

Changing Places, Creating Situations

A national and international visual investigation into
temporary art in public places

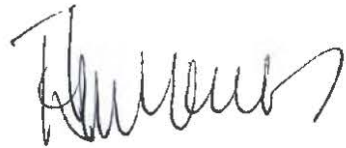
Elizabeth Woods

BFA (Hons I),
University of Tasmania

Submitted in fulfilment of the requirements for the
Degree of Doctor of Philosophy,
University of Tasmania,
January, 2009

Declaration of Originality

This thesis contains no material which has been accepted for a degree or diploma by the University or any other institution, except by way of background information and duly acknowledged in the thesis, and to the best of my knowledge and belief no material previously published or written by another person except where due acknowledgement is made in the text of the thesis, nor does the thesis contain any material that infringes copyright.

A handwritten signature in black ink, appearing to read 'Elizabeth Woods', with a stylized, cursive script.

Elizabeth Woods

Authority of Access

This thesis may be made available for loan and limited copying in accordance with the copyright Act 1968.

A handwritten signature in black ink, appearing to read 'Elizabeth Woods', with a stylized, cursive script.

Elizabeth Woods

Table of Contents

Acknowledgments..... 1

Abstract 2

Introduction..... 5

 Identifying the Project 5

 Chapter Outlines 8

Chapter One: Project Description 9

 Central Research Questions..... 9

 Background Influences and Previous work 11

 Aims and Motivations..... 29

 Parameters of the Project 31

Chapter Two: Project in Context 34

 Historical Influences of Site Specificity and Public Art..... 35

 Casualties of Public Art 38

 Historical Significance of the Everyday in Art..... 44

 Why a Resurgence in Art Activity and Events? 49

Chapter Three: Research and Process..... 58

 How the Project Developed 62

 The Beginning: Researching and Applying for Projects 62

 The Usage of Itinerancy within the Methodology 63

 Individual Project Descriptions 64

| | |
|-------------------------------------------------------------------|-----|
| Project: La Fête de Mai | 64 |
| Project: Farming with Mary | 74 |
| Project: <i>Great Walks/Habitus-Habitat</i> | 82 |
| Project: Les Jardins d'Etonnants..... | 91 |
| Project: Dalby Hospital Permanent Public Art | 101 |
| Project: The Port Arthur Project (10 Days on the Island)..... | 110 |
| Project: C.A.M.A.C | 118 |
| Analysis: Six Factors that Produced Community Relationships | 131 |
| 1. Artist in Residence in the Community | 131 |
| 2. Engagement of Volunteers as Assistants | 131 |
| 3. Informal Festivities. | 132 |
| 4. Engagement of Temporary and Ephemeral Work | 132 |
| 5. Community Governance | 133 |
| 6. Interaction with the Everyday | 133 |
| The Final Project: The Making of Curtains..... | 135 |
| Review | 145 |
| Summary Table..... | 146 |
| Comparisons between Dalby and <i>The Making of Curtains</i> | 148 |
| Artist Resident in Community | 148 |
| Engagement of Volunteers as Assistants | 149 |
| Positive Outcomes from Informal Festivities | 149 |

| | |
|------------------------------------------------------------------------|-----|
| Engagement of Temporary and Ephemeral Work | 150 |
| Governance | 150 |
| Interaction with the Everyday | 151 |
| Summary | 152 |
| Exhibition and Presentation | 153 |
| Chapter Four: Conclusion | 154 |
| Bibliography | 158 |
| Table of Figures | 164 |
| Appendix A: List of Works in Exhibition..... | 170 |
| Appendix B: Public Art and Policy Definitions | 171 |
| The Audience | 172 |
| Funding | 173 |
| Public Art Policy..... | 175 |
| Appendix C: Alternative Avenues for Public Art..... | 179 |
| Artists, Curators and Facilitators | 179 |
| Summary | 186 |
| Appendix D: Projects Not Used in the Final Summary and Conclusion..... | 189 |
| Appendix E: DVD Contents | 212 |
| Appendix F: Text Used in Works | 213 |
| Appendix G: Curriculum Vitae..... | 216 |

Acknowledgments

Firstly I would like to acknowledge the support of my supervisors Mary Scott and Jonathon Holmes throughout this project. I would also like to acknowledge my partner Kevin Leong, my family Nell Ledger, Cullan, Ella and Astrid Woods Joyce, Nicole Voevodin-Cash and Derek Noble for their unrelenting support throughout the process.

I would like to extend gratitude to the following people for their valuable input. In particular Diana Klaosen, Paul Zika, Fiona Fraser, Jareck Lustych, Francois Davin, Jean Bojko, Solange Cailliez, Dominique Cailliez, Orhos Cailliez, Bruno Cailliez, Ginger Dubau, Anne and Pierre Daveau, Margeaux Dufourmentel, Corinne Lacorne.

There have been many people that have contributed to make this project possible I would like to thank each person in relation to each project included in the overall research project.

Fête de Mai, Belgium, May 2005

Warsaw, Poland, May 2005

Farming with Mary, Queensland, Australia, June 2005

Dalby, Queensland, Australia, June 2005 - February 2008

Domain, Canberra, Australia, October 2005

Great Walks, Queensland, Australia, November - December 2005

Mountain Festival, Hobart, Tasmania, Australia, March 2006

TeATR'ePROUVEte, Corbignay, France, May 2006

The Port Arthur Project, Tasmania, Australia, March - April 2007

CAMAC, Marnay-sur-Seine, France, May – September 2007

North Keppel Project, North Keppel, Queensland, Australia, September 2007

The Making of Curtains, Hobart, Tasmania, Australia, April 2008

Abstract

This project is concerned with new modes of ephemeral, relational practice for the Australian public art audience. It uses visual art models to investigate the use of everyday activities as an aesthetic premise for temporary public art activities in Australia and results from a lack of cohesive models/frameworks for a temporary public art practice.

Public art, usually publicly commissioned work for a specific site and intended for public viewing, is in a state of change: in Australia, the transition from the production of permanent, monolithic and monumental works is recent but this transformation is already well established in Europe. I have surveyed various models of public art-making in Europe and have expanded upon the possibilities of employing these models in Australia.

My research has been informed by a number of contemporary theorists and artists that, since the early 1980s, have been concerned with practices, variously termed *social sculpture* (Beuys), *new-genre public art* (Lacy), *functional site* (Meyer) and *relational* (Bourriaud), that dissolve the distinction between public art, community art, art education and such *avant-garde* practices as performance and conceptual art.

Since the 1990s, artists working in public have begun to depart sharply from the dominant, abstract, ego-driven, Modernist mode of production. Rather than defining private, autonomous systems of representation, they have begun to use the vernacular: sites and social structures that directly relate to the personal experiences of the public. Instead of producing discrete objects, the focus has shifted to the infiltration of, or

interventions into, the flow of the daily lives within the community. These interactions promise more profound revelations of sites and the creation (or re-creation) of a sense of community.

Such practices, to which the ephemeral nature of experience is fundamental, bear a clear lineage from early conceptual practice of the early 1960s that generate interactive relationships between artists and the community. This project studies the relationship between art, the artist and the community through participation in twelve events in Europe and Australia; of these, seven were chosen to exemplify the key factors that help make a project successful or, in some cases, unsuccessful.

Throughout this research the objective was to identify, describe and salvage from the social space, a temporary ongoing and sustainable justification for supporting relational practice into public art-making and programming in Australia. This, in turn, will support and provide an alternative to permanent public art that is currently favoured by major public commissioners. Methodologies have included situational observations, collections of stories, living *in situ*, performance-based activities, video, art *in situ* and permanent and temporary commissioned public art works. Each has facilitated a personal understanding of public art-making.

The project concludes that the connection of people and their everyday activities, although often tenuous, is directly related to what binds communities together.

Furthermore, this research suggests that 'Relational Public Art', that is, projects where artists have meaningful access to community, facilitate the free flow of a more diverse and open discourse. Despite the conclusions I have drawn, the project is not aimed to present a definitive solution to public art-making. Rather, it has been driven by the

need to understand how contemporary site has changed the way in which we, as community, as artists, and as art agencies, can participate wholly within public art.

This research has produced a series of national and international projects; the accompanying exhibition includes components of the final project, *The Making of Curtains* and informative panels that illustrate a selection of the projects that best exemplify the research topic. The exegesis includes documentation of the practical and conceptual investigations together with the research underlying the historical and contemporary themes associated with site-based art practice.

Introduction

Identifying the Project

This project has involved the research and development of a number of projects and commissions sited within communities and public art locations. The early stages of enquiry involved researching historically and contemporary public art both permanent and temporary throughout Australia.

As the project developed, it became clear that I was less concerned with the issue of site-specificity and permanent public artwork, and the focus shifted as the research began to concern itself with the community and the everyday, through involvement with the community the artist role appeared to change. This raised a series of questions with regard to the way the artist interprets or relates to site. In addition to this enquiry, the role of the artist within the community was also re-examined. At this point Clair Doherty, in her essay, *The New Situationists* alluded to a new role for the artist in contemporary site specific practice by suggesting that the role of the artist has shifted from viewing to participation, *giving rise to a marked shift, in some instances, the role of the artist from object maker to service provider.* (Doherty, 2004, p. 9)

The singular topic, *service provider*, was extended and the research expanded into an investigation of the changing role of the artist within the context of site-specificity and the artist relationship to the people/community for which the art is intended. It was during the early stages of this newer investigation (about one year into my candidature) that the research shifted to Europe and particularly France where there is a diverse range of public art activities to draw upon. It became clear that French public projects appeared to address a more *social* involvement in the art process, and

with this in mind the concept of people's relationship to the everyday was re-visited and reassessed and its importance re-established.

Through this re-assessment, ideas about the role of the community and the importance of the personal experience emerged. In particular, I wanted to explore the ways in which 'art' could infiltrate the community in such a way that long-term residents might look afresh at their environment and to their relations to others.

Suzanne Lacy's pivotal text, *Mapping the Terrain: New Genre Public Art* (1994) guided the research through its highlighting of the historical complexity of public art interventions in the United States. I found that *Mapping the Terrain*, although based principally on projects where the artists worked with socially marginalised communities, and with "social creativity" rather than artistic self-expression, was reinforcing my research. I also felt that Lacy's models were too political in motivation. Lacy's model for new genre public art became an important point of departure for my own research. What she clarified for me was that I did not want my model to be overtly political. Although public art almost always has political association, I did not want to make art that was about politics.

While Lacy's thesis was both stimulating and thought-provoking, especially her idea that the 'new genre public art' calls for an integrative critical language through which values, ethics and social responsibility can be discussed in the context of art, my project has focused on projects sited in communities, and from this I have been able to extract a working model that is based on relationships, social creativity and the role the artist has in opening avenues for cultural exchange.

With these findings driving the project, the research focused on content and process rather than formal concerns of the finished object/installation. Although the object is important, it became increasingly clear that the object had become secondary; rather the research focused on the ephemeral aspects of interaction with the local participants, the community and the artists relationship within the community. This led to a further area of investigation: namely, an exploration of the relationship between the artist and the audience.

I found that it became necessary to investigate the importance of direct personal relationships within the community and how it would be possible to validate such research. The interaction with site and audience participation became the driver of my project and the event replaced the 'art object' as the outcome.

There were twelve vastly different projects undertaken during my candidature-- some permanent, some temporary, some ephemeral. The difficulty in choosing which projects were successful and which were not caused me to undertake an intense study of permanent public art on the east coast of Australia, and this, in turn, was used to provide a benchmark for the selection of my projects for submission. Eight projects were chosen for the exhibition submission, the main project, *The Making of Curtains* being the project most related to Hobart, Tasmania--my final stopping point in a period of itinerancy associated with the research.

Chapter Outlines

- Chapter 1: Project description, introduces and identifies the research propositions. The parameters of the research are outlined, and the background influences are discussed.
- Chapter 2: This is a brief history of public art and how this relates to contemporary site specificity. The significance of everyday activities both historical and contemporary is also reviewed. This in turn provides the historical significance of the everyday and supports such activities as a suitable medium for temporary public engagement.
- Chapter 3: This chapter explains the methodology and provides an in-depth description of each project and commission from post application to completion. Itinerancy, as a research method, is also explained.
- Furthermore, this chapter provides an analysis of the commission and identifies and discusses strategies that made each project successful, or in some cases, unsuccessful. *The making of curtains* is the conclusive project (model/template), incorporating the six strategies found that develop effective community engagement with public art. A final comparison is made between a commissioned public art project (*Dalby*) and a model for an alternative public art project (*The Making of Curtains*).
- Chapter 4: This chapter also provides a conclusion to the project and how this exploration has contributed to the field.

Chapter One: Project Description

Central Research Questions.

My central research propositions initially began with a very direct set of intentions: to understand the role of public art within our community and how it fails to address its audience.

How does public art develop a meaningful relationship to its audience? What is the nature of these relationships?

How do the mechanisms of public art production (policy, selection procedures, funding, production) develop this relationship?

What are modes of production that encourage the development of these relationships?

How does the public benefit from public art and does art have the power to regain and /or to re-create community?

Through answering these questions my enquiry shifted to the role of the artist within a community, and how the artist **and** the public art commission can be of benefit to each other, and in turn benefit the wider community. The answers to these questions encouraged a holistic approach and a new line of questioning arose, directly related to the community.

Can better relationships be developed if the artist becomes part of the community?

Can interactions with personal, everyday activities generate a more meaningful reception than the often inaccessible and pretentious (from the public's perspective) declared intentions of contemporary art?

The further question that this project brought to bear was the relationship between the audience and the viewer as whether or not it is appropriate for the public to be involved in the construction of the work.

Can these relationships be improved by shifting the focus from result to process, and from object to event?

This initiated still further questioning: and it is for this reason that the focus shifted and the research took the focal point from the material object into the ephemeral aspects of interaction with the local participants, the community and the artist relationship within the community.

Background Influences and Previous work

Once upon a time, everything in the world, indeed the world itself, seemed to have a kind of purpose. Human beings could feel at home there, if only somewhat uneasily, inasmuch as their own purposes, however different in content, were more or less of a piece formally with those of Nature and God. Then modern science came along and, under the encouragement of increasingly sophisticated mechanical technologies, reconceptualized nature on analogy with the machine, analysed wholes into parts, replaced final causes with efficient causes, and seemed to discredit all teleological explanations of natural phenomena. (Merleau-Ponty, 2003 p 313)

It is for these reasons that I grapple with philosophy, science and western culture: We live in and out of complex environments and struggle with ways to relate to them. I sit in wonderment at the world although nothing surprises me any more. I find Nature and the world uncontrollable but I still aim to discover new ways to look at it. Some people take religion as an absolute standard: to others, the consumer economy and the principles of capitalism are undoubted articles of faith; there are also people who believe in development and progress. Some people believe in the values of solidarity and love between people and the importance of nature and the environment. My work, past and present, addresses a mix of all of these elements, and continues to investigate the relevance of my materials to the site, community or situation provided.

The background to this research project lies in work I completed as an Honours student in late November, 1992. In the summer of January 1992, I had become interested in fruit and how one extracts the essence from it.

My Honours project focused on the everyday experience, and my relationship to place. In my domestic home and biodynamic garden¹ I collected the fruit from my garden and orchard attempting to extract the essence from everyday activities, bottling and preserving various fruits, their extracts and their juices to make conserves and cordials. This was my first interaction with site-based art activities and what I now understand as relational works. This project was focused not so much on the finished art object - although the bottles of preserved fruit were beautiful - but rather, on the process involved in the planting, growing, cooking and eating of the fruit, and how these activities relate to and affect our daily lives. I now see these relatively simple everyday investigations as a pivotal moment that has influenced my practice for the past sixteen years.



Figure 1: *Untitled*, 1992.

²Biodynamic Farming: a method of organic farming that has its basis in a spiritual world-view of anthroposophy, (first propounded by Rudolf Steiner). Biodynamics treats farms as unified and individual organisms, by emphasising and balancing the interrelationship of the soil, plants, animals as a closed, self-nourishing system.



Figure 2: *Untitled*, 1992.

Through the distilling of the fruit I found a direction for my work and through this direction I discovered a purpose. This was an important turning point for me, as I had found a way of identifying myself in relationship to the natural environment, community and a site for possible art interaction. Initially, I felt that the site I was employing (in this case, my biodynamic garden) to make the work was being compromised by the use of contemporary methods of production. I was afraid that I was beginning to see nature, both human and natural, as something conquerable. I wanted to develop a way of seeing nature rather than developing and exploiting it. It became increasingly evident that I needed to find a balance in the relationship between technology and the natural/social environment.

In 1998, I was given the opportunity to exhibit a site-based work for the Olympic Arts Festival: *Sculpture by the Sea*, directed by Andrea Stretton and curated by Nicole Voevodin Cash, in Noosa, Queensland. The work consisted of a two-kilometre length of vinyl text placed on to the boards of a popular recreational promenade on the main beach in Noosa. The narrative spoke of observations, thoughts and sensations of the

places we inhabit, and the importance of people and place.² I was awarded first prize and this success provided the impetus for me to continue working in the area of community site and ephemeral actions.³



Figure 3: *Board walk*, 1998.

Concurrently, the Queensland Government implemented the *Art and the Built-in* policy⁴. This, too, had an effect on my practice, as I was being approached for public art commissions. While accepting these commissions, I found it difficult to make work within the required parameters of what seemed to be a generic public art

² This technique of narration and walking was later adopted and incorporated in a two-dimensional work for *I am a Tourist*, Visitation Perigueux France, and finally in *Great Expectations*, a video made for the *Great Walks*.

³ The installation aspect of this particular work also became an important reference point: the installation of this work consisted of firstly sweeping the boardwalk. This chance meeting reminded me of the early works of Mierle Laderman Ukeles' *Washing Tracks* 1973. This 'chance' meeting of installation and performance expanded my investigation into audience participation and gave me the confidence to install and incorporate the installation into the artwork itself.

⁴ Since the inception of the Art Built-in policy in 1999, Project Services has taken the lead in managing more than 100 public art projects with a combined value in excess of \$10 million across the length and breadth of the State, from Coolangatta in the south, to Mount Isa in the west, and Thursday Island in the north. Artwork commissions overseen by Project Services have ranged from integrated architectural features, furniture and carpet design to iconic sculptures, digital media, and community engagement projects with installations in tertiary education facilities, government office buildings, cultural facilities, sporting stadia, hospitals and public plazas and parklands..
<http://www.projects-services.qld.gov.au/services/ArtBuilt.asp>.10 November 2007

objective that had spawned itself across various states in Australia, the *modus operandi* being that the art addresses multiple objectives ⁵ in the public realm.



Figure 4: *Board walk*, 1998.

The public realm: *[a] generic term [that] appears to be defined as: including but not limited to streets, squares, parks and spaces that are within buildings that are accessible to the general public and in the ownership of, or under the control of, public authorities.*(Hobart City Council ,2005, p50)

While I was excited at the prospect of being employed as an artist in a public capacity, in many ways my practice sat uncomfortably within the bounds that had been established for public art. Having been accepted for various concept commissions (the first process involving the artist in the commissioning of works), I

⁵ Multiple objectives address local identity, community engagement, integration, sustainability, aesthetic standards, arts development, private sector.

felt that a fundamental problem existed in the commissioning of public works. I felt that there was an underlying disregard for the communities involved. This led to a significant dilemma: there had to be a model that would be suitable for me as an artist to provide all the necessary ethical, emotional, social and political considerations needed to work as an artist.

In 2001, I was involved in the first *Floating Land* project curated by Kevin Wilson who was at that time the Director of the Noosa Regional Gallery in Queensland. The initiative was both experimental and courageous within an Australian context. Keen to try an alternative approach, Wilson travelled to Europe researching various projects particularly focusing on France. *Floating Land*, curated by Wilson, engaged French artist Francois Davin, co-founder of AININ,⁶ to oversee the project. *Floating Land* brought together nineteen artists; I was selected as one of the two 'local' artists along with ten other Australian artists and seven international artists. Wilson describes *Floating Land* as a laboratory of ideas centred on the environment and the community:

The event was not simply about artists going about making a product in a somewhat unusual medium. It was also about those artists living more visibly in the community -- living in people's houses, eating with different community members each night, and talking with a multitude of visitors as they were making and finally presenting their work. It was a laboratory not simply for making art but also for developing social relations. (Wilson, 2003,p 29)

⁶ AININ. A collection of artists spearheaded by a French artist, Francois Davin, had been meeting since December 1998 to refine their ideas. After much deliberation the group created a non-profit association in April 1999, and consequently confirmed a structure and goals at the end of June 2000. The tool they chose in May 2001 as their principal form of communication is a web site which links to the web pages of members, artists and organising communities. A dense flow of international opportunities and information is regularly passed to members only. Internal forums set by the members allow thematic discussions between them.

This project was timely in respect of my own practice and the emerging public art scene in Queensland. It was becoming obvious that the need to value creativity was becoming more public; essentially the potential to touch people's daily lives was sideswiped as Wilson suggests art become window dressing to corporate and institutional architecture.(Wilson, 2003, p. 29)

Floating Land became an opportunity for me to work *in situ*, to engage with the local community and to interpret what I had felt as a resident and artist within the region of the Sunshine Coast.



Figure 5: *Houses*, 2001 (Floating Land, Noosa, Australia).

Six months later in 2002, I was invited to undertake a project in Perigueux in South-western France.

At first, I found the language barrier isolating, even though I was living in a small community. This experience I turned to my advantage, through a decision to make a work that would help me form links within the community.

I knocked on people's doors and asked whether I could come into their homes to draw their objects in their domestic everyday environment and, by-and-large, people were willing and happy to be part of this exchange, and with this series I completed a suite of 184 mono-prints titled *Chance Encounters*.⁷

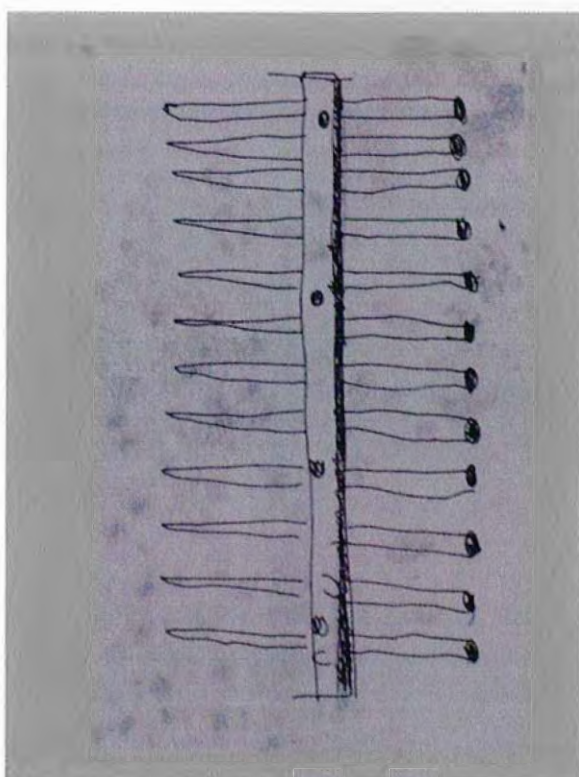


Figure 6: *Chance encounters*, 2002.

⁷ I have never publicly shown this work but think that this was and remains a good example of my process.

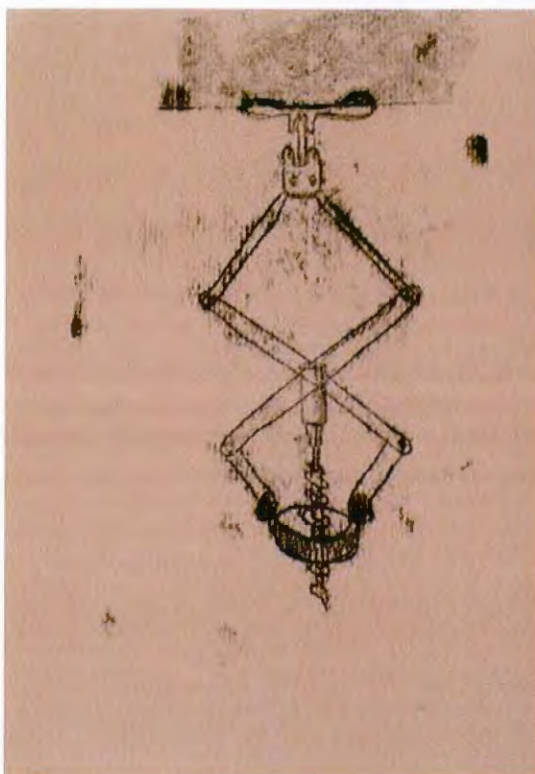


Figure 7: *Chance encounters*, 2002.

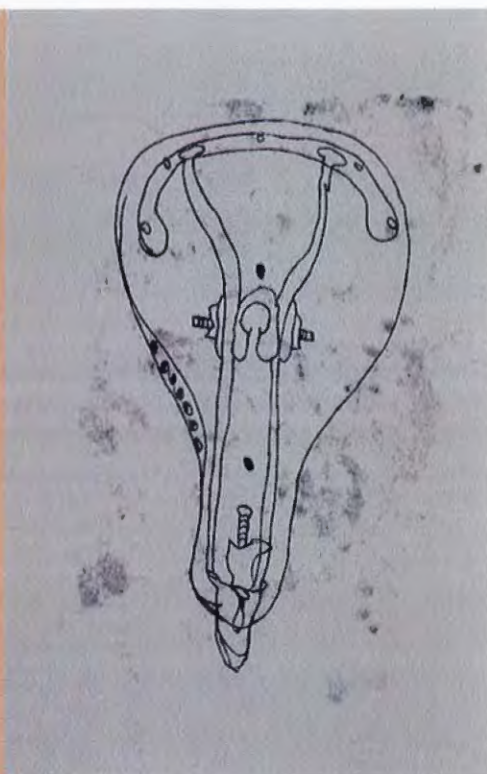


Figure 8: *Chance encounters*, 2002.

This was encouraging and I went further with my investigations and produced two site-specific, ephemeral sculptures in the inner city area where I lived; again I formed a connection to the community. The works were intentionally ephemeral, lasting only four days, and were made of red paper and wool, constructed *in situ*. The first work *Gumme Rouge* (Red Gum) was situated in a local park, covering the existing trees; the second was a stream of red that weaved in and out of windows and streets of the historic centre of Perigueux city, the overall work measuring 500 metres. With these works completed and documented, I went to the local Town Hall and discussed the possibility of an extended project in 2004. The project was titled *I am a Tourist*.

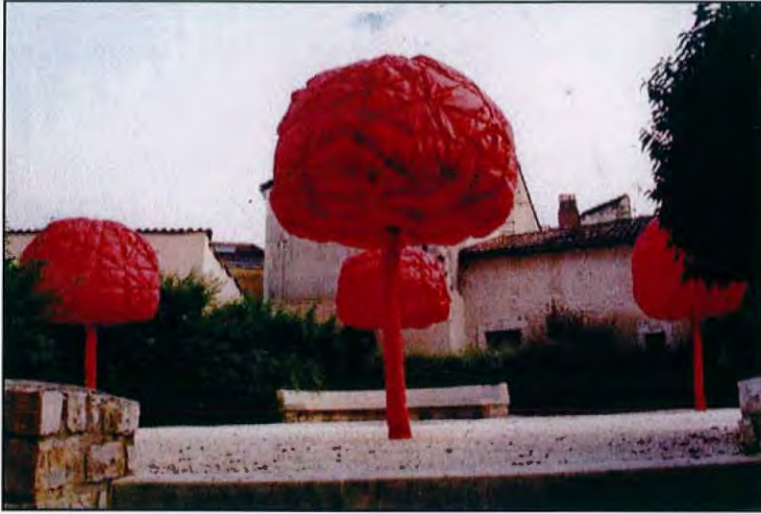


Figure 9: *Gumme Rouge*, 2002.



Figure 10: *Think something different*, 2002.

The project *I am a Tourist* was a self-initiated project, which was accepted and funded by the Périgueux Mairie (council), the Australia Council New Works Grant, Arts Queensland, and the Regional Development Fund, Queensland. The project which involved an eight-month residency allowed me to develop a body of work based on what it is like to be on the outside, to be a tourist: an outsider looking in. The first work of the residency employed previous methodology of using narrative text as a

direct relationship with the site. In this case, the text was laid across lithographic prints of the historic sites of Périgueux.⁸



Figure 11: *Think something different*, 2002.

⁸ See text in appendix D.



Figure 12: *In memory of memory*, 2004 (I am a Tourist)

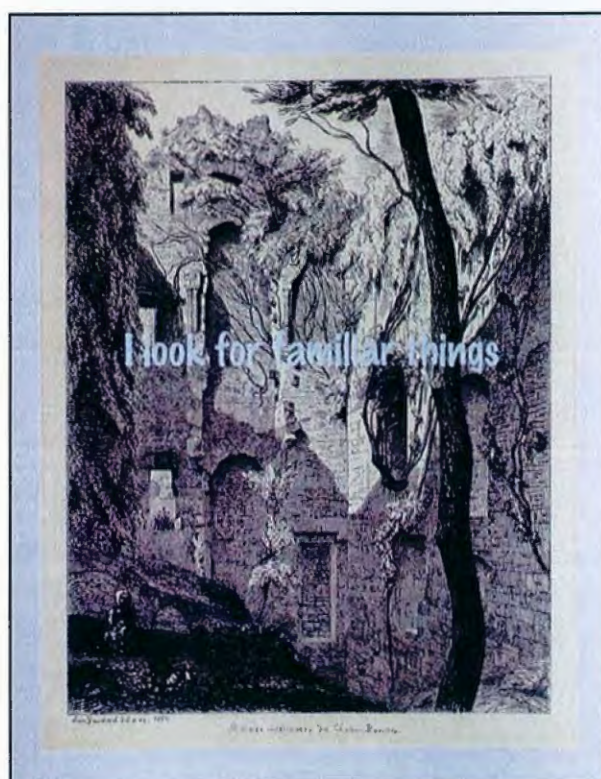


Figure 13: *In memory of memory*, 2004 (I am a Tourist)

I am a Tourist consisted of six site-based temporary works lasting ten days and included an exhibition response in the Visitation Gallery, the gallery that helped

facilitate the Artist in Residence program.⁹ Three of the works remained longer as the neighbourhood took ownership and requested that the work remain for as long as possible¹⁰. The site was, as the name suggests, a picturesque walk, each work engaged with the people who live within the area and with the place as a recreational site. The body of work was created intuitively, although I could see that the kind of methodology I was developing had a considerable practical and theoretical purpose. I was now developing a strategy, not only for researching my work, but a purposeful engagement with the community in which the work was intended. I was finding this increasingly satisfying as an artist and on a personal level.

The walk on the *Chemin de Halage*, lies next to a narrow canal that runs parallel to the Dordogne River that flows into the centre of the city of Perigueux. The *Chemin* (Pathway) has several bridges and I chose two as subjects for the project. A stone heritage-- listed *pont* (bridge), which had been continually graffitied, was wallpapered, and titled *PPP*. The second, a blue modern *pont*, was used as a vantage point to view *Homage to What's His Name*. These two works, along with five others, including the lithographic text work installed in the Visitation Gallery titled *In memory of memory*, played with the notions of being an Australian tourist in France. *Comme ci comme ça*, *DIY*, *Dare I* and a sound work installed along the *Chemin* played Australian bird calls, cited art history, the seeking of culture, and explored the difference in habitats, as a reason for travel.

⁹ School projects were also developed throughout the project.

¹⁰ The work by its nature did not have the life span that the residents hoped and the work was removed in the New Year as it began to deteriorate.

These six works were successful in different ways. *PPP* exemplifies the most successful socially integrated work, *PPP* objective was for me as an artist to link the *other* inhabitants to the bridge and in turn give them a voice and a ‘visual rest’ from the youthful graffitists. I began door-knocking once again and, through this collective process, I accumulated odd rolls of excess wallpaper that the local inhabitants had not used in the decoration of their homes. I then proceeded to cover the face of the historic bridge with this paper, giving the residents a playful understanding of their contribution to the work *in situ*. As with the personal object drawings in 2002, when I first began seeking to establish a relationship with and among the local people through the drawing of their objects, I had now successfully employed this method further and had moved from the site of the home, from the everyday to a public place.

This project supplied me with a methodology that enabled me as an artist to work independently of the art bureaucracy and the constraints of a curatorial premise. This freedom brought to the work a sense of wonder, an engagement and allowed for relationships to develop.

After the completion of *I am A Tourist* and earlier projects in Australia and France, a considerable amount of self-and artist-reflection took place. It was undoubtedly these experiences that led me to reassess my practice and a desire to understand the relationship between site, community and the role of public art within our communities. These simple yet complex questions led me to enrol in a PhD program in Tasmania.



Figure 14: *ppp*, 2004.



Figure 15: The making of *ppp*.



Figure 16: *Homage to What's-His-Name*, 2004 (I am a Tourist, Perigueux, France)



Figure 17: The making of *Homage to What's-His-Name*.



Figure 18: *Dare I*, 2004 (*I am a Tourist*, Perigueux, France)



Figure 19: *Comme çi comme ça*, 2004 (*I am a Tourist*, Perigueux, France)

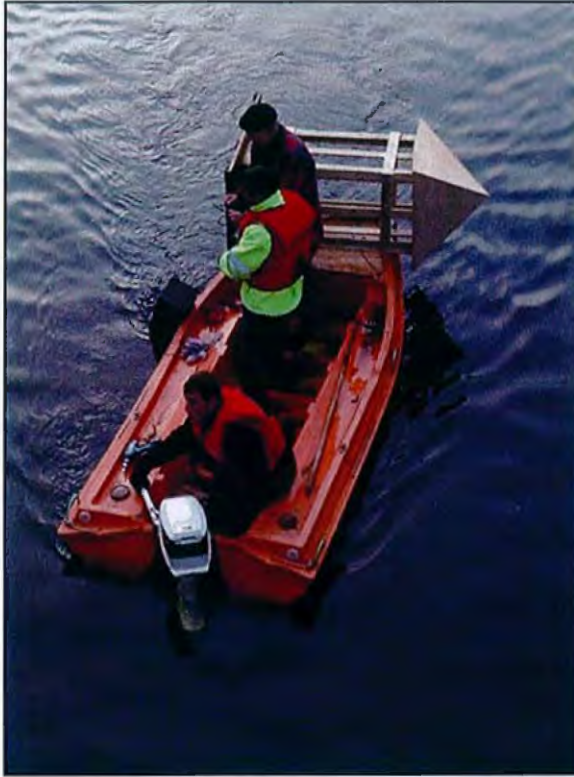


Figure 20: Installation of *Comme çi comme ça*.



Figure 21: *DIY*, 2004 (*I am a Tourist*, Perigueux, France)

Aims and Motivations

My primary aim is to investigate the role of public art within communities and elaborate on the importance of everyday activities and how such activities can be incorporated into public art programming.

Although only briefly mentioned in the context chapter, Rudolph Steiner's philosophy of Anthroposophy and Joseph Beuys's *Social Sculpture* are foundational focal points. Steiner and Beuys suggest that through Anthroposophy, society can develop in a creative rather than an intellectual format because it encourages and promotes intuition and inspirational insights. Social Sculpture in turn supports this through suggestion that its practice can build creative, holistic societies. This foundational focus on Joseph Beuys' Social Sculpture played a key role in understanding the motivation for this research.

By focusing on the early art happening and interventions of the 1960s to the 1990s, I aim to reveal new methods of public engagement and discover why traditional public art was being redefined. Essential to these aims, Suzanne Lacy's *new genre public art* received attention, "unlike much of what has heretofore been called public art, new genre public art-- visual art that uses both traditional and non-traditional media to communicate and interact with a broad and diversified audience about issues directly relevant to their lives--is based on engagement".(Lacy, 1995, p 19) This led to a further and more significant area of investigation. Through the examination of *The Reenchantment of Art* (Suzi Gablik) and *Relational Aesthetics*, (Nicolas Bourriaud), the impetus to critically view everyday life and the importance of an *active* engagement with the community is established.

My secondary objective is to research, and eventually participate in, site-based public art activities both permanent and temporary, and to demonstrate a field of art practice that contextualises the research. My final aim is to reveal within the projects researched what constitutes a successful public art project that engages community, and further, to evaluate and give credibility to the introduction of temporary relational-based public art into mainstream public art programs within Australia.¹¹ By doing this, I hope to improve the reception of public art and the community's understanding of the importance of art to a community.

¹¹ Australia participates in various temporary public art activities, more recently, the ANU Domain Project, Mildura Palimpsest, Floating Land Noosa, Farming with Mary Gympie and Laneways Project Melbourne, Strand Ephemera Townsville, Sculpture by the Sea Bondi. Temporary works are also becoming more popular and are being placed within Festival locations, eg Woodford Folk Festival.

Parameters of the Project

The scope of this project is immense; the current Australian study was limited by a lack of Australian publicly commissioned public art history; it is for this reason that I turned to the predominantly American writers and theorists in seeking to address the question of public art-making and site-specificity. I have employed the conceptual foundations and historical legacies of past movements, in particular the 1960s and 1970s, to address some of the influences these movements have had on the development of my project.

I have attempted to remove the traditional art radicalism championed by these movements and aimed to simulate various qualities of past practices of site-specificity into the contemporary public art realm. It was at this stage that I drew on theories related to public art activities and the relational nature of this practice.

Throughout the exegesis I confer with Suzi Gablik's *The Re-enchantment of Art* (Gablik, 1991). Through this text I focused on the ceremonial aspects of relational-based art making in the public sphere. Suzanne Lacy's book, *Mapping the Terrain*, helped identify changes taking place within public art and audience participation. Lacy termed this change in engagement as New Genre Public (Lacy, 1995). Nicolas Bourriaud's *Relational Aesthetics* (Bourriaud, 2002) provided a theoretical reference point for identifying contemporary practice and the role of the community. Claire Doherty's *From Studio to Situation* (Doherty, 2004) provided a series of projects that demonstrated and re-valued the significance of context in the commissioning and production of art works. Miwon Kwon's *One Place after Another* provided, as did Lacy's book, a critical history of site-specificity. Finally, Erika Suderburg's *Space*

Site Intervention provided a differing theoretical context in which to approach site-specificity and public art.

Terminology, in particular the descriptions relating to the values cited in public art policies, also became a strong influence on the project. It is through misuse or a lack of consensus of the vocabulary used that I encountered so many discrepancies in public art-making. Furthermore, study was not specifically designed to evaluate factors related to community art. Although some projects relate closely to community art models they are not community art *per se* and I felt it unnecessary to demonstrate the difference between the project and community art.

The term *site-specificity* also required some clarification; this became increasingly problematic due to the many usages available to such activities. As background I reviewed the genealogy of site-specificity since the late sixties and with this I realised that the definition of site-specific practice is infinitely varied. The meaning of *site* became so diverse that *site-specificity* remained inconclusive. I therefore stopped trying to define *site-specificity* and focused on what makes a successful public art project.¹² A similar problem occurred when I began researching Joseph Beuy's *Social Sculpture*. Criticism of this practice became evident and I decided this, too, was unrelated to the overall relevance of this project.

Furthermore, due to the methodology incorporating such a large geographical site and the physical move from the artist studio to project site, this research covered a diversity of media. With this diversity, a number of issues that would not have been so prevalent in a studio-based research project were encountered.

¹² I eventually realised that the project was not to define site specificity within any particular format but to simply acknowledge that it exists and find a term or a way of working that encompassed what the research revealed.

The projects were completed with Australian methods and media in mind. Although this did not adversely affect my research, I was aware that my findings might not be transferable to an Australian context. Certain projects had curatorial and occupational health and safety restrictions that at times affected the production of the work and the finished product.

Chapter Two: Project in Context

I began researching twentieth-century art theory and philosophy looking for alternative avenues of and for public art. Through the writings of Rudolph Steiner, Joseph Beuys, Henri Lefebvre, Suzanne Lacy, Suzi Gablik, Nicholas Bourriaud, James Meyer, Mary Jane Jacob, Clair Doherty, Claire Bishop, Miwon Kwon, and finally, Cher Krause Knight I began to think about the impetus for public art and why a gap occurs between art, life and the everyday in so much public art-making.¹³

The context material includes discussion on social sculpture, permanent and temporary public art, relational activities, ephemeral site-based interventions and events. The starting point was a study of the artistic movements beginning in the 1960s and, in particular, of conceptual-based art movements, such as the Situationists and Fluxus, that argue for greater interaction between the artist, the work and the public space. Susanne Lacy's study, *New Genre Public Art*, has been a pivotal text and is referenced throughout. I have studied the theories of relational aesthetics by Nicolas Bourriaud, the writings of Miwon Kwon and Claire Doherty in order to create a framework and a theoretical context to argue for a stronger recognition and commissioning of temporary art activities in the public art arena. The chapter is divided into four sections. A brief history of public art; the casualties of public art, the historical significance of the everyday, finally addressing the resurgence in art activities and events.

¹³ Appendix B Public Art and Policy Definitions

Historical Influences of Site Specificity and Public Art

In the late 60s and early 70s earthworks of artists such as Richard Long,¹⁴ Robert Smithson [*Spiral Jetty*]¹⁵ and Nancy Holt [*Sun Tunnels*]¹⁶ were sited in relatively geographically isolated areas. These influential works helped artists, curators and public art administrators to gauge public reaction to site-specific works. Public art benefited by such environmental interventions as they provided a catalyst and helped pave the way for a new approach to public art by highlighting the complex issues surrounding art in the public space.



Figure 22: Richard Long, *England*, 1968.

¹⁴Richard Long is seen as a pivotal artist in the 'Land Art' movement in the UK in the 1970s. He continues to record walks from around the world. For recording his walks he utilises maps, photos, and text. <http://www.richardlong.org/>

¹⁵ Robert Smithson's monumental earthwork *Spiral Jetty* (1970) is located on the Great Salt Lake in Utah. Using black basalt rocks and earth from the site, the artist created a coil 1500 feet long and 15 feet wide that stretches out counter-clockwise into the translucent red water. <http://www.spiraljetty.org/>

¹⁶ An artwork by Nancy Holt, completed in 1976, consisting of four large concrete tubes, laid out in the desert in an open X configuration. The nine foot diameter, 18 foot long "tunnels" are pierced by holes of varying size, that correspond with the pattern of selected celestial constellations. There is a tunnel each for Draco, Perseus, Columbia and Capricorn. www.Earthworks.org/tunnels.html



Figure 23: Robert Smithson, *Spiral Jetty*, 1970.



Figure 24: Nancy Holt, *Sun Tunnels*, 1976.

By the late eighties public art had become a recognisable field. (Lacy, 1995, p23) The concept of art that considered the place in which it was sited gained considerable ground. As Cher Krause Knight observes:

This eventually led to *site-specific* approaches, in which the interaction between site and art is a prime determinant in the works conception, design and execution, with the art sometimes altering the site.(Knight, 2008, p5)

With more consideration to the site the potential for a diverse use of materials opened a new set of working practices; public art began to engage with the site in which it was intended.

Casualties of Public Art

Having said this, there were and still are casualties of the public art programming in America, Australia and the United Kingdom. The most famous - possibly because such a huge amount of money was involved in the litigation was Richard Serra's *Tilted Arc* in New York. Serra's monumental steel curved form - 120ft long and 12ft high sited in Federal Plaza - shocked the public art world in 1981. This sculpture, commissioned by the Arts-in-Architecture (AIA) program, created such public and political objection to the work and its placement, that the commissioners (AIA) became involved in an expensive legal case regarding the work's future. This controversial sculpture and its fascinating story captured the art lover, onlooker and the popular press. *Tilted Arc's* controversial deployment made two things clear: according to Balfe and Wyszomirski (1987), the commissioning and installation processes for [the artwork] were "distinctly flawed," and the subsequent removal of public art called for as much careful consideration as its initial placement. (Knight, 2008, p. 12)

In Australia in the early 1980s, Ron Robertson-Swann's *Vault* suffered a similar fate. *Vault* was also made for a specific site in Melbourne - the concept behind the bright yellow steel sculpture drew on the architectural lines of Melbourne and the City Square. At the moment of installation, public outcry caused the sculpture to be removed from its intended site; in the case of *Vault* it was moved to the banks of Melbourne's Yarra River. In 2002 *Vault* was eventually relocated to its current site, ironically the Australian Centre for Contemporary Art in Central Melbourne, not far from its original site. Serra, on the other hand, had rejected the possibility of relocation and *indicated that he would disclaim authorship if the piece was installed*

elsewhere. (Knight, 2008, p 9) *Tilted Arc* and *Vault* question the politics associated with public art.

In Australia and the USA there has been a general outpouring of response to public art that has led to a review of what the nature and function of public art means within a community. Cher Krause Knight in her book *Public Art Theory, Practice and Populism* makes two important points on how the AIA controversy over Serra's *Tilted Arc* helped solidify the role of public art. She suggests that *The first is a simple assertion that truly 'public art' should be literally owned by the citizens* The second point that Kraus Knight addresses as an important outcome of the Serra phenomenon is the (albeit gradual) '*recognition that public spaces and art are not interchangeable*'. (Knight, 2008,p. 7) Although public artworks are sometimes moved, this is not always a desired outcome. Site specificity has gained currency since the 1980s and, overall, the commissioning agencies are more aware of the importance of the relationship of the object and the site and admit that general public expressions of dissatisfaction are very influential.

A decade later, another controversial work of public art was created: Rachael Whiteread's (1993) sculpture, *House*, was commissioned by Artangel. It was cast in concrete from an existing Victorian terrace house, one of the last of an existing row of houses in an area of East London that was being demolished as part of an urban renewal program. This work drew mixed responses: despite Whiteread's *House* winning the prestigious Turner prize for the best young British artist, she was also awarded the K Foundation for the worst British artist for the same work. Such contrasts exemplify the complexities of public art making. *House*, although not commissioned as a permanent work, suffered a similar fate to *Tilted Arc* and *Vault*.

The Installation period was cut short due to public demand and was removed before its commissioned time. The works formerly mentioned have undoubtedly been mythologised. Inadvertently, positive outcome from the removal of such works has opened new avenues of experimentation. Through these sacrificial works temporary site-specific public art became feasible, opening new areas for both artist and commissioner.



Figure 25: Richard Serra, *Tilted Arc*, 1981.



Figure 26: Ron Robertson Swann, *Vault*, 1982.

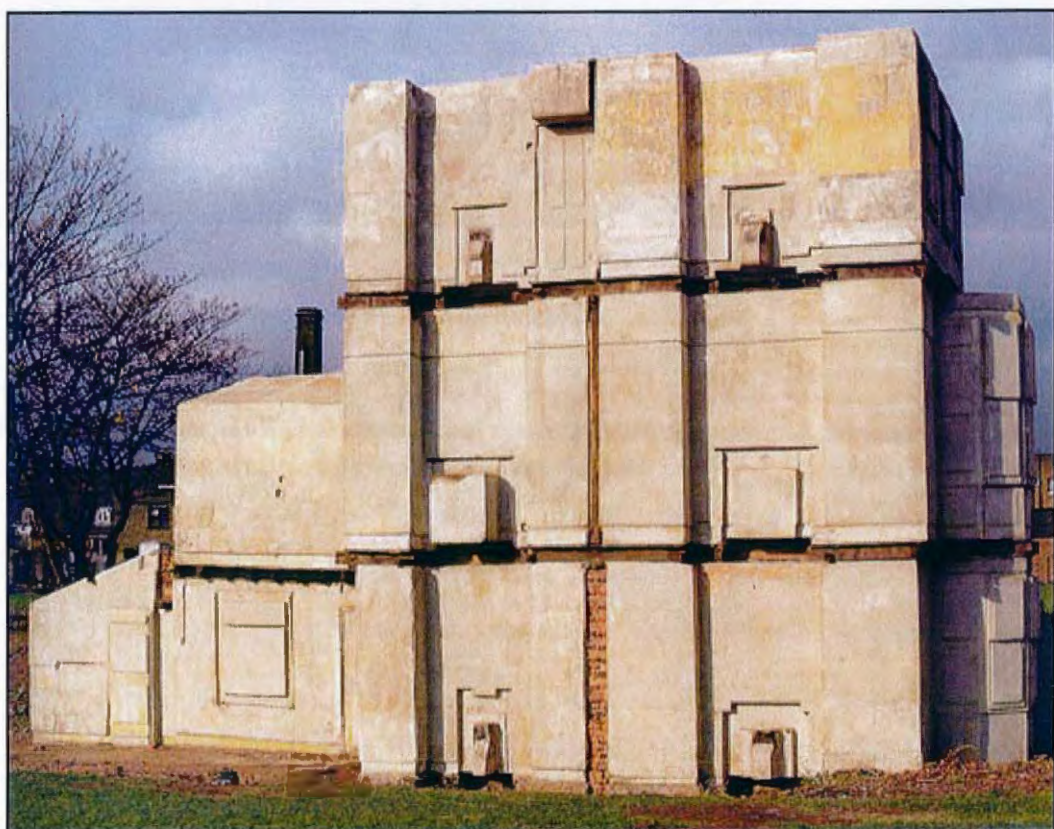


Figure 27: Rachel Whiteread, *House*, 1993.

An examination of American public art history and Australian public art programs shows that Australia has a relatively young and comparatively inexperienced public art industry. Recently, more public art funding has been available to produce a stronger public art scene. In Australia alternative public art experiences have become fertile grounds for research.

The influence of past practices on contemporary site specificity and interventions has resulted in new ways of interacting within the public space. Suzanne Lacy's *Mapping the Terrain: New Genre Public Art* and James Meyer's essays *The Functional Site; or, The Transformation of Site Specificity* have, in recent years, suggested a more radical form of public art which takes into account experiments that are more closely aligned to Marxist theory, Steiner philosophy and Situationist ideals. In particular, the public art activities associated with the Fluxus movement and other socially driven art practices have suggested an 'alternative' form of public art, less concerned with tradition and, equally, less concerned with permanency. James Meyer has made the point, for instance, that:

In recent years, the exploration of site has again become a privileged investigation. The current fascination with the art of the 1960s and early 1970s, a phenomenon of scholarship and practice, has resuscitated the idioms of pop, scatter work, identity-based activist art and performance, modes of conceptualism, and minimalism's serial syntax; [and the] contemporary explorations of site recall the legacies of earth art institutionalised critique. (Suderburg 2000, p23.)

Works by artists identified with the Situationists, with Fluxus, with Minimalism, with Arte Povera, and with Popism, can all be considered as part of what one might call anti-modernist art practice. Encapsulated within this anti-modernist sentiment, these

movements have challenged the institutionalisation of art. In this sense, the significance of these movements to the project is extremely important because they suggest an alternative model, one which focuses on creating objects based on ordinary life and pitched towards more everyday experiences.

Historical Significance of the Everyday in Art.

The simple act of walking is a medium utilised by various art movements throughout art history. The Situationists in the 1950s, not unlike the Surrealists who also used the streets as a precedent for such investigation, performed what they referred to as a *dérive* (*dérive* is French for drifting).¹⁷ Unlike the Surrealists who charted their route by chance, the Situationists made a serious commitment to the *dérive* by suggesting that a *dérive* could last anything from three hours to four months.(Ford, 2005, p35.) The *dérive* is one example of an activity which heralded the use of the everyday experience in order to help engage artists more readily with their local environment. This direct relationship allowed for the inclusion of the urban environment as a site and acknowledgment that people do inhabit the place where such interventions take place.

Situationist artists Guy Debord and Michelle Bernstein “favoured at times not to walk, favoured random rides around Paris in taxis”.(Ford, 2005, p30.) Bernstein further suggested that private vehicles should be banned from the centre of Paris to allow the free flow of civilians and, in turn, the free flow of thoughts. Alternative proposals were that the streetlights should have switches so that local residents could control them. Contemporary re-evaluation of our domestic environment almost suggests a reinvestigation of what were once regarded as seemingly Utopian ideals. Maps, photo documentation, and drawings were made to illustrate the importance of the *dérive*.

¹⁷ In a *dérive* one or more persons during a certain period drop their usual motives for movement and action, their relations, their work and leisure activities, and let themselves be drawn by the attractions of the terrain and the encounters they find there. Debord, 1956 P 22.

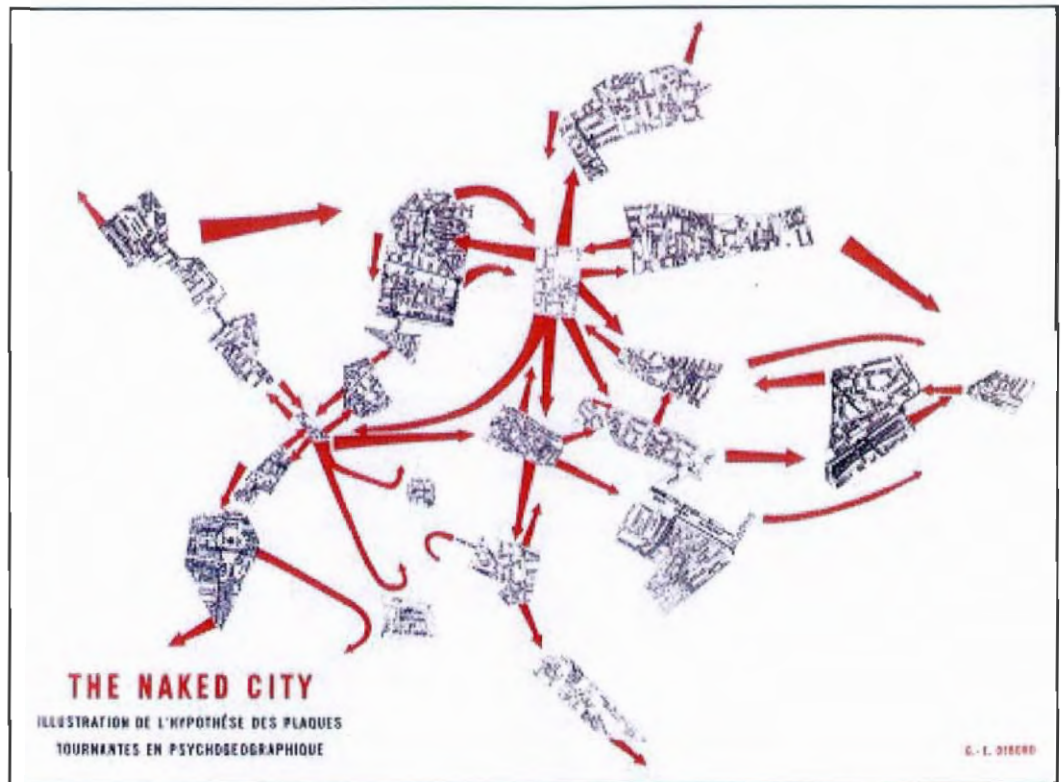


Figure 28: Guy Debord, *The Naked City*, 1958.

Michelangelo Pistoletto, a leading artist in the Italian *arte povera* movement, also explored the relationship between the individual and the community by developing the concept of the open studio along with community workshops and gallery interactions. Projects such *Palla di giornali* (Ball of Newspapers), 1966, the huge ball of compressed newspaper that Pistoletto rolled through the streets of Turin, a journey captured in Ugo Nespolo's film, (Godfrey, 2005.) initiated a series of socially interactive and responsive works that took place in the streets in the 1960s. These *dérives* and walking sculptures used in the 1960s have more recently been employed and revisited by artists such as Richard Long, who since 1967 has made works recording his own path.

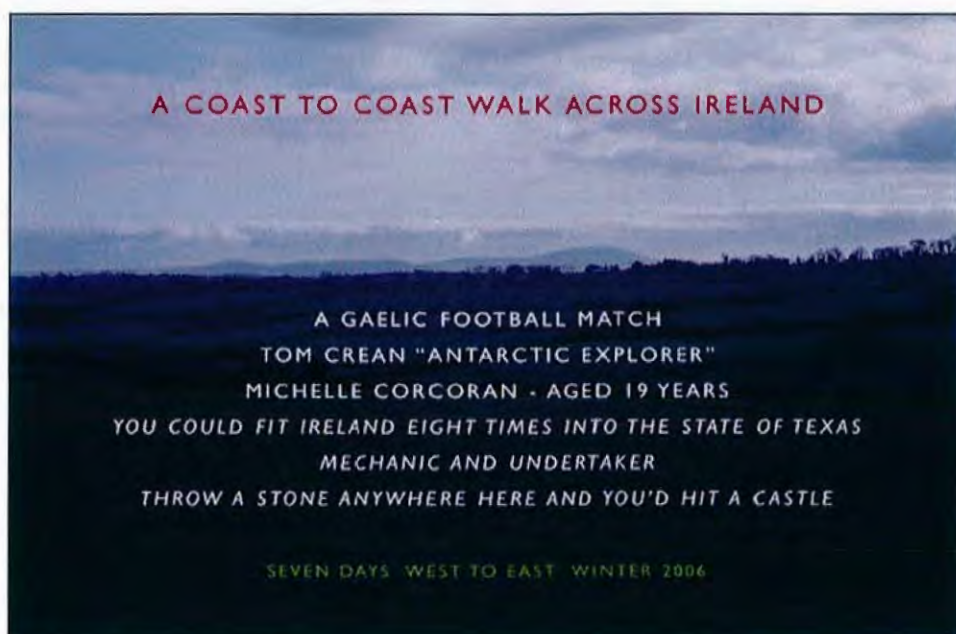


Figure 29 Richard Long, *A Coast to Coast Walk across Ireland*, 2006.

Francis Alÿs, a Belgian artist, also utilises walking as a medium. In the video, *Railing*, Alÿs uses a wooden-drum stick to explore the rhythmic possibilities offered by cast-iron railing of buildings in Regency London. He simply walks through the streets *playing* the wrought-iron railings of the fences of the offices and homes. Over the past five years, Alÿs has produced a series of walks through the London central business district from research funded by Artangel. The evidence of the works is collected and presented in video, paintings and drawings. Alÿs collaborates with the general public and public governing bodies that help make the works possible. Alÿs's work involves observation and recording of the social, cultural and economic conditions of particular places. This somewhat simple approach delves into everyday rituals and habits and integrates the ordinary person and his/her environment, thereby validating the artist's utilisation of the site and the people in which the art was made.



Figure 30: Francis Alÿs, *Railings*, 2004.

Also made possible by a commission from Artangel, Richard Wentworth’s intervention tackles similar areas to those of Alÿs. *An Area of Outstanding Unnatural Beauty* is an equal engagement of community and site. In a project in 2002 in his native Kings Cross, London, Wentworth inhabited a vacant General Plumbing store, where over a two-month period, he used devices such as maps, plans and films, ping-pong tables and a periscope to interact with the local community and inform them about their local environment. Meyer suggests such projects are a transformation of site: a literal site to a functional site. The literal site as suggested is an actual location. Meyer proposes that the artist’s work conform to the physical constraints of the situation. ‘The work’s formal outcome is thus determined by a physical place, by an

understanding of the place as actual.(ed Suderburg 2000 p 24)¹⁸ Works by Serra, Robertson-Swann and Whiteread are examples of this shift in thinking while Wentworth's and Alÿs' work is more closely aligned to the functional site definition. As James Meyer observes:

The functional site may or may not incorporate a physical place. It certainly does not *privilege* this place. Instead, it is a process, an operation occurring between sites, a mapping of institutional and textual filiations and the bodies that move between them (the artists above all). It is an informational site, a palimpsest of text, photographs and video recordings, physical places and things: an allegorical site. (ed Suderburg, 2000, p 25.)¹⁹



Figure 31: Richard Wentworth, *An Area of Outstanding Unnatural Beauty*, 2002 (Installation view of the inside of building)

¹⁸ Meyer, James, The Functional Site; or, The Transformation of Site Specificity Cited *Space Site Intervention* Erika Suderburg Ed University of Minnesota 2000 p 24

¹⁹ *ibid* p 25

Why a Resurgence in Art Activity and Events?

Marxist theories consider art production as both a commodity and as a contributor to the values inherent in our everyday life. This was developed further by German philosopher Rudolf Steiner whose philosophy is based on the notion that there is a spiritual world accessible through our thoughts and these can be accessed by a development of the self. Steiner essentially believed that “through thinking with the heart we can experience the truth in a moment of intuition, for it is this moment that truth stands within the human being as a reality, as an objective human experience and not some abstract theory”.(Steiner,1911,p115)

Steiner had a notable influence on the German artist, Shaman, and political activist Joseph Beuys whose visual investigations into the political and philosophical principles of liberty drew upon the ideas of these two philosopher-activists. Beuys, along with the Dadaists, the Situationists and the artists of *art povera*, Fluxus, and Pop Art, played a vital part in the reconnection of the visual arts with the everyday – something that many artists and critics had felt had been lost with the onset of high modernism.²⁰

²⁰ The philosopher Arthur Danto has long written of art and philosophy but it was not until 1964 when he viewed an Andy Warhol show that Danto exclaimed, “What was thrilling for me in that show was the way it opened up, I thought for the first time, a way to think philosophically about art. Up until then, it seemed to me, works of art were thought to have a strong antecedent identity. They had gold frames around them, or were posted on pedestals, and one was expected to look upon them as pretty significant.” In particular, it was Warhol’s facsimiles of shipping cartons and the *Brillo Box* that caught Danto’s eye. This experience proved pivotal for Danto and he continued to refer to this moment for years to come. So if Danto had difficulties it is understandable that the general public agencies for artistic intervention also had problems. The definition of art is a big issue and to incorporate the everyday into art is for some not even felt much less considered.

The Situationists International (SI),²¹ especially through its leading member, Guy Debord, rejected the idea of art as a separate or special activity.²² The aim of the Situationists International was to destroy the division between art and everyday life. Fluxus also challenged this separation of art and life by producing games, performances, happenings, music and dance where it became no longer necessary to ask whether the event was art since everything could be art. Art was once again becoming public.

The politics of the 1960s revolved around discussions of war, multiculturalism, the rights of minorities, and the environment. Increasingly, humanist values and approaches to art, life and the environment received more concentrated attention and art was being re-humanised. Fluxus facilitated this by creating happenings, manifestos and Fluxus 'products' that were nonconformist and anti-monumental. Indeed they focused on simple concepts, mundane activities and products that helped to promote art as an organic, lived experience.

In 1970 Beuys founded the Organisation for Direct Democracy and in 1972, at Documenta, Kassel, he transformed the Museum /Gallery into an office site for the three months of an exhibition. Occupying the office, Beuys employed Steiner philosophy and, using a blackboard to support his lectures on art and liberty, he

²¹ Situationists International SI was originally formed in France during the 1950s

²²In *The Society of Spectacle* Debord describes the 221 thesis 'as that of a society devastated by the shifts from use-value and material concreteness to one of exchange value and a world of appearances'.²² This convoluted thesis at times I found unreadable, but essentially Harold Rosenberg²² around the same moment in time spoke of 'proletarianization': the 'process of depersonalisation and passivity' brought on by modern social organization, the extension of the 'psychic condition of the nineteenth-century factory worker' into the totality of twentieth-century society²². Rosenberg suggests that through demoralization people surrender themselves to "artificially constructed mass egos". SI referred to this as the spectacle, entertainment became a necessity the Society blamed for having allowed technology to create the problem.

stressed the importance of dialogue and discussion as an art form within a community. The centrality of Beuys' position suggests that art and site specificity act to reiterate creativity as a catalyst for society, a space that we can step into, a place to regenerate ourselves, and a place to deal with our emotions and reflect upon ourselves using art as a medium.

One of Beuys' most ambitious community-based art events was *7000 Oaks*, created in 1982. Along with a small army of assistants, Beuys created this work which, as its name suggests, involved the planting of several thousand oak trees, as a major environmental statement at the time of the *Documenta 7 exhibition* in Kassel, Germany. Beuys' site intervention, *7000 Oaks*, was perhaps the grandest in scope and was a fine example of social sculpture.²³

²³ This ambitious project begun in 1982 became a five-year effort in which Beuys and other participants planted 7,000 trees oaks throughout the city of Kassel in Germany, each with an accompanying basalt stele as a marker. The solid stone form beside the ever-changing tree symbolically represents a basic concept in Beuys' philosophy, that these two natural and yet oppositional qualities are complementary and coexist harmoniously. Local community councils, associations, and citizens' initiatives determined where the trees would be planted. The organisation of this project resulted in a series of conversations among participants concerning a wide range of issues, from its impact on city planning to its meaning for future generations. Completed in 1987 by his son, Wenzel, on the first anniversary of his father's death, *7000 Oaks* truly epitomizes Beuys' ideas about art and its ability to effect change in society' .[http://www. Walker art.org/archive/ 21 02 08](http://www.Walkerart.org/archive/21_02_08)



Figure 32: Joseph Beuys, *7000 Oaks*, 1982.²⁴



Figure 33: Joseph Beuys, *7000 Oaks*, 1982.

Fluxus led the way for further activities and manifestos such as Mierle Laderman Ukeles' *Maintenance Activities*.²⁵ Laderman-Ukeles wrote the *Manifesto for*

²⁴ [/www.diacenter.org/ltproj/7000/dokumenta7.html](http://www.diacenter.org/ltproj/7000/dokumenta7.html)

Maintenance Art in 1969, and this applied equally to the home, all kinds of service work, the urban environment, and the sustenance of the earth itself. She viewed the *Manifesto* as “a world vision and a call for revolution for the workers of survival who could, if organized, reshape the world.” Beuys’ and Laderman-Ukeles’ materials and actions²⁶ addressed basic needs and stressed the importance of art making as a social/everyday activity.

²⁵ Mierle Laderman Ukeles 1973 maintenance art performances. Within these performances Ukeles scrubbed every step, floor of the museum or gallery on her hands and knees thus forcing the so-called menial tasks of cleaning usually assigned to women as an aesthetic experience.

²⁶ Beuys’ uses of materials often ephemeral were of symbolic value to him. For example; honey was the product of bees who, for Beuys (following Rudolf Steiner), represented as ideal working model of a society.



Figure 34: Mierle Laderman Ukeles, *Washing, Tracks, Maintenance*, 1973-74.²⁷

Since the '70s, Mierle Laderman Ukeles has also attempted to break down the conventional social boundaries of art. In 1976, she accepted an unpaid position as an artist-in-residence with the New York Department of Sanitation. This residency allowed her time to focus her attention on long-term environmental projects involving community participation.

²⁷ <http://www.moca.org/wack/>
<http://newcentrist.wordpress.com/2007/07/05/capitalism-democracy-and-garbage-the-dirty-mind-of-mierle-laderman-ukeles/>

Touch Sanitation, for instance, completed between 1978 and 1984, involved more than 8,500 workers in the New York City Department of Sanitation. The performance itself lasted for eleven months and Laderman Ukeles' intention was "to face and shake hands" with each one of the 8,500 sanitation workers while saying, "Thank you for keeping New York City alive." *Flow City* (1983-current) and *Fresh Kills: Landfill and Sanitation Garage* (1989-present) are projects that provide visitors with points of access to issues of urban waste management. The work of Laderman Ukeles is about the everyday routines of life: her manifestos published in the 1970s articulate and acknowledge the importance of art and life, nature and culture, public and private. Laderman-Ukeles adopts the concept of transference whereby through the use of art and artist agencies people can be empowered to stimulate positive community involvement. In another work, *The Social Mirror* [1983], she utilised a 12-ton, 28-foot long Department of Sanitation collection truck in New York reconfigured with mirror panels suggesting that the practice of garbage removal is no longer a private matter, but very much a public concern. By using mirror-panelling Laderman-Ukeles reflects to the viewer that garbage is the responsibility of everyone in society: public display and private experience are inseparably bound together. This unique work acknowledges and incorporates the community into the artwork, and was a highlight of the inaugural New York City Art Parade in 1983. The collection truck remains a permanent, mobile public-art work that the department proudly uses in parades and various special events.²⁸

²⁸ cited <http://www.nyc.gov/html/dsny/html/pr2007/21407a.shtml> 20 July 2008

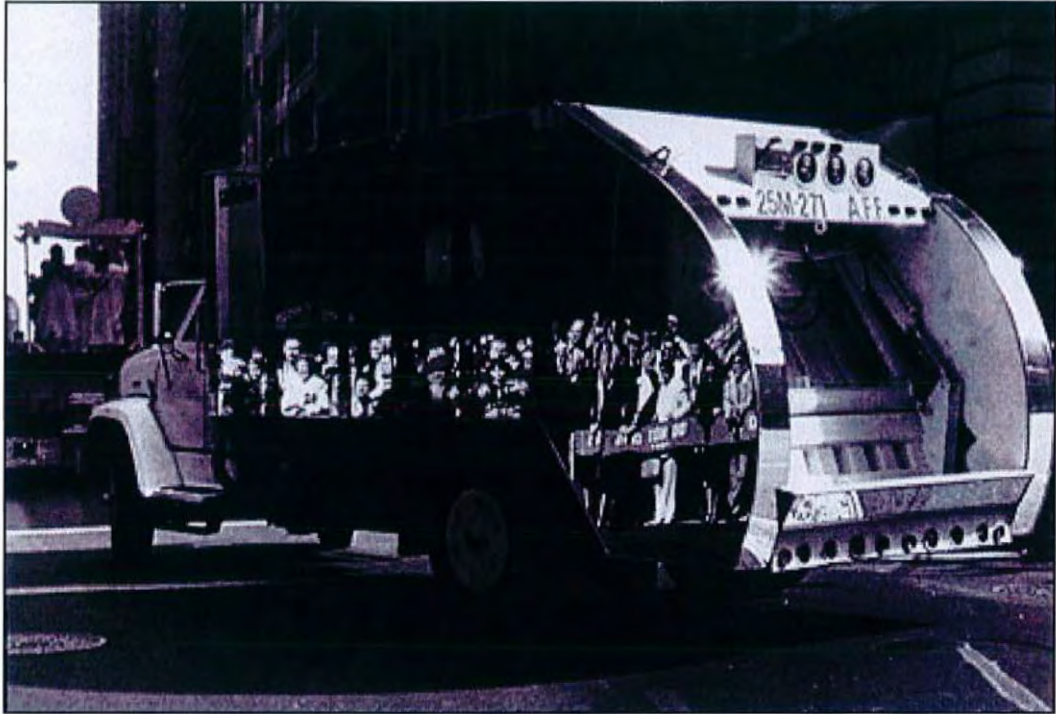


Figure 35: Mierle Laderman Ukeles, *The Social Mirror*, 1983.

Laderman Ukeles, and Beuys create, as Sacks suggests: ‘social sculpture [that] foregrounds the need for new organs of perception and new goals and goes beyond combining visual forms with discussion, problem solving or forms of participation’.(ed Holland, 2007, p43.)

In 1991, Suzi Gablik called for a re-valuation or re-enchantment of art and called for a new agenda as well as a fresh vision for society. Gablik discusses and acknowledges the need for a ‘reframing of the modern world-view and its assumptions in order to forecast the next step for society ...’ and she goes on to say:

Within the art world, however, it has, as yet no established correlative. The necessity for art to transform its goals and become accountable in the planetary whole is incompatible with aesthetic attitudes still predicated on the late modernist assumption that art has no useful role to play in the larger sphere of things.(Gablik ,1991, p4.)

Despite a span of almost two decades since Gablik expressed this observation, it remains a relevant point: she, Suzanne Lacy and Miwon Kwon have all pointed to the need for artists, curators and facilitators to address issues of social, political and environmental responsibility.²⁹

Site specificity, installation art, *dérives* [see definition on page 15], were the vehicles necessary to show an object in a different light. The *avant-garde* artist of the sixties utilised the public space and in turn this re-evaluation or re-use provided a critique of the importance of the social.

²⁹ See Appendix C.

Chapter Three: Research and Process

This chapter discusses research process and development of the project. The chapter is divided into seven sections:

1. How the project developed.
2. Individual project descriptions: includes the process and conceptual concerns of the commissioned work, and an overall review of the project.
3. Analysis: identifying the six strategies that have produced effective community relationships.
4. Final project: *The Making of Curtains*. This project makes strategic use of the six identified strategies found in previous projects. This project is also referred to as the model or template for a public art agency.
5. Table clarifying six identified strategies, followed by a comparison between two projects.
6. Summary.
7. Exhibition and presentation.

| Work Title | Location | Month/Year |
|--------------------------------|-----------------------------------------------|----------------------------------------|
| <i>Fête de Mai</i> | Belgium | May 2005 |
| <i>Warsaw</i> | Poland | May 2005 |
| <i>Farming with Mary</i> | Queensland, Australia | June 2005 |
| <i>Domain (Dwell)</i> | Canberra, Australia | October 2005 |
| <i>Great Walks</i> | Queensland, Australia | November – December 2005 |
| <i>Dalby</i> | Queensland, Australia | June 2005 (Installed February 2008) |
| <i>Mountain Festival</i> | Hobart, Tasmania, Australia | March 2006 |
| <i>Les Jardins d'Etonnants</i> | Corbignay, France | May 2006 |
| <i>The Port Arthur Project</i> | Port Arthur, Tasmania, Australia | March – April 2007 |
| <i>CAMAC</i> | Marnay-sur-Seine, France | May – September 2007 |
| <i>North Keppel Project</i> | North Keppel Island, Queensland, Australia | September 2007 |
| <i>The Making of Curtains</i> | Hobart, Tasmania, Australia | April 2008 |

Figure 36: List of Work

Art, as Bourriaud says, “has a quality that sets it apart from other things produced by human activities.”(Bourriaud 2002, p 41)

Over the course of my candidature I worked with many people, both in Australia and overseas. Involvement was at various levels, from official organisations to individuals. Each work involved a different and diverse level of social engagement, such as official and formal meetings with board members, architects, project managers, curators, administrators, volunteers, farmers, workers and ‘passersby’. Throughout this process I photographed individual people from the communities that contributed to each project. These images are dispersed throughout the project descriptions. The images also played a key role in my final presentation and a number have been included in the poster format final exhibition submission.

Levels of participation have been significant to the project. Professional engagement of assistants, team situations, new social relationships, chance encounters were formed within each project. Early on in the candidature it became clear that volunteers were inherently important. After my first completed project, I concluded that it was important to understand and consider the volunteers to be facilitators, intrinsically generating social authenticity and validating the role of the community in the public art process. Five of the chosen projects would not have eventuated had it not been for the involvement of a diverse group of people.

Generosity was found to be a key element of this research. It is the act of giving and receiving that makes a project a success. Politics is often a delicate field, and inevitably entered all the projects. Political intervention can compromise a project and it was for this purpose that I constantly had to rethink my political position, placing it outside the conventional framework associated with art as activism. Myth and the potential of story telling played a role in the early stages of the research; as the project progressed this potential remained within certain projects but did not become a distinguishing feature.

Discussion of each project/commission will consist of a very brief outline of the project, a description of my personal project and how it was completed. This will then be followed by a review of the overall success of the project. Research propositions were slowly uncovered through the succession of projects, but are only explicated before the final project *the making of curtains*. Each project proposed raised its own problems and questions and answers.

Due to variations of the project, the methodology needed for the research required itinerancy as a format. As an itinerant artist, two of my projects became available to me via an artist-run information network called AININ (Artists in Nature International Network). This chapter will track the research process from post-application onwards and will also plot my itinerancy.

How the Project Developed

The Beginning: Researching and Applying for Projects

The first six months of my candidature was spent applying for various projects.

Initially, my research focused on investigating all types of site-specificity, community interventions and temporary public art events nationally³⁰ and internationally. I was fortunate enough to have prior knowledge and experience from projects such as *Floating Land* in Australia in 2002 and *Chemin d'Art*³¹ in St Flour, France in 2003, and my research and residency for *I am a Tourist* in Perigueux in 2002 and 2004.

With most projects I was required to develop a concept for a given site; *Farming with Mary*, *The Great Walks* and my UNESCO residency were exceptions. Each concept required research into the project and the site. After a few months I eventually narrowed my research to areas where there was good financial and community support for the artist.³² This led me to France again, where I found artists' relationships with the community are familiar and accepting.³³

³⁰ I hasten to add that in Australia there are site-specific temporary projects available to artists. I attempted to enter into these projects, however my concepts were not accepted. The Laneways temporary art project based in the lane ways of Melbourne's central business area, was of particular interest to me. Since beginning this research the Hobart City Council in 2007 supported a project by Justy Phillips and James Newitt titled *Write/ Here billboard project*. Brisbane city council and the Museum of Brisbane have formed a new project dealing with temporary public art called *In habit*

³¹ *Chemin d'Art* is a project set in the medieval village of St Flour in the Auvergne region of France. With the assistance from the local community, founding curator Andre Maigne presents the project annually in the summer festive season.

³² Throughout my candidature I received financial support from the University of Tasmania through a scholarship. However, undertaking research in this area makes it extremely difficult to access other funding that is significant enough to allow a project of significance to formulate and flourish.

³³ Throughout this research of events many opportunities arose to visit and oversee events. However, I was not interested in being a bystander, as an artist I wanted to participate fully in the experience as a contributor and artist.

Eleven projects were accepted. Participation in these motivated me to base a twelfth and final work in Hobart, Tasmania, titled *The Making of Curtains*.

The Usage of Itinerancy within the Methodology

The itinerancy of the artist is addressed in chronological order. This is important as each project expands on the concerns and processes of previous commissions. My intention is usually, to work with regional materials and this determines to some extent what I produce. Also, when appropriate, I will address the function of the studio and its significance to the project.

Each project in itself was complicated: the impediments lay mainly with the geographical location of each event. Geography affected the overall outcome of every project. Funding inevitably influences the materials used, as does the site in which the work is placed. Weather, seasonal conditions and the difference in language were other variables. All of these factors relate to the work, and require negotiating.

Furthermore, other artists were involved within each project; I have listed each artist as a contributing artist within each event.

The usage of the terms *project*, *event* and *commission* requires clarification. The term *project* in this case implies a working situation, *Event* suggests that something has taken place and that there has been a successful social outcome; and *commission* is the term given to the project after its acceptance by the commissioners.

Individual Project Descriptions

Project: La Fête de Mai

| | |
|-----------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Work Title: | Rose Wood |
| Materials: | Local clay from the region. |
| Date: | 30th April - 15th May 2005 |
| Country: | Belgium |
| Place: | Mozet – a rural region, 60 minutes north of Brussels. |
| Site: | Between two villages – Froidebise and Basse Arche, on a little walking track in the Bois d'Ohey. |
| Contributing Artists: | Anne Mortiaux, Katherine Louineau, Thomas Neumaier, Regane Lhôte and Claire Pasquier, Xavier Rijs, Paul Tellier, Bernaud Roudet, Joel Thepault, Roger Rigorth, Elizabeth Woods |

Each year in May a fête is held in the Mamur Provience, taking place over fifteen days. Ten artists from around the world were invited by the inhabitants of Mozet, Faulx-les-Tombes, Haltinne, Gcsves and Sorée to participate in the event. The artists were invited to install works in the woods, valleys, and along the streams, forming a trail of work, which was then presented to the community.³⁴

³⁴ This project was accessed through AININ. Its founder François Davin, was also invited to participate in the foundation's research for this project. Davin was based in France at the time and was employed because of his development of a similar project in the north East of France *Le Vent de 'Foret*.



Figure 37: Installation of work being supported by local community.



Figure 38: Installation of work being supported by local community.

The selection of each artist's work for this event is significant and supports a very different process, from any other project I have encountered. Each artist was chosen by what the committee referred to as a 'blind' process. This method selects the artist by the presentation to the committee of an unnamed dossier of the proposed project, not by the profile of the artist. The selected project is then revealed to the committee and a discussion takes place as to whether or not the artist has the ability to complete the project. This selection process is noteworthy to the overall project, as it suggests that the project is selected because of its integrity to the site and the community. Through this direct involvement the community makes the fundamental decisions. In continuing the idea of community integration, the public also played a key role by offering their homes as accommodation.³⁵



³⁵ I was hosted in a chateau belonging to the local aristocracy the *Bonne Homme* Family a privileged situation I was told. For me this seemed unimportant although it did grant me an experience of living in a privileged situation

Figure 39: My place of residence: the *Bonne Homme* family home.

My commission, *Rosewood*, involved the making of approximately 1000 Roses from the local clay; these were later fired in the village pottery. After firing the roses were threaded on to copper wire, and woven around a mature tree in the forest (Bois d'Ohey).



Figure 40: Roses in kiln ready for firing.



Figure 41 : Local artisan assisting with the firing.

Within the project I was allocated a studio which members of the community were free to visit.³⁶ I was happy to engage in a dialogue with the local people and whilst demonstrating how to make the roses I became familiar with individuals and a social *exchange* took place. I was no longer the sole *creator*, as participants happily realised that *their* rose would be part of the installation. The project had no sense of personal ownership; the project was socially egalitarian. My thinking here (and with numerous other projects) is aligned to Joseph Beuys' concept of social sculpture and Bourriaud's theory of relational aesthetics.

³⁶I myself have made hundreds if not thousands of these roses throughout my life as a child and an adult and as an artist. I can form them so quickly that they are of second nature to me. To my amazement people were fascinated I was entertaining *and* participating with the community on a level I had forgotten about. It then became apparent that I would have to make a rose for everyone, a gift to the local community. Everyone was very happy to learn that they were to receive a rose, a small gesture of respect from the artist.



Figure 42: My assistant, Elaine, with some of the other artists.³⁷



Figure 43: My studio and home of a volunteer.

37 The artists' studios were in different locations. It was a 20-minute walk to my studio which was attached to another farm, three other artists worked from this space. I was offered as many assistants as I liked, I requested a female. Elaine a middle-aged woman from the local community arrived. She was an inspiration and an energetic worker although she spoke no English and found it difficult to understand my French.

Numerous festivities were held throughout the project; a community dance to mark the end of the artist's fifteen working days was to draw attention to the event and marked the opening of the fête.³⁸ Subsequently, the trail of the artists' work was then opened to the public for viewing.³⁹



Figure 44: *Rose Wood*, 2005, dimensions variable (La Fête de Mai)

38 Festivities throughout the fifteen working days took place. The artists were delivered lunch by the community each day, regardless of where they were working. This was always a “mini” event as the general community is aware of this and often join the artist for the lunch break. In the evenings the artist and the community ate together in the local hall and were entertained by the local musicians, poets and community members. Surprisingly these activities were well attended by the community and the artists. The artists were made welcome and became part of the community.

39 This viewing day was an extraordinary event in itself, where everyone who was able literally piled onto tractors and any moving object available and travelled around roads, up hills, and across muddy tracks to view the artworks. This took an entire day: picnics were set up and food and entertainment were provided. It was an amazing way to view the finished art works. Unfortunately, Australian Occupational Health and safety no longer allows this experience.



Figure 45: Close-up of *Rose Wood*.

Review

Rose Wood is a work that develops relationships of empathy and ownership with the community in which it is made. The relationship results from a number of factors, including the use of the local clay that, as previously mentioned, has a significant symbolic relationship within the community, and the placement of the artist as a resident within the village. The important effect of this residency is that it creates opportunities for informal interaction between the artist and members of the community through access to an open studio, teaching/learning (artist teaching members to make clay roses) and inclusive festive events.

The community's ownership of the work results from their participation in the production of the work, their involvement in significant decisions (such as the selection of artists) and also through their investment in providing the artist with

accommodation, facilities, labour and materials. This investment gives the work a value that can be attributed to common activities within the community e.g. the artist was only able to make this work since they were able to work from my workshop.

The voluntary participation of the community in the production of the work also has the effect of attracting people who are genuinely interested in the artist and their work, and provides them with an opportunity to experience the artistic process and to further develop their interests. This is very different from the use of paid labour as although using “professional” assistants may produce more polished results, the interests of such professionals can be purely fiscal; the use of paid labour may therefore result in a loss of opportunities in developing relationships with the community.

The sympathetic relationship developed between *Rose Wood* and the community and their ownership of the work are critical to the success of the work since it draws direct connections between the lives of community members and the work – instead of encountering alienating, simply decorative objects in the landscape, the community members are able to intuitively understand how and why the work was made and, if they are involved in its production, will recall the wonderful moments of creation. The work remains today and eventually the copper will produce its own patina on the white roses. With time the work will change and collect its own meaning.

I left Belgium and continued with my itinerant journey, entering a very different environment in Warsaw in Poland. My project there was a collaborative, clandestine project⁴⁰ on the banks of Warsaw's main arterial river. After completing this project I returned to Queensland, to commence a project of similar format to *La fête de Mai*.

⁴⁰ See appendix D

Project: Farming with Mary

| | |
|------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Work Title: | Utopia made me do it |
| Materials: | Azola, irrigation pipe, wire. |
| Date: | June 2007 |
| Curator: | Francois Davin |
| Country: | Australia |
| Place: | Mary River, Kandanga, Queensland |
| Site: | Kandanga Rivulet/Bridge |
| Participating Artists: | Francois Frechet, Bonggi Park, Irene Hoppenberg, Maree Prior, Anne Mangeot, Cornelia Konrads, Roger Gaudreau, Margaret Mc Ardle, Ludwika Ogorzelic, Byoung-Tak Moon, Carlotta Brunetti, Francois Davin, Elizabeth Woods. |

Farming with Mary was a project curated by Francois Davin, supported by Kevin Wilson⁴¹ and facilitated by Julie Gibb of the Gympie Regional Gallery and the people of the region.⁴² This project was set in various small towns in the Mary Valley, south east of Gympie in Queensland.⁴³

⁴¹ The then director of the Noosa Regional Gallery and curator of the *Floating Land* Project.

⁴² With a tiny budget of 10,000 Australian Dollars

⁴³ Public and private lands of this area were used for the intervention. Consequently, throughout this engagement the land, site and people became related. There were moments when each person's farm was not solely about the people who farmed it. Although works were created on private land with restricted access, right of entry to the farmer's land was made available, a rare opportunity within the Australian farming fraternity. Australia differs greatly in relation to land and access; throughout France and Belgium there are often pathways through farmer's *payes* (land) that are publicly accessible to the general public. Davin spent considerable time rallying and building the confidence of the local communities.

Farming with Mary had the objective of housing ten international artists and four local artists for two weeks to make a work that related to the local community. Ten artists were billeted in ten farms of the Mary Valley's four rural communities and responded to the farm in which they stayed. Festivities for the fourteen days supported the overall success of the project. This project was not just the artist or the art, it is, as Bourriaud suggests:

...a series of meetings, encounters, events, various types of collaboration between people, games, festivals and places of conviviality, in a word all manner of encounter and relational invention thus represent, today, aesthetic objects likely to be looked at as such, with picture and sculptures regarded here merely as specific cases of production of forms with something other than a simple aesthetic consumption in mind.(Bourriaud, 2002, p28)

As a commissioned artist, I was presented with the choice of four possible sites. I chose a river site where the waters were heavily infested by the nitrogen-absorbing aquatic plant, azola.⁴⁴

⁴⁴ I chose this site because it highlighted questionable farming practices, as azola does not appear in waterways unless there is a run-off through the inconsiderate use of manufactured fertilisers. I chose this particular site because it highlighted my belief in the efficacy of biodynamic farming.



Figure 46: Azola-infested river prior to installation of *Utopia made me do it*.

The Azola was an appropriate material, as the river was unnaturally stressed, and as such, the inference could be drawn between the farming practices that brought about the infestation and that were potentially harmful to the greater community. The choice of agricultural drainage PVC piping as a medium was to subtly remind the community that the problems of the river were associated with agricultural and farming techniques. I formed the outer casing of the work by moulding the piping into floating amoebic shapes, which lay on the surface of the river.⁴⁵ After installing the forms on to the weed-infested river, I then used a sieve to bail out the azola from the forms, leaving clear weed-free water that reflected and revealed the natural elements of the river. The amoeba shapes produced a strong negative and positive drawing on

⁴⁵ A chance encounter with two young residents provided the canoes necessary to install the work on the river. This was extremely challenging (to fall into the river would have been very unhealthy,) installation took time, patience and more importantly familiarity with the river, something I did not have.

the water and worked like moving mirrors, a metaphor for personal reflection. The community viewed the work from the bridge and banks of the river. David Seamon⁴⁶ clarifies my approach to this work by suggesting: *We normally do not explore the way we dwell, (he writes) nor the ways in which place and environment sustain our existence as people. A phenomenological environment psychology brings these themes into people's conscious awareness. Such learning fosters understanding, sensitising people to the role of place and dwelling in their own lives and thus perhaps helping them to promote change in their own lives and others' lives in the future.* (Seamon, 1987. p136) This work when presented to the community was quietly accepted.



Figure 47: Assistance from the local community.

⁴⁶ David Seamon is an environment-behavioral researcher and Professor of Architecture at Kansas State University in Manhattan, Kansas. His research and writings focus on the ways that the natural and built environments contribute to human well-being.



Figure 48: Forming the amoebic shapes.



Figure 49: *Utopia made me do it*, 2007. Agriculture pipe, wire. Dimensions variable.



Figure 50: *Utopia made me do it*, 2007. Agriculture pipe, wire. Dimensions variable.

Review

Utopia made me do it is a work very different work from *Rose Wood* even though it developed from a similar project format to *la Fête de Mai*. *Utopia made me do it*, by the nature of the materials, had a different agenda, as it utilised a politicised medium (azola and black irrigation pipe) to formulate the concept attached to the work. The political relationship established within the work and the acceptance of this by the community only briefly altered the community response to me as an artist. Other than this, all other factors remain consistent with *La Fête de Mai* despite the changes in culture and geography.



Figure 51: *Farming with Mary* community celebrations.

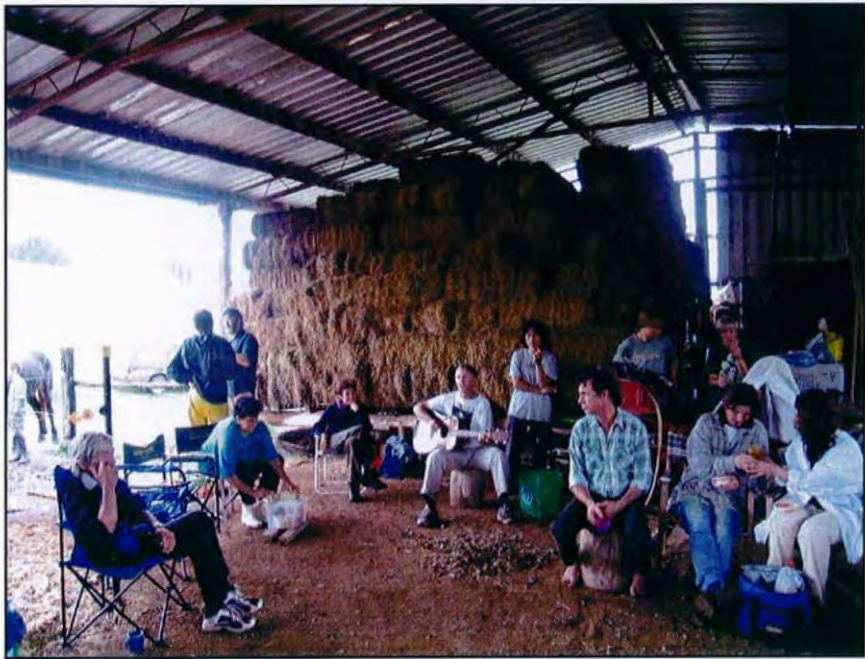


Figure 52: *Farming with Mary* community celebrations.



Figure 53: The audience viewing the works.

I left *Farming with Mary* to undertake another project in Canberra, Australia, titled *Dwell*.⁴⁷ After *Dwell* I then continued on to my next project, *Great Walks*.

⁴⁷ see appendix D

Project: *Great Walks/Habitus-Habitat.*

| | |
|-----------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Work Titles: | <i>Princesse Kondililla,</i> <i>Water Works,</i> <i>Great Expectations</i> |
| Materials | Chalk (<i>Princesse Kondililla</i>) Sticks, paint (<i>Water Works</i>) 14'30" video (<i>Great Expectations</i>) |
| Date: | September - November 2005 |
| Co ordinator: | Keith Ward |
| Country: | Australia |
| Place: | Sunshine Coast Hinterland Queensland |
| Site: | Kondililla Falls, Thelba Thalba |
| Commissioned by: | EPA Powerlink Queensland |
| Contributing Artists: | Craig Walsh / Gold Coast City Gallery (Gold Coast Hinterland) Fiona Foley / Hervey Bay Regional Gallery (Frazer Island) Jill Chism / Perc Tucker Regional Gallery (Wet Tropics Great Walk South) Brian Robinson / KickArts Contemporary Arts, Cairns (Wet Tropics Great Walk-North) Shane Fitzgerald / Artspace Mackay (Whitsunday Great Walk) Elizabeth Woods / Caloundra Regional Art Gallery (Sunshine Coast Hinterland) |
| Photographer: | Marian Drew |

Habitus – Habitat, Art and Environment in the Great Walks of Queensland is the official title of this project. This project was funded with monies accrued from the then Queensland Government's Art Built-in Policy to utilise 2% of the construction Budget for state funded projects. *Great Walks* of Queensland were six new walking tracks constructed by Queensland Parks and Wildlife Service (QPWS), a division of the Queensland Government's Environmental Protection Agency (EPA). A further partnership took place between Arts Queensland Public Art Agency, *Art Built In* and Powerlink Queensland.⁴⁸

Having completed *Dwell*, a temporary public art project in Canberra, I was disheartened by the lack of opportunity it had given me to engage with the community. Gaining from the experience I took the time to re-evaluate my methodology. *Great Walks* provided me with the opportunity to work within the guidelines of a public art policy and produce a work that engaged the local community for which the work was commissioned. The site was not the usual public art commission: the work was to be situated in the Blackall Ranges, National Park in the Sunshine Coast hinterland. Maleny and Montville were the local towns involved and the headquarters of the EPA and Powerlink, the commissioners of the work. I completed three works within the commissioning time of two months. From the three

⁴⁸ The project was administered by ARCIMIX whose director Keith Ward acted as project manager. This project incorporated and involved many people. Beth Jackson an independent Queensland Curator was employed as her rationale titled *Habitus-Habitat* cited various artists working past and presently in the field, the key historical reference being Beuys project *7000 Oaks*. As a chosen reference Beuys *7000 Oaks* placed this project within the context of not just environmental consciousness but the social change required to preserve our current life practices. Julie Foster- Burley who with her experience of the Regional Gallery Association developed the gallery contribution, this created a formal regional gallery space so important for the outcome of the overall project. Timothy Morrell and Stephen Muecke were employed as writers along with Marian Drew an official photographer. In total the program sponsored seven residencies, seven master classes, three workshops for the local children of the areas and three workshops for emerging artists. The outcome from each residency and master classes were exhibited in eight regional galleries corresponding to the relevant site, The final the eighth exhibition was a collection of all project held in Brisbane.

works I have selected one, *Princesse Kondililla*. The other two works were *Waterworks* and *Great Expectations*.⁴⁹

It became very obvious in the early days of this project, although the community aspect of this project was promoted in the *Great Walks* commissioning outlines, this was clearly not a priority. National Park regulations preventing foreign materials to the park, proved to be challenging. Due to the lack of community engagement, the materials became the focal point and eventual success of the commission.

Isolated from the contribution of the local community, I looked for ways in which to make a work that was available to those who ‘happened’ to be or were there at the right time to experience it. Fortunately, this project was well funded, thus allowing time for the necessary research, and money to employ assistants. I began by selecting a site, one that I favoured for its natural beauty, sensitive light and general harmony. Subsequent to selecting the site, I discovered that this was an area of the park that was attributed to Kondililla, a mythical aboriginal princess who lived within the park. I decided to make homage to the Princess by producing an ephemeral pathway to reinstate the historical and mythical qualities of the park.

After much deliberation and experimentation, I selected a European-styled design to refer to the European fleeting presence in an ancient land.⁵⁰ At first the decision to use a European design was a political comment, addressing European settlement on aboriginal land, but this became incidental after the work was installed, as the two

⁴⁹ See appendix D

⁵⁰ I substantiated this by titling the work *Princesse Kondililla* in reference to *princesse* the French word for a length of fabric or gown.

motifs (the decorative design and the aboriginal pathway), due to the sensitive nature of the materials, totally integrated and became one.

The material used to form the pattern was clay collected from the national park, and which I then carefully dried over the course of four weeks. When it was completely dry I manually ground the clay to a fine powder, weighing 40 kilos in total. The powder was then taken to the site and gently applied to the pathway, by sifting through a fine metal mesh onto the stencil, cut to form the design; the process took eight hours. The work travelled along the path for a further 200 metres, stopping in a place for no apparent reason; this also added to the curiosity of the work.

The park visitors were enchanted by the work; people arrived at the site over the course of the final stages of the installation having been told by others about the work.⁵¹ This work intensified the existing myth: the general public and EPA staff arrived at the site the next day, only to find that it was no longer there -- the work had simply vanished through the night, the rain had arrived and the work dissolved, leaving no traces.⁵² For the remaining three weeks on site the EPA and various members of the community conveyed stories to me that a *mystical* experience had taken place in the park and that there was evidence that the princess existed⁵³.

⁵¹ After completion and documentation of the work I thanked Kondililla and suspected that the myth was in-fact true and that in some way she had approved of the work by allowing all the elements that made this work successful come together.

⁵² Photographic documentation played a pivotal role in this project, perhaps because the very small audience, and for reasons of accountability, photography clearly played an important part by documenting the fleeting experience, now rendered permanent on the office walls of the EPA.

⁵³ I reviewed the work of Richard Serra *Tilted Arc* and Rachael Whitereads *House*, and Andy Goldsworthy's temporal works. Each of these works became mythologised by not being present, and remain only in the image of the work on the walls of the EPA.



Figure 54: *Princesse Kondililla*, 200m trail laid in dried clay.



Figure 55: Close-up of *Princesse Kondililla*.



Figure 56: *Princesse Kondililla*, 200m trail laid in dried clay.

Review

Great Walks was a very different kind of public art commission, The project was placed within the National Parks this automatically linked the project with the towns of Maleny and Montville Although there is a resident community in the townships of Maleny and Montville they failed to engage with the work, support from a community of a different kind came from the EPA. *Princesse Kondililla* was a work that accredited an already present myth with in the local community, the sensitive use of materials made an important symbolic and cultural connection to the park for visitors. The entire process suggested a new research proposition. Can better relationships be developed if the artist becomes part of the community?

Despite efforts made by the artist to interact with the community relationships were not established. This affected the outcomes of the project: the artist and the art remained alienated from the community.

People outside the community governed *Great Walks*. Formal festivities took place throughout the two months. Attendance by the local community, although encouraged through the usual methods of promotion and advertising, was minimal.⁵⁴ The lack of informal opportunities for the community to engage with the artist resulted in the employment of professional assistants. The consequence of this decision was a *polished work* but caused a further alienation of the community. *Great Walks* resulted in a work that played with the randomness and chance encounters of visitors, and staff within the national park framework. I was essentially making my own private work in a public site.



Figure 57: Assistants Andre Porigneaux and Derek Noble.

⁵⁴ The selection process for this project took place in the offices of the EPA with the Artimix the commissioned public art agency Artimix called for submissions the submissions were then presented to the EPA and the final selection was made by the EPA.



Figure 58: Artist with EPA ranger Cheryl Thompson.



Figure 59: Camp site at Thelba Thalba.

Having completed *The Great Walks*, I returned to Hobart to begin my next project, a community-run biennial event, *The Mountain Festival*.⁵⁵ Following the completion of

⁵⁵ see Appendix D

the *Mountain Festival* project, I returned to France to work on a project curated by Jean Bojko.

Project: Les Jardins d'Etonnants

| | |
|--------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Work Title: | From private garden to public place |
| Date: | May – July 2006 |
| Materials: | Garden courgettes with incised text. |
| Artistic Director: | Jean Bojko |
| Country: | France |
| Place: | Corbigny and Montliffe |
| Site: | Anne & Pierre Daveau's farm garden |
| Contributing Jardiniers (Gardeners): | Eliane Bossé, Honorine Van Citters, Pierre Michon, Commune de Gien/Cure, Commune de Nannay, Daniel Mahuet, Sylvain Bellenfant, Jean-Paul Pouillot, Fernande Courtet, Nicolas Petitdidier, Fabio, Abbaye du Jouir, Didier Haut, Didier Gouel, Anne Daveau |
| Artists: | Rommert Booenstra, Julien Celdran, Francis Colin, Phillippe Cusse/Sylvie Verhee, Claire-Helene Delouvée, Anne De Villèle, Eric Ferrand, Marie Goussé, Francois Frechet, Sylvain Vincendeau, Theirry Teneul, Laurence Médioni, Jeanne Laurent Katerine Louineau, Elizabeth Woods |
| Commissioned by | TéAtr'e`PROVéTe ⁵⁶ |

The site was in a farm garden belonging to Anne and Pierre Daveau. The village, Montliffe, was 15 kilometres from Corbigny in the Burgundy region.

⁵⁶ TéAtr'e`PROVéTe (translated as Test Tube Theatre)



Figure 60: The home of Anne and Pierre, Montliffe, France.

The focus of this project was to match 28 local inhabitants and their land with 28 artists from outside the area. Over one year the artists and the gardeners collaborated to produce works of a varied nature. As with all *TéAtr'e'PROVéTe* projects this commission was 'based on a symbolic relationship between art (the artists) and society (the gardeners).' (Bojko, 2006, p56) My itinerancy consisted of a ten-week residency living *in situ* with Anne and Pierre Daveau.

This commission primarily addressed an important research proposition: Can artistic interaction and the incorporation of everyday activities generate a more meaningful reception to public art?

The start of the project coincided with the festival of May held in Corbigny and showcased each community's input into the region of Nièvre.⁵⁷

⁵⁷ This fête showcased all the different styles of farming and produce akin to our rural shows. The fundamental difference was that the fête/show ran through the streets of Corbigny. The timing of this particular event was crucial to the timing of the community event as it recognised each person's contribution and advertised the project to the wider viewing audience and the participating artists. The



Figure 61: Local fête held in the main streets of Corbignay.

Informal and formal activities surrounded the entire project: as part of the official opening evening an artist introduction party was held by the organisers and supported by the community. It was a large party of 400 people who were treated to a meal of regional specialties. Throughout the evening, to great applause, a ceremony took place introducing the artists to their respective gardeners.

28 gardens over the course of the next year were open to the general public and became conference places for the wider general audience.



Figure 62: Opening night entrance at Abbaye de Corbignay.

I lived with my gardeners and became part of their lives for ten weeks. My intention was to plant a large garden of courgettes, 55 plants, in a plot measuring 25 metres x 10 metres. A plot of land was provided and for the following two weeks I listened, cooked, ploughed and weeded the plot in which we were to plant the courgettes. The day for planting the garden was announced to the community and in the morning people arrived to help with the planting. There was a lot of laughter and chaos; for me, bewilderment, due to the language barrier.



Figure 104: Dresses being worn prior to the happening.



Figure 105: Dresses being worn prior to the happening.



Figure 106: Dresses being worn prior to the happening.

Invitations were sent out to gallery patrons to attend the public opening beginning at 5.30 pm. On the day, each person wearing a dress was scheduled to arrive in the gallery at consecutive 2-minute intervals. This timing allowed for the gallery to fill gradually; a timetable was created for this purpose. This document (with the names of the participants) also served as a *list of works* that one might traditionally be given at gallery exhibitions. The opening night was catered: I provided waiting staff, food and drinks; I myself participated as a waiter, allowing me to be part of the process. The dressed participants gradually arrived, slowly filling the gallery. The general public was amused and relatively relaxed. Eventually the gallery filled and the general public slowly moved outdoors to view the happening from the pavement through the front windows into the gallery. The women and children who wore the dresses stayed within the gallery, chatting freely. After about 20 minutes the general public moved slowly back into the gallery. After a total of 3 hours, patrons and participants began to

leave the gallery. Later the dresses were collected, unpicked and re-sewn by hand to form curtains suitable to fit the windows of the Plimsoll Gallery and for the final exhibition. The idea of collecting and re-sewing the curtains re-established myself with the participants; further discussion and anecdotal stories about the event were exchanged. The hand-sewing of the dresses into curtains at first seemed the practical solution to make the curtains. Each curtain took eight hours to re-sew; throughout this time the women and children revisited my studio and were perplexed by the laborious process. I myself found that the re-sewing of the rubber-backed fabric seemed surgical, skin like. I began to recognise each person within the dress, as the dresses had trace elements of the person who had worn it. On two occasions women decided to re-sew their own dresses. This was also a pleasurable experience; through the course of the four hours that the sewing took place many topics about life and the everyday were exchanged. The rubber-backed fabric requires no curtain linings; as a consequence of this the sunlight shines through the curtains giving detail of the dresses within the curtain. The curtains can ultimately be viewed as a permanent outcome and yet still retain an element of the ephemeral happening/event. The curtains are undoubtedly connected to the community who participated in their making. A video montage was assembled using footage collected from the event.



Figure 107: *The Making of Curtains* happening.



Figure 108: *The Making of Curtains* happening.



Figure 109: *The Making of Curtains*, 2008, curtains incorporating dresses worn in happening, installation view.



Figure 110: Close-up of curtains showing hand-sewn seams.

Review

The Making of Curtains utilised all the strategies that unfolded throughout my candidature.

The community's ownership resulted in their full commitment to the participative aspect from the collection of the dresses prior to the event to the evening of the happening, to the delivery of the dresses, to the studio for resewing into the curtains. The interaction with the everyday was paramount to the project; the curtain material and the process used gave members of the community involved an instinctive understanding of the entire process. This project proved to be self-governing. All of the participants had input into the overall success of the event. Greater fiscal input would certainly relegate the project to a public artwork, rather than the smaller based happening that was presented.

I refer to this happening as to my working model/template for relational-or temporary-based work that in turn, could be expanded and presented to a public art agency for consideration. This working model/experimentation allowed me to reach a conclusion in my research and answered my research propositions.

Summary Table

Seven projects were selected and six key factors were identified within the seven projects that had improved the connection between public art and the audience. After identifying the key factors, a table was made to clearly identify within the overall project the commissions that effectively engaged the community. The final project, *The Making of Curtains*, was produced incorporating all the strategies that improved the connection between public art and community. Throughout this process research propositions were uncovered and solutions were found.

The summary table below is relative to each factor and allows you to visualise the effectiveness of the factors within each project:

| Factor | Fête de Mai | Farming with Mary | Great Walks | Les Jardins Etonnants | Port Arthur | Dalby Hospital | CAMAC | <i>The Making of Curtains</i> |
|------------------------------|---------------------|---------------------|---------------|---------------------------|---------------------------|----------------|---------------------------|-------------------------------|
| Artist Resident in Community | Yes | Yes | No | Yes | No | No | Yes | Yes |
| Volunteer / Paid Assistance | Volunteer | Volunteer | Paid | Volunteer | Paid | Paid | Volunteer | Both |
| Festivities | Formal and Informal | Formal and Informal | Formal Only | Formal and Informal | Mostly Formal | None | Formal and Informal | Formal and Informal |
| Permanence | Permanent | Temporary | Ephemeral | Ephemeral | Ephemeral | Permanent | Temporary | Ephemeral* & Permanent |
| Governance | Community | Community | Institutional | Institutional & Community | Institutional & Community | Institutional | Institutional & Community | Self |
| Interaction with Everyday | Moderate | Moderate | Moderate | High | Low | Low | Moderate | High |

*Ephemeral work is ultimately destroyed when returned into a permanent, decorative object for gallery exhibition.

Figure 111: Table of works and factors determining public interaction.

Comparisons between Dalby and *The Making of Curtains*

To see clearly the significance of this research, it is useful to make a comparison between two works. The first work, *Dalby Hospital*, a project that was made with no considerations of the factors, and was subsequently deficient in all six strategies and *the making of curtains* a work that was made specifically with all strategies incorporated. I found that the difference between the projects could be assessed by whether or not these factors were effectively addressed.

Artist Resident in Community

The Dalby Hospital project did little to support or promote the artist to live within the community. This prohibits free flow of information regarding materials, histories and general everyday interaction that commonly takes place in residency programs. By not having the accessibility to the community and local knowledge the work is altered. Chance meetings do not take place, stories are not shared and the artist stays on the outside of the community in which he or she is supposedly commissioned to make a work. Almost all opportunities to incorporate community contact in the work were eliminated. In comparison, *the making of curtains* living within the community presented a very different outcome. This work was made within the artist's own community; therefore the artist was able to select participants from a wide range of backgrounds, and who had an appreciation of the project. This gave the artist confidence and allowed the project to develop in a supportive atmosphere. When the artist is resident within a community, support and generosity come from unexpected areas and add diversity to a project. Little pieces of advice and local information are given and prove to be very constructive. Relationships are formed; story telling and the exchange of personal experience take place. The project becomes a focal point of

the community and the community takes ownership, this is proven by the participative role of the community. The project is stimulated by the artist's continual presence within the community, allowing the project to develop in particular ways that are unavailable in a community where the artist is unfamiliar with the local people.

Engagement of Volunteers as Assistants

Only professional help was employed to create the Dalby commission, the result of which is arguably a lack of interest in the work itself. Through the lack of engagement with the community, the assistance of local people tends not to take place. Volunteers or interested local people bring to a project a certain type of engagement that cannot be assessed through the employment of outside people brought in to assist the artist. The community was not privy to any information surrounding the site or the making of the work. In *the making of curtains*, on the other hand, all the participants were volunteers and were strongly connected to the work; they were motivated by the idea and the community factor, which was promoted within the project. Financial or professional interests did not motivate the participants: they were involved because they were curious and through this curiosity participation took place.

Positive Outcomes from Informal Festivities

Dalby is a small community and making contact with the local residents without a formal invitation can be difficult and this has an effect on the artwork's significance to the community. The artist was not informed of any festivities or official ceremony associated with the opening of the hospital. The general lack of festivities meant the artist and the community alike did not make any formal or informal contact. The local community of Tasmania provided the infrastructure for *the making of curtains*. A vital component of the happening was set by the formal *presentation* of the festivities; this

device was a deliberate attempt to provide order within the event. When the formalities stopped, the rest of the project simply flowed and was essentially directed by the artist (a waiter), the participants, and the viewers themselves.

Engagement of Temporary and Ephemeral Work

Dalby was a permanent work and there was minimal discussion in relation to the changing of the work from permanent to temporary. Although there was scope for this to take place it was not considered seriously. The work, being permanent, needed to have a solid construction that fitted within the hygiene requirements of a hospital; this condition of a permanent work restricted the materials and, in turn, the overall project. On the other hand, *The Making of Curtains* was essentially an ephemeral event although a permanent outcome was produced in the form of curtains and video documentation. The project ultimately sits within a temporary or ephemeral format. This allowed the project to develop without the restraints normally imposed by regulatory bodies on permanent public works. Without constraints such as occupational work place health and safety issues, the work is given the opportunity to exist and create an unusual event that remains in, and is propagated from, the memories of the audience and casual bystanders.

Governance

Governance of the Dalby project was through a public art agency and all site information necessary was obtained through the agency that then forwarded requests to the architect. This bureaucratic exchange severely restricts the artist's information and the much needed dialogue with the Architect. Dalby was commission-funded through conventional public art funding. This is representative of state public art policy and production. The hospital and staff are privy to the budget provided for the

artwork and this can have dire consequences for the artist as the community may not be aware of the complexities of the commissioning process and this often leads to misunderstandings regarding the budgets set aside for the artwork. The work was permanent; this also changes the relationship to the work, as the community is generally resigned to the fact that the artwork will go ahead regardless of their input. A totally opposite situation was experienced with *the making of curtains*. The project was not commissioned and was self-funded and therefore there was little interference from external bodies. The gallery space was provided from the generosity of the gallery owners; this was respected throughout the whole process. A regular dialogue was set with the gallery and was paramount to the success of this event.

Interaction with the Everyday.

Throughout the Dalby project minimal interaction with everyday activities of the hospital took place. The materials used were wood; the use of flowers incorporated a decorative motif that could be considered an interaction with the everyday. *The making of curtains* on the other hand relied totally on the everyday. This work activated familiar materials, curtain material dresses, food and beverages. These everyday objects gave the project a conceptual aspect that was easily accepted by the community. The dresses are common objects and all the models automatically had a common ground in which to participate. The dialogue exchanged between each participant was everyday chatter; the food and beverage component also played a key role by promoting a common ritual, which, in turn, presented and promoted accessibility to the work/happening. The everyday provided a departure point for a shared public experience.

Summary

The research presented here provides six recommendations that resulted from an international and national study into temporary public art. Meeting all these factors will not automatically guarantee a successful public artwork but the findings are significant. *The making of curtains*, the final outcome from my research, promotes the development of relationships between public art and its audience. This, in turn, can be reviewed by curators and public art agencies interested in incorporating temporary and relational-based concepts into the current public art programs. Although the artist was important, it became increasingly obvious that he or she was not paramount to the success of the project. The artist worked more as a catalyst to bring people together.

The significance of these findings allowed me to see objectively what is required to engage in a successful art work for a public place. Comparing these projects, some of which were formulated without community involvement and others that were, proved to me that the aesthetic outcome is not always the deciding factor of a successful public artwork. This research has given me a different understanding and has developed my ideas about what is important in the production of public art and how we can produce social and purposeful art for the public realm. By employing simple strategies we can learn to go beyond our culture of separation that public art often promotes. By engaging in a new philosophical framework cultivating the compassionate relational self, it is possible to construct art and policy that no longer needs to separate the community from art and art from the community.

Exhibition and Presentation

Throughout the candidacy I have presented artworks within solo and group exhibitions and artist residencies. Such diverse research technique provided the opportunity for experimentation and feedback. The commissions selected for the exhibition have been chosen for the overall success of the project, not the artwork made within the commission.

The nature of my work is site-specific. Subsequently, to display the work successfully in a gallery, divorced from its original site, proved difficult. As a solution I decided to use poster format, selecting images from my original documentation of the projects demonstrating the how, the when, and the where of my itinerancy and methodology. The didactic format, incorporating images of community participation, validates and gives a visual reference of the project, commission, and event. The final exhibition consists of eight projects presented in poster format and supported by a video, images taken by the participants prior to the happening, and the curtains made from the dresses/ happening/event, *The Making of Curtains*.

Chapter Four: Conclusion

In conclusion, I will address my aims and research propositions and how the outcomes have added to the field. Additionally, I will reflect on the changes that have been made within my current practice. The public art site was both the subject of, and the inspiration for, this project.

This project was undertaken to evaluate and establish the importance of temporary relational-based public art into the mainstream public art programs throughout Australia and, in turn, improve the reception of public art and the community's acceptance and understanding. Through everyday experience as a public artist working *in situ*, I am continually asked to convey the sociological and psychological attachments to site, and to the community in which the commission is to be placed. I have investigated the values that are inherent in public art policies and found that these values did not translate into the finished artwork; it is for these reasons that I sought an alternative avenue for public art making.

My focus for this research was to investigate and reveal different public art models suitable for implementation into mainstream public art programming in Australia. The project research involved participation in art events, rather than studio-based research, in order to understand our relationship as artists to our wider community and to focus on the shifting roles of the artist within our contemporary situation.

Through researching public art, public arts policy, public sites, and the changing role of the site within the visual arts, the need to investigate non-traditional venues and sites became obvious. In an attempt to define what is public art and what role art and

artists play within the community, I followed a diverse line of site-based activities both permanent and temporary; the research took place within Australia but also led to France, Belgium and Poland.

In Australia, site-related projects involving curators and public art agencies employ a relatively conventional format; this predictable format was essentially the impetus behind the international venue of this research project.⁷⁴ This geographical move allowed for the project to investigate non-traditional sites such communities, homes, villages and gardens, both domestic and public/communal. This move away from the traditional site-specific venues enabled the research to expand and to tease out a new meaning for public art that adopted a more responsive feeling to communities in which the public art commission were to be sited.⁷⁵

I employed a whole range of materials and strategies applicable to the site and community in which the project was set. Many of the projects involved living within the relevant communities; this created an atmosphere of trust and interdependence. One could not exist without the other. Each project required its own related approach and all work addressed a different country and place and continued a lineage of temporary practice.

The artist as an itinerant played a key role in the research; once I became an itinerant artist myself this opened another area for research not previously investigated. I had in

⁷⁴ This format has altered somewhat since my candidature began in 2004. The greatest exponents for temporary based art is becoming stronger, in particular in Victoria and Melbourne with the recent temporary projects and more diverse public art laneways projects. Brisbane, Queensland, has also recently implemented a new temporary public program through the Brisbane City Council and Western Australia are also drafting a public art policy that funds temporary based art.

⁷⁵ Traditional gallery sites were employed in three of the projects; in two of the cases the gallery was employed as a site for a happening; in the third, a traditional gallery setting was used.

previous projects experienced this as a working methodology but not really valued or understood the advantages of seeing and being in a place for the first time. Through being peripatetic I began to fully understand and appreciate place. Itinerancy, for me personally, opened a new framework which allowed the methodology to develop.

Questions about the artist's relationship with the community in which I was involved and the social connotation of the work arose very early in the research. It was from this line of questioning that my central research propositions were formulated.

By examining contemporary forms of public art production I uncovered the relational nature inherent in each project and identified six significant strategies that encourage and develop the artists' relationship within the community. This identified ways of improving public art commissioning, both permanent and temporary.

Throughout this research, the methods that I have acquired have significantly informed my current practice. By engaging in this research I have gained considerable insight and acquired a new set of strategies and values, allowing for further development of concepts associated with public art in Australia. Throughout this research I have learned to navigate my way around difficult issues associated with public art and am assured, as the findings of this study suggest, that a more relational approach to public art has the ability to shift our focus from permanent objects (individualism) and the mandate of keeping art separate from life, to a more balanced public art program (relational) that enhances the general public's view of the importance of public art within our communities.

This research has already contributed to temporary public art programming in Hobart: a collaborative project has been completed for Contemporary Art Services Tasmania,

Landscapers, and a further work is set for completion in March 2009, titled *Public Notices*, a relational-based project incorporating the Hobart City Council and the residents of Hobart.

Bibliography

- Bishop, Claire, (ed) '*Participation*' Documents of Contemporary Art Mit Press Whitechapel London 2006
- Baas, Jacquelyn, and Jacobs, Mary Jane, *Buddha Mind in Contemporary Art* University of California Press. 2004
- Bachelard, Gaston, '*The Poetics of Space*' Beacon Press, Boston 1994 edition.
- Baudrillard, Jean, '*The Consumer Society*', English Translation, Sage Publications 1998 London UK.
- Balfe, Judith H., and Wyszomirski, Margaret J. *The Commissioning of a Work of Public Sculpture. The Titled Arc on Trial*. American Council for the Arts. New York: ACA Books 1987.
- Bourriaud, Nicholas, *Relational Aesthetics*. Dijon: Les Presses du Reel, 2002.
- Crocombe, Angela, *Ethical Eating*, Penguin, Australia. 2008.
- Cameron, John, (ed), '*Changing Places*', re imaging Australia. Longuerville Double Bay 2003.
- Danto, C Arthur, *Unnatural Wonders Essays from the Gap Between Art and Life* Farrar, Stratus, Giroux ,New York 2005.
- Debord, Guy "Theory of the *Derive*" Andreotti and Costa, Theory of the Derive, 1966, Published in Les Levres Nues, no 8, 1956.
- De Botton, Alain, *The Art of Travel*, Penguin, London, 2002.
- De Botton, Alain, *Status Anxiety*, Penguin London, 2005.
- Dion , Mark, (ed,) Phaidon Press, London, 1997.
- Diamond , Jared, '*Collapse*' Penguin, London, England 2005.
- Doherty, Claire, '*The New Situationists*', *Contemporary Art; From Studio to Situation*.(ed) Claire Doherty, London. Black Dog Publishing, 2004.
- de Certeau, Michel, '*The Practice of Everyday Life*' (trans. Steven Rendall), Berkeley: University of California Press, 1984; and Félix Guattari, *Molecular Revolution: Psychiatry and Politics* (trans. Rosemary Sheed), Harmondsworth: Penguin, 1984.
- Cuno, James, (Ed.) '*Whose Muse?*' Art Museums and the Public Trust? Cuno Princeton University Press, USA, 2004.

- Elkins, James, *'On a strange Place in Contemporary'* Art New York Routledge 2004.
- Finkelpearl, Tom, *'Dialogue in Public Art'* London Mit Press 2000 (ed)
- Florida, Richard, *'The Rise of the Creative Class'* Basic Books, NY. 2004
- Gormley, Antony, *'Making an angel'* Booth-Clibborn, London. 1998.
- Foster, Hal, *'Artist as Ethnographer'* in Marcus, George E, Myers, Fred R. (eds), *'The Traffic in Culture: Refiguring Art and Anthology'*. University of California Press, Berkeley, 1995.
- Gablik, Suzi, *The Re-enchantment of Art* London: Thames and Hudson, 1991.
- Ioannou, Noris, *'Craft in Society: An Anthology of perspectives'* (ed) Noris Ioannou Fremantle Arts Centre Aust. 1992
- Knight, Krause, Cher, *'Public Art Theory, Practice and Populism'*, Blackwell Publishing, Malden, MA, 2008.
- Kwon, Miwon, *'One Place After Another' Site Specific Art and Locational Identity*, MIT Press Massachusetts Institute of Technology 2002.
- Johnstone, Stephen, (ed) *The Everyday//Documents of Contemporary Art*, Whitechapel and The MIT Press 2008
- Jacobs, Mary Jane, Brenson, Michael, Olson Eva M., *'Culture in Action'* Bay Press, Seattle USA 1995.
- Kester, Grant H, *'Conversation Pieces'* Community and Communication in Modern Art University of California press 2004
- Lacy, Suzanne, *'Mapping the Terrain' New Genre Public Art*. (ed) Suzanne Lacy, Bay Press Seattle, Washington 1995.
- Marcus, Griel, *'Lipstick Traces'* Martin Secker & Warburg Limited London 1989.
- Merleau-Ponty, Maurice, Seglard, D. (ed), *Nature: Course Notes from the College de France*, North Western, 2003.
- Miles, Malcolm, *'Art Space and the City'* Public art and urban futures, Routledge London NY 1997.
- Godfrey, Mark, Obrist, Hans Ulrich, Gillick, Liam, *'Sala Anri'*, Phaidon Press, London, 2006.
- Suderburg, Erika (ed) *Space Site Intervention, Situating Installation Art* University of Minnesota 2000.
- Scott, Margaret, *'Port Arthur A Story of Strength and Courage'*, Random House, Australia, 1997.

- Solnit, Rebecca, *'Wanderlust' A history of Walking*, Verso, London 2002.
- Rudolf Steiner, *A Psychology of Body, Soul, & Spirit, Anthroposophy, Psychosophy, Pneumatosophy* 12 Lectures, Oct. 1909; Nov. 1910; Dec. 1911 Steiner Books Translation revised June 1999.
- Thompson, Ian H, *'Ecology, Community, and Delight, Sources of Values in Landscape Architecture'*, E&FN Spon London 2000.
- Whiteread, Rachel, *'House'* ed James Lingwood', Phaidon, London 1995.
- Wilson, Kevin, *'Creative Territories'* (ed.) Kevin Wilson Noosa Council Queensland, Australia.2006.
- Wolf, Janet, *'The Social Production of Art'*, Macmillan, Education limited London 1981.
- Zardini, Mirko (Ed) , *'Sense of the City' An Alternative Approach to Urbanism*, Lars Muller Publishing 2005.

Journals

- Artforum International articles. On April 11, 2002, Alys, Francis, 'A thousand words: Francis Alys talks about When Faith Moves Mountains' ...
www.highbeam.com/doc/1G1-87453039.html - 58k
- Artforum Summer 2002 Godfrey, Mark, *On Photography and Sculpture*, Art Forum International Feb 2005
- Artlink Bojko, Jean, *TéATR'ePROUVéTe* Vol 25 #4.2006.
- Artlink Wilson, Kevin, 'Float or Sink' A New Direction for Art in Regional Australia, Vol 22 no.2 2003
- Journal of Environmental Psychology Seamon, David, *The phenomenological contribution to environmental psychology*, vol 2 p 136
<http://www.arch.ksu.edu/seamon/article> 1987.
- Bock, Andrew, *The trouble with public art*. The Age. March 21 2002.
www.theage.com.au/articles/2002/03/21/1016660114464.html

Corporate Publications

- City of Melbourne Public Art Strategy 2004-2007 p 5. January 10th 2008
www.melbourne.vic.gov.au/info.cfm?top=75&pg=1536

Johnston, Chris, 'Social Values- Overview and Issues', in *People's Places: Identifying and Assessing Social Value for Communities*, Australian Heritage Commission, Canberra, 1994 sector.amol.org.au/__data/page/61/p71_75.pdf

Hobart City Council Public Art Strategy, Prepared By Breknock Consulting, March 2005.

Catalogues

Everyday 11th Biennale of Sydney Art Gallery of New South Wales 1998.

Imagination, Inspiration, Intuition, Joseph Beuys and Rudolf Steiner (Ed) Allison Holland National Gallery of Victoria, 2007.

Habitus-Habitat Art and Environment Queensland Government Environmental Protection Agency, .Brisbane 2006

Sculpture Projects Muenster 2007 (Ed) by Brigitte Franzen, Kasper Konig, Carina Plath Verlag der Buchhandlung Walther Koig ,Koln.

Revolutions Forms that Turn 2008 Biennale of Sydney Biennale of Sydney Ltd in association with Thames and Hudson Australia 2008.

Newspapers

Bellamy, Louise, *Sculptures find new street cred*, The Age, 7 January, 2006.

Web Sites

www.adelaidecitycouncil.com/adccwr/publications/policies_strategies/public_art_policy.pdf

www.arts.sa.gov.au/site

www.cittadellarte.it/citta2005/eng/cittadellarte/cittadellarte.

www.fricze.com/issue/article/culture_in_action

www.ncc.nsw.gov.au/discover_newcastle/region_art_gallery/public_art

www.arts.qld.gov.au/docs/keniger-report.pdf

www.greenpolicy.us/index.php?title=Cairns_Regional_Council%2C_Australia_Public_Art_Policy

sites.a-n.co.uk/artists_talking/artists_stories/single/85636

www.rmit.edu.au/browse;ID=b9yl2spuxz4dz

www.devonport.tas.gov.au/

www.lgsa.org.au/resources/documents/Hurstville_Council_Public_Art_Policy_and_Plan141105.pdf

www.artangel.org.uk/pages/interaction.htm

www.alaplastica.org.ar

www.arts.vic.gov.au/arts/downloads/AV_DVC_FinalReport_lo_res.pdf

<http://www.abc.net.au/arts/fertile/about.htm>

http://www.postgrad.utas.edu.au/courses/arts/public_policy.html

www.lga.sa.gov.au/site

Larissa Buchholz, Ulf Wuggenig, Constructing audiences, defining art. Public Art and social research, <http://eipcp.net/transversal/0102/buchholzwuggenig/en>

www.arts.vic.gov.au/arts/general/archive/artsview/artsview4/fertile.htm

www.palaisdetoyko.com

www.parkfiction.org

<http://www.moca.org/wack/>

<http://newcentrist.wordpress.com/2007/07/05/capitalism-democracy-and-garbage-the-dirty-mind-of-mierle-laderman-ukeles/>

http://www.frieze.com/issue/review/clegg_guttmann/

www.biennaleofsydney.com.au/history/1998artisticdirectorsreport.pdf -

www.nothingness.org/SI/

www.nyc.gov/html/dsny/html/pr2007/21407a.shtml

[www. Earthworks .org/tunnels.html](http://www.Earthworks.org/tunnels.html)

www.fluxus.org

www.museumsnett.no/alias/questioning/essays/pdf/larsen.pdf

www.artlink.com.au/articles.cfm?id=2104

www.cultureandrecreation.gov.au/grants/program/11378-10087.htm

www.artinnature.org

www.richardlong.org

[www. Walker art.org](http://www.Walkerart.org)

[http;/ www.greenmuseum.org/generic_content.php?ct_id=102 - 25k](http://www.greenmuseum.org/generic_content.php?ct_id=102-25k)

www.bopsecrets.org *Situationniste* #2 (Paris, December 1958). Bureau of Public Secrets

<http://www.spiraljetty.org/>

Table of Figures

Figure 1: *Untitled*, 1992..... 12

Figure 2: *Untitled*, 1992..... 13

Figure 3: *Board walk*, 1998. 14

Figure 4: *Board walk*, 1998. 15

Figure 5: *Houses*, 2001 (Floating Land, Noosa, Australia). 17

Figure 6: *Chance encounters*, 2002. 18

Figure 7: *Chance encounters*, 2002. 19

Figure 8: *Chance encounters*, 2002. 19

Figure 9: *Gumme Rouge*, 2002. 20

Figure 10: *Think something different*, 2002..... 20

Figure 11: *Think something different*, 2002..... 21

Figure 12: *In memory of memory*, 2004 (I am a Tourist)..... 22

Figure 13: *In memory of memory*, 2004 (I am a Tourist)..... 22

Figure 14: *ppp*, 2004..... 25

Figure 15: The making of *ppp*. 25

Figure 16: *Homage to What's-His-Name*, 2004 (I am a Tourist, Perigueux, France) .26

Figure 17: The making of *Homage to What's-His-Name*. 26

Figure 18: *Dare I*, 2004 (I am a Tourist, Perigueux, France)..... 27

Figure 19: *Comme çi comme ça*, 2004 (I am a Tourist, Perigueux, France) 27

Figure 20: Installation of *Comme çi comme ça*. 28

Figure 21: *DIY*, 2004 (I am a Tourist, Perigueux, France)..... 28

Figure 22: Richard Long, *England*, 1968. 35

Figure 23: Robert Smithson, *Spiral Jetty*, 1970..... 36

| | |
|-------------------------------------------------------------------------------------------------------------------------------------------|----|
| Figure 24: Nancy Holt, <i>Sun Tunnels</i> , 1976..... | 36 |
| Figure 25: Richard Serra, <i>Tilted Arc</i> , 1981..... | 40 |
| Figure 26: Ron Robertson Swann, <i>Vault</i> , 1982. | 41 |
| Figure 27: Rachel Whiteread, <i>House</i> , 1993..... | 41 |
| Figure 28: Guy Debord, <i>The Naked City</i> , 1958. | 45 |
| Figure 29 Richard Long. <i>A Coast to Coast Walk across Ireland</i> , 2006. | 46 |
| Figure 30: Francis Alÿs, <i>Railings</i> , 2004. | 47 |
| Figure 31: Richard Wentworth, <i>An Area of Outstanding Unnatural Beauty</i> , 2002 (Installation view of the inside of building)..... | 48 |
| Figure 32: Joseph Beuys, <i>7000 Oaks</i> , 1982..... | 52 |
| Figure 33: Joseph Beuys, <i>7000 Oaks</i> , 1982..... | 52 |
| Figure 34: Mierle Laderman Ukeles, <i>Washing, Tracks, Maintenance</i> , 1973-74..... | 54 |
| Figure 35: Mierle Laderman Ukeles, <i>The Social Mirror</i> , 1983..... | 56 |
| Figure 36: List of Work | 59 |
| Figure 37: Installation of work being supported by local community..... | 65 |
| Figure 38: Installation of work being supported by local community..... | 65 |
| Figure 39: My place of residence: the <i>Bonne Homme</i> family home..... | 67 |
| Figure 40: Roses in kiln ready for firing..... | 67 |
| Figure 41: Local artisan assisting with the firing..... | 68 |
| Figure 42: My assistant, Elaine, with some of the other artists. | 69 |
| Figure 43: My studio and home of a volunteer..... | 69 |
| Figure 44: <i>Rose Wood</i> , 2005, dimensions variable (La Fête de Mai)..... | 70 |
| Figure 45: Close-up of <i>Rose Wood</i> | 71 |
| Figure 46: Azola-infested river prior to installation of <i>Utopia made me do it</i> | 76 |
| Figure 47: Assistance from the local community. | 77 |

| | |
|------------------------------------------------------------------------------------------------------|-----|
| Figure 48: Forming the amoebic shapes. | 78 |
| Figure 49: <i>Utopia made me do it</i> , 2007. Agriculture pipe, wire. Dimensions variable. | 78 |
| Figure 50: <i>Utopia made me do it</i> , 2007. Agriculture pipe, wire. Dimensions variable. | 79 |
| Figure 51: <i>Farming with Mary</i> community celebrations. | 80 |
| Figure 52: <i>Farming with Mary</i> community celebrations. | 80 |
| Figure 53: The audience viewing the works. | 81 |
| Figure 54: <i>Princesse Kondililla</i> , 200m trail laid in dried clay. | 86 |
| Figure 55: Close-up of <i>Princesse Kondililla</i> | 87 |
| Figure 56: <i>Princesse Kondililla</i> , 200m trail laid in dried clay. | 87 |
| Figure 57: Assistants Andre Porigneaux and Derek Noble. | 88 |
| Figure 58: Artist with EPA ranger Cheryl Thompson. | 89 |
| Figure 59: Camp site at Thelba Thalba. | 89 |
| Figure 60: The home of Anne and Pierre, Montliffe, France. | 92 |
| Figure 61: Local fête held in the main streets of Corbignay. | 93 |
| Figure 62: Opening night entrance at Abbaye de Corbignay. | 94 |
| Figure 63: Planting of the courgettes. | 95 |
| Figure 64: People from the village arriving to assist in the planting. | 95 |
| Figure 65: Watering the courgettes. | 96 |
| Figure 66: The courgette garden. | 96 |
| Figure 67: Cougettes growing. | 98 |
| Figure 68: Cougettes growing. | 98 |
| Figure 69: Fully-grown courgettes. | 99 |
| Figure 70: Town signage at Dalby. | 103 |

| | |
|---------------------------------------------------------------------------------------|-----|
| Figure 71: Construction process of <i>Autumnal</i> | 103 |
| Figure 72: Construction process of <i>Autumnal</i> | 104 |
| Figure 73: Construction process of <i>Autumnal</i> | 104 |
| Figure 74: Construction process of <i>Autumnal</i> | 105 |
| Figure 75: Preparing for installation of <i>Autumnal</i> | 106 |
| Figure 76: Preparing for installation of <i>Autumnal</i> | 106 |
| Figure 77: Preparing for installation of <i>Autumnal</i> | 107 |
| Figure 78: Installation of <i>Autumnal</i> | 107 |
| Figure 79: <i>Autumnal</i> , 2008, 3200 x 1750mm. | 108 |
| Figure 80: Church exterior at Port Arthur..... | 111 |
| Figure 81: Interior section of church with installed work..... | 112 |
| Figure 82: Laser-cut Perspex stencil prior to installation. | 114 |
| Figure 83: Close-up pf design, stencilled onto grass. | 115 |
| Figure 84: Installation of <i>I wonder what they thought about</i> | 115 |
| Figure 85: Installation of <i>I wonder what they thought about</i> | 116 |
| Figure 86: Completed work and viewing public..... | 116 |
| Figure 87: Completed work and viewing public..... | 117 |
| Figure 88: Work in progress at CAMAC..... | 119 |
| Figure 89: Work in progress at CAMAC..... | 120 |
| Figure 90: Materials and equipment used in the making of <i>I am a dreamer</i> | 121 |
| Figure 91: Materials and equipment used in the making of <i>I am a dreamer</i> | 121 |
| Figure 92: Gallery view of <i>I am a dreamer</i> | 124 |
| Figure 93: Bed of the artist, installed in the gallery..... | 125 |
| Figure 94: View of the car, from the gallery. | 125 |
| Figure 95: Conduit running through the house of a local participant, Dominique. ... | 126 |

| | |
|--------------------------------------------------------------------------------------------------------------------------------|-----|
| Figure 96: Conduit running through the house of a local participant, Dominique. ... | 126 |
| Figure 97: Conduit running through CAMAC..... | 127 |
| Figure 98: Conduit, running from CAMAC into the River Seine. | 127 |
| Figure 99: Conduit, running from CAMAC into the River Seine. | 128 |
| Figure 100: Artist and assistant with volunteers from the local community. | 129 |
| Figure 101: Dresses in preparation for distribution. | 137 |
| Figure 102: Invitation to the Criterion Gallery happening. | 137 |
| Figure 103: Criterion Gallery street frontage..... | 138 |
| Figure 104: Dresses being worn prior to the happening. | 140 |
| Figure 105: Dresses being worn prior to the happening. | 140 |
| Figure 106: Dresses being worn prior to the happening. | 141 |
| Figure 107: <i>The Making of Curtains</i> happening. | 143 |
| Figure 108: <i>The Making of Curtains</i> happening. | 143 |
| Figure 109: <i>The Making of Curtains</i> , 2008, curtains incorporating dresses worn in happening, installation view. | 144 |
| Figure 110: Close-up of curtains showing hand-sewn seams..... | 144 |
| Figure 111: Table of works and factors determining public interaction..... | 147 |
| Figure 112: Clegg and Guttman, <i>Open Public Library</i> , 1993. | 181 |
| Figure 113: Clegg and Guttman, <i>Open Public Library</i> , 1993. | 182 |
| Figure 114: Walid Mawcd, <i>Waiting for Water</i> , 2004. | 184 |
| Figure 115: TeATRePROUVEte, <i>Marie</i> , 2004. Photo by Sylvie Roche..... | 185 |
| Figure 116: Promotional poster for TeATRePROUVEte. | 186 |
| Figure 117: <i>Untitled</i> , 2005, suspended found wooden fruit crates, silver leaf, 12 x 10 x 10m. | 191 |
| Figure 118: Delivery of wood to site. | 193 |

| | |
|----------------------------------------------------------------------------------------------------------------|-----|
| Figure 119: <i>It's in my nature</i> , 2005. | 194 |
| Figure 120: <i>It's in my nature</i> , 2005. | 195 |
| Figure 121: <i>Water Works</i> , collected sticks and wood, rivets, blue paint, 200m total length..... | 197 |
| Figure 122: <i>Water Works</i> | 197 |
| Figure 123 <i>Water Works</i> | 198 |
| Figure 124: Site for <i>Great Expectations</i> | 199 |
| Figure 125 <i>2 Places to dwell</i> , 2006..... | 201 |
| Figure 126: <i>2 Places to dwell</i> , 2006..... | 202 |
| Figure 127: <i>2 Places to dwell</i> , 2006..... | 203 |
| Figure 128: <i>What ever you do don't forget about me</i> , 2007, latex balloons, water, fishing line. | 205 |
| Figure 129: Postcard accompanying exhibit for <i>Walking from France to North Keppel</i> | 206 |
| Figure 130 Postcard accompanying exhibit for <i>Walking from France to North Keppel</i> | 206 |
| Figure 131: Postcard accompanying exhibit for <i>Walking from France to North Keppel</i> | 207 |
| Figure 132: Postcard accompanying exhibit for <i>Walking from France to North Keppel</i> | 207 |
| Figure 133: Flyer requesting participation for <i>I am a weaver</i> | 209 |
| Figure 134: <i>I am a weaver</i> , Installation view, Plastic cling wrap, 50m x 20m..... | 210 |
| Figure 135: Installation of <i>I am a weaver</i> | 211 |
| Figure 136: Installation of <i>I am a weaver</i> | 211 |

Appendix A: List of Works in Exhibition

Eight didactic panels of project information:

Fête de Mai

Farming with Mary

Great Walks

Dalby

Les Jardins d'Etonnants

Port Arthur Project

CAMAC

The Making of Curtains

The Making of Curtains

Curtains incorporating dresses worn in happening, 1.8m x 3.6m;

5'50" single-channel video documentation of happening;

Slideshow of photographic images taken by participants prior to happening.

Appendix B: Public Art and Policy Definitions

I began my enquiry after becoming frustrated with the performance of public art policies, and the outcomes of the public art attached to such policy. Because of these discrepancies, I began looking at current values and intentions of public art policies throughout Australia.

The term, 'Public Art' is used to define works of art, in any media, that have been planned and executed with the specific intention of being sited or staged in a public place. Public art has a history and this history reflects the evolution of human cultural identity.

Public Art involves the commissioning and installation of works in publicly accessible areas, both inside and outdoors, where the general public is, as a rule, free to view the work at will. Traditional conceptions of public art conjure up notions of monuments, civic statues and memorials depicting historic events. As Cher Krause Knight argues:

A monument seeks to celebrate. It offers a physical manifestation to mark a military victory or depict a cultural hero, for example, and its tone is most often congratulatory and triumphant. (Knight, 2008, p23)

While at times such pieces are periodically erected, there has been a shift away from this type of public art. Architectural trends have also reflected this general drift from the traditional, thus fuelling the evolution of public art and, increasingly, public art has been incorporated into the actual construction of buildings and public places.⁷⁶

⁷⁶Publicly accessible environments refers to places such as parks and recreation reserves, swimming centres, road reserves, main streets and shopping precincts, libraries and hospitals, public schools, law

The integration of public art into buildings and spaces in recent years has served to reignite the place of art in the public arena and to revitalize and re-humanise public spaces.

The Audience

Public art services a diversity of audiences; it fills a gap in the audience experience of art, as public art is usually sited in accessible places. Public art differs from that found in galleries and museums where the institution is commonly viewed as the presenter of culture.⁷⁷ On the other hand, the audience for public art is generally a non-art-viewing audience, where the art generally meets an unacquainted, indifferent public audience.⁷⁸ Public art implies a particular working practice; this practice varies greatly according to the place, people and community involved. The community in which the art is intended is constantly changing and so, too, is the art. Consequently, public art is under constant scrutiny, more obviously so by the people for whom it is intended: the general public or the users of the site in which the art is placed. The art field has grown so quickly, both nationally and internationally, that ways of dealing with these constant changes call for new definitions, theories and objectives.

courts, civic centres, town halls, railway stations and transport hubs. There are many other suitable locations. <http://www.arts.sa.gov.au/site/22> August 2008

⁷⁷ Gallery audience needs are met by the gallery implementing programs suitable for the diverse types of audiences that the institutions encourage: for example, educational programs, artist talks, artist performances, lectures and so forth. This system serves to support the industry and audience needs by making the art presented comprehensible.

⁷⁸ The construction of a definition stems from who is commissioning the works and how public art policy is interpreted. While, in some instances, it is not unreasonable to suggest that artists engaged in public art activities are employed in a 'decorative' capacity, most aspects of the built environment are considered as sites, or locations for, public art. Fixtures, lights, doors, fittings, indoor and out door furniture all exemplify the broadening of scope where public art may find expression and validate the people who occupy the site.

Funding

Securing adequate funding is the foundation of any public art program. Aside from donations from corporations and private individuals, there are a number of approaches through which it may be possible to acquire financial support for public art. There are four in particular:

- Public art policy
- Private sector contributions
- Developer input
- National, regional and local philanthropic funding sources.

Public art contribution schemes have been the main funding available for public work in Australia for some years now, with the first policy commitment in Tasmania in 1979.⁷⁹ The money comes from a percentage allocated from the total construction cost of each state capital work project.⁸⁰ The percentage varies in each State,⁸¹ but with this percentage/money from the funds acquired, a commission process is put in place and a commissioned artwork is produced. The percentage set aside for art can be quite substantial; for example, the \$6-billion construction budget of the Docklands project in Melbourne, Victoria is legally required to spend \$60 million over the next 20 years. (Bock,2002)

⁷⁹ Art in Architecture Program was laid in the USA in 1934 This accounts for the long history and discussion associated with Public art in America.

⁸⁰ This also included building refurbishments.

⁸¹ Tasmania Art for Public Building Scheme. APBS is 2% cited arts.tas.gov.au/ cited 10th October 2008 Western Australia Percent for Art Scheme 1% cited dca.wa.gov.au/programs/arts_cultural_dev/public_art/percent_for_art 10th October 2008

Contribution schemes are now in force in all states throughout Australia; with the exception of New South Wales these schemes provide a large percentage of the necessary funding for Public Art.⁸² Philanthropic donations exist: however, these are often in the form of private commissions and generally do not go through a 'public art process'. Exceptions to this are projects such as Artangel, an organisation in the United Kingdom. Artangel not only raises revenue by philanthropic donation: it also facilitates and supports the commissioning process⁸³.

To support public art commissioning and programs, a whole infrastructure has emerged in Australia consisting of a variety of people engaged in public art management and planning.⁸⁴ These structures involve curators, cultural consultants, project managers, artists, architects who all play a significant role in the production of public art. The sheer magnitude associated with art commissioning has produced a new industry and created a distinctively different art alternative to the gallery system. With these alternatives, new sets of values and intentions have been drawn up to protect the public monies and parties associated with the commissioning of public art.

⁸² These policies are constantly reviewed, most recently in Queensland with its comprehensive Queensland Kerriger report 2008 Commissioned by the Queensland Government.

⁸³ Artangel was founded in 1994. The board HAS helped to facilitate and finance artists to make projects. Money is collected as philanthropic donations. Over the past decade, Art Angel have commissioned works by Francis Alÿs, Gregor Schneider, Cameron Jamie, Richard Wentworth, Jeremy Deller, Michael Landy, Ilya Kabakov, Neil Bartlett, Gabriel Orozco, Tatsuo Miyajima, Rachel Whiteread and Simon McBurney/ John Berger. <http://www.artangel.org.uk/pages/angels/company.htm>

⁸⁴ The Public Art Agency assists government agencies with the process of procuring art and provides guidance towards artistic quality assurance. It is a watchdog organization, ensuring that the government gets good value for money and it agencies comply with the Art Built-in policy. PAA also monitors and co ordinates the majority of Art Built-in projects through its service level agreement with Project services, a commercialised business unit of the Department of Public Works. Stafford and staff Queensland Public Art Agency Timothy Morrell Art link vol 20 no 4. P 65

Public Art Policy.

Values and Intentions

Each municipal council and city in Australia generally has some kind of public art policy. These policies vary in accordance with the requirements of the community. Together with the implementation of the public art policies and contribution schemes, councils are also required to manage the collected funds. The policy helps to identify and manage the funds that are available to the community and to develop future public art opportunities for their respective communities. Public art policies are usually developed in consultation with the community and elected members of council may become involved in the process. This can be an extensive process of liaison, consultation and compromise. Nowadays, research is generally undertaken by an independent cultural researcher appointed by the community and it is from this research that the policy is drafted. Public art policies are considered to be important within the framework of the town or city concerned. The intentions of public art policies vary slightly but generally they have a similar intent and that is to integrate public art into the natural, built and social environment. The social value placed in the public art policy is that the art comes from a community-based input rather than professional or commercial needs.⁸⁵ In a report on social value commissioned by the Australian Heritage Commission in 2004, Chris Johnston defines places with social value as 'those that can provide:

- a spiritual or traditional connection between past and present

⁸⁵ Public art agencies are currently running government and private public art commissions. This can work against community input by side-stepping community consultation due to rationalisation.

- tie the past and the present
- help to give a dis-empowered group back its history
- provide an essential reference point in a community's identity to loom large in the daily comings and goings of life
- provide an essential community function that develops into an attachment; [and] shape some aspect of community behaviour or attitudes'(Johnston, 1994, p63)

Social value or social intention features highly in public art policies. Any numbers of policies apply a similar premise, as the foundation of public art policy framework reflects key themes, which are central to the future direction for arts development in Australia. The following themes underpin the core principles and benefits of public art policies in Australia. A comprehensive policy addresses a uniformity of approaches that include social inclusion, community strengthening, partnerships and cooperation with communities, individuals, and institutions.(City of Melbourne, 2007, p.5) A comprehensive art policy further develops such principles as artistic expression, equity and social justice, and creates opportunities for people to become actively involved in the decision-making process. In turn, if policies are drafted sensitively and implemented correctly, they have the ability to strengthen communities and enhance urban and economic development. Discrepancies do arise between the intention of the public art policy and the product commissioned.

Discrepancies between Intention and Product

Public art policies essentially promote social value and social intention and permanent public art often adheres to these principles. Nevertheless, in some commissions, this important feature of public art is lost. When this loss of social value and intention

occurs, the general public, artists, public art users and viewers often become despondent about public art. Problems seem to lie in the changing definition of what public art is and does. Chris McAuliffe, art historian and director of the Ian Potter Museum of Art, says:

Public art causes controversy throughout the Western world because people feel they have no say in the way urban environments are controlled and privatized...Public sculpture, becomes the whipping boy for a whole lot of other resentments.(Bock, 2002)

Suzi Gablik clarifies this problem in her essay, *Connective Aesthetics: Art after Individualism*. She argues that modernism played a key role in espousing the ideals of individualism and ‘arts for art’s sake’ by encouraging the artist to work in isolation from society and the everyday.⁸⁶ She writes:

Autonomy, we now see, has condemned art to social impotence by turning it into just another class of objects for marketing and consumption.(Lacy, 1995, p74)

With this consumption, Gablik goes on to say, ‘the dominant modes of thinking in our society have conditioned us to characterise art primarily as specialised objects, created not for moral or practical reasons, but rather to be contemplated and enjoyed.’ (Lacy, 1995, p.74)⁸⁷ This trend of indulgence has resulted in a the proliferation of permanent public art objects that essentially deal with the artist’s concepts and values and not with the social context in which the art work is placed.

⁸⁶ This essay addresses our cultural myths and how they evolve by ‘addressing the institutional framework we take for granted but which determines our lives and in turn our art production’

⁸⁷ *ibid Connective Aesthetics Art After Individualism*, p. 74

Are problems with public art endemic?

Australia is not alone in confronting problems associated with the commissioning and placement of public art and programs. A direct connection can be made to the early 1970s art program in America and Australia's policy of the 1980s. As Miwon Kwon suggests:

One of the key solutions to these interconnected problems of public art's public relations and its ineffectual influence on the urban environment was the adoption of site specific principles for public art. Indeed, it was in reaction to the glut of ornamental 'plop art' and the monumental "object off the pedestal" paradigm that the NEA,⁸⁸ changed its guidelines in 1974 to stipulate even if somewhat vaguely, that public art works needed to be appropriate to the immediate site.(Kwon, 2002, p 65).

Suzanne Lacy tracked this process in her book, *Mapping the Terrain: New Genre Public Art*. She writes:

Some artists and administrators began to differentiate between public art - a sculpture, in a public space - and art in public places, a focus on the proper location or space for art. (Lacy, 1995, p23)

This effectively opened a whole range of possibilities that artists were encouraged to tackle creatively. Arts policy began to encourage artists to propose 'art that integrated into the site and that moved beyond the monumental steel object-off-the pedestal to adopt any permanent media, including earthworks, environmental art, and non-traditional media such as artificial light.'(Lacy, 1995, p23)

⁸⁸ The NEA (National Endowment for the Arts) policy accessed funding and produced policies to effectively endorse a public art program.

Appendix C: Alternative Avenues for Public Art

Artists, Curators and Facilitators

Public art projects require curators and facilitators that are interested in developing alternative ways of presenting public art and developing new audiences. Without informed curators, commissions as a whole, be they permanent or temporary, can be elitist, uneventful, and dysfunctional for artists and the community alike. Although public art agencies have *in-house* curators, often the curators are adverse to projects that integrate the community. American curator, Mary Jane Jacobs in her essay, *An Unfashionable Audience* suggests *public art works that are audience generated and audience responsive appear to the established art world to be necessarily unsophisticated.* (ed Lacy 1995, p58) Primarily, it is the role of the curator of works of public art to offer the client an alternative and to support such alternatives. Artangel has been progressive by offering various projects to the general community. The head of public art at Royal Melbourne Institute of Technology (RMIT), Geoff Hogg, identifies discrepancies in Australian art programming and stresses that public art 'should be seen as a diverse set of practices coming out of sometimes contradictory environments which reflect and interpret a range of emerging Australian identities'. (Hogg 2006)

Mary Jane Jacobs' landmark public art program, *Culture in Action* Chicago 1993, illustrated this through a large and innovative project involving eight artists who formulated community partnerships. Joseph Scanlan suggests that *Culture in Action framed its artists, its communities and its viewers themselves as the structure and content of its art.* (Scanlan, 2008) These partnerships involved people (workers)

behind the scene of production. Simply by the acknowledgement of the community, people became actively involved, participation took place; the projects were accepted and supported by the community. Everyday activities were utilised: for example, a hydroponic garden was made providing food for people living with HIV, *Haha and Flood*.⁸⁹ Mark Dion's *Ecological field station*⁹⁰, *Culture in Action* provided the community with more than an art object: this project questioned what public art can be.

A landmark case of site specificity was a project developed by artists Michael Clegg and Martin Guttman who, in 1991, created the *Open Library* project in Hamburg, Germany. Commissioned by the Hamburg City Council this work aimed to suspend the fundamental properties of the institution of the library. Based on statistical data, the artist chose three different socio-economic sites and devised three unprotected bookcases as makeshift lending libraries using three readymade electrical switchboxes from those commonly deployed throughout the city. Each community was asked to contribute to these makeshift libraries by donating books. According to Clegg and Guttman, the libraries 'contents could be removed without surveillance, restrictions or administrative complications'. They go on to say:

These open-air libraries bore only a small instruction, which invited people to use them and gave the phone number of the Graz Art Society to call for further information. (Clegg and Guttman, 2008)

⁸⁹ Four members of the Chicago based collaboration Haha made up of 4 artists Richard House, Wendy Jacob, Laurie Palmer, and John Ploff proposed a community garden that produced food for people with HIV. In addition to the hydroponic garden a meeting place was set up as a meeting and discussion area for people and support groups.

⁹⁰ Mark Dion created with the help of students involved in the Culture in Action program a field station from a disused garden shed. This was used by the local community to visit and learn about their local environment.

An open, free-flowing form of self-organisation and the administration of liberal principles of exchange marked this project. An interesting feature was that each library from the respective suburbs reacted differently to this opportunity: one was fully supported by its community and a request was made for the project to continue; the second, after continually having to replenish the bookcase because the books were not returned, just made it to the end of the installation period; and the third was destroyed on the second day.⁹¹



Figure 112: Clegg and Guttman, *Open Public Library*, 1993.

⁹¹ paraphrased from Hans Dieter Huber The New Media and Urban Space a workshop given at Bauhaus Dessau 07 07 2000.



Figure 113: Clegg and Guttman, *Open Public Library*, 1993.

Public art, no matter in what form it is presented, has its problems. The Università delle Idee [UNIDEE] is a research centre in Biella, Italy and is part of the research department of the Cittadellarte Foundation⁹² (UNIDEE is the residency section of the Cittadellarte Foundation.) UNIDEE was founded on a premise expressed by the artist Michelangelo Pistoletto:

Art is the most sensitive and comprehensive expression of human thought. The time has come for the artist to take the responsibility of connecting every other human activity. From economy to politics, from science to religion, from education to behaviour. In brief, all the components of our social structure.

Cittadellarte supported by the *Fondazione Pistoletto* runs, as part of its program, various international residencies and, from these residencies, works are commissioned. An example of this type of commission was the work *Waiting for*

⁹² <http://www.cittadellarte.it/citta2005/eng/cittadellarte/cittadellarte.html> cited July 8th 2008.

Water by Walid Mawed, created in 2004. It consisted of an artistic intervention in a public space and an “information point”, an official site that supports the work. It is not unlike Beuys’ Office set up for Documenta 7 in 1982. The information point serves as a reference and was set up in the foyer of the Town Hall to keep the general public informed about the distribution and control of the water sources in the geographical locations of the art intervention in Palestine and Israel. It did this using maps and images. This work is regarded as a work in progress and focuses on the social - both present and future. *Waiting for Water* has been intended to open up a dialogue regarding the problems associated with water distribution in this geographical region.⁹³

⁹³ In detail, 196 square meters of fabric (supplied by Guabello S.p.A, Mongrando) form an architectural element (21m x 7m) suspended over the Dora River. With this architectural barrier the perception of the space around the river changes as it blocks the visitor’s usual sight. The black barrier gives the impression that it can stop the water, thus bringing forward the question of the power of its flow. The color black of the sheet ideologically reflects the state of power and in this context represents an unusual and extremely artificial element, which limits our perspectives.



Figure 114: Walid Mawed, *Waiting for Water*, 2004.

Social dialogues involve the engagement of curators and facilitators. Jean Bojko is the founder of TeATRePROUVETe, an innovative hybrid project that brought and continues to bring visual and performing artists together in the Nièvre region in central France. The French curator Jean Bojko has worked across a format of projects employing similar strategies. TeAT'ePROUVETe has been running for ten years and is supported by DRAC General Council of Burgundy. TeATRePROUVETe headquarters run from a disused abbey in a small village of 1900 inhabitants. Bojko describes this ongoing project as a staging for the social space that revolves around social issues such as poverty and environmental issues affecting the regions and

outlying areas. Past projects have been innovative and involve artists working across a wide cultural field: visual artists, writers, and musicians.



Figure 115: *TéATRePROUVeTe*, *Marie*, 2004. Photo by Sylvie Roche.



Figure 116: Promotional poster for TeATRePROUVEte.

Summary

Programs such as *Cittadellarte*, *Artangel*, *Culture in Action*, *TeAT'ePROUVEte* all suggest a new way of integrating what Kraus suggests as populism in public art making. Artists' interactions within communities using similar formats have been adopted throughout Europe America and Asia. Projects that involve audiences help define what art is in the public realm through interacting on a social level. There is more emphasis on the idea of the itinerant artist in this new order – where the artist moves from project to project, often in significantly different geographic regions. The artist now becomes a medium for interacting with communities.

Waiting for Water, TeATRePROUVE*Te*, *Open Public Library* demonstrates the principal of site-orientated work engaging more intensely with the community and everyday life. Miwon Kwon makes the point that “this move from the institutional aspects of art production suggests ‘the *work* no longer seeks to be a noun/object but a verb/process, provoking the viewers’ critical (not just physical) acuity regarding the ideological conditions of that viewing’. Kwon goes on to say:

In this context, the guarantee of a specific relationship between an artwork and its “site” is not based on a physical permanence of that relationship (as demanded by Serra, for example) but rather on the recognition of its unfixed impermanence, to be experienced as an unrepeatable and fleeting situation.(ed Sudenburg 2000, p 43)

In concluding it is important to note Nicholas Bourriaud’s view that in the 1990s there has been a significant change in the artist-audience relationship. Bourriaud suggests that there has been an upsurge ‘of convivial, user-friendly artistic projects, festive, collective and participatory, exploring the varied potential in the relationship to the other. The public is being taken into account more and more.’(Bourriaud, 2002, p 61) Bourriaud goes on to say that the art of the 1990s takes as its theoretical perspective ‘the realm of human interactions and its social context, rather than the assertion of an independent private symbolic space’(Bourriaud, 2002, p 61) In this context, one has to wonder why Australians are commissioning so many works that relate to independent symbolic space. The Bourriaud paradigm, if allowed to flourish, opens a larger framework for what art is and where art can exist. The general public is offered the opportunity to see the relationship between art and what surrounds the work, giving a different interpretation of art, society and the community in which the art is being commissioned. Public art offers a positive social and communication

contribution to the lived experience helping define the necessary context of my research by promoting the positive social and everyday aspects of life as being profoundly important.

Appendix D: Projects Not Used in the Final Summary and Conclusion

From the twelve projects completed, four projects were not used in the final analysis; subsequently they are not presented in the final analysis or exhibition. The works were excluded because the overall project neglected to effectively engage in more than two of the six factors identified.

The projects excluded are:

- *Warsaw*, Poland, May 2005.
- *Domain*, Canberra, Australia, October 2005.
- *Mountain Festival*, Hobart, Tasmania, Australia, March 2006.
- *North Keppel Project*, North Keppel, Queensland, Australia, September 2007.

A further three works have not been included in the final submission. Two site-specific works, *Water works (Great Walks)*, and *I am a Weaver* (CAMAC), and a video titled *Great Expectations*, completed in the *Great Walks* commission. I have included each of the work, remaining within the itinerancy/chronological format.

Project: Warsaw, Poland

| | |
|-----------------------|----------------------------------------------|
| Work Title: | <i>Untitled</i> |
| Date: | May 2005 |
| Materials: | Found wooden fruit boxes, silver leaf, wire. |
| Country: | Poland |
| Place: | Warsaw |
| Site: | Embankment of the Vistula River |
| Contributing Artists: | Jareck Lustych, Elizabeth Woods. |

Following *Fête de Mai* my next work was a collaboration with Jareck Lustych, a Polish artist with whom I had previously worked in France in 2002. Our intention was to make a clandestine work at a hidden location somewhere in Warsaw. This project had no funding and was to be made in a studio located in the center of Warsaw. Our materials were locally salvaged wooden fruit crates and silver leaf. For the installation we chose a secluded spot beside Warsaw's main river, the Vistula. The finished work was transported from the studio to the site and was subsequently presented to the local community. The work was successful in two ways: one, as an intervention in nature and, secondly, through the local press an art audience viewed the work. This work although having no fiscal support still maintained a high quality. I left Poland and continued with my itinerancy to *Farming with Mary*, Queensland, Australia.



Figure 117: *Untitled*, 2005, suspended found wooden fruit crates, silver leaf, 12 x 10 x 10m.

Project: Dwell

| | |
|------------------------|---------------------------------------------------------------------------------------------------------------------------------------|
| Work Title: | <i>It's in my Nature</i> |
| Materials: | 20 tons of cut-to-length firewood, 4 wooden kitchen chairs. 20 meters long, height variable. |
| Date: | 7 - 23 October 2005 |
| Coordinator: | Cathy Landenbach |
| Country: | Australia |
| Place: | Canberra |
| Site: | Parliamentary Zone |
| Participating Artists: | Micky Allan, Clem Baker-Finch, Meltia Dahl, Averil Harris, Geoffrey Farquhar Still, Bridget Nicholson, TS Ringsmuth, Elizabeth Woods. |
| Commissioned By: | Australian National University |

In 2005, I participated in a temporary public art project, held in the grounds of Canberra's Parliamentary Zone. The curators' project titled *Dwell* responded to the contemporary understanding of what it means to *Dwell*. The site I chose was close to the Indigenous Embassy on Old Parliament House lawns, and this in many ways influenced the work. I made the work using 10 tons of logs cut for firewood. The logs were stacked between trees on the selected site with several wooden kitchen chairs woven into the stacks. During the installation, five days in all, I was able to engage with the general public, most of whom would not normally visit galleries. This provided me with the opportunity to discuss the project and involve the community and, finally, to invite the viewers to collect the wood after completion and the final

opening and take it home with them. Subsequently, the logs found their way into Canberra homes, allowing the site to return to its former self, a requirement from commissioning agents of site-specific works. I became increasingly aware that works formed *in situ* have the invaluable opportunity to forge a bridge between artist and audience, site and materials. I was unable to stay for the collection of the wood from the site due to budget restraints; this was an unfortunate outcome, as I felt that this was a valuable aspect of the overall project. I left two days after the opening to continue with my itinerancy, I travelled to Queensland to begin work on the *Great Walks* project.



Figure 118: Delivery of wood to site.



Figure 119: *It's in my nature*, 2005.



Figure 120: *It's in my nature*, 2005.

Project: *Great Walks/Habitus-Habitat*

| | |
|------------------|---------------------------------------------------------------------------------------------------|
| Work Titles: | <i>Water works,</i> <i>Great Expectations</i> |
| Materials | Sticks, paint (<i>Water Works</i>) 14'30" single-channel video (<i>Great Expectations</i>) |
| Date: | September - November 2005 |
| Co ordinator: | Keith Ward |
| Country: | Australia |
| Place: | Sunshine Coast Hinterland, Queensland |
| Site: | Kondililla Falls, Thelba Thalba |
| Commissioned By: | EPA, Powerlink Queensland |

Water works was one of three works made for the *Great Walks* commission. This work has not been included in the overall assessment as I felt that this was an unsuccessful work based on its relationship to the site and community engagement.



Figure 121: *Water Works*, collected sticks and wood, rivets, blue paint, 200m total length.



Figure 122: *Water Works*



Figure 123 *Water Works*

The third work, *Great Expectations*,⁹⁴ was a video documenting the changing view from our campsite over a twelve-hour period. This changing view was supplemented and underlined by an animated subtext narrating thoughts associated with walking. Although I did not consider this to be a fully successful work I did utilise the walking narrative some 12 months later.⁹⁵ This work and the making of it helped resolve the first part of my research questions, which focused on how the artist and the public art commission can be of benefit to each other and how they retain their integrity. I discovered that fiscal support enabled me to experiment with a new medium, in this case, video. As a consequence, although I considered the work *Great Expectations* to

⁹⁴ See appendix C.

⁹⁵ The narrative was used in *Walking from Marnay to the North Keppel*, for the North Keppel Project (see Appendix C).

have been unsuccessful, the EPA has since promoted this work as an important outcome of the public commission.



Figure 124: Site for *Great Expectations*.

Project: Mountain Festival

| | |
|-----------------------|-----------------------------------------------------------------------------------------------------------------------------------------|
| Work Title: | <i>2 Places to dwell</i> |
| Materials: | 25km of string, private house, trees. |
| Date: | March – April 2006 |
| Co-ordinator: | Derek Hart |
| Country: | Australia |
| Place: | Hobart Rivulet, Tasmania |
| Site: | Rivulet Walk, Hobart |
| Contributing Artists: | Ian Bonde, Lucy Hawthorne and Dean Chatwin, Andrew Murphy, Bec Tudor, Marcus Tatton, Lucy Bleach, Scot Cotterell, Elizabeth Woods |

The Mountain Festival is a biennial community event that takes place on a rivulet that feeds from Mount Wellington to the Derwent River in Hobart Tasmania⁹⁶. It is a community-run project, and has a very small budget, considering the size of the festival. This festival incorporates a Sculpture Trail, Film festival, community walks, children's activities and a family day. It is essentially a festival for the people. Mount Wellington is the common factor. It is the inspiration for all works, which somehow align themselves to the mountain behind the city of Hobart. This project had the potential to align itself with previous projects that I had been part of in Europe, the distinguishing features being the festivities that surrounded the event.

⁹⁶ This project is funded by various funding bodies: The Australia Council, Arts Tasmania, and the Hobart city Council and the Hobart water board.

The Mountain Festival provided a venue in which the viewing public was privy to the installation of the artwork. The curatorial premise was to produce a work of art that engaged place.⁹⁷

The work was titled *Two places to dwell*, one being the trees, the other the man-made house. I connected the two with white nylon string⁹⁸.



Figure 125 2 *Places to dwell*, 2006.

⁹⁷ In 2006 the Mountain Festival coincided with an international forum based at the University of Tasmania titled *Senses of Place* A publication is available in which this work is described.

⁹⁸ I used 25 kilometres of string. This was the estimated amount of mileage by foot I had done since my arrival in Tasmania.

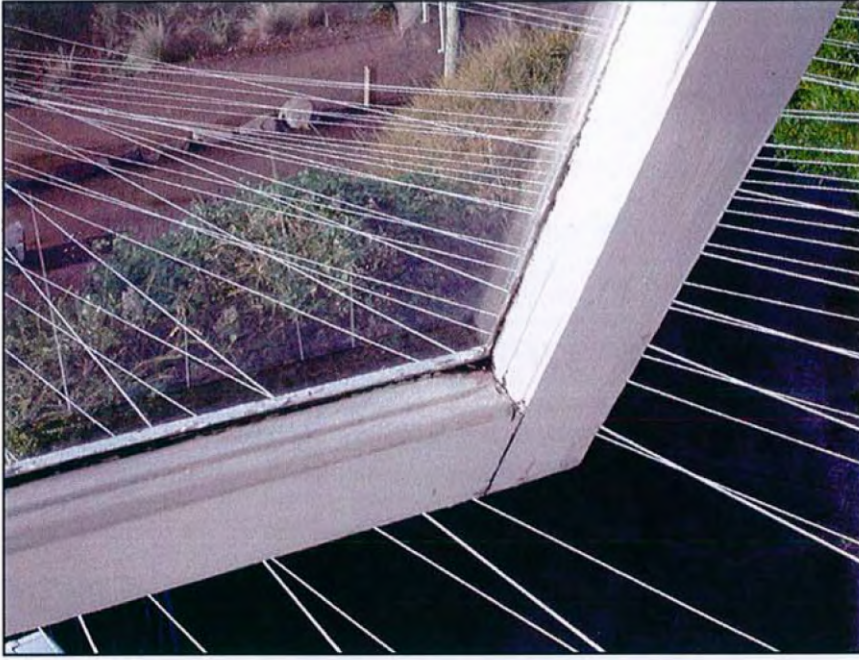


Figure 126: *2 Places to dwell*, 2006.

Overall, although I was not entirely happy with the drawing/sculpture as I felt it was incomplete due to the physical impossibility of completing the work, I felt that this provided a new experience for me, and in turn, the general public viewed a work that incorporated two places to dwell: Nature and a physical house which people do not generally regard as an art work.



Figure 127: *2 Places to dwell*, 2006.

Important benefits/aspects of this work were that, not only did I get to make this work *in situ*, but I also had the opportunity to live in the house to which I had attached the work. This was a very valuable experience; I not only felt part of the work but I was able to view the viewers from the inside of the house (or in this case the sculpture), realising an element of a work I had not before experienced before.⁹⁹ With this work completed I then left for France for my next project *Les Jardins d'Etonnants* in Corbignay, France.

⁹⁹ I used this experience in a later work in France where I slept in the gallery, *I am a Dreamer*.

Project: North Keppel Island Project

| | |
|------------------------|-------------------------------------------------------------------------------------------------|
| Work Titles: | <i>Whatever you do don't forget about me</i> <i>Walking from France to North Keppel</i> |
| Materials: | White latex balloons and water (<i>Forget</i>) Single-channel video (<i>Walking</i>) |
| Date: | November 2007 |
| Country: | Australia |
| Place: | North Keppel Island, Queensland |
| Site: | North Keppel Island Queensland, Rockhampton Regional Gallery |
| Participating Artists: | Jill Chism Elizabeth Woods Yepoon High School, St Ursula's College, St Brendan's College. |
| Commissioned By: | Rockhampton Regional Gallery |

In November of 2007 I was invited to take part in a site-specific workshop located on North Keppel Island in Queensland. North Keppel Island is a world heritage-listed island and is used for educational purposes. The project took ten days. The first five

were spent on the island and the last five days were spent making a response to the site in the Rockhampton Gallery. Two artists were invited to work on the project: Jill Chism, an environmental-based artist in North Queensland and myself. We were also employed to develop and mentor students and staff from the local high schools. This project worked primarily as a community art project as the participants, conceptualised and made their own work. I had the opportunity to complete two works, the first *what ever you do don't forget about me*, was installed on the island and commemorated the local indigenous community now exiled from the island. The other was a video which I had begun working on in France.¹⁰⁰ This 15-minute work was shown in the Rockhampton Regional Gallery and was supported by a series of postcards relating to the everyday notion of walking.



Figure 128: *What ever you do don't forget about me*, 2007, latex balloons, water, fishing line.

¹⁰⁰ See Appendix E



Figure 129: Postcard accompanying exhibit for *Walking from France to North Keppel*.

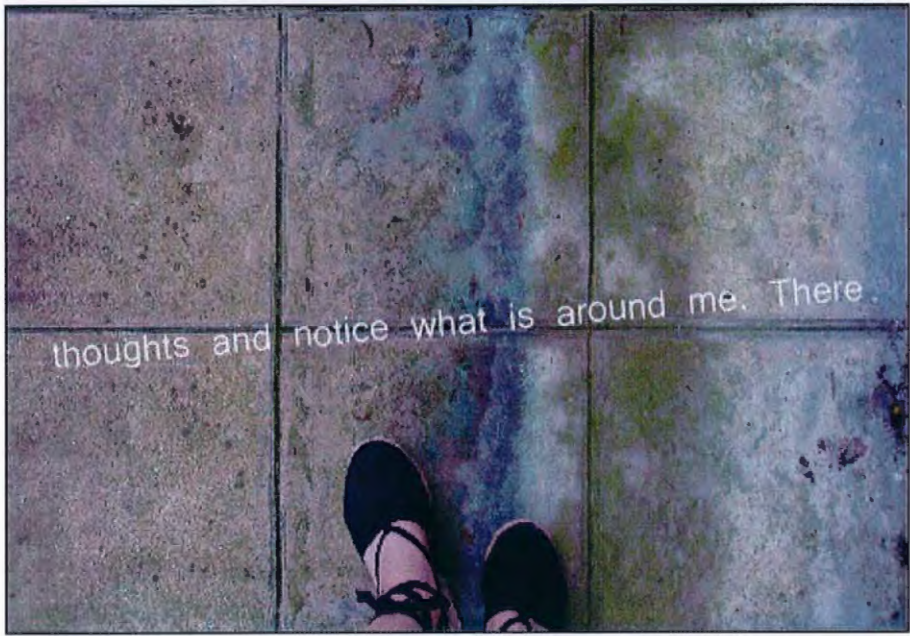


Figure 130 Postcard accompanying exhibit for *Walking from France to North Keppel*.

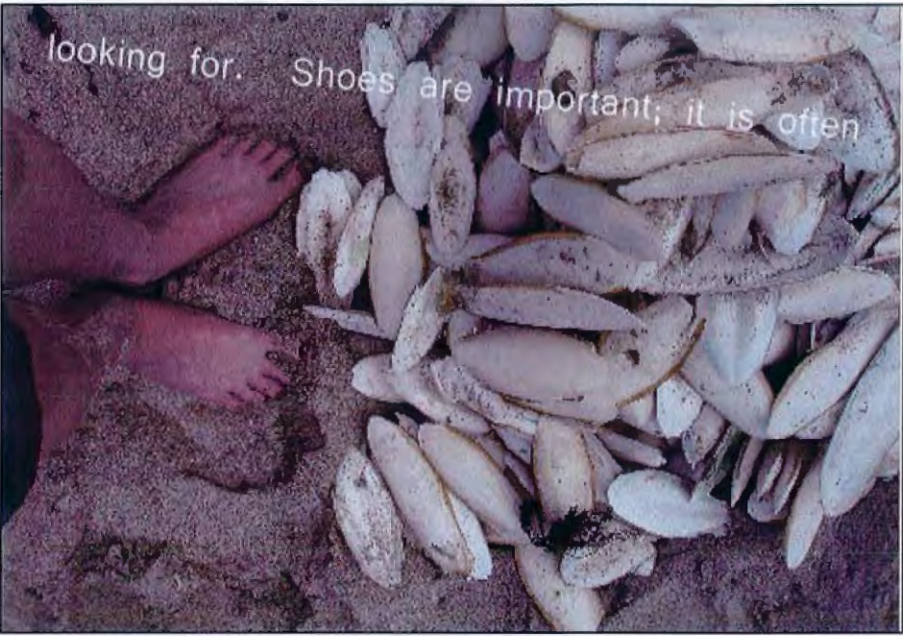


Figure 131: Postcard accompanying exhibit for *Walking from France to North Keppel*.

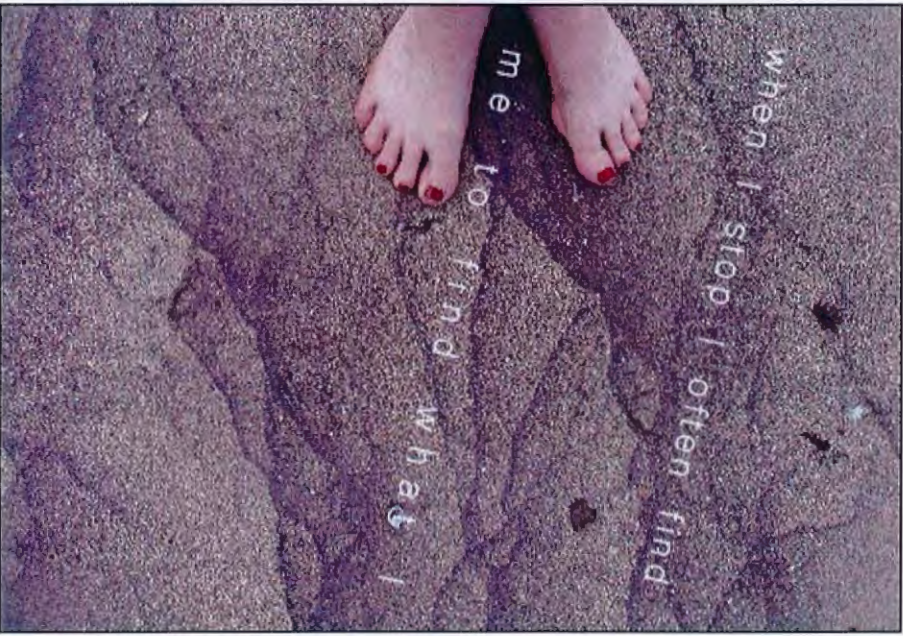


Figure 132: Postcard accompanying exhibit for *Walking from France to North Keppel*.

Project: C.A.M.A.C

Work Title: *I am a weaver*

Materials: 10km of plastic wrap

Date: June – September 2007

Country: France

Place: Marnay-sur-Seine

Site: Trees in the village commons

Contributing People: From the village of Marnay

Commissioned By: UNESCO

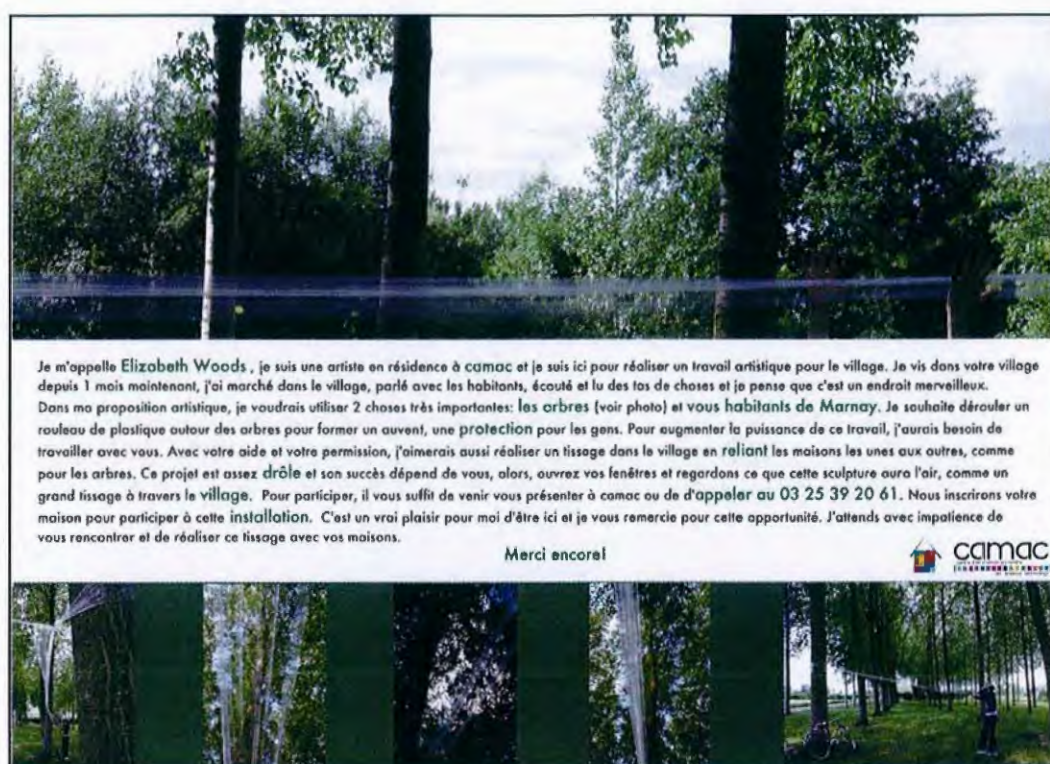


Figure 133: Flyer requesting participation for *I am a weaver*.

Although a lot of preparation was given to this project I feel that it was the more unsuccessful of the two works. I called for local participants to lend their homes to me for a weekend. My intention was to metaphorically bind the community together using plastic shrink-wrap, to literally wrap their houses and eventually run the plastic into a nearby forest that is used for recreational purposes. Through the use of a commercial wrapping process the plastic wrap symbolised the co-modifying of their natural and domestic environment.

Unfortunately, local support did not eventuate so the work remained in the trees where I had previously decided to finish the work. A successful outcome from this work was the engagement with the local youth of Marnay; they relished the installation process and after initial instructions from me they installed the work

themselves which took two days. This gave them ownership and they took pride in their accomplishments and I was happy to facilitate this outcome.



Figure 134: *I am a weaver*, Installation view, Plastic cling wrap, 50m x 20m.



Figure 135: Installation of *I am a weaver*.



Figure 136: Installation of *I am a weaver*.

Appendix E: DVD Contents

Disc 1: Work in Exhibition

The Making of Curtains, 2008

Video documentation of happening (5'50'')

Hobart, Tasmania.

Disc 2: Support Work

Great Expectations, 2006

Single-channel video (14'30'')

Great Walks, Queensland.

Disc 3: Support Work

Walking from France to North Keppel, 2007

Single-channel video

North Keppel Island, Queensland.

Appendix F: Text Used in Works

Text for *I am a Tourist*

I know I am a tourist
Because I want to drive on the left
I want to walk on the left
I am alone
No body knows me here
You can make your own history here
You can make your own history if nobody knows you
I look for familiar things
Words
People
Places
I walk absently
For the first time in a long time
I am a valid tourist
I am interested in sightseeing
All tourists are different
I am a foot
I wander and have found what I am looking for
Something to look at something to photograph
A memory
I'm selective with my photos
I'm selective with my thoughts
We are selective with our memory
We are all tourists
Of a kind
Looking for something
It only becomes a problem when we all want to look at the same thing
At the same time
A tourist destination
To be alone you have to be before time.
In memory of memory.

Text for *From private garden to public place*

We cry,
we feel
sick, and
we don't eat.

Then we don't
sleep,
these are
earthly matters.

This is
a beautiful
place,
nothing more.

It is said
that people
make place
and place
makes people.

This place
is "their"
place.

Why
are people
drawn to
such a place?

Why
do we stay?
why do
we leave?

Some people
nurture and
protect
and others don't?

This is not
the time
for answers,
it's a time for
reflection.

This story

was to be
about
four people
Anne, Pierre,
Marie and Etenne.

Although
the roots
of this garden
belong with
these people.

This story
is about more
than these
people.
Why?,

because
these people
would not be
the people
they are,

without
the land
in which
they dwell.

This story
is about
the people
that have

made and
still make
this a place.
a place
to dwell.

Here we
have planted
more than
a garden,

we have
dug up

memories,
"things" we
have forgotten

feelings
we have
not felt
for a time.

All this
makes place.

We have
planted words.
Remembered
thoughts
and moments.

I am here
for a short
time
as a tourist
to write
a postcard.

The people
here
have planted
more than words.

They have planted
most
importantly
of all, love.

Why am I
almost too
afraid
to use
such a word?

Because
we overlook
love,
or are not

allowed

“sometimes”
to refer
to love.

Love is
a simple
thing,
love is without
ownership.

This land
is not
owned
it’s loved.

We do not
own anything
we are merely
caretakers.

Pierre is
a caretaker;
he takes
care of what
he does.

He plants
and grows
food and
waters the garden.

We as people,
are not
dissimilar from
plants.

People do

not like
to be
uprooted,

taken away
from their
soil,
unless by
choice.

Some people
have no
alternative.

Anne first
met Pierre
when she
was nine years old,

not old
enough to
make a choice
but old

enough
to know
where you belong.

Children can
know these
things
if firmly

planted by
their parents,
or
by their soil.

This is a
love story
to know
one’s place

at such
a young age
is insightful,
almost
frightening,

can you
imagine
what it is
to feel
your destiny
at such a
young age?

Pierre place
is here,
he will not
move,

Anne’s place
is here,
she will
move
but not for

long,
she comes
back again,
and again.

Appendix G: Curriculum Vitae

Education

| | |
|------|----------------------------------------------------------------------|
| 2008 | Current PhD University candidate, Fine Arts, Tasmania |
| 2001 | Cert IV Training + Workplace Assessment, CSIT |
| 1992 | Bachelor of Fine Arts (first Class Honours) Tasmanian University. |
| 1989 | Bachelor of Fine Arts, University of Tasmania. |

Individual Exhibitions

| | |
|------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2008 | <i>Landscapers</i> , ,collaboration with Nicole Voevodin-Cash CAST Gallery Hobart Tasmania. <i>Green Art</i> Temporary Maroochydore Botanical Gardens Qld, Australia |
| 2007 | <i>The Making of Curtains</i> “a happening” Criterion Gallery Hobart Tasmania Australia. “ <i>I am a Dreamer</i> ” “ <i>Nature 2007</i> ” temporary installation CAMAC Marnay sur Seine France |
| 2004 | ‘ <i>I am a Tourist</i> ’ Perigueux France Text work <i>I am A Tourist</i> Visitation Perigueux France |
| 2003 | ‘ <i>think something different</i> ’ site-specific work Perigueux, France <i>Gumme Rouge</i> Perigucux France. ‘ <i>Your Living Choice</i> ’ Noosa Regional Gallery, Noosa |
| 2000 | ‘ <i>Last Supper</i> ’ Collaboration with Lester Cliff Noosa Regional Gallery, Noosa .Queensland. Australia. |
| 1999 | ‘ <i>Heartlands</i> ’ Smith + Stoneley, Brisbane ‘ <i>Wordsworth</i> ’ Collaboration with Lester Cliff, Smith + Stoneley, Brisbane |
| 1997 | ‘ <i>Talking Pictures</i> ’ Noosa Regional Gallery, Noosa ‘ <i>Mary Street</i> ’ Perc Tucker Regional Gallery, Townsville |
| 1996 | ‘ <i>Museum of the Everyday</i> ’ Magazine Space, Eagle Street, Brisbane |

Selected Group Exhibitions

- 2008 *Habitus –Habitat. Museum and Gallery Services touring exhibition Queensland Australia.*
- 2007 *North Keppel Island Project* Rockhampton Gallery
Queensland Australia
Video installation.
- 2006 *Port Arthur Project* 10 days on the Island site installation.
Tasmania Australia
TeATRePROUVEte Corbigny France. Site specific.
- 2005 *Mountain Trail* Hobart Tasmania Australia.
Great Walks Queensland Government Australia.
Dwell Canberra ANU Canberra Site Specific
Farming with Mary Queensland Australia
- 2004 *Casurania Sculpture Walk* Tweed Heads NSW
- 2003 *Chemin d'art* St Flour FRANCE site specific Sculpture
installed in St Flour Village France
DOMAIN project ANU Canberra site-specific work in the
domain of Canberra ACT Aust
- 2002 *Grapple* touring exhibition from Craft Qld + Pinnacles
Gallery Townsville Qld
Toys Perc Tucker Regional Gallery Qld
Art to the Heart Gladstone Regional Gallery + City Heart
project
- 2001 *Floating Land* International site-specific laboratory, exhibition
and event, Noosa River and Noosa regional gallery
'Sticks + Stones' Woodford Folk festival component of the
International site-specific laboratory Australia.
The Blake Prize 'Boys Night Out' travelling prize exhibition
of religious works Australia wide
Strand Ephemera Townsville Queensland
- 1998 *Sculpture by the SEA*, Noosa Olympic Arts Festival event –,
First Prize winner
Hand Luggage Jardin De Wiltz, Luxembourg, Portugal
travelling Europe
Grapple 1 artist-in-residence, Pinnacles gallery, Townsville
- 1997 *Boxes* Queen Street Gallery, Sydney
- 1994 *Guarding Civilisations* Rim Umbrella Studios, Townsville
Familiarity Plimsoll Gallery, University of Tasmania, Hobart
FOI Noosa Regional Gallery, Noosa
- 1993 *Disappointing Latitude* Institute of Modern Art, Brisbane Artist-in-
residence program
Art in the Public Eye Artwright Gallery, Brisbane

Grants

| | |
|------|------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2008 | OZCO New works Grant to create a site specific work in France. Arts Qucensland Career Development Sector Grant. NAVA Cast exhibition Tasmania |
| 2007 | Arts Tasmania New Work Grant CAST Tasmania |
| 2004 | Australia Council New Works to create work in France Arts Queensland, Catalogue France Project RADF to Travel To France to undertake Projects FRANCE |
| 2003 | RADF to develop exhibition Primary Thoughts collaboration with Nicole Voevodin-Cash |
| 1999 | Arts QLD, to curate and develop exhibition of Fibres + Fabrics at Perc Tucker Regional Gallery, Townsville |
| 1995 | Regional Arts Development Fund (RADF), Creative Development |
| 1994 | Regional Galleries Association to curate 'COMMON SENSE' Exhibition |
| 1993 | RGA Exhibition Development grant for an exhibition in Townsville |

Prizes and Awards

| | |
|------|-------------------------------------------------------------------------------------|
| 2006 | UNESCO Bursary France 3 months residency Marnay sur Seine Champagne Region France. |
| 2005 | Awarded an Australian Postgraduate Award for research at the University of Tasmania |
| 1998 | First Prize Sculpture by the Sea Noosa, an Olympic Arts Festival –exhibition |

Commissions

| | |
|------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2007 | Dalby Hospital Queensland Health. Permanent Work. |
| 2005 | Great Walks EPA Queensland Australia. Temporary work |
| 2005 | GABBA Brisbane Queensland concept Development |
| 2003 | Nambour Hospital Queensland Health Women's Health Clinic Permanent Public work Nambour Civic Concept Design Text work Permanent Public work. Caloundra Kings Beach Development concept Design, Public art work Melbourne Street, Brisbane concept design, public art work. |
| 2002 | Cooloola Sunshine Institute of TAFE, public, Mooloolaba Campus. Permanent work. |
| 2001 | STRAND EPHEMERA 2km outdoors exhibition on the Strand walk Townsville. Cooloola Sunshine Institute of TAFE public art commission, text work 'Untitled', Nambour Campus Permanent Work. TAPINONTHEPIPES. Text installed under bridge, permanent work. |
| 2000 | Busways Tunnels Concept Design. Brisbane Transport Roma St Parklands Queensland Government Collaboration, Elizabeth Woods& Nicole Voevodin-cash, Public Art concept design |

Collections

Queensland Aids Council, Australia

Perc Tucker Regional Gallery, Townsville, Australia

Private collections in Australia, New Zealand, Belgium, France.

Employment

| | |
|-----------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2008 | Sessional Teacher University of Tasmania Drawing Dept. Hobart Australia Project manager and mentoring site specific event for Northam Cultural Festival WA |
| 2007 | Master Classes, North Keppel Project. Rockhampton Gallery Queensland. Australia Sessional Teacher Tasmanian University Drawing Dept. Tasmania Australia. |
| 2006 | Master Class Floating Land Noosa Queensland Australia. |
| 2004 | Lecturer CSIT Visual Art Dept Public Art Master Class Gladstone Gallery Queensland |
| 2003 | Lecturer CSIT TAFE, Visual Arts Department, Noosa Campus Queensland. Master Class Flying Arts Queensland. |
| 1996-2002 | Lecturer Fulltime CSIT TAFE Visual Arts Department, Noosa Campus |
| 2001 | tappinonthepipes.com Access Arts, Youth Art Project. Queensland |
| 1998 | Artist-in-residence 'Grapple' project Pinnacles Gallery, Townsville |
| 1996 | Research position FAR North Qld Craft Register |
| 1993 | Artist-in-residence Rockhampton Queensland Aust |
| 1989-1990 | Technician Tasmanian School of Art, Paper Mill, University of Tasmania |

Curatorship

| | |
|------|----------------------------------------------------------------------------------------------------|
| 2000 | 'ROM-antics' Perc Tucker Regional Gallery, Townsville. Celebrating 25 years of Fibres + Fabrics |
| 1994 | 'Common Sense' Conceptual Craft Brisbane City Hall Gallery |
| 1993 | 'Common Sense' Conceptual Craft Noosa Regional Gallery |