization projects.

Prior to pursuing her graduate degrees, she was a Program Manager and Environmental Educator for five years for the Chesapeake Bay Foundation in Virginia where she designed and led watershed and wetlands programs.

### Research Centre Affiliations:

- Children, Youth and Environments Center for Research and Design with Dr. Louise Chawla (<http://thunder1.cudenver.edu/cye/index.htm>)
- Learning Landscapes with Professor Lois A. Brink (<http://www.learninglandscapes.org>)
- Land Use Futures Lab with Dr. Brian Muller (<http://home.comcast.net/~rpglam/storage/projects.html>)

### **Abstract: Lasting Impressions of Land Art and Place**

This paper addresses ways in which land art can leave lasting impressions despite the often temporary and ephemeral quality of the work. Landscape architecture students from two Universities were asked to create their own land art installations and were charged with the task of documenting observations, writing reflective papers, and generating discussions about their

work.

Some of the public land art created was almost immediately destroyed or never allowed to be completed; other public installations lasted more than a year. This paper explores student perceptions of the rich and contested experience of creating land art, mostly without permission, in the public realm. Students had to negotiate how and where they built their land art on their own.

There are many ways that temporal land art installations can make a lasting impression. First, students gained an appreciation for a place simply by making land art with on-site materials. Second, students shared their work with others in a public setting allowing students to be vulnerable and receptive to public interaction with them and their work. Third, the destruction and discourse generated about these art works added to student levels of attachment to their creations and the places in which they were installed. Fourth, rigorous documentation and observation led to insightful reflections about the power of making land art in the public realm. And finally, the most important lasting impression is that left on all of us who participated in the process, the discussion, and the memory-making of land art and place.

Research focused on lasting impressions of temporal land art adds to a growing body of research on public art. More importantly, this type of documentation can allow others to experience the creation of land art through an artist's eyes long after the work has decayed or been destroyed.

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