

**The Role of the Artist and the Influences  
of Patronage in Site-Specific Art**

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**Accompanying Material: Attached CD (inside back cover)**

**CD: Documentation Relating to the *BT/Cellnet, Farnham Library Garden & “Picnic”* Projects**

**(A) Introduction to the *BT/Cellnet, Farnham Library Garden & “Picnic”* Projects:**

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- (B) ***BT/Cellnet Project*** -----
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## Abstract

This practice-based research examines the developments in site-specific art since the 1960's. Its purpose is to critically explore the influence of patronage and the role of the artist on practices within this field and it has been achieved by adopting a binary strategy, which combines "research into art" with "research through art." (Frayling 1993:5). This has involved the construction of an individually tailored methodological framework consisting of a textual examination of historical case-studies conducted in conjunction with the organisation and running of practical projects (the *BT/Cellnet* project, the *Farnham Library Garden* and "*Picnic*" projects). Devised both as site-specific art ventures *and* as case-studies, these projects broadly encompass three distinctive historical modes of site-specific art - Formal /Object-based, Community-based and Performative – which have successively emerged to predominance over the past fifty years or thereabouts. The aim was to produce empirical comparisons in order to reflexively investigate the ways in which patronage, coupled with the role played by the artist, has impacted on the form and content of site-specific art. While there are numerous observations made in this document, this research suggests that although the three modes of site-specific art investigated appear separate and distinct, it can be argued that when the influence of patronage in conjunction with the role of the artist is taken into account, all three modes become entwined. That is to say, in all of the case-studies examined in this research it has been shown that their form and content can only be fully expressed by realising they contain elements of all three of these modes of site-specificity. It can also be said that this research has demonstrated how complicated the relationship is between the artist and their patron at least within the domain of site-specific or public art practice. This indicates that the pattern and scale of the influence of patronage is as varied and as individual as are the case-studies investigated. In addition, it has demonstrated how the role of the artist has evolved from the autonomous object-maker of the Modernist era into a person who must increasingly acquire the necessary skills involved in negotiating the complexities of siting art work/projects outside the 'art world's' normal institutional parameters.

# **The Role of the Artist and the Influences of Patronage in Site-Specific Art**

## **Preface**

This document - the written part of the thesis - has four main components. Part one establishes the methodological approach by describing how each component of the research was developed. It continues by explaining, through making comparisons with the methods used in one of the most closely related and validated practice-based thesis, why they were employed. This was achieved by reviewing Eleni Mouzakiti's thesis entitled: "*A Plurality of Isolations*": *Photography in the Subway*, which was completed at the University of Derby in 2003. Further to this, in order to establish the originality of the methodological approach, it is argued that the methodologies employed have to be individually configured to suit the subject explored. Part two amounts to a reflexive report on the *BT/Cellnet* project which was based in practice. It should be regarded as the 'genesis' project on which the key issues and methodologies of this research were formulated. Part three establishes the historical context on which the research is then further developed. It is divided into three chapters, each dealing with one of three distinct modes of site-specific art developed since the late 1960's. These are Formal/Object-based, Community-based and Performative. Each mode is explored through examining five carefully selected case studies. They are, Richard Serra's *Fulcrum*, Maoliosa Boyle's *Colour in the Community*, Jeremy Deller's "*Battle of Orgreave*", Mark Dion's "*Thames Tate Dig*" and Rikrit Tiravanija's "*Demo Station no.4*". The text charts the role of these artists, and explores how patronage influences the form and content of their work. Part

four is a reflexive report on two further projects based in practice, which were undertaken as an integral element of the research. They are the *Farnham Library Garden* and the “*Picnic*” projects. They were designed in conjunction with the *BT/Cellnet* project to obtain empirical and comparative knowledge of the developments in site-specific art, investigated in part three. This research has been configured in order to answer two main questions: - In what particular ways has patronage influenced the form and content of site-specific art and how has the role of the artist evolved within this context?

It is posited that, although the three modes of site-specific art investigated appear separate and distinct, when the influence of patronage, and the role of the artist, is taken into account, all three modes become entwined. That is to say, in all of the case studies examined in the research it is argued that their form and content can only be fully expressed by realising that they contain elements of all three of these modes of site-specificity. As Zolberg points out:

...a work of art is a moment in a process involving the collaboration of more than one actor, working through certain social institutions, and following historically observable trends... like other social phenomena, art cannot be fully understood [or] divorced from its social context, and because whatever else it is, an artwork has monetary value,... derived, not solely from aesthetic qualities intrinsic to the work, but from external conditions as well. (1990: 9)

Site-specific art emerged in the late 1960's and since then has been a constantly evolving and therefore very fluid concept. There are numerous authors who have written

about the subject, for example, Lucy L. Lippard (1995), Suzanne Lacy (1995), Malcolm Miles (1989 & 1997), Michael Archer (1997), Douglas Crimp (1986) and Richard Serra (1994). However, no one has addressed the subject more comprehensively than Miwon Kwon in her book *One Place After Another: Site-Specific Art and Local Identity* (2002). This research was developed mainly through analysing the work of these authors.

Although the role of the artist is also addressed within the above literature, much of the data contained in the thesis has been obtained through my personal experience as an artist. This has involved negotiating and developing art projects in conjunction with various patrons. These patrons include Corporate Business, Town Councils and Public Art Trusts, each of whom have their own particular reasons for instigating or supporting art projects.

There is a long and intricately woven history of why individuals, families, institutions and businesses decide to patronise the visual arts. In broad terms private patronage benefits, not only the artist who receives it, but also the patron who bestows it. With such patronage being "...synonymous with... the great families of the Italian Renaissance, in particular the Medicis [and] the Estes..." (Zolberg 1990: 176) This backing brought security and status to the artist, who in return tended to orientate, "... their creations to flatter, or at least, not offend their patron." (ibid: 177) It could be said that the paintings and sculptures created through this mutually beneficial partnership served, not only to advertise and promote the standing of such families and their businesses, but also elevated the status of the artist both nationally and internationally.

However, Robert Hewison observes:

Over the past hundred years government patronage has successfully supplanted the patronage of the Church, the Crown, the aristocracy, and lastly that of the late nineteenth and early twentieth century bourgeoisie. The most important difference between the modern form of patronage and those who preceded it, however, is that the state does it with other people's money, through taxation. (1995: 301)

Such patronage has developed today into an exclusive national and international business in its own right. With institutions such as the Tate and the Museum of Modern Art (MoMA) leading the way. For instance, in 2004 some of the richest men and women in the world were invited by the Tate to form "...a very exclusive club, The International Council formed to bolster Tate Modern in London, first by helping its construction, now by securing its future." (Thorncroft 2005: 8) However, "unlike American art museums with their ambiguous public/private status, the Tate Gallery is a public institution, funded by central Government." (Wu 2002: 100) Indeed, "art, the business world and politics have entered into a clandestine symbiotic relationship in which the unelected and the nominated join forces with those elected to govern." (ibid: 120) For example, "within the structure of the Tate there are also the Patrons of British Art and Patrons of New Art... Mrs. Jill Ritblat was on various committees of the Patrons of the New Art... her husband John Ritblat (who in turn was a member of Patrons of British Art) chaired, the British Land Company plc... one of the principle corporate sponsors." (ibid: 103/4) Also bound-up within this matrix in the UK is the Arts Council, which was set-up, in theory at least, as, "...an independent self-governing organisation... [but because of being] ...dependent

on Central Government finance [it is] vulnerable to Central Government policy.” (Gosse 2002: 121) This use of tax-payers money seems to have created a tension as to what forms of art, and to what extent, each should be patronised.

The Arts Council of Great Britain operates under a Royal Charter, granted in 1967. This Charter states that two of the Arts Council’s main objectives are: a) to develop and improve the knowledge, understanding and practice of the arts; and, b) to increase the accessibility of the arts to the public throughout Great Britain... A look at those bodies to which the Arts Council actually gives money is like looking at a directory of high art. It goes to theatres, art galleries, orchestras, poetry societies, and other scholarly pursuits. In 1985/6, it gave out approximately £100 million. Out of this, only a fraction went to activities that were even *potentially* popular or against the traditional grain: just under £16 million went to Regional Arts Associations, while less than £200,000 went to ‘community arts’ and £3,000 was spread amongst 30 different carnivals. (Lewis, 1990: 21)

Set against this complex matrix of public and private patronage, which is adroitly unpicked in Chin-Tao Wu’s book: *Privatising Culture: Corporate Art Intervention since the 1980’s* (2002), and in Ann Gosse’s thesis: *Towards a New Understanding of Community Arts* (2002), many visual artists, such as Jeremy Deller, Mark Dion and Rikrit Tiravanija, have been developing new strategies. This has seen them migrate out of a studio-based environment and into a community-based mode of operation. Not content with just producing the art object i.e. painting and sculpture, they are now involved in art projects with an accent on process rather than product. Indeed, as David Baggaley

indicates, there has been, "...a desire amongst artists to find a new role for themselves, one that escapes the dead end of 'self expression'... The most obvious, and in many ways most positive, examples of this are site-specific collaborations between planners, architects and artists..." (1990: 32) In line with this move has been the development of professional Art Agencies, such as Artangel, Sustrans and Groundwork. These organisations skilfully manage public art projects, appoint artists and secure both government and lottery funding, much of which is distributed through the Arts Council and their Regional Arts Boards. (1)

Being aware of the intricately woven web of arts patronage both informs, and helps to tease-out, the individual reasons why various institutions, corporations and agencies chose to patronise the case-studies examined in this thesis. Nonetheless, as stated earlier, the research concentrates on what is a very fluid site-specific artistic practice and examines the ways in which these patrons have influenced its form and content.

## **Endnote**

(1) The most recent funding figures supplied by the Arts Council for England (ACE) do not have an exact correlation with the categories sighted by Justin Lewis in his book: *Art Culture & Enterprise, The Politics of Art and the Cultural Industries. (1990)*. However, in *The Arts Council for England Annual Review 2006* it does state that under the 'Awards for All' scheme (p 114) "In 2005 - 06, it made 12,743 grants of between £500 and £5,000 across England worth a total of £52 . 6 million to small local groups, mainly in the voluntary and community sector." - Under 'Grants for the Arts - organisations and Grants for the Arts - national touring' (p 115). The ACE "...made 2,727 grants to organisations totalling £59 million." In addition, 327 grants totalling £13 . 5 million, were awarded to 'National Activities'. While £5 . 4 million was shared amongst 300 Black or minority ethnic-led organisations. The grand total being : £130 . 5 million.

Also listed in the ACE's *Annual Review 2006* (p 122 - 129) are 38 individually listed major awards of £5 million each, with a grand total of approximately £503 . 3 million being shared out to these 38 organisations during 2005 - 06. One or two of these projects could be said to have a "...community-focused arts practice," (ACE 2006: 123) Nonetheless, to quote J. Lewis, "A look at those bodies to which the Arts Council actually gives money is [still] like looking at a directory of high art. It goes to theatres, art galleries, orchestras..." (Lewis, 1990: 21) For example: The Royal Opera House received £78 . 5 million (p 129) - The South Bank Centre for the Development of the Royal Festival Hall received £36, 688,286. (p 124) and the Royal Academy of Dramatic Art (RADA) received £26,146,851. (p129)

## Acknowledgements

I would like to express my gratitude to BT/Cellnet (now operating as O2), Farnham Public Art Trust, Farnham Town Council, Waverley Borough Council, CRISIS/Skylight, The Small Mansion Arts Centre and The Business Development Unit at the University College for the Creative Arts (formerly the Surrey Institute of Art and Design) for providing the support and facilities to enable me to undertake this research.

I am also very grateful to the many art students from the University College for the Creative Arts, who enthusiastically participated in the *Farnham Library Garden* and “*Picnic*” projects.

I would also like to thank my research supervisors, especially Andrew Darley, who guided me through ‘thick’ and ‘thin’ (description).

Last, but by no means least, I would also like to thank my brother Alan and my sister Ann and their families for their unceasing support.

### **Author's Declaration**

I declare that the research contained in this thesis, unless formally indicated within in the text, is the original work of the author. The thesis has not been previously submitted to this or any other university for a degree, and does not incorporate any material already submitted for a degree.

Signed

Dated

## **Part One: Research Methodology**

The intention from the beginning has been to investigate site-specific art, through both historical and practical research, to determine the extent to which patronage has shaped its form and content and to explore the shifting role of the artist in this process. To this end a binary strategy was adopted. This was accomplished by combining, "...research into art" [with] "...research through art." (Frayling 1993: 5) The "research into art" established a qualitative, historically-based context, which to quote Carr, created, "...an unending dialogue between the present and the past." (Carr 1987: 30) This dialogue then enabled a critical exploration of the various modes of site-specific art to be conducted. The focus of the exploration centred on the roles played by the various artists involved in the development of this genre, coupled with the ways in which patronage influenced the form and content of their work. Alongside this historical investigation a structured practice-based "research through art" framework was developed whereby three substantial case studies were devised in order to enact, test and compare the various modes of site-specific art and the influences of patronage in relation to the role played by the artist. This strategy intentionally placed me, "firmly within the research process... [as a participating artist, adopting a] pro-active stance, which involves practitioners in researching through 'action' and 'reflecting in, and on, action', [which is] an important concept developed by Donald Schon." (Gray 1998: 84) In this case my 'field-notes' have been comprehensively documented in the form of three separate diaries. "Through [this] reflection [I am able to] criticise the tacit understandings that have grown up around the repetitive experiences of [this] specialised practice [making]

new sense of the situations of uncertainty or uniqueness which [I will undoubtedly] experience.” (Schon 1991: 61)

### **Research into the Development of Site-specific Art since the Late 1960’s**

The priority here was to obtain a balanced, critical contextual review of the developments in the Formal/Object-based, Community-based and Performative modes of site-specific art, which were explored in this thesis. These three modes were chosen because they represent a tendency or broad trend that has changed the parameters of what counts as ‘site-specific art’ since the late 1960’s. “However, there is no such thing as a typical Contextual Review! Different disciplines take different approaches.” (Gray & Malins 2004: 49) The intention in this instance was to concentrate on the development of site-specific art within the UK during this same period. Therefore, the first objective was to identify, select and review a number of suitable projects that had taken place in the UK (including Northern Ireland). The assumption being that they would relate closer to the three UK based projects which were devised in order to practically test out the Formal/Object-based, Community-based and Performative modes of site-specific art. Five case studies were chosen for the purpose of exploring the historically-based context by which the practical *BT/Cellnet*, *Farnham Library Garden* and “*Picnic*” projects could be compared.

The five case studies, which were Serra’s *Fulcrum*, supported with comparisons of Botero’s *Venus* (Formal/Object-based), Boyle’s *Colour in the Community* and Deller’s

“*Battle of Orgreave*” (Community-based) and Dion’s “*Thames Tate Dig*” and Tiravanija’s “*Demo Station no.4*” (Performative) were examined primarily via a wide ranging literary review. This review sourced a number of key publications, namely, Kwon M, (2002) *One Place After Another: Site Specific Art and Local Identity*, which provided an in depth analysis of the developments in Site-specific Art since the expression was first adopted in the late 1960’s. This book also included observations on the work by Richard Serra, and Mark Dion. The book by Kelly O. (1984) *Community, Art and the State: Storming the Citadels*, coupled with an unpublished thesis by Gosse A. (2002) “Towards A New Understanding of Community Arts 1960 - 2000”, provided a comprehensive review on the state of Community-based Art in the UK. While the section by Meyer J., (2000) “The Functional Site; or, The Transformation of Site Specificity” in Suderburg E., (eds.) *Space, Site, Intervention*, together with Goldberg R. L. (2001) *Performance Art, From Futurism to the Present*, London, afforded an analysis of the establishment of the Performative mode of Site-specific Art.

While the above literature can be regarded as key research material, because they provided a general overview of the Formal/Object-based, Community-based and Performative modes of site-specific art, numerous other publications were appraised. For example, Crimp D., (1986) “Serra’s Public Sculpture: Redefining Site Specificity”, in Krauss R.E., (eds.), *Richard Serra; Sculpture*, Serra R., (1994) *Writings Interviews/Richard Serra*, were among several publications which gave a greater insight into Richard Serra’s work. In addition, the video by Jayalakshmi G.D. (Dir.) (1998/9) *Smithson and Serra: Beyond Modernism?*, Video Presented by Paul Wood, for the Open

University/BBC, also proved to be a valuable source of material in this respect, as a significant part of it was devoted to Serra's *Fulcrum*, which was the first case study. This video also contained some reflexive commentaries by Richard Serra, which afforded an insight into his evaluation on site-specificity. A site visit was deemed appropriate in this case, because of the permanent nature of the sculptural forms. This was conducted, not only to view Serra's *Fulcrum*, Botero's *Venus* and the site they occupied, but also to ascertain how the general public did or did not engage with these sculptures. This is an important part of Serra's construct relating to the interpretation of site-specific sculpture.

The video directed by Figgis M. (2002) *Jeremy Deller's "Battle of Orgreave"* in collaboration with Artangel Media and Channel 4 was the central source of review material for Jeremy Deller's case study. The video not only contains 'the battle', but also commentary by various ex-miners, a policeman and a Labour MP, who address the socio-political struggle between the coal mining community and the then Conservative Thatcherite Government during the miners strike of 1984/5. This was supplemented by periodical reviews such as Larson L. B. (2002) "Jeremy Deller: the battle of the rerun", *Artext*, No 75 (November 2001/January 2002) p. 66-69 and Slyce J. (2003) "Jeremy Deller; Fables of the Reconstruction, [Interview]", *Flash Art* (International Edition), (January/February 2003) p74-77. While information on Mark Dion's case study, the "*Tate Thames Dig*" (1999), was gleaned mainly from periodicals such as, Birnbaum D. (1999) [exhibition: Mark Dion; Tate Thames dig]. *Artforum International* v. 38 no. 3 (November 1999) p. 116-21 and Blazwick I. (2001) *Oxford Art Journal* v. 24 no. 2 (2001) p. 103-12. Information on Rikrit Tiravanija's *Demo Station no.4* was obtained

mainly from the web sites, [www.24hourmuseum.org.uk](http://www.24hourmuseum.org.uk) Field C. (2004) 24 Hour Museum exhibitions, Birmingham's Ikon Gallery Presents Live, Interactive Art and [www.icbirmingham.icnetwork.co.uk](http://www.icbirmingham.icnetwork.co.uk) Freak D. (2004) What's on, Bar room art, Review: *Demo Station no.4*. With additional information acquired from the article by Wilsher M. (2004) [Exhibit]". *Art Monthly* no. 273 (February 2004) p. 24-5. It should also be noted that a web search was used for all of these case studies. The information from which was used where it was deemed pertinent and added information, which otherwise might have been overlooked and/or not available in any other format.

This mainly textual method of obtaining information, while being regarded as expedient by many, that is, set against interviewing the artists involved in the case studies, was a deliberate ploy. The main aim was to review how historians and critics placed these case studies within the context of site-specific art. This was an important factor, because set against this textual analysis would be the practical *BT/Cellnet*, *Farnham Library Garden* and "*Picnic*" projects. However, it should be mentioned that in order to obtain a balanced critique, the artist's opinions and observations, which were extracted from the above mentioned videos and text, have been included. Additionally, it was deemed necessary that in order to fully understand what was meant by the term 'community' within the context of Community-based Site-specific Art, a number of paragraphs were devoted to examining this term. The text that was referenced, included extracts from, Augaitis D., Falk L., Gilbert S., & Moser M. A. (Eds.) (1995) *Questions of Community, Artists, Audiences, Coalitions*, McLeod M. Owen D. & Khamis C. (2001) *Change in the Community in Black & Minority Ethnic Voluntary & Community*

*Organisations, Their Role and Future Development in England & Wales* and Reiss A. J. (eds.), (1964) *Louis Wirth, On Cities and Social Life*.

However, the community-based *Colour in the Community* project was selected as a case study specifically because it was an exception to the other four case studies, in that it has never previously been examined by any critic or historian within the art world. It also served to illustrate a significant and important difference between a community-based art project, which could be argued has a greater affinity with its 'site', i.e., the community, than an art project which is based in a community. However, because of reliance on one main source of information about this case study, namely extracts by Church C., Cade A., & Grant A. (1998) in *An Environment for Everyone: Social Exclusion, Poverty and Environmental Action*. Further information was sought via endeavouring to make contact with the various people involved in the project.

Supplementary information was initially obtained about the youth club involved, via a web search. This included the name of its leader in charge together with a postal address. From this information, Directory Enquiries were able to supply the phone number of the youth club. The leader in charge was phoned on a number of occasions and two letters were posted to him. From this contact came further insight into the work produced, together with the name and working address of the artist involved. Photocopies of the artwork done by the youth club children were also eventually obtained. A letter was posted to the artist Maoliosa Boyle, which was later followed-up with two phone calls to the art gallery where she worked. However, Maoliosa was unavailable for

comment on both occasions and she did not reply to the letter. Contact was also made with the publishers of *An Environment for Everyone: Social Exclusion, Poverty and Environmental Action*. They were unable to give any further insight into the project, but they did manage to locate an e-mail address of one of the authors. However this line of enquiry also proved to be fruitless. At this point consideration was given as to whether or not an alternative project was to be used. Although the information about the *Colour in the Community* project was reliant on one main publication, its perceived marginalized importance within the art world proved significant in light of the subsequent community-based projects that it has spawned and was therefore retained. Further information about the project's sponsors was obtained via a web search.

As an integral part of the research, an index of names, which includes their profession, institutional associations and work completed was amassed and copied onto the enclosed CD. Because, as the historian Edward Hallett Carr explained in his book *What is History?*

.....the facts of history never come to us 'pure', since they do not and cannot exist in pure form: they are always refracted through the mind of the recorder. It follows that when we take up a work of history, our first concern should not be with the facts which it contains but with the historian who wrote it. (Davis 1987: 22)

**Methods used to Initiate, Conduct and Document the *BT/Cellnet*, *Farnham Library Garden* and “*Picnic/Taking A Walk*” projects.**

It should be stated at this juncture that the above textual research was not carried out prior to the development of the three projects based in practice. Rather that the *BT/Cellnet* project instigated the research undertaken. This project, through the keeping of a developmental diary, highlighted the rigorous control exerted by *BT/Cellnet*, which in turn, initiated an interest in how patronage, in conjunction with the evolving role of the artist, influenced the form and content of site-specific art. Although as a practicing artist with an M.A. in site-specific art underpinned the ability to carry out the *BT/Cellnet* project, in order to continually assess and reflect on these abilities, further research into the developments in site-specific art was also routinely documented.

Therefore it should be said that the textual research, although more or less completed before the “*Picnic*” project, was developed in conjunction with the *BT/Cellnet* and *Farnham Library Garden* projects. The binary strategy of combining, “...research into art” [with] “...research through art” (Frayling 1993: 5) proved to be invaluable. The textual research fed the development of the practice, while the practice led the direction of the textual research. It was as a direct result of the further knowledge and experience gained during this process that the artist-led “*Picnic*” project, was devised. In other words, this strategy placed me, “firmly within the research process... [as a participating artist, adopting a] pro-active stance, which involves practitioners in researching through ‘action’ and ‘reflecting in, and on, action’...” (Gray 1998: 84)

As a precursor to securing the Formal/Object-based *BT/Cellnet* project, which was via a scholarship with the then Surrey Institute of Art and Design University College (SIAD), a site visit to the BT museum in London and obtaining such publications as BT's (1998) *Events in Telecommunications History* provided a platform on which to structure the primary interview presentation with representatives of BT/Cellnet and SIAD. As indicated earlier, the *BT/Cellnet* project was documented by keeping a diary. The diary contained all of the correspondence between myself and anyone concerned with the project. Field notes were made during telephone conversations and also as soon as possible after any meeting had taken place. These notes were then fleshed-out as they were transcribed into the diary, which also contained copies of letters and e-mails. It should also be noted that throughout the development of this project documentary evidence on the socio-political and environmental issues surrounding the siting of telecommunication mast was collated.

Visits were made to the nominated *BT/Cellnet* sites, at which time photographs were taken and sketches and notes made. These were then developed into a comprehensive presentation pack which included maquettes of the sculptural telecommunication masts. During initial meetings with architects, engineers and the appointed Design and Installation Manager it was agreed that I would receive copies of the minutes of subsequent meetings together with copies of any other related material. This material included telecom site acquisition, planning and installation procedures, together with health and safety regulations. All of this material was then reconfigured into the reflexive report contained in this thesis. Relevant visual material together with its

associated text was also transcribed onto the enclosed CD.

The methods used to document the community-based *Farnham Library Garden* project aligned very closely to the *BT/Cellnet* format in that a comprehensive diary was maintained throughout. Although it must be said that the direction in which the project was to develop, became the responsibility of the artist. Unlike the *BT/Cellnet* project, where a concise and closely monitored project was presented to the artist, the artist was invited to produce and implement the proposal. This opened-up a way of devising a test case, namely “*A-Play-On-Words*”, which was aimed specifically at assessing the responses of not only the project’s initial patrons, but also the local community and the town council. This proved to be a very fruitful exercise as it produced a lot of responses from these groups of people and paved the way for the art students who became involved in the second phase of the project.

A holistic approach was formulated which characterised the requirements of the site. These factors included securing and managing funding requirements, (1) acquiring materials and specialist help from local businesses; obtaining approval and cooperation with the Town Council; cooperation of the incumbent gardener; use of the local library and the cooperation of its staff. Initial agreements with SIAD to incorporate art student workshops within the B.A. modular system were also negotiated. These workshops included group discussions about site-specific art, which incorporated a site visit. The discussions directed the students to first investigate the site and then allow the site to dictate the form and content of their work. Students were also advised on how best to

approach local businesses for specialist help and materials. One to one workshops concentrated on developing their ideas and how to formulate a proposal. These proposals were then presented and displayed in the local library for one month, at which time comments from the public were invited. Final workshops included detailed installation procedures including health and safety requirements. Again, all visual material and its associated text were transcribed onto the enclosed CD. (2) Graphic students were also engaged in conjunction with the Business Development Unit at SIAD in the production of a brochure which was distributed to the public at the private view. (appendix 2:15)

The Performative “*Picnic*” project, which was also fully documented in diary form, was devised by the artist. Much like the “*A-Play-On-Words*” proposal in the *Farnham Library Garden* project, it was planned as a test case. It was deliberately aimed at including a vulnerable sector of society and would take place in a highly contentious site. The central and therefore core element to this project was intended to be the performative role of the artist. However, this role would be governed by the responses of those people and authorities who administrate the site/s in which the project would take place. In essence the project was aimed at being politically, socially and ethically divisive. It was formulated in order to test out to what extent elements of the project’s form and content had to be either modified or deleted in order to attract patronage and then be realised. In other words, so that it could be deemed as a politically, socially and ethically acceptable venture. On this occasion, interim funding as per the *Farnham Library Garden* project was applied for. The funding was granted subject to putting together an agreement with SIAD’s ethics committee, which included various

amendments to the proposal. It was also agreed that a sociologist should be engaged to conduct a workshop about homelessness with the participating students.

In the first phase and as a precursor to the project, research into all aspects of homelessness in London and the associated institutions including governmental departments and charities was conducted. From these records a comprehensive list of addresses was documented. Letters, which contained the project's proposal, an explanation of the context in which the proposal was set, together an invitation to get involved, at any level, were then posted to all of the people on this list. They were invited to respond via e-mail, letter, or phone, with their comments and suggestions. Supplementary letters, phone calls and e-mails were posted to those organisations and individuals who replied, especially those who were targeted as key to the implementation of the project. The support of the Homeless Agency, CRISIS was eventually secured via numerous phone calls, e-mails and two initial meetings, which however saw the deletion of the "*Picnic*" (test case) in favour of the totally reconfigured "*Taking A Walk*" project. Initial negotiations with the Small Mansion Art Centre, the new site of the renamed project, started at this juncture.

In the second phase a group of students were inducted via an initial workshop which outlined the "*Picnic*" project and the role they would play. A second workshop was conducted by the Sociologist who informed the students in some detail about homelessness and its implications. They were then advised about the totally revised and renamed "*Taking A Walk*" project and invited to devise four micro projects within this

macro project. One further workshop with the students facilitated a final agreement as to the content of the four micro projects and how they would be conducted.

In phase three a timetable of workshops to be carried out with a group of volunteering homeless people was agreed with CRISIS. This timetable was also relayed to and agreed with the students. Four workshops were to take place over a two month period at CRISIS/Skylight. The first was an introductory meeting with the homeless volunteers, which took the form of an open discussion. The next three fortnightly workshops facilitated the development of the homeless and student volunteers' artwork. At the end of each workshop agreements were reached as to the work that needed to be done between workshops. During each workshop lunch break a meeting was convened with the students to make sure that they were happy with developments and were on track to complete. During this period, final agreements were reached with the Small Mansion Arts Centre who allowed, free of charge, the installation of the artwork in their gallery for a two week period. The exhibition was advertised on their web site and local newspapers were invited to the exhibition. Further funding for the exhibition was also secured, this time via SIAD's central research fund.

The final phase entailed moving the artwork into the gallery at Gunnersbury Park and installing the exhibition. Everyone, homeless and students alike, were involved with this procedure including invigilating the exhibition and organising and conducting the private and public viewing. The exhibition was comprehensively photographed, some of the results of which were copied onto the enclosed CD. (3)

## Comparative Research Methodologies

The previous section details the methods used when formulating this research. However, in order to consider the originality of the methodologies used and search out the reasons why they were employed, comparisons must be made with the methodologies configured in the development of other relevant and validated practice-based/led theses. Exploration of the Art and Design Index to Theses, (ADIT) (see [www.shu.ac.uk/research/c3ri/adit/index.cfm](http://www.shu.ac.uk/research/c3ri/adit/index.cfm)) using the phrases ‘practice-based’, ‘qualitative’, ‘case-studies’, ‘diaries and field notes’, ‘test-cases’, ‘historically-based’, ‘research through and into art’, ‘reflecting in, and on action’, produced a number of related theses. (4) Of this number, only one thesis correlated to all of the phrases employed. However, after reading this thesis, it became clear that while it related closely, this research also contained specific differences in its methodological approach. The other theses reviewed, employed some, but not all of these methodological strategies. Three of these theses are;

(1) Helen L. Pheby’s thesis entitled; *‘Wot for?’ - ‘Why not?’ Controversial Public Art - An Investigation of the Terms*, completed in 2003 at the University of Liverpool, which explores, “the relationship between the visual arts, its institutions and the public.” (Pheby 2003: 7) It amounts to a qualitative examination of six historically controversial case-studies, which “are contrasted with three contemporary case studies of public sculpture.” (ibid) However, this thesis was purely theoretical, with no practice-based component. Pheby did not examine artwork created as part of her own practice.

Therefore, she could not and did not situate herself as a reflective practitioner.

(2) Sebastiane P. M. Hegarty's thesis entitled; *The Presence of Absence* was completed in 2002 at the University of Southampton. This research asks the question; "how is the past made tangible in the present and further, what is the relationship of memory to space?" (2002: 7) This qualitative, practice-based research is explored through the creation of; "one book-work; eight sound works; four installations; a research archive which includes the audio-visual documentation of the creative practice and reference material; and a performed audio-visual presentation in the form of a lecture." (ibid) The methodological tools, which were archived, include comparative studies of the installations of Christian Boltanski and Mike Nelson; interviewing experts, the results of site visits; examining the literature and conducting reviews of the case histories. All of which were relevant to the main research question. The conclusion to this research takes the form of an installation entitled; *After Forgetting (2002)*

(3) Susannah Silver's thesis entitled; *The Role of the Artist in the Public Realm: An Investigation into Artists' Generative Processes in Context*, completed in 1999 at the Robert Gordon University. In this case Silver poses the question, "...what is the practical contribution artists make to society?" (1999: iii) Silver initially reviewed recent related practice-based research projects in Art and Design in order to develop the methodology and theoretical framework, which best suited her research. "The model of the artistic process as problem-solving, developed by J. Getzels and M. Csikszentmihalyi, is also examined against current theories in scientific research into creativity and theories of

social policy problem-setting of Donald Schon and the pattern of inquiry by John Dewey and subsequently extended. Data was generated by recording the decisions and reflections of three artists carrying out an actual artist-led context-specific project in the public realm ('Taming Goliath'). Data gathered by using a specially adapted method ('Sweatbox') (5) were analysed by using the Generative Process Model." (ibid)

The conclusion drawn from this exploration offers up the realisation that, while there are similarities, in each example, the research methodologies employed have been individually configured to suit the subject that was explored. "Characteristics of 'artistic' methodology are a pluralistic approach and the use of a multi-method technique, tailored to the individual project." (Gray & Malins 2004: 72) Therefore, examining the one, most closely related thesis, will reveal, not only the reasons why a similar methodology was used in this research, but also how individual and therefore original each approach is.

Eleni Mouzakiti is the author of the thesis in question, it is entitled: "*A Plurality of Isolations*": *Photography in the Subway*, and was completed at the University of Derby in 2003. The reasons why this thesis aligns most closely, within a methodological context, to this thesis, are contained in the following extract. Mouzakiti explains;

...this research explores theoretically and practically the photographic representation of estrangement as... observed in a city's subway. It consists thus of two parts. The major component of the thesis is a creative production project (artistic research) dealing with the aforementioned topic of interest. Here research is practice-led and is carried out from the informed, intimate perspective of the

'reflective practitioner' who is researching through photography practice the issue of estrangement by 'reflecting-in-action' and '-on-action', based on Schon's epistemology of practice. The theory component of the thesis is a research into the context of the topic, which also includes the aforementioned reflective practice. However, this theory component includes a discussion and analysis of Walker Evans' and Luc Delahaye's subway series. (2003: 20)

Further to this, Mouzakiti elaborates on and explains why she used this approach. Again, in line with most, if not all, practice-led/based research, Mouzakiti's research, as is the case with my own project, falls within Qualitative rather than Quantitative research parameters. Why engage with a Qualitative framework? Mouzakiti replies, "In this kind of research subjectivity, involvement, reflexivity is recognised. Qualitative research also privileges no theory or method." (ibid: 21) Subjectivity is at the heart of most artistic enquiry, as no one interpretation completely validates an artwork. The artist will have incorporated numerous methods when constructing a painting or a sculpture. The materials used, the method of their application, colours, size, place, time, subject matter, together with the artist's and viewer's political and social affiliations all lend themselves to contrive to embody multiple interpretations into a work of art. Furthermore, each and every artist's practice is individual and unique. That is to say, it has evolved out of many experiences, thoughts, ideas and experiments, usually constructed over many years and in a variety of places. Therefore I put forward the argument that any hypothesis established as a result of such a practice can only be fully explored through the construction of a unique, individually tailored methodology. "Qualitative researchers deploy a wide range of interconnected methods, hoping always to get a better fix on the subject matter at

hand.” (Denzin and Lincoln 2000: 3). Mouzakiti states; “The specific methods used depend on the nature and the aims of my research project and are therefore tailored for this specific research project.” (Mouzakiti 2003: 2) That she acted, “as a *bricoleur*, who selects whatever he/she thinks to be appropriate from a multitude of techniques and theories...” (ibid 2003: 27) (6)

So why adopt the binary strategy of theory and practice? By examining the “...research into [the history of] art [with] “...research into [the practice of] art” (Frayling 1993: 5) a dialogue can be established whereby a critical exploration of the subject matter can be achieved. Mouzakiti employs this method in order to substantiate her claim that the series of portrait photographs that she took in the London Underground exemplify the condition of estrangement. Mouzakiti set up, what she refers to as a, “triangulation of data (artists: Evans, Delahaye, Mouzakiti) and a triangulation of theoretical aspects (Sartre, Lofland and Simmel) to secure [an] in depth understanding and validity/credibility” (Mouzakiti 2003: 24) for the claim that she has made.

Similarly, in this research, a historical framework, which traces the development of three modes of site-specific art, was established. This investigation included, the ways in which the role of the artist operating within this context, is affected/shaped by a project’s patrons and how they influenced the form and content of these projects. This was achieved by examining the work of Serra, Boyle, Deller, Dion and Tiravanija, mainly through exploring the critical writings of Chave, Crimp, Goldberg, Kelly, Kwon, Lacy, Lippard, Meyer, Miles and Selwood. Three practical projects were also constructed to obtain comparative empirical data on the three modes of site-specific art examined in

theory. Thus enabling the conclusion that in all of the case-studies examined, all three modes become entwined.

In order to realise the objectives of her research, Mouzakiti situated herself at the heart of the research, as a "...participant-observer," (Ibid 2003: 27) as opposed to the passive objective observer. This situation Donald Schon describes as the reflective practitioner, reflecting in and on action. "It is this entire process of reflection-in-action which is central to the "art" by which practitioners sometimes deal with situations of uncertainty, instability, uniqueness and value-conflict." (Schon 1991: 50) Again, Mouzakiti gives her reasons for situating herself as a participant-observer (reflective practitioner). "I find Schon's ideas of knowing-in-action and reflection-in-action and -on-action accurate for they describe a process of bringing tacit knowledge and behaviour to consciousness. The practitioner or the artist can evaluate the action(s) and change his/her actions as a result if he/she thinks it is appropriate." (2003: 30)

This research aligns itself to Mouzakiti's reasoning, because, by being involved within the developmental processes, an understanding, which is unique to the individual artist, emerges. By situating oneself within the research process and interacting with those groups of people, institutions, businesses and councils who were involved with shaping the form and content of the *BT/Cellnet*, *Farnham Library Garden* and "*Picnic*" projects, one is afforded a greater insight into the reasons for their decision-making. This interaction also set up the opportunity to evolve new/different strategies in order to surmount the unique problems encountered. The "*Picnic*", which was purposely initiated

as an ethically and politically contentious project, exemplifies the skills that were required (reflection-in-action) to renegotiate its form and content. “Phrases like “thinking on your feet,” “keeping your wits about you” and “learning by doing”... (Schon 1991: 54) are central to this form of enquiry.

The close examination of Mouzakiti’s methodologies so far has concentrated on the main similarities with the methodologies used in this research and by doing so, has demonstrated why they were used. However, it is predominantly within the practice context of this research where the main differences emerge. It is true to say that both research strategies, in the practice context situates the researcher as the central participant, actively involved in establishing, conducting, observing and reflecting on that practice. However, Mouzakiti acts as an ‘isolated individual’, the sole director when it came to framing her research project. Although acting as a reflective practitioner, her actions evolve around her role as an artist-photographer. “Art Photography, which has a documentary style, becomes a research method and the camera a research tool in this context.” (Mouzakiti 2003: 28) Mouzakiti’s main focus, although identifying the processes involved, was aimed at resolving an interpretation of the products produced. That is, the series of photographic portraits that she took of people while travelling in the London Underground. This scenario was not the case in this research.

This research, in the practice context, was aimed at gaining an empirical and comparative insight into the Formal/Object-based, Community-based and Performative modes of Site-specific Art and highlighting the importance of the processes that

controlled the form and content of the products (artworks) produced. This could not be accomplished by acting as an 'isolated individual'. Engaging with the various institutions, businesses and individuals involved in each of the three projects was a key factor. Therefore, the methodologies used in order to develop, conduct and document these projects needed to be tailored accordingly.

In order to set in place the mechanisms whereby the *BT/Cellnet*, *Farnham Library Garden* and "*Picnic*" projects were implemented, conducted and recorded, strategies outside of normal artistic practices were required. The experience gained and training received over a number of years as a manager, proved to be an invaluable asset. Such skills as; time management; training staff (students); health and safety; team working; working and dealing with different groups of people; negotiating with various organisations; working to a budget; fund raising; considering, locating and then purchasing suitable materials; identifying and obtaining specialist help, as and when required; organisational skills; motivating others (via delegating responsibilities) in order to produce an innovative concept. Many of these skills were initially transferred and adapted in order to negotiate a pathway through the matrix of stringent regulatory directives imposed by BT/Cellnet.

In effect, the *BT/Cellnet* project proved be the ideal testing ground for developing and practicing the methodological tools that were employed in the subsequent *Farnham Library Garden* and "*Picnic*" projects. These include; group workshops; exhibitionary presentations; using projects as test cases and the documentation of the projects through

textual and pictorial diaries. The meetings that took place with BT/Cellnet managers, engineers and architects, were usually arranged as informal workshops. A place where ideas, constraints and concerns were proposed, discussed, agreements reached and responsibilities delegated. The method of using workshops, which were also used during the *Farnham Library Garden* and “*Picnic*” projects, proved to be an invaluable tool. They created the opportunity, not only to relay information and create an open forum for discussion and collective decision making, but also, to assess the abilities of individuals and the motives by which they operated. They were developed from a series of Coverdale Managerial Courses that I attended when being trained as a manager. These courses included practical assignments, (they often included model making) which were designed to make the individual, as Schon remarks, think on his/her feet, keep your wits about you and learn by doing. Logistics, such as time and budget constraints had to be strictly adhered too while acting as a group to achieve a predetermined goal. There were usually four groups, each in direct competition with one other.

Exhibitionary presentations were developed as an integral part of the M. A. in Site-specific Art at the Wimbledon School of Art. The presentations, which included an exhibition of drawings, maquette(s), photomontage and a written synopsis, had to be defended via an oral presentation. This method of presentation proved to be an ideal method of relaying the artist’s intentions to people not necessarily versed in artistic interpretation. By honing this method, it could and did, clearly relay the artist’s intentions to his/her audience. This was evident, not only in the *BT/Cellnet* project, but also in the *Farnham Library Garden* and “*Picnic*” projects, because members of these audiences

were able to comment and thereby demonstrate that they understood what was intended. Further more, any ambiguities usually came to light at this juncture, which were also discussed. “In such processes, reflection tends to focus interactively on the outcomes of action, the action itself, and the intuitive knowing implicit in the action.” (Schon 1999: 56)

The use of projects as test cases, which were designed to deliberately provoke their audience, was developed as a result of suggesting to BT/Cellnet that it might prove prudent to, not only concentrate on one site, but to develop ideas for alternative sites, just in case the primary site failed. The idea about devising the test case scenario for the *Farnham Library Garden* project, which was entitled has “*A-Play-On-Words*” and later the “*Picnic*” project itself, was developed as a result of the design that was formulated for the last site visited during the *BT/Cellnet* project, which was Blendon (Bexley). (see *BT/Cellnet* project slides 32 to 34 on the accompanying CD) Having realised by this time that the Southport Pier project would probably never be realised, a more provocative design was produced for this site. It was produced in order to provoke specific responses from the BT/Cellnet management and the engineers involved in the Southport site. (7)

The documentation of the projects through textual and pictorial diaries was also developed during the *BT/Cellnet* project. “There are no rules as to how research diaries or fieldnotes should be compiled; the prime consideration is finding a format and style that fits with the needs of the research project...” (Newbury 2001: 4) Initially, the diary format, which later became a necessary tool, was intuitively adopted. This came about

because both BT/Cellnet and the Surrey Institute needed to be kept informed, on a regular basis, of the progress that was being made. The diary primarily helped in keeping a record of what turned out to be a very complex procedural exercise. It would have been impossible, without the diary, to keep track of who was responsible for what, and what had been said and agreed by the numerous parties involved. This methodological tool was developed further during the *Farnham Library Garden* and “*Picnic*” projects as a means, not only to record the projects themselves, but also to reflect on the reasons why certain decisions were being made and the results of actions taken. As Gray and Malins observe, “Reflective journaling goes beyond the use of the sketchbook in that it is a much more structured and deliberate research method.” (2004: 113) It should be realised that these diaries contained a much more developed and ordered extension of the fieldnotes, sketches and photographs that were taken during a site visit. They provided, “a comprehensive store of practice-based thought and action, [together] with evidence and example.” (ibid: 114) Video recording also was used to some extent, during the “*Picnic*” project, because it was meant to capture the artist’s performance (journey). However, apart from capturing some of the project’s details, it did not serve to enhance and relay information over and above that recorded in the diaries. Because no one (specifically trained) person was engaged to organise and edit these recordings, the results were ad hoc and therefore did not effectively relay the processes involved in realising this project. CRISIS also refused permission to allow the use of video on their premises. Therefore, this form of documentation has not been included in this thesis.

An interpretive approach was employed in order to disseminate the material

contained in the diaries. As Ching and Vigdor observe:

...understandings, which become interpretations, are fully grounded in the text and mediated through [the] ...reflexive questioning of our own perspectives as we seek to locate the fundamental meanings relevant to the particular questions. Our concern though, is not with maintaining individualized worldviews and relative positions in relation to a situation. ...Interpretations are grounded in lived contexts, and though these are individual, they are also situated in social and historical time. (2005: 7)

In other words, to ‘read between the lines’ of what others have said and done and relay an honest and open (to discussion) reason for their decision making and subsequent actions. The study and assessment of the actions of the contributing councils, institutions and businesses that were directly involved in the *BT/Cellnet*, *Farnham Library Garden* and “*Picnic*” projects was grounded on researching their recent history and current activities. This evaluation was also further correlated with the case studies examined in part three. Even so, there has been no attempt made at offering absolute ‘truths’ or incontrovertible ‘facts’. Conclusions have been drawn “on the available evidence... [which in this instance, has been submitted in] ...the form of appendices,” (Gray & Malins 2004: 135) which include three *Farnham Library Garden* project brochures. Additionally, the attached CD contains a concise visual and textual narrative, which has been structured as an outline diary. It includes brief descriptions of key stages, together with important decision points in the development of the *BT/Cellnet*, *Farnham Library Garden* and “*Picnic*” projects. While also encompassing; key reflections and analysis;

key visuals; samples of responses from the participants, together with project outcomes and conclusions.

Ethical issues must be addressed when conducting projects that rely on the participation of others. “Fine art practice research involving audience participation, participatory design research projects and projects involving visual representation through photography all raise particular ethical issues.” (see [www.uce.ac.uk](http://www.uce.ac.uk)) Mouzakiti for example, examines this issue at some length, and asked; “Is it ethical to photograph people who are unaware of the fact that they are being photographed who are unaware of themselves, of their image, and of the presence of the camera?” (2003: 132) Her immediate response was ‘no’, but then she defends the reasons for not obtaining prior or subsequent permission from her subjects. While she sets up arguments for and against her stance, Mouzakiti defends her actions on the grounds that no personal information, including names was revealed. Further to this, based on artistic considerations, Mouzakiti states; “...asking for permission severely limits the kind of pictures one can take. It changes the nature of one’s pictures. The reason is that people who know they are being photographed behave differently. They adjust themselves for the pictures.” (ibid) It is evident that although there are clear institutional guidelines on ethics that everyone should adhere to, reasonable arguments can be submitted as to why they were not followed.

However, the ethical considerations differ considerably within the context of the *BT/Cellnet*, *Farnham Library Garden* and “*Picnic*” projects. The comments and actions of individuals were recorded in the diaries. Therefore, although they were made aware of

the nature of these projects, their names, together with any personal details of these people have been omitted. (8) There are exceptions, namely the students, who freely engaged in the *Farnham Library Garden* and “*Picnic*” projects. They were made aware that their artwork, which they had sole property rights over, would be recorded and used in this thesis. Although, no personal details, apart from their names, nationalities and course details, have been mentioned. Additionally, the seven students involved in the “*Picnic*” project signed an agreement, which allowed them to withdraw from the project at any time without needing to justify their decision and without prejudice. They also submitted a statement about their involvement, which has been recorded on the attached CD.

Nevertheless, the ethical issues surrounding the “*Picnic*” project were more acute, as ethically contentious intentions were used in order to solicit responses. For example, I proposed the use of students to interview homeless people on the streets of London and then use these same homeless people as ‘works of art’. This strategy was used as a means for drawing out a response and receiving information that might not otherwise have been forthcoming. This information was then used to examine the criteria by which various institutions would support such a venture. This ethically contentious method proved successful in that, before funding could be secured, the project’s content had to be approved by the Surrey Institute’s Ethics Committee. Their directives made sure that the project had to be initially modified in order to safeguard the participating students and any homeless people that might be involved. (9) (see appendix notes 3:3) In this instance sensitive ethical and political issues were bound together, via the ways in which engagement with homeless people should be conducted. The ethically contentious

strategy had served to drive out responses from the institutes, councils and businesses that were contacted in order to instigate the project. Their responses initiated a transformation in the direction of the “*Picnic*” project, changing it from an ethically and politically contentious concept into an ethically and politically acceptable exhibition of art referred to as “*Taking A Walk*”.

### Endnotes

(1) The funding for the *Farnham Library Garden* project and later the initial funding for the “*Picnic*” project was obtained through applying for a Higher Education Active Community Fund (HEACF) Volunteering Award via the Business Development Unit at SIAD. Further details can be obtained from the Career Development for Life web site [www.crac.org.uk](http://www.crac.org.uk) and [www.heacf-awards.ac.uk](http://www.heacf-awards.ac.uk). The funds were used mainly for setting up the initial exhibition and towards materials for the students work. The fund also covered the cost of the publication of the yearly brochure.

(2) It should be noted that in 2004 the *Farnham Library Garden* project expanded into four additional sites in the Waverley district and in 2005 a student committee was set up to coordinate the running of the project.

(3) Although falling outside the parameter of this research, it should also be noted a further consultative meeting with the homeless volunteers was conducted. This helped towards the setting-up a homeless artist’s network based in London which attracted funding from Groundwork.

(4) The theses that emerged as a result of the ADIT web site search were written by the following people:  
Silver S. (1999) Miles M. R. F. (2000) Dear J. (2000) Glossop C. (2001) Fleming M. (2004) Hawkins D. J. (1996) Beattie R. (2001) Hegarty S. P. M. (2002) Hogarth J. (1998) Jones R. (2002) Hinchcliffe D. (1998) Pheby H. L. (2003) Watt J. F. (2002) McKittrick A. (1997) Mouzakiti E. (2003) and Scopa K. (2003)

Please note that full details of the theses are listed in the bibliography.

(5) “The ‘sweatbox’ is a studio-based video set-up, used by architects and artists to capture ‘master-class presentations, that is an eminent practitioner talking about and reflecting on their practice and/or solving a particular problem, using various visual means, for example drawing, mapping, models. (Gray & Malins 2004: 115)

(6) This is a term introduced by Lévi-Strauss (1962), describing a type of thinking and symbolization; the opposite of “engineer”. The engineer creates specialized tools for specialized purposes. The bricoleur is a “jack-of-all-trades”, who uses few, non-

specialized tools for a wide variety of purposes. There is a loose connection between, on the one hand, the bricoleur and "primitive" societies, and, on the other, the engineer and modern societies (see evolutionism). For Lévi-Strauss, the two concepts are the point of departure for a complex theoretical discussion of "the science of the concrete" in pre-modern, "primitive" cultures. (see www.anthrobase.com)

(7) The BT/Cellnet management together with their engineers viewed it with some amusement and intimated that such a design, while creating a 'stir', would never pass health and safety, let alone construction criteria.

(8) All of the institutions, businesses and councils involved were also advised that these projects were part of a research initiative.

(9) This is a copy of the form that all of the people involved in the "Picnic" project signed. Note: The anonymity clause was aimed mainly at the homeless participants. Student names and photographs were used separately with their permission.

**THE SURREY INSTITUTE OF ART & DESIGN UNIVERSITY COLLEGE**

Consent Form

I the undersigned voluntarily agree to take part in the project as per the Information Sheet provided.

I have read and understood the Information Sheet provided.

I have been given a full explanation by the project leader of the nature, purpose, location and likely duration of the project, and of what I will be expected to do.

I have been given the opportunity to ask questions on all aspects of the project and have understood the advice and information given as a result.

I agree to comply with any instruction given to me during the project and to co-operate fully with the project leader.

I understand that all personal data relating to volunteers is held and processed in the strictest confidence, and in accordance with the Data Protection Act (1998).

I agree that I will not seek to restrict the use of the results of the project on the understanding that my anonymity is preserved.

I understand that I am free to withdraw from the project at any time without needing to justify my decision and without prejudice.

While the work that I produce will remain my property, I will allow the named project leader and or Crisis/Skylight to borrow the work for the purpose of using it in their own exhibition and or for promotion purposes.

I confirm that I have read and understood the above and freely consent to participating in this project. I have been given adequate time to consider my participation and agree to comply with the instructions and restrictions of the project.

Name of volunteer .....  
(BLOCK CAPITALS)

Signed & Dated .....

Name of Project Leader JOHN REVELER.....  
(BLOCK CAPITALS)

Signed & Dated .....

## **Introduction to Part Two: The *BT/Cellnet* Project**

This section introduces and discusses the *BT/Cellnet* project, which was initiated prior the registration of this research: it has been included here because the key themes and questions investigated in this thesis were first encountered and formulated as a result of rigorous controls that BT/Cellnet employed to restrict the role of the artist and the artwork that could be produced. It also developed into an excellent opportunity to document an empirical study of a Formal/Object-based Site-specific art project. It thus forms the generative springboard from which the rest of the research developed. The project was instigated by the joint International Telecommunications Network, BT/Cellnet, at their Construction Department, in Slough. Their Design and Installation Manager was appointed to implement and complete the project, whilst liaising closely with an appointed artist. I secured this post by applying for a scholarship at the then Surrey Institute of Art and Design (SIAD). This institute had agreed with BT/Cellnet to oversee the project and provide a suitable base from which the artist could operate.

The advertisement, to which I replied, stated that SIAD were looking for “...graduates with a First Degree in Fine Art and a track record of proven experience in site-specific art.” (Guardian June 1999) Having completed four public art projects at B.A. level at the Norwich School of Art and just attained an M.A. in Site-specific Art at the Wimbledon School of Art, I considered that this scholarship would be an ideal steppingstone on which to further my ambitions as a developing artist. In addition, my engineering related background, coupled with several years experience at managerial

level helped towards securing the scholarship. At interview I was not only able to demonstrate my ability to formulate and manage public art projects, but also that I was able to understand the engineering (including health and safety) principles by which a telecommunications mast is formulated, fabricated and then erected.

The scholarship in the first instance was for one year, but delays occurred. For example, through failures in securing a suitable site, health and safety issues surrounding the emissions of microwaves from telecommunication equipment and managerial restructuring at BT/Cellnet. Therefore an additional year's scholarship was negotiated in order to complete the project. However, the tightly orchestrated procedures in which BT/Cellnet enmeshed this project only proved to fuel my interest in why such a patron was going to inordinate lengths to manoeuvre an artist into producing an artwork to suit their requirements. As part of the scholarship it was agreed that I should regularly report back to SIAD and BT/Cellnet on the project's development. Therefore the writing of a diary proved an automatic and invaluable response to this request.

Additionally, through the *BT/Cellnet* project and by reflecting back on previous projects, I also became very aware about my role as an artist and how it had changed. Initially, I regarded myself as a sculptor who had made sculptural objects that belonged in a gallery environment, be it inside or outside. However, I now realised that not only had I been involved in negotiating the form and content of my work with prospective patrons, but also in obtaining funds and liaising with engineers and local councils. Furthermore, in addition to the constant input into the BT/Cellnet diary, I was now

habitually updating my knowledge of the developments in site-specific art. Through this constant updating I began to realise that the interpretation of 'site' within the context of site-specific seemed to be a very fluid, dynamic and thereby intriguing concept worthy of further investigation. It was through the understanding acquired during the *BT/Cellnet* project, coupled with my experiences gained at both B.A. and M.A. level that I was able to formulate, through practice, an initial research proposal. The proposal was further augmented by reading Miwon Kwon's article, "*One Place After Another: Notes on Site Specificity*" published in the *October Magazine* in 1997, and such publications as; Crimp (1986) "*Serra's Public Sculpture: Redefining Site Specificity*" and Lacy (1995) "*Mapping the Terrain: New Genre Public Art*". The proposal encompassed three key components. They are; the developing modes of site-specific art; how patronage influences its form and content; coupled with the ways in which artists have adapted their role within this context. I realised that I was not content with just developing Site-specific projects, but had become curious about the dynamics that drive their form and content and how this in turn created new modes of site-specific art. Therefore, I used this project, not only to develop a greater awareness of site-specific art, but also to test out methodologies (in practice) that would enable me to compose this thesis.

Please note that relevant extracts from the *BT/Cellnet* project diary have been copied as an appendix to this thesis, as is the case with the later *Farnham Library Garden* and "*Picnic*" project diaries. Pictorial and textual material pertaining to these projects has also been copied on the accompanying CD.

## **The Formal/Object-based *BT/Cellnet* Project: Reflecting on Site-Specificity**

### **Through Practice**

As a precursor to agreeing to the role that I should play within the context of the *BT/Cellnet* project I was forwarded the document *CM/cellnet2 1999*. It stated: “The aim of the project is to design and build a site-specific artwork to function as a telecommunications mast for a chosen site in the UK. ...the project will aim to provide a design which is sympathetic to location.” (Appendix 1:1) However, in order to assess exactly what was expected of me, I had be clear on BT/Cellnet’s understanding of site-specific art. It was evident from the initial meetings, that there was some ambiguity in this, because, prior to receiving any knowledge of a possible site, BT/Cellnet representatives, on two separate occasions, posed the same question. “I was... asked if I had formulated any initial ideas/designs for the telecom mast. [During the meeting of 18/10/1999] I reaffirmed the stance taken at my interview, that I was not prepared to produce any preconceived ideas... the intention is to allow the site to dictate the design.” (BT/Cellnet Diary: 1) Everyone appeared to be satisfied, if not a bit bemused, by my answer. The reality was that no one from BT/Cellnet used the term ‘site-specific art’ when describing any aspect of the project and, although I was prompted to describe my proposals on several occasions, I was never asked to explain what this term implied. The language used, both in my written and verbal presentations, was deliberately designed to be understood by any prospective viewer. This was because I did not wish to embarrass anyone by using unfamiliar terminology. Using the term ‘site-specific art’ would only serve to mystify, not clarify, and my objective was to make my patrons feel at ease and

consequently more agreeable to my work.

The second phrase that requires clarification is, "...sympathetic to location." (Appendix 1:1) My first thoughts were that this stipulation ruled out the possibility of adhering to Richard Serra's interpretation of site-specific art, i.e. addressing, "...the content and context of... [its] site critically." (Serra 1994: 202/3) (1) A purely formal interpretation of site-specificity appeared to be out of the question. My conclusion was that I would have to pay attention to location, community and politics. (2) BT/Cellnet issued a press release at the outset, which supports this conclusion. The Head of Corporate Communications at BT/Cellnet confirmed that I would be required to produce a sculpture that, "...will be both of artistic merit as well as publicly acceptable." (see, [www.btcellnet.co.uk](http://www.btcellnet.co.uk)) (3)

A second meeting with the Design and Installation Manger (20/10/99) further clarified the parameters of the mast's design. He was aware of my familiarity with engineering design and proceeded to show me drawings and specifications of previously erected telecommunication masts. It was evident that BT/Cellnet required a design that would fulfil precise engineering principles in order not only to be able to function, but also, to pass muster with strict planning and health and safety regulations, which, if not adhered to, would mean design rejection and a return to the drawing-board. To emphasise the point, specifications of current and future mast designs, together with the procedural information required when ordering, designing and constructing standard and non-standard masts were discussed in detail. This in-depth discussion included a site visit to a

newly erected mast at Marlow football ground, affording firsthand close-up inspection of a fully operational system to be carried-out and documented. I also received documentation, some of which was confidential, emphasising the need to adhere strictly to BT/Cellnet's rigidly formulated requirements. (4) In other words, I was being deftly guided to make sure that I would produce a design for a site-specific sculpture which was 'sympathetic to location', 'aesthetically pleasing' and would 'function as a telecommunication mast', whilst conforming to strict planning and health and safety regulations.

In the *CM/cellnet2 1999* document it also stated that, "Cellnet will collaborate with the student to identify a suitable site where a telecommunications mast is required." (appendix 1:1) This could be regarded as a rather moot point, but I was never consulted about the suitability of Dundee, which had been proposed during the meeting of 18/10/1999, as the probable installation site. Nor, after this site fell-through due to disagreements between Dundee Council and BT/Cellnet, was I consulted about the replacement Southport Pier site. It transpired that the Radio Planning Department of Cellnet controlled the site selection and approval procedures. However, I was able to suggest that more than one site should be considered; in case Southport also fell-through. It was agreed that this was a good strategy and I was advised that some alternative sites would be forwarded to me later. (appendix 1:2) (see also *BT/Cellnet* project slides 25 to 34 on the accompanying CD) Whilst site selection was not a primary concern to me, as I viewed any potential site as a challenge, it emphasised the high level of control exerted by BT/Cellnet on not only the form of artwork that I could realistically produce, but also the place in which it might be

realised.

In view of these restrictions I formulated an interpretation of site-specificity that took into account the elements of the local area associated with Southport Pier, as well as incorporating the main structural qualities, associated history and future development of the pier itself. My design took the form of a 22 metre high, stylised sail. (appendix 1:3) (see also *BT/Cellnet* project slides 9 to 11 & 23 on the accompanying CD) On the surface it would appear that Southport Pier was the 'site' to which the sculpture had to be specific. However, in reality the 'site' to which the sculpture had to be specific was BT/Cellnet. The geographical location of the end-product, i.e. the sculptural telecommunication mast, was a secondary concern for BT/Cellnet. Every directive that I received came from the company. There was no direct input from the Southport community, although it was agreed at the first meeting on 18/10/1999, in accordance with the *CM/cellnet2 1999* document that, "the student will have a key role to play in liaising with the local community regarding the development of the project." (appendix 1:1) I should, therefore, have been allowed time to involve myself in, and consult with, this community, but no such consultation took place. No platform was ever convened whereby I could solicit direct discourse with members of the Southport Community. A number of site visits to Southport Pier did take place, allowing me the time to reconnoitre the place and I was, after the design had been agreed with BT/Cellnet, introduced to Southport Pier Trust representatives. Also, during the later stages, while formal agreements were being signed, I was introduced to a member of Sefton Council. It is evident that while the design encompassed the specifics of the geographical site, it first and foremost had to conform to

BT/Cellnet's requirements, with agreement as to the mast's design being reached in-house before its presentation to the Southport Pier Trust and Sefton Council.

As an integral part of the design process architects and engineers had to be involved. In both cases, at least initially, I met with these people to discuss and agree the realities of the design concept. Liverpool based SHEDKM were the appointed architects. (5) At a comprehensive and constructive meeting held in Liverpool (07/06/2000) details of the design were agreed between BT/Cellnet, SHEDKM and myself. The priority at this juncture was to secure planning approval and the architects were therefore commissioned to submit detailed technical drawings to BT/Cellnet for approval. If everything was agreed, the latter would then submit them to Sefton Council for planning approval.

It transpired that SHEDKM took it upon themselves to modify the agreed design. This came to my notice after receiving copies of SHEDKM's drawings. I forwarded my disapproval to both BT/Cellnet and SHEDKM by submitting revised drawings, as per the Liverpool agreement, including a letter of explanation. (appendix 1:4) (see also *BT/Cellnet* project slides 12 to 18 on accompanying CD) During a telephone conversation (15/08/2000) with Cellnet's Radio Planning Engineer, I was reassured that BT/Cellnet would stand by my concerns about SHEDKM's modifications. However, I was advised that there was a health and safety concern about 'wind-loading' and, as a result, some modifications would be inevitable. (6)

Subsequently, to allay fears about any further corruption of my concept

BT/Cellnet advised me, by telephone (04/10/2000), "...that SHEDKM had been dropped, and a new consultant... appointed." (appendix 1:5) At a meeting in Birmingham (08/11/2000) with the new consultants Grantham, Parsons and Nolan, (GPN) detailed engineering specifications and health and safety regulations were the main topics discussed and agreed upon. There was no great concern about the design; even the colours of the mast's framework and sails were confirmed as acceptable to all. Only minor details about connecting the guy ropes and selecting the material for the sails were left unresolved. GPN agreed to check suitable materials for these items and pass their findings to me for my approval. When I received the minutes of the meeting I noticed one major, and one minor, difference to the agreements reached on (08/11/2000). Comment 4.5 stated, "mast colour to be silver grey... colour to be similar to Pier Building cladding, although white preferred." (GPN 1058: 08/11/2000 in BT/Cellnet Diary: 39/40) This was a minor irritant, which could be remedied, as I thought that white was the chosen colour. However, comment 4.1 stated, "mast pole to be reduced in height from 22 metres indicated in schematic to height to suit Radio Planning, understood to be in region of 13m." (ibid) I had (reluctantly) agreed at the meeting to reduce the height to 15m, mainly because of 'wind-loading', but I was furious that they considered removing a further 2 metres, without any consultation. The symmetry between the mast and the pier was now in danger of being totally compromised, but it appeared that neither GPN nor BT/Cellnet had any concept of this aesthetic consideration, although BT/Cellnet required an "aesthetically pleasing" design. In order to get my concerns across about these subsequent modifications I posted an e-mail (21/11/2000) to GPN. (appendix 1:6)

'Wind-loading' is a concern, but it does not prohibit the building of tall structures

in a 'windy' location. One obvious example of this is Blackpool Tower, located a few miles to the north of Southport. A smaller mast would not require a substantial underpinning structure, thereby reducing installation costs. However, I suspected that cost was not the main factor, there had to be another reason for reducing the scale of the mast. (7) The reason, as stated in my e-mail (21/11/2000), had to be that, "...the mast is not needed as a main site." (ibid: 40) A series of BT/Cellnet faxes between the 21<sup>st</sup> and 27<sup>th</sup>/03/2000 appear to confirm this situation. (appendix 1:7)

The importance of the point is that the rigid controls placed on the concept had been formulated before this project had been initiated and these controls were being exerted from a system of pure functional design principles. Therefore, the influence brought to bear on the concept was as a consequence of this indirect directorial procedure, which had been devised prior to any knowledge of what I would design and not as a consequence of it. It can be said that BT/Cellnet's patronage initially influenced the design of the sculptural telecommunication mast indirectly, through a maze of previously carefully constructed functional procedures. It was only at the planning and engineering stages that direct influence was brought to bear on the actual design, which was via health and safety regulations, coupled to a realisation that the place of its installation was not, "...a required site." (ibid: 11) Although the term, "aesthetically pleasing" (see, [www.btcellnet.co.uk](http://www.btcellnet.co.uk)) had been mentioned in a press release at the beginning of this project, the reality was that none of the people that I was working with at BT/Cellnet appeared to be conversant with the concept. Therefore, they could not apply these principles to my design.

The question arising from all of this rigorous control is; why did BT/Cellnet choose to patronise such an expensive venture, when telecommunication masts at this time were springing-up like mushrooms all over the UK? It is evident that the design had to conform to rigorous functional specifications, so why bother with a sculptural form at all? The answer becomes apparent on reading newspaper reports and listening to news items on the siting of telecommunication masts. BT/Cellnet had stated that, “in line with BT/Cellnet’s commitment to exploring new ways to minimise the impact of its services on the environment... the project will aim to provide a design which is sympathetic to location.” (appendix 1:1) However, if this ideology had been an integral part of BT/Cellnet’s initial charter, the UK would not be littered with purely functional, aesthetically displeasing, masts.

Why was there this fundamental policy shift from just installing the purely functional, to a position of also providing masts that were to be aesthetically pleasing? There is evidence that it was, and still is, public and political opinion that induced this change. Many local communities were, and still are, voicing their opposition to the installation of telecommunication masts. A newspaper article entitled ‘*Residents Win Mast Battle*’ relayed the growing opposition, “a... resident is celebrating victory this week. She had mounted a campaign to oppose plans for the installation of additional mobile telephone transmitters... [saying] the additional antennae would be visually intrusive... Haslemere Town Council... also raised objections to... the erection of a 34ft.-high telecommunication mast... Councillors described the proposal as an eyesore...” (Haslemere Herald 2000: 1) This is just one of many local and national

newspaper articles which describe the oppositional stance taken by the public and their councils. In addition, Government policy, "...is not to allow the mobile operators to pick and choose coverage, but ensure that they provide a widespread service to the bulk of the population." (see, [www.parliament.the-stationary-office.co.uk](http://www.parliament.the-stationary-office.co.uk)) In a Parliamentary debate, the MP for North Norfolk stated, "good design defies contempt, no matter how familiar it becomes. Bad design, overkill and bad siting, not standardisation alone is the enemy. One has only to compare a new BT telephone box with an old one...or see a telecom mast on top of a hill to know exactly what I mean." (ibid) It can be deduced from these statements that, as the mobile phone network expanded, the number of masts would increase accordingly and a growing proportion would need to be sited in environmentally sensitive locations. This fact, in conjunction with public pressure, generated the added requirement for the production of aesthetically pleasing structures to be designed and built. As a result, as part of BT/Cellnet's revised environmental policy, they now advocate that, "BT/Cellnet is committed to the positive protection of the environment - meeting the needs of the present without compromising those of the future...We liaise with local authorities and the cellular industry on environmental awareness and issues." (see, [www.btcellnet.co.uk](http://www.btcellnet.co.uk))

It could be argued on this evidence that BT/Cellnet were not investing extra time and money into this project freely. Their commitment to the environment came relatively late in the day and certainly not before numerous "eyesores" had been erected around the UK. I suggest that BT/Cellnet patronised the Southport Pier project, not from any particular artistically motivated ideological standpoint, nor did they view the artwork as

an investment. Instead, the evidence points to the fact that this venture was patronised simply to appease growing public and political pressure. This conclusion is further augmented by Sefton Council, who, while granting planning permission for the Southport Pier project, also issued a moratorium on the siting of telecommunication masts on council property, effectively blocking the possibility of the sculptural telecommunication mast being built on the pier. (appendix 1:8) After realising that the moratorium had been established, I decided to assess if BT/Cellnet regarded this artwork as an investment. So I contacted them, suggesting that they could just erect the sculpture, proposing that this move could be seen as offering an added attraction to the pier and confirm their concern and support for “The Arts”. Their reply did not support the idea. (appendix 1:9)

Although my role during this project can be construed as that of an object maker/designer, the *CM/cellnet2 1999* document stated that I would be significantly involved in consultations with, “...structural engineers and other technical specialists, [and liaise] ...with the local community regarding the development of this project.” (appendix 1:1) The agreement seemingly propelled my role beyond just being an object maker/designer, to include negotiating skills. Not only had I to produce the design, but also promote and sell the concept to all interested parties. At least, this appeared to be the case on paper. In reality my role was severely restricted, in that my activities were always carefully choreographed. If I met anyone from the Southport community I was always accompanied by a representative of BT/Cellnet. For instance, before my meeting with the Southport Pier Trust Committee on 05/06/2000, I first had to liaise with BT/Cellnet to see if they were in agreement with what I intended to say.

My role was being controlled by BT/Cellnet's requirements, I could not operate freely. It was part of the agreement that, "BT/Cellnet will provide contact with engineers, structural engineers and other technical specialists as required, who [in turn] will liaise with the student." (appendix 1:1) Once again the reality had proved somewhat different. I had necessarily met with the specialists to clarify my concept, and stressed at the first (and, as it proved, only) meeting with GPN that I would like to be kept, "... informed of all the developmental stages and... attend all relevant meetings with engineers' etc... [and be supplied] with minutes of this and any subsequent meetings." (BT/Cellnet Diary: 38) However, when I later questioned the details in their; *Minutes of Meeting No.1 Document GPN 1058: 8<sup>th</sup> Nov. '00*, it met with no response at all. No direct reply to my concerns, presented in the e-mail posted to GPN, (21/11/2000) was ever forthcoming, nor was there any direct reply to my subsequent e-mails, the last of which was posted on 18/04/2001. I was not invited to the second meeting at GPN (22/11/2000), although the minutes were e-mailed to me on 24/11/2000. It was evident that I had been excluded when final decisions were being made and severe limitations were being placed upon what I could do, or say, to influence any outcome. It was as if BT/Cellnet and GPN had agreed that the artist's role was completed and it was now their turn to implement the concept as they saw fit. At the very beginning of this project I wondered why a student/artist and not a well-known artist had been selected by BT/Cellnet, as was the case with Rosehaugh Stanhope's choice of Richard Serra as part of the plans to develop Broadgate in London. (I have made this comparison because Serra's *Fulcrum* is the first case study in part two.) One answer could be that, because ostensibly I was still learning my 'trade', they thought that I would be more likely to conform to their requirements. This is a situation that Serra

would definitely not have countenanced.

### Conclusions

It can be said that the BT/Cellnet project was premised on the objective of producing an artwork that was specific to its geographical site. Site-specificity was construed as being concerned with a literal site in which an end-product/sculpture was to be installed. An interpretation of site-specificity that, "...took the site as an actual location... [and implied] ...something grounded, bound by the law of physics." (Kwon 1997: 85) The dictates of BT/Cellnet's project, which encompassed environmental and aesthetic considerations, coupled with community involvement, excluded using an interpretation of site-specific art that, as Serra stated, should, "...address the content and context of ... [its] site critically." (1994: 202/3) Instead, BT/Cellnet's directives led me to deduce that they required an example of artwork which encompassed Lippard's principle that site-specific artworks are, "...often collaborative or collective, that significantly involve the community in execution..." (1995: 122) That is, the form and content of the artwork is decided by the community/patron involved, albeit with the artist's guidance and ultimate agreement. However, the influence brought to bear by BT/Cellnet's patronage reconfigured the interpretation of 'site' in this instance from the 'geographical' to the 'corporate'. This observation may appear to be somewhat pedantic, but the design was formulated not through any direct participatory influence by the community in Southport. Instead, the design was presented to the Southport Pier Trust after the concept had been endorsed by BT/Cellnet. Primarily, the sculpture had to function as a telecommunication mast, thereby standing as an important signifier of BT/Cellnet's

corporate strategies. The place in which the sculpture was to be sited was a secondary consideration, after-all Dundee had been the first site chosen, and ironically, because Dundee is also a port with a rich historical sailing tradition, a similar design concept could have been utilised.

The reason why BT/Cellnet did not regard the intended artwork as an investment might well have stemmed from the fact that, unlike Serra's *Fulcrum* in Broadgate (the first case study addressed in part two) it was not going to be erected on their land. Patronage in this instance was not forthcoming because BT/Cellnet wanted to enhance their own property, instead they wished to appease those people who were in-line-of-sight of these masts, thereby improving BT/Cellnet's corporate image. Therefore, BT/Cellnet had exerted pressure on the design of the sculpture, not only to conform to strict planning regulations, but also to be seen to be addressing growing public and political pressure. This pressure was being exerted because of the growing number of aesthetically unappealing telecommunication masts being erected in the UK. However, in trying to achieve this they chose a site that was not required and consequently they were now faced with a situation whereby if they did not go through with the installation on Southport Pier, their corporate image would be severely tarnished. Because of this, further restrictions, i.e. reducing the height of the mast, were imposed to limit expenditure. Eventually, BT/Cellnet did manage to obtain planning permission from Sefton Council, thereby apparently addressing all of these factors. Subsequently the same council up-held a moratorium on masts being erected on their property, which effectively blocked the possibility of the Southport Pier mast ever being built.

The artist's role in this project can best be described as a traditional object maker/designer. As was the case with Serra's project, which is addressed in part two, I presented a proposal to my patron for approval and then worked alongside architects and engineers to produce a working design. However, my remit also stated that, "I will have a key role to play in liaising with the local community regarding the development of the project." (appendix 1:1) (8) I have already presented my argument that this situation was never a reality, at no time was I invited to liaise with the local community of Southport and address any of their concerns. My role as 'the sculptor' was restricted to attending meetings to which BT/Cellnet required me to explain my concept. During these meetings I made the most of the opportunity to be forthright with my opinions and endeavour to assert limitations on how far I would be willing to compromise on the sculpture's eventual/final manifestation. Therefore, to a certain extent, I did employ my negotiating skills and assert my aesthetic expertise.

Unlike Serra, who, as I explain below, was given carte-blanche with his design and whose ideals had been respected by his patrons, I was required to conform to the directives that were issued by BT/Cellnet. Any ideals that I wished to stand by were subsumed by the demands of BT/Cellnet's authority. My authorship had been, to say the least, compromised. Nevertheless, within these strictures, by acting as my own negotiator with BT/Cellnet, I was able to put forward an aesthetically-based response which was not totally destroyed by the overtly functional requirements of my patrons. Reflected in the designs that I had put forward, was an aesthetic ideal which I was not prepared to relinquish, as to do so would have totally undermined/negated my role as the

artist.

As stated at the beginning of this thesis, this project became the foundation on which the main elements of the research were developed. This project had presented empirical evidence of the way patronage and the demands and constraints this placed upon the role of the artist, had influenced the form and content of the Formal/Object-based mode of site-specific art. I had also been able during the course of this project, to develop various methodological research tools, such as; group workshops; exhibitionary presentations; using projects as test cases and the documentation of projects through textual and pictorial diaries, described in Part One, which were then used and further developed in two subsequent research projects. In addition to this, I was invited, during the second year of this project, to develop a Community-based Art Project involving a specific site. This invitation created an opportunity whereby a direct insight into an alternative mode of site-specific art could also be critically examined and documented. It then became evident during the overlapping period of these two projects, that whilst, according to critical sources, each mode of site-specific art was clearly separate and distinct, they did not appear, in practice, to be completely individual art forms. Therefore, in order to answer why this was the case, I realised that by adopting the binary research strategy of combining, 'research into' the history of site-specific art with 'research through' the practice of site-specific art and then 'reflecting in and on this action', I would be able to understand why. Therefore, Part Three, which contains textual accounts of five related case studies, was designed to allow comparisons to be made with the empirical evidence gathered in the three projects conducted in practice, i.e. the

Formal/Object-based *BT/Cellnet* described in part one, together with the Community-based *Farnham Library Garden* and Performative '*Picnic*' projects described in part four. Richard Serra's Formal/Object-based *Fulcrum* (1987) is the first of the five case studies examined in Part Three.

#### Endnotes

- (1) Comparisons with Serra and his work, especially *Fulcrum* (1987) located in Broadgate London, have been made in this chapter because they relate to the first case study in part two, in as much that they both encompass the Formal/Object-based mode of site-specific art.
- (2) Which is an ideal that is closer to Lippard's criteria of needing to be, "collaborative or collective [work] that significantly involve the community in execution, background information, or ongoing function." (Lippard 1995: 122)
- (3) A sentiment echoed by the Programme Leader of Fine Art at SIAD, who stated, "the objective is to develop a piece of site-specific sculpture that is aesthetically pleasing as well as performing the function of being a telecoms mast." ([www.btcellnet.co.uk](http://www.btcellnet.co.uk))
- (4) As part of my brief I received copies of several confidential documents, one of which was a nineteen page paper entitled: *Non Standard Tower & Sub Tower Ordering Process, Ref: NC/DAB/018 Date: 3<sup>rd</sup> April 1998*. it contains a detailed design brief which states on page 12 that, "the work shall comply with all relevant British and European Standards.... [Relevant to] the Health and Safety at work Act 1974 section 6 along with current Construction (Design and Management) Regulations 1994." (Network Construction Cell Build 1998)
- (5) BT/Cellnet had agreed this because they were the same people involved in the refurbishment of Southport Pier, and designed its new pavilion .
- (6) The Radio Planning Engineer expressed his concern, "...that the size of the mast would create far too much wind-loading for the pier to support, and suggested that the mast could be reduced while maintaining the overall symmetry of the sculpture." (BT Cellnet Diary: 31)
- (7) After the meeting of 08/11/2000 I was told by a GPN representative that, "BT can afford the extra costs, as a standard mast may be £30,000, and they think nothing of spending millions on advertising." (BT/Cellnet Diary: 38) Therefore it appears that expenditure wasn't their main concern.
- (8) This is a situation that Serra did not see as at all necessary.

### **Part Three: Introduction - The Historical Context**

In conjunction with the *BT/Cellnet* project explored through practice, chapter one also involves a textual investigation of the Formal/Object-based mode of site-specific art. The investigation was conducted by gathering all of the available material relating, not only to one carefully selected artwork, but also information about the artist, together with the patrons who funded the project and the site in which the work was installed.

This mode necessitates the production of a sculptural form, which is installed in a predetermined, geographically-based, location. Richard Serra's *Fulcrum*, which is located in Broadgate, London, consists of five, fifty foot Cor-Ten steel sheets, was selected for this purpose because Serra, together with a number of his critics, regard this work as exemplifying these particular characteristics of site-specific art. *Fulcrum* has also been chosen because it is just one of a series of similar sculptures that have been sited in various locations in Europe and the United States, which will allow comparisons to be made. Focussing on *Fulcrum* also enables the critical examination of, not only the documentation of Formal/Object-based mode of site-specific art, but also the character of the patronage involved, and why, in this instance, Rosehaugh Stanhope Developments, chose to commission Serra's sculpture. The artist inevitably had to adapt, not only in dealing with his patrons and their priorities, but also with an art-form whose parameters are constantly being redefined. Therefore, this chapter also considers and establishes the role played by Serra, who, while in most respects can be regarded as a traditional object maker/sculptor, had to, or perhaps chose to, encompass the realities of dealing with the

patronage of organisations other than those which can be referred to as the “art establishment”.

The first section of chapter one establishes a formal description of *Fulcrum*, supported with comparisons to Botero’s *Venus*, and identifies the forum in which the question of its site-specificity can be discussed. The second section therefore starts by asking the question, is *Fulcrum* a site-specific work of art? This question was posed not necessarily to dispute its specificity to the Broadgate site, but instead to examine the purely formal and abstract mode of site-specificity. The third section then examines why Rosehaugh Stanhope Developments chose to invest in Serra’s work. This continues by establishing how patronage influenced and reshaped the context in which *Fulcrum* was placed and therefore understood. This section also includes, and considers, Serra’s role as the artist involved. The chapter concludes with an analysis of the findings and offers an argument about how patronage has opened the door to the multiple interpretations of ‘site’, within the context of site-specific art.

Chapter two, in parallel with the *Farnham Library Garden* project investigates one of the alternative modes of site-specificity. Originally the ‘site’ was expressed as a specific geographical location. However, it has now been adapted to refer to a community. Therefore, the work produced is regarded as specific to that community. To quantify the composite parts of what has been described as Community-based Site-Specific Art, this chapter investigates the history of how the term ‘community’ became established. The continually developing and changing emphasis that has been placed on

this term is then summarised. Subsequently, a short history of the development of UK Community-based Art, which focuses in on the key issues of this genre, is outlined. This establishes who, and for what reasons, it was initiated and developed, together with an insight into how reliance on one main patron, i.e. the Arts Council, impacted on its form and content. Within this context two radically different, to the point of being antithetical, community-based art projects, are examined. (1) These projects, the *Colour in the Community* and Deller's "*Battle of Orgreave*" are explored, with the following questions in mind:-

How has this alternative mode of site-specificity been interpreted, developed and then expressed?

In what ways has patronage influenced the form and content of community-based art?

Has the very nature of community-based art, and the manner of its funding, changed the role played by the artist. If this is evident, in what ways has this happened, and why have these changes been necessary?

Once again, apart from establishing answers to these questions and comparing the relative merits of these projects, this thesis establishes a debate between product and process. Serra was keen to leave the evidence of the process of manufacture within the fabric of his sculptures. Community-based artists have also stressed the importance on the processes by which community projects evolve and become established. However, in this case, it became one of the main criteria by which patronage/funding for community-based art was, or was not, forthcoming.

The third chapter introduces and explores the Performative mode of site-specific art, which parallels the “*Picnic*” project, which is described and explored in part four. Again the notion of ‘site’, within the term site-specific art, has been redefined. A very fluid interpretation of site is now being advocated, which elevates the value of process within this context. This chapter begins by documenting a brief historical perspective of performance art. It also emphasises the symbiotic relationship this genre enjoyed with many other art forms, together with its parallel development alongside installation art. Then, as in the previous chapter, two recent examples of the Performative mode of site-specific art are examined: Dion’s “*Thames Tate Dig*” and Tiravanija’s “*Demo Station no.4*”.

This strategy allows similarities and differences to be established, not only between the two selected case studies, but also for a comparative examination to be conducted between what has been heralded as the recent Performative mode of site-specific art, against the performance art established in the early twentieth century, which cast the artist in a central role. This appraisal also continues the debate surrounding the change in emphasis from product to process, together with the shifting, but still centralised, role of the artist, and the influence of the patronage that encompasses it. In effect, these two projects, which place an emphasis on process, have been selected as case studies because they were patronised by a gallery system whose priorities normally reside in the acquisition of paintings and sculptures by renowned artists. Therefore, this chapter examines not only how these patrons influenced the form and content of these projects, but also why they chose to support ventures that contain similar community

based qualities, which were marginalized by the Arts Council.

**Endnote**

(1) That is to say, the comparatively high/professional versus low/amateur status of each of the artists involved and their project.

## Chapter One

### Formal/Object-based Site-Specific Art

#### *Fulcrum* (1987) Broadgate, London, Sculptor: Richard Serra

Serra's *Fulcrum* was chosen because he, together with a number of his critics, regards this work as exemplifying a purely formal and abstract response to site-specific art. This chapter sets out to investigate the particular mode of site-specific art, which is necessarily based on the production of a sculptural form and which is installed in a predetermined geographically-based location. This is supported by making comparisons with Botero's *Venus*, which is regarded as a classical piece of figurative sculpture. (1) The discussion then, in conjunction with the role of the artist, develops to consider issues regarding patronage and an exploration of what influence this had on Serra's work. A pattern of influence is thereby established, which arguably, helped to shape alternative modes of site-specific art.

#### Formal Description

*Fulcrum* stands in stark contrast with Botero's *Venus*, which is a huge, bronze, classical sculpture. They both form part of an eclectic assemblage of artworks located within the Broadgate complex, near Liverpool Street London. (see, [www.rudi.herts.ac.uk](http://www.rudi.herts.ac.uk)) However, apart from being three-dimensional, *Fulcrum* is not a classical sculpture. *Fulcrum* has not been chiselled from marble, carved from wood, modelled in clay; nor was it, as in the case of Botero's *Venus*, cast from bronze. Instead, *Fulcrum* consists of five huge rectangular sheets of Cor-Ten steel, a base industrial material. These were

rolled and cut to size at the time of their production. The steel sheets were then assembled on site and, again unlike Botero's *Venus*, which is mounted on an immense plinth, *Fulcrum* is firmly anchored into the fabric of its site. Philip Ward-Jackson described *Fulcrum* as, "five irregular quadrilateral sheets of steel, tilted inwards and supporting each other to form a tower, open to the sky at the top, consist of two pairs that are welded together, and one singleton, leaving three triangular openings at the sides." (2003: 47) In an interview with Liza Bear, Serra stated that, "these pieces, [which, besides *Fulcrum*, include *Sight Point* (1974-5) outside the Stedelijk Museum in Amsterdam, and *Terminal* (1977), in Bochum, Germany] were based on an axiomatic principle of construction, where everything was holding everything else up simultaneously." (1994: 47) Also, and again in contrast with Botero's *Venus*, *Fulcrum* has an interior space, which holds an open invitation to its audience. The viewer is invited inside by means of the triangular apertures between the steel plates. Once inside, the exterior space becomes framed and redefined by these triangular openings. The spectator's gaze is also forced upwards, where, fifty feet above, there is a pentagonal aperture, which focuses and frames the sky, evoking the realisation and sensation that everything in this universe is in constant motion.

*Fulcrum* intentionally cuts through and challenges any classical notion of sculpture, both in its form and in the material selected for its production. *Fulcrum* makes this challenge by conforming to the Minimalist criteria of creating sculpture in that only base, unrefined, materials are used, which are not cast, carved or moulded into different representative forms. "Matter as matter rather than matter as symbol..." as Carl Andre

exclaims. (Chave 1992: 265) Or alternatively; "...the dissolution of a traditional object/construct-orientated conception of sculpture in favour of a more process-bound and architectural understanding of sculpture." (Buchloh 1980: 41) Serra used only base unrefined Cor-Ten steel plates to produce *Fulcrum*, which were assembled on site, and, in doing so, he managed to create a structural form that reflects, and redefines, its architectural surroundings. During an interview with Lynne Cooke, Serra confirmed, "most of my reading is in architecture, and most of what I use for comparisons... is related to architecture. Nonetheless, my work is core driven by sculpture and the potential for sculpture." (Cooke 1997: 28)

On approaching *Fulcrum* it becomes evident that the material from which it is constructed stands out, it is not disguised in any way. The material is intentionally laid bare, and left to react with London's polluted environment, which is in total contrast to Botero's *Venus*. The figure this work depicts is paramount within the viewers' eye, and the material from which it is formed becomes rather secondary. In this case, cast bronze has been utilised merely as a vehicle for artistic production. In keeping with Serra's own interpretation and also in accordance with Paul Wood, Philip Ward-Jackson, and various other critics, *Fulcrum* is regarded as being site-specific. It is this concept which will be examined in the following section.

### Site-Specificity

The question is, can *Fulcrum*, which was conceived by Serra and then installed in Octagon Square, Broadgate, in 1987, be construed as a site-specific artwork? (2) One way

to reach an answer is to examine Serra's explanation of site-specificity, in which he states:

The specificity of site orientated works means that they are conceived for, dependent upon, and inseparable from, their location. Scale, size and placement of sculptural elements result from an analysis of the particular environmental components of a given context. The preliminary analysis of a given site takes into consideration not only formal, but also social and political characteristics of the site. Site-specific works invariably manifest value judgement about the larger social and political context of which they are a part. Based on the interdependence of work and site, site-specific works address the content and context of their site critically. (1994: 202/3)

Based on the first sentence, it is appropriate to ask: Was *Fulcrum*, "...conceived for, dependent upon and inseparable from..." (ibid) this particular site? Here we must rely mainly on the integrity of Serra as a reputable artist, and consider that *Fulcrum* was commissioned by Sir Stuart Lipton on behalf of Rosehaugh Stanhope Developments. Whiteley points out that, "under the direction of Stuart Lipton since 1984, a range of works have been sited amongst the plazas and walkways [in Broadgate] some, such as Serra's *Fulcrum* have been commissioned, whilst others have been purchased ready-made for specific sites." (1998: 9) (3) These observations do appear to answer the question in the affirmative.

However, when the material selected for the fabrication of this piece is

considered, together with *Fulcrum's* form, it identifies with several previous works by Serra. Two strong examples are presented in *Sight Point*, Amsterdam, Holland (1974-5) and *Terminal*, Bochum, Germany (1977). Paul Wood comments, "Serra has made several of these, [referring to *Fulcrum*] each one adapted to suit its particular site, varying its height or number of plates". (Jayalakshmi 1998/9) It could be intimated that this observation merely confirms the signature, and therefore the autonomy, of the author. This points to, "...art that is self-referential, art which is purely visual and therefore separate from the everyday world of social and political life." (Burgin 1986: 30) If this is the case, the work could be said to be commissioned, but not solely conceived for, dependant upon, nor inseparable from, its site. In large part the form and material of *Fulcrum* existed prior to Serra's knowledge of the Broadgate commission. It is only the size and number of plates that had to be decided. On these grounds a conclusion can be drawn, which suggests that *Fulcrum* is not site-specific, but just a simple affectation and adaptation of Serra's own personal ideals. Serra however refutes this conclusion. "In all my work the construction process is revealed... My works do not signify any esoteric self-preferentiality... How the work alters the site is at issue, not the persona of the author." (Crimp 1986: 47) These sentiments may be sincere, but Serra cannot deny that his use of Cor-Ten steel has become synonymous with his signature and that *Fulcrum* is nothing more than an adaptation of his previous work.

However, when considering the relationship of the mass, dimensions and orientation of the sculptural elements of *Fulcrum*, which, according to Serra resulted "...from an analysis of the particular environmental components of a given context..."

(Serra 1994: 202/3) it appears that, in this case, the context refers to the built environment in which the work resides. In an interview with Sara Selwood, Serra recalls, “I started to ask [the architects, Arup Associates] what they thought would be the projected scale of the buildings, and what height I would need to hold mass load and volume,... I came to the conclusion that the piece needed a certain height - 40 feet or so, or higher...” (Selwood 1995: 344) It is clear from this extract that Serra was addressing the built environment and, as a result, *Fulcrum* does reflect the verticality and scale of the surrounding buildings. It has the essence of an architecturally configured structure. However, it could be said that this opinion is purely subjective. As Wood commented, “the complex makes extensive use of Modern Art to embellish its corporate image. Yet one of the centre’s key sites is dominated by this controversial sculpture, *Fulcrum*... Its jarring contrast with the sleek finish of the surrounding architecture is obvious... *Fulcrum* echoes the dimensions of an essentially vertical space... like *Tilted Arc*, *Fulcrum* is a site-specific work.” (Jayalakshmi 1998-9)

Moreover, Serra’s specificity to site, and therefore the dialogue that *Fulcrum* engenders within the boundaries of Octagon Square, is evoked purely by formal and totally abstract considerations. This in no way accounts for any of the social and political characteristics of the site. Ward-Jackson comments, “Serra was concerned that his work should be neither an architectural adornment, nor an anecdotal or ideological comment on the history or current activities of the quarter.” (2003: 48) Serra appears to have supported this premise by suggesting that, “if one is conceiving a piece for a public place... one has to consider the traffic flow, but not necessarily worry about the

indigenous community, or get caught up in the politics of the site.” (Chave 1992: 274)

However, in 1994 Serra adopted a different, perhaps opposite, stance by stating, “the preliminary analysis of a given site takes into consideration not only formal but also social and political characteristics of the site.” (Serra 1994: 202/3) *Fulcrum* was completed in 1987, which was prior to both of the above quoted statements, therefore it does appear to follow that Serra conceived *Fulcrum* by adopting purely formal and totally abstract criteria as his yardstick. Realistically, there is no simple answer to this seeming contradiction. Serra might defend himself by saying that he has been quoted out of context, or that he was merely addressing the developing, possibly alternative, manifestations of a particularly contentious term, which has been further complicated by its alignment with the oxymoron that is public art. Having said this, the emphasis should not be placed on the contradiction, but on the attempt to establish the criteria by which *Fulcrum* was formulated. So what is Serra’s standpoint on the work he christened *Fulcrum*? The following passages have been extracted from Serra’s dialogue in the video *Smithson and Serra; Beyond Modernism*. (Jayalakshmi 1998/9)

Probably the underlying glue that held a lot of the new work together... was time... That you would experience something through walking and looking, through anticipations and memory... That if one didn’t enter into the context... there was no work. Because in order to fulfil the content of the work, there had to be an interface both between the person’s ability to experience the context, and the work itself. Which is very different from the autonomous object... you usually think about them in rooms... When you... place them into a landscape, they fail utterly. So it was something about the notion of entering into space in a different way, ...which is

very different from the autonomous object you can't walk into. (ibid)

This extract amounts to a fairly general commentary, because it also alludes to *Spin Out* and *Tilted Arc*, and to Smithson's *Broken Circle, Spiral Hill*. However, Serra confines himself to what could be suggested was the intended, possibly original, expression of a Minimalist understanding of site-specificity. This expression amounts to the redefining, and therefore reinterpretation, of a particular space by the viewer through the insertion of a sculptural form. Michael Archer explains that, "site-specificity implies neither simply that the work is to be found in a particular place, nor, quite that it is that place. It means, rather, that what the work looks like and what it means, is dependant in large part on the configuration of the space in which it is realised." (De Oliveira 1996: 35) Therefore, it is necessary to see *Fulcrum* as part of a holistic, possibly gestalt, reading of the site of its installation, rather than that which could be described as being a comparative, and isolated, reading of an autonomous sculpture. The deceased artist, writer and close friend of Serra, Robert Smithson who, "...made his first proposal for a site-specific work in 1967," (Miles 1989: 31) "...called the large works of the Minimalists, obstructions rather than abstractions, because they force the viewer to become aware of his or her path around and through these objects." (Shapiro 1995: 39)

Apparently, the interaction by the viewer is pivotal to the reading of *Fulcrum*, and is essential to the specificity of its site, as is the element of time. Time is evident within the creation of *Fulcrum*, as the elements, and methods of its construction remain deliberately on view, they are not in any way concealed. Time is also evident on the surface of the work, as the ever-changing environmental conditions are slowly altering

*Fulcrum's* colour and texture, from a smooth dark blue/grey to a pock-marked rusty orange. Wood observes that, "a third kind of time is [also] involved, ours. Smithson's work, like Serra's, demands that the viewer perceive it by entering into it." (Jayalakshmi 1998-9) Therefore, to fully understand Serra's intentions, *Fulcrum* along with the site, the viewer, and the element of time, should be regarded as inexorably bound together. That is, the resulting work is far greater than the sum of the individual components, which can only be expressed solely and individually through the sensation derived from a personal encounter with *Fulcrum*.

Serra has also endeavoured to emphasise *Fulcrum's* relationship to its site by comparing it to autonomous sculpture in a way that could be described as antithetical. During Serra's dialogue in the video *Smithson and Serra; Beyond Modernism*, a visual comparison is relayed to the viewer. This depicts a number of sculptures by Anthony Caro. The comparison could be said to be flawed, inasmuch that, as with autonomous sculpture, the authorship of *Fulcrum* has remained solely and securely in the hands of Serra. To be antithetical to the autonomous sculpture, the authorship of the work needs to be displaced. This displacement is highlighted in Lippard's statement, "site-specific outdoor artworks, often collaborative or collective, that significantly involve the community in execution, background information, or ongoing function." (1995: 122) That is to say, the form and content of the work produced is decided by the community and/or patron involved, albeit with the artist's guidance and ultimate agreement. Serra's ideology may be sincere, but as has been stated previously, Serra cannot deny that the use of Cor-Ten steel in his work has become synonymous with his signature, and *Fulcrum* is

nothing more than an adaptation of his previous work.

Towards the end of the video *Smithson and Serra; Beyond Modernism*, Serra sums-up his own particular ideological perspective and his aspirations for art in general. His comparison with how children and older people perceive art appears to imply that because of the social and political baggage older people bring with them, they are unable to see *Fulcrum* without this baggage clouding their perspective. Serra explains that:

I'm not a big fan of this architecture, and I actually think that my work in some sense exposes the façade of a lot of architecture... There's always an ideological overtone of the frame, and you always have to contend with it. I think often what happens, is that work has to resist the maelstrom or storm or whatever, to take place in the context. Children growing up with work immediately understand- oh, that's the sculpture that I grew up with- they have no problem with it. Older people, who think that they know something about what conventions ought to be, can be thoughtlessly critical. But I think that one of the things that's interesting about art, is that it gives you an experience that nothing else can in a diversity of ways, and you can continuously go back to it to understand your own relation to the world... (Jayalakshmi 1998-9)

Serra is again admitting that there is an inevitable social and political context to be addressed, but yet dismisses, or rather, resists its inclusion within the reading of his work. So, is *Fulcrum* site-specific? The answer is far from being just a simple yes or no, even taking Serra's explanation of site-specificity as a yardstick there are still some

anomalies. One such is Serra's judgment on the autonomy, and therefore authorship, of his, or any other, artwork. Nevertheless, to a greater or lesser degree, *Fulcrum* was formulated under the purview of Serra's own Minimalist perspective on site-specificity. It is easy to criticise his endeavours, but to his credit, Serra has made the art world sit bolt upright and readdress the criteria by which it is itself driven. As has been said before, his work demands attention, it flies in the face of any notion of classical sculpture. His work does not decorate or depict any other form, it remains in its raw state, critical of the venerated environment in which it has become entrenched.

#### Patronage

In the late eighties Rosehaugh Stanhope Developments formed a partnership with British Rail Property Board, the owners of Broadgate at the time. This was done so that the site could be redeveloped. After redevelopment, the site in its entirety was acquired by British Land Company plc. (see, [www.rudi.herts.ac.uk](http://www.rudi.herts.ac.uk)) However, with respect to the commissioning process of the Broadgate Artwork during the redevelopment period, it is evident that some support was obtained from art authorities. According to Philip Ward-Jackson, the selection process involved two of Rosehaugh Stanhope Developments' directors together with their architects. There was however some outside advisors present. They included Nicholas Serota, who is the Tate Gallery's director, and members of the Contemporary Art Society. Nevertheless, "...from some of the evidence, it seems clear that the preferences of the directors were predominant. For example, the commission for *Fulcrum* was given to Serra, as a result of a visit by Lipton to the Saatchi Gallery..." (Ward-Jackson 2003: 44) This begs the question, why did Rosehaugh

Stanhope Developments' directors choose to patronise Serra's work? Malcolm Miles observed, "much public sculpture in the UK and USA today is selected within the canon of modernist taste and is thus similarly complicit in its agenda- [but] what do Noguchi's *Red Cube* outside a bank head office in Manhattan, or Serra's *Fulcrum* at the entry to London's Broadgate development say, apart from that the bank and property developer are successful enough to be patrons of art...?" (1997: 87)

One cynical reason could be the Government's incentive of providing, "...tax relief for businesses that supported the arts." (Wu, 2002: 55) However, Ben Heywood argues that by consuming *Fulcrum* into Rosehaugh Stanhope Developments entrepreneurial repertoire, these patrons have managed to convert this sculpture into:

The notion of public sculpture as logo or brand..... Can we find a way to analyse the practice of public art in marketing terms? Can thinking about art as branding and logo-making help us to understand more fully what we mean when we talk about 'place-making'? Public art practice is often constructed as a way of encapsulating and conceptualising a sense of place. Public art is a brand mark: *Angel of the North* (Gormley, 1998) for Gateshead, *Brick Train* (Mach, 1997) for William Morrison Supermarkets PLC and Darlington, *Fulcrum* (Serra, 1987) at Broadgate for Rosehaugh Stanhope Developments... (2001: 6)

It could be that *Fulcrum* functions as the Broadgate logo, as was the case with Calder's "*La Grand Vitesse*", (4) whereby, "...this artwork, [or rather a two dimensional abstract image of the sculpture] became a symbol for the City of Grand Rapids." (Miles

1989: 177) Yet the collection of artworks within the Broadgate complex can only be described as eclectic, they do not conform to one single identifiable brand-mark. Serra's *Fulcrum* and Botero's *Venus* are as different as chalk and cheese, and correspond to differing artistic ideologies. A brand-mark conforms to one, and only one ideology, it relays one constant, simple, repetitive and easily identifiable image to the consumer, e.g., Levi's small 'red tag' and Nike's 'tick.' By comparison the eclectic mix of artwork in Broadgate relays numerous very complex and individualistic ideological messages. On these grounds Heywood's argument falls down and Serra himself has always been vehemently opposed to any of his work being, or becoming, a marketable product. Ward-Jackson confirms that, "Serra was [also] concerned that his work should be neither an architectural adornment nor an anecdotal or ideological comment on the history or current activities of the quarter." (2003: 48) However, can these high ideals set by Serra actually be in accordance with the corporate image of Broadgate Properties? According to the estate's own guide to its artworks of 1992, it confirms the ideological neutrality of *Fulcrum*, in a terse description of it, "...as a tower, or a sentinel, which acts as a remarkable pivot for the Broadgate environment." (Broadgate Properties 1992: 9) Of course, the rhetoric often differs from the reality. On walking round Broadgate, the overall feeling, which emanates from its buildings and plazas, is that of unadulterated, materialistic, corporate power. A power that is emphasised by the display of several large-scale sculptures which were purchased by Broadgate Properties, specifically from artists with established reputations. Ward-Jackson again states, "the keynote of this scheme is eclecticism and internationalism, [which]... reflects the City's increasingly dynamic role in world markets and mix of British and foreign business occupying the

site.” (2003: 45) It could, therefore, be argued that Broadgate Properties chose to commission, and thereby patronise, these artists work, which includes Serra’s *Fulcrum* and Botero’s *Venus*, because, since their purchase, they have become representative of that business’s ideology. An ideology which can be summed-up in one small word, ‘power’- the power of acquisition, and in this case, “...at the last estimate, in 1993, [they] had spent over £3.5 million on art for the Broadgate site.” (ibid: 44)

The answer to whether *Fulcrum* is identifiable as a logo or brand-mark as Heywood asserts, is no. However, on the evidence proffered here, any conclusion made tends to point to the fact that it has been subsumed into their corporatist ideology. Serra, in reality, is only too well aware that, “the contextual issues of site-specific work remain problematic... Works which are built within the contextual frame of government, corporate, and religious institutions run the risk of being read as tokens of those institutions.” (Serra 1994: 120/1) Yet Serra appears to have a preference for creating sculptures in government and corporate sites. So does his ideology stretch beyond the purely formal aspects of Minimalism and site-specificity? Is he conscious of making a socio-political statement by using Cor-Ten Steel as the sole fabric of this work? Cor-Ten is after-all, a product and registered trademark of the United States Steel Corporation and can only be used for products produced by them or its licensees. (see, [www.ussconstruction.com](http://www.ussconstruction.com)) In addition, Serra was born in the U.S.A. and Rosehaugh Stanhope Developments, together with their architects, Skidmore, Owings and Merrill is a registered U.S.A. company. Serra and his parents originate from a working class background, his knowledge of working with Cor-Ten steel stems from the time he spent

working in a steel mill and he has always maintained an industrial, materially-based ethic in his work. Crimp observes:

Characterizations of Serra's work as macho, overbearing, aggressive, [and] oppressive, seek to return the artist to his studio, to reconstitute him as his work's sole creator, and thereby deny the role of industrial processes in his sculpture. While any large-scale sculpture requires such processes, while even the manufacture of paint and canvas require them, the labour that has been expended in them is nowhere to be discerned in the finished product. That labour has been mystified by the artist's own artistic labour, transformed by the artist's magic into a luxury commodity. Serra not only refuses to perform the mystical operations of art but also insists on confronting the art audience with materials that never appear in their raw state. (1986: 45)

In *Fulcrum* the industrial process is laid bare, not only through using unrefined Cor-Ten steel, but also because it was assembled and formed by professional steel erectors directly into its site. Serra is not trying to hide the industrial processes by which this work was formed, by juxtaposing *Fulcrum* with the veneered façade of Broadgate, he is celebrating and politicising them. Broadgate was previously the site of the Old Broad Street Railway Station, and while Serra may not have been privy to this, the industrial processes of that era were also celebrated in the magnificence of the ironwork produced to build such a station. James Hall in the Guardian argued that, "...Serra's steel sculpture represented a nostalgia for heavy industry." (Ward-Jackson, 2003: 46)

The historical/industrial connection with *Fulcrum* and its site may be tenuous, but the industrial processes that formed *Fulcrum* and the majority of Serra's work is self-evident. In the case of *Terminal* (1977), erected in the centre of Bochum, the historical/industrial connection to its site is specific. "*Terminal*, [similar to *Fulcrum*] is a prop construction of four identical trapezoidal plates of Cor-Ten steel, forty-one feet high. The plates were manufactured at the Thyssen steelworks in the nearby company town of Hattingen... Although *Terminal* was initially built for Kassel for Documenta 6..." (Crimp 1986: 49) However, according to Crimp, Serra explained to him that *Terminal* was intended for the centre of Bochum. This was because of Bochum's close association with the Thyssen steelworks. Evidently, in this instance, Serra intended for there to be a socio-political specificity with *Terminal* and its site, even though formal considerations and aspirations remained paramount to him.

Serra's personal history offers an account of his own industrial ties, and Serra did say, "Site-specific works invariably manifest value judgement about the larger social and political context of which they are a part." (1994: 202) It could indeed be suggested that Cor-Ten steel is synonymous with Serra's signature and has become part of his own personal socio-political ideology. While, as argued earlier, *Fulcrum* remains constituted through mainly formal considerations, it can also be reasoned that Serra is unable to separate his artwork from his own personal baggage. Therefore, apart from the obvious monetary gain, this is probably why Serra prefers to site his work in places owned by government or international corporations. They are, after-all, the places where Serra's socio-political ideologies resonate the loudest.

It is clear from Serra's protestations that far from just playing the traditional artist's role of producing sculptural forms, he has, because of his penchant for taking on commissions proffered by various governmental or international corporations, chosen to play a central role when it came to explaining why he considers his work to be site-specific. The question is why? The reality is that by insisting that *Fulcrum* remains constituted through mainly formal considerations he is politicising his work. He knows full-well that, "works which are built within the contextual frame of government, corporate, and religious institutions run the risk of being read as tokens of those institutions." (Serra 1994: 120/1) Serra is overtly aware that controversy, as is the case with *Tilted Arc*, fuels the debate. This in turn helps to promote and keep his work at the forefront of artistic deliberations long after the initial impact of the installation of his work. Therefore, his role as an artist has, by choice, been extended beyond that of a traditional sculptural object-maker. While incorporating the selling and promoting of his ideas and ideals to various patrons into his profession, he has also encompassed the skills of debating and writing about the merits of his work.

Although the reasons why Rosehaugh Stanhope Developments chose to patronise Serra's *Fulcrum* has been examined, the question of whether this company's representatives had any impact/influence when it came to its actual form requires consideration. A short answer would have to be that there is no real evidence that they had any major influence in the matter. Lipton appeared to be more concerned that, "...the artists, whose work is represented in Broadgate, are internationally known..." (Selwood 1995: 107) This draws the conclusion that their work should be regarded as an asset. Also

the Director for Broadgate Properties Barry Winfield "...explained that the company was interested in works which might stretch or challenge people's attitude towards art..." (Ibid: 107) It can be further discerned from the following statement, that it was Serra who decided the actual form of the sculpture. "I came to the conclusion that the piece needed to be a certain height- 40 feet or so, or higher; it needed a certain width; it needed the potential to collect people and act as a conduit, a place where people could walk into or locate, meet or gather." (ibid: 111) *Fulcrum* is, as stated earlier, no more than an adaptation of some of his earlier work. Indeed, the leader of the Arup Associates team, Peter Foggo, seemingly had "...no idea of what Serra would do until he produced a maquette... Foggo's philosophy was not to interfere with the artwork." (ibid: 113) It could be concluded that because of Serra's status as an artist he was able to impose his ideas and ideals upon these patrons and not vice-versa. They were simply investing in the work of an artist with an established and recognisable style or aesthetic.

However there is a caveat to this conclusion. One impact on Serra's design emerges from a question of Health and Safety. As Serra recalls, "we went ahead and proposed a piece 55 feet high with five plates... the only alteration they asked [for] was that the openings to walk into the volume... [needed to be wider,] and we [agreed to] open it up to about five feet." (ibid) In one way this consideration could be said to be trivial, as it had no real impact on *Fulcrum's* actual configuration. But taken from another standpoint it becomes very important. For, if Serra had refused to alter this one minor aspect, the reading that he wished to imbue in *Fulcrum* would have changed. Arguably, if the gap between the plates had remained at three and a half feet, the health and safety

executive would have had no alternative but to bar entry into the work. Therefore Serra's, "... notion of... entering into, through and around [*Fulcrum*,] which is very different from the autonomous object you can't walk into..." (Jayalakshmi 1998-9) would have been totally negated. So, while Serra's patrons had no wish to influence the form and content of his work, health and safety legislation did just that. Because of this relatively small detail it can be said that Serra relinquished absolute authorial control over *Fulcrum's* appearance.

### Conclusions

*Fulcrum* is just one example of a series of immense, vertical, architecturally-based Minimalist sculptures, which include *Sight Point* (1974-5) and *Terminal* (1977). Each structure was assembled directly into their site by professional steel erectors using the axiomatic principle of construction, where every component holds everything else up simultaneously. They were fabricated from multiple rectilinear sheets of Cor-Ten steel and, in *Fulcrum's* case, five sheets were utilized. Additionally, *Fulcrum* adheres to the Minimalist concept of sculptural production, because of Serra's utilization of a base/unrefined material, which has not been cast, carved or moulded. This is unlike traditional sculptors, who merely use the material from which their sculptures are fabricated as a vehicle to depict different forms; Botero's *Venus* is a prime example.

In creating a work that celebrates and lays bare the material from which it was formed, it is evident that the processes involved remain integral to its understanding. As Serra states, "my works never decorate, illustrate, or depict a site." (1994: 202) Instead of

decorating, illustrating, or depicting, *Fulcrum*, in being purely abstract, redefines the site, “...demand[ing] a new critical adjustment to one’s experience of the place.” (ibid: 202/3) Serra’s work, including *Fulcrum*, questions traditional sculptural conventions by refusing to perform, “...the mystical operations of art, which transforms material into a luxury commodity...” (Crimp, 1986: 45) (5) Even so, Serra’s ideals were somewhat squashed by Sir Stuart Lipton who, “...perceived [*Fulcrum* primarily] as an investment...” (Selwood, 1995: 107)

Is *Fulcrum* site-specific? The answer would be no if Serra had had to conform to Lippard’s criteria of needing to be, “...collaborative or collective [work], that significantly involve the community in execution, background information, or ongoing function.” (1995: 122) However, many different formulations of this term exist, which necessitated the need to clarify Serra’s own site-specific criteria. Serra insists that his sculptures, “...are conceived for, dependent upon and inseparable from their location.” (1994: 202/3) *Fulcrum* was specifically commissioned for Broadgate, but it has also been established that it was only one of a series of similar sculptures, which differ only in the number and size of their steel sheets. This demonstrates that Serra formulated the concept prior to being awarded the Broadgate commission and *Fulcrum* therefore merely reflects Serra’s own personal aesthetic ideals. Nevertheless, Serra refuted any esoteric self-referentiality by explaining; “their construction leads you into their structure and does not refer to the artist’s persona... How the work alters the site is at issue, not the persona of the author.” (Crimp 1986: 47)

Scale, size and placement of sculptural elements was also an issue to be addressed, and Serra did discuss with Arup Associates' architects what they thought would be the proposed size of the buildings in Octagon Square, and what height he would need to relate to their mass, weight and volume and he "...came to the conclusion that the piece needed a certain height- 40 feet or so, or higher..." (Selwood 1995: 344) However, Serra agreed, for health and safety reasons, to open-out the apertures between the plates, because he wished people to be able to, not only walk around the work, but also through, and into, its volume. Then again, these are purely visual, aesthetic agendas, and as argued, *Fulcrum* was instituted by using mainly formal, and therefore abstracted, considerations. Crimp points out that, "how the work alters the site is the issue..." (1986: 47) This amounts to the redefining of a particular space by the viewer through the insertion of a sculptural form. Therefore, *Fulcrum* requires to be seen as part of a holistic, possibly gestalt, reading of the site of its installation, rather than what could be described as a comparative and isolated reading of an autonomous sculpture. Although it has been argued that in some senses *Fulcrum* is not site-specific, it is evident that it is specific in the way it alters the viewers' perception of, and journey through Octagon Square.

Serra appears to have wanted to produce *Fulcrum* in a totally formal, hermetically sealed vacuum, but this principle can never be achieved. Social, political, commercial, cultural, material, ethical and historical issues creep in from all angles, including that of the artist himself. Serra visited Broadgate in 1992 and concluded that, "...some of the other [work] might be said to affirm the ideology or decorate the place." (Ward-Jackson 2003: 48) Yet Serra has always insisted on *Fulcrum's* ideological neutrality, "...the work

was not going to be co-opted by the context.” (Selwood 1995: 345) However, Serra’s demand is tantamount to ‘having your cake and eating it’; ideological neutrality can only be assured when the site of the artwork is in itself neutral, if indeed such a place exists. “The patrons [Broadgate Properties] assured Richard Serra that they had no particular aesthetic agenda.” (Ward-Jackson 2003: 45), confirming *Fulcrum*’s ideological neutrality in their printed guide. Yet they also stated that, “...the keynote of this scheme is eclecticism and internationalism.” (ibid) As part of a collection, any neutrality afforded to *Fulcrum* is relinquished. It is now owned by Serra’s patrons and is an integral feature of the Broadgate complex. Therefore it is, or has become part of a private and corporate, outdoor art collection, which symbolises their corporate power. “The specificity of site-orientated works [after all,] means that they are conceived for, dependent upon and inseparable from their location.” (Serra 1994: 202/3)

There appears to be no one black or white answer to the question of site-specificity and it has been clearly demonstrated that while Serra wished *Fulcrum* to be read by the purely formal and abstract interpretation of site-specificity, he and his critics realised that, because of its placement in the site known as Broadgate, it also had to be interpreted within that context. It is no longer just a question of how the sculpture redefines the site, but how the site redefines the sculpture, and it is evident that Rosehaugh Stanhope Developments patronage helped to reconfigure *Fulcrum*’s specificity to its site. If Broadgate had been a neutral site, *Fulcrum* could have been read in purely formal and abstract terms. But Rosehaugh Stanhope Developments patronage immediately and unequivocally negated this interpretation.

It is also evident that the patronage of Serra's *Fulcrum* was forthcoming because Broadgate Properties had established the benefits they in turn would receive. "Lipton is reported to maintain that good architecture equals good business. Good art was similarly perceived as an investment." (Selwood 1995: 107) Ironically, this contradicts Serra's wish to resist commodification. Broadgate Properties evidently wished to be seen as part of the avant-garde because as their director explained, "...the company was interested in works which might stretch or challenge people's attitude towards art." (ibid) However, it would appear that they had little or no real knowledge or understanding of site-specific art. In fact, the Arup Associates team leader, Peter Foggo, "...professed to have 'no idea' of what Serra would do until he produced a maquette..." (ibid: 113) (6) Consequently, it can be said that Serra, although adapting to suit the circumstances of siting work in Broadgate, remained the sole author of *Fulcrum*. This is confirmed by Broadgate Properties who, while concerned with having a finished, possibly marketable, product for their money, did not, "...deny the role of industrial processes in... [Serra's] sculpture." (Krauss 1986: 45) These patrons, unlike BT/Cellnet, chose not to influence or interfere with Serra's concerns/ideals; they actually appeared to support them. But can this be said of the patrons who supported the case studies still to be examined? This question requires further scrutiny. Also, it does not take too much imagination to realise that, because the installation site of *Fulcrum* introduced alternative readings of this work, it can be argued that the site itself could also be perceived as something other than a geographical location. Therefore, in chapter two, the influences of patronage, together with the shifting role of the artist, will be further examined, within the context of the development of Community-based Site-Specific Art.

## Endnotes

(1) Botero's bronze *Venus* (1989), in Broadgate (5:5m long, 3:5m wide 4m high) depicts, "a very corpulent female figure, nude except for a drapery around her midriff, [She] lies on her side, her head thrown back, and looking upwards, her hands fluttering as if to express surprise." (Ward-Jackson 2003: 56)

(2) Serra also wrote, "it is the explicit intention of site-specific works to alter their context. Le Corbusier understood this as early as 1932." (Serra 1994: 203)

(3) Other Broadgate commissions include, "Alan Evans *Ornamental Gates*, Michael Craig Martin *Globe & Umbrella Drawing*, J. Gardy Artigas *Tiled Fountain*, Xavier Corbero *The Broad Family*, Stephen Cox *Water Feature*, Bruce McLean *Eye-I*. [While Broadgate purchases include:] George Segal *Rush Hour*, Jacques Lipchitz *Bellerophon Taming Pegasus*, Barry Flanagan *Leaping Hare on Crescent & Bell*, Stephen Cox *Ganapathi & Davi*, J. Gardy Artigas *Bronze planters*." (Selwood 1995: 104)

(4) "Calder was already an international success when he was commissioned to create the first public sculpture to be funded by the National Endowment for Arts... *La Grande Vitesse*, was dedicated to the City of Grande Rapids on June 14<sup>th</sup> 1969. Since then the stabile (*as opposed to mobile*) has become a symbol for the city..." (www.sculpturesitegr.org)

(5) Serra also insisted that while *Fulcrum* is of monumental proportions, it is not a monument, "when people see my large-scale works in public places, they call them monumental, without ever thinking about what monumental means..." (Serra 1994: 135)

(6) In the book *Art for Architecture* the, "recommendations of [its] ...Research Team... see the need for patrons to take more risk, and commission more adventurously... patrons should give opportunities to artists of promise, not necessarily those who have worked in the field of commissions..." (Petherbridge 1987: 5) It's evident that Peter Foggo took a calculated risk by not interfering with Serra's proposal. But then again he was not dealing with an unknown artist.

## **Chapter Two**

### **A Community-Based Approach to Site-Specific Art**

This chapter, which in terms of the practical element of the research has its most direct parallel in the community-based *Farnham Library Garden Project*, investigates one of the alternative modes of site-specific art, again by focusing on the notion of ‘site’ within the context of this term. The evolving role of the community-based artist and the influences brought to bear by those who chose to fund their work is also explored. Lacy observed that:

For the past three or so decades visual artists of varying backgrounds and perspectives have been working in a manner that resembles political and social activity but is distinguished by aesthetic sensibility. Dealing with some of the most profound issues of our time... a group of artists has developed distinct models for an art whose public strategies of engagement are an important part of its aesthetic language. The source of these artworks’ structure is not exclusively visual or political information, but rather an internal necessity perceived by the artist in collaboration with his or her audience. (1995: 19)

Kwon also remarked that this, “... alternative model of site-specificity, which has developed in conjunction with this ‘activist’ approach, [where]... the site is not simply a geographical location or [an] architectural setting but a network of social relations... With the shift from site to community, or the conversion of community into a site, [evokes] questions concerning the role of the artist, the public function of art and the

definition of community...” (2002: 6) Whilst another commentator claims that, “post [Serra’s] *Tilted Arc*, the discussion has shifted away from site-specificity as a response to the physical and formal dynamics of the site toward a concern with community as context.” (Heartney 1993: 45) In order to examine this, “... alternative model of site-specificity...” (Kwon 2002: 6) the following questions have been formulated:

How has this alternative mode of site-specificity been interpreted, developed and then expressed?

In what ways has patronage shaped the form and content of community-based art?

Has the very nature of community-based art and the manner of its funding changed the role played by the artist. If this is evident, in what ways has this happened, and why have these changes been necessary?

The *Colour in the Community* and “*Battle of Orgreave*” projects will be examined to find answers and explore this alternative mode of site-specificity. Although these case studies differ conceptually, they both involve communities in the process of their production and execution. Therefore, at least in this sense, they can be regarded as being community-based. First, in order to compare their relative merits, and then qualify and quantify the extent to which this term can or cannot be applied to them, it would be prudent, as Kwon points out, to establish a, “...definition of community.” (ibid) Defining this term will help to promote a greater understanding of community-based art and assist in determining the relative merits of these two case studies. However, it is important to clarify that there is no intention here of establishing a definitive history of community.

In addition, a brief history of the development of community-based art is outlined. This will not only ascertain why the community-based art movement became established, and identify the changing/alternative role of the artist, but will also highlight a change of emphasis from product to process. It will also consider how patronage influenced this strategy. Once again there is no attempt to identify every nuance of this intricately-woven praxis. The objective is strictly directed at establishing the reasons why artists, together with their supporting patrons, initiated and performed these two community-based projects. There is, however, one caveat- the intention is to concentrate on the development of community-based art in the UK, although developments in the USA are included mainly for comparative reasons.

#### Defining the Term 'Community'

What does the term community signify, and what are the general ingredients that define it? (1) One could say a mixture of History, Politics, Architecture, Religion, Language/Dialect and Ethnicity. While these headings pertain to every individual in a community, they lend themselves more readily to a means of defining a community from an external perspective. Communities, usually regarded as residential, are not singular entities- as in Black, White, Jewish, Muslim, Scouse, Geordie, Conservative, Liberal or Labour, they have many strands. They also exist within the business sector, industrial estates, shopping and leisure complexes etc., that is, wherever a group of people with a common purpose live, work or play. They are multi-layered, fluid entities, which ebb and flow slowly, or form and dissipate very quickly. The demographics of a community have always, and are always, changing. McLeod explains, "the age structure of the population;

second and third generation attitudes towards traditional cultures; family and gender relation patterns; the employment aspirations of different community members etc, all point to ... communities of tomorrow that in at least some ways will be different from the ... communities of today.” (2001: 33) Although communities mainly manifest themselves in immobile architecturally-based locations, they are not in themselves immobile structures. Communities are not coherent wholes. Individuals are often in conflict, rather than in harmony with one another, due to over-crowding, crime, religion, politics, unemployment and excessive noise.

Of course, “...the term *community* also opens up debates about belonging, about similarities, about how much and what kind of difference is tolerated. What factors determine [the] alliances that form communities?” (Augaitis 1995: 14) A community is about knowing, caring, understanding and respecting each others preferences. Perhaps a community is best defined by, or at least built upon, intangibles. That is to say; upon everyday conversations; experiences (shared); helping one another; quarrelling; criticising; gossiping; loving and hating. All of which culminates in a shared knowledge and understanding. Additionally, the word ‘continuity’ should be used when defining a community. Continuity is only established through many generations of cohabitation in the same neighbourhood by the same endemic families. It is this which ties past to present and creates a sense of history.

These observations lead to the question, do communities, or at least the term community, have any real meaning or significance today, when the emphasis is placed on

individual needs and desires and freedom of choice? If there is no real meaning or significance in the term, how can there be any value in developing community-based art projects? Bensman & Vidich explain that, “the primitive community tended to have an overarching hierarchy of values. As a result, a person was permitted few choices and so had few opportunities to be an individual making a choice... [However] the growth of the metropolis, the giant city, destroyed the territorial limitations placed upon individuals.” (1975: 1) The house, located within the precincts of a city, is no longer regarded as a place to live from birth to death (although, of course, as with everything, there are exceptions). It is now promoted in the market-place as a commodity to buy and sell. The emphasis today is on mobility, independence and individuality, at least for people of working age. Society encourages individuals to set their sights on the next move, endeavouring in the process to improve their lot. In light of this, it is perhaps fair to say that the need to be part of a local geographically-based community no longer applies. Louis Wirth writes:

Historically the community has been an expression that emphasized the unity of the common life of a people... Even a superficial retrospect, however, reveals that this common life itself has undergone profound changes... One of the chief tasks in every human group is that of generating a sense of belonging together. In the face of the increasing mechanisation of living, of national and cultural provincialism, of the more thoroughgoing segmentation of life and the more minute division of labour, this task has become, as MacIver says, ‘not less necessary but more difficult’. In the transition from a type of social organization based on kinship, status and a crude division of labour, to a type of social organization characterized by rapid

technological developments, mobility, the rise of special interest groups and formal social control, the community has acquired new meaning and has revealed new problems. (Reiss, 1964: 169)

The term ‘community’ is therefore continually reinvented according to the way in which we conduct our lives. Communities are no longer necessarily geographically bound, they can exist merely by, “...sharing a particular body of values...” (Webber 1964: 109) Which are transmitted through a rapid and continuous network of communication such as the Worldwide Web, or possibly by establishing a community-based art project. “Community as an abstraction has become a place from which to begin speaking, a site where the sharing of histories and of memories could re-envision community as an “open” rather than “closed” site of cultural affirmation and dialogue.” (Augaitis 1995: 18) Therefore, for many people, the geographically-based community is considered obsolete, and is resurrected only when there is a common goal to be achieved e.g. for political protests, or social functions.

“Enoch Powell observed: the life of nations, no less than that of men is lived largely in the imagination.” (Tucker: 2002) From this insight it can be construed that the expression ‘community’ is affirmed mainly as an image, an idea, a discursive construct, meaning different things to different people. “Benedict Anderson defines nations as ‘imagined communities’, which are ‘imagined because members of even the smallest nation will never know most of their fellow-members, meet them or even hear of them, yet in the mind of each lives the image of their communities.” (Harding 1997: 42) It could be argued that some artists choose to become community-based because the term

community evokes a strong sense of identity and purpose. Of course it can also be asserted that, “community itself is a fractious term, evoked as much by conservative politicians and theorists to insist on a return to “family” values as it is by social and political activists seeking to challenge inherent structures of oppression.” (ibid: 19) Therefore the term ‘community’ can also be used as a metaphorical “meat-hook” on which to hang ones’ socio-political agendas.

#### Observations on the History of Community-Based Art in the UK

According to Owen Kelly, who was previously London’s Regional Coordinator for the Association of Community Artists, “...in Britain ...community arts began as one strand of activism among many during the late 1960s, and community artists claimed to share the political, social and cultural goals of those other movements: [e.g.] the underground press, organised squatting, free festivals, the yippies and the Black Panthers.” (Kelly 1984: 1) It can be deduced from this that community-based art was instigated and established by some of the more politically motivated artists of the day.

In the UK, “community artists believed in various ways that they had a mandate from the people for the work that they were doing. Some believed in the classless Aquarian post-industrial society and talked about giving power to the people.” (ibid: 27) This is a sentiment echoed by Lucy Lippard who suggested that, “we have to know more about our relationships to each other, as part of the cultural ecology, to know where we stand as artists...” (1995: 118) Ann Gosse, in her thesis entitled: *Towards a New Understanding of Community Arts* (2002) described several early models of community-

based arts practice, which were developed in the UK. They highlight the changing role of the artist, normally regarded as an autonomous studio-based individual, emerging as a collaborator/enabler, who was now situated within a community context. Gosse offers an example of this:

A different approach was the emergence of the 'New Town Artist'. David Harding was the first, appointed by Glenrothes [Council], Scotland in 1968. ...Harding set out to use his skills as a sculptor and fine artist to create a visual environment relevant to the New Town image... [He] worked with architects, designers and planners, contributing ideas for commercial, industrial, residential and landscape developments, integrating art at all levels. He also extended his role from producer to enabler, encouraging local people to be involved in the development of their own community. He invited school and community groups to create objects and landmarks such as murals and sculptures, giving the town an identity... Involvement within the design team offered Harding the opportunity to develop the role of the artist as mediator between the community and the architects. (2002: 19/20)

Thousands of community-based art projects have taken place in the UK since the 1960's, and the underlying concepts and strategies differ in line with the specifics of the site/community in which they were located. However, this example does highlight the changing/evolving role of the artist. Harding, rather than remain an autonomous cultural producer, chose instead to adopt the role of spokesperson/representative for the community in which he worked. Lippard underlines her concerns about the possible pitfalls in this new partnership. "The relationships between community and artist have

usually been serially monogamous. The artist (who may live in situ or may have parachuted in) goes on to something else and the community is often insufficiently involved to continue or extend the project on its own. Too many artists who had hoped to change the world through making issue-orientated art... have become disillusioned with the accompanying bureaucracy.” (Lippard 1995: 124) However, there is always the exception that proves the rule. In Scotland the experience has been quite different to the rest of the UK, for example, the “Craigmillar Festival Society, founded and run by local people since 1964, is still regarded as a model for the use of the arts in cultural and social action in this country and abroad... [Indeed] a pattern has emerged of artists committing themselves to long-term involvement with specific local communities... [Allied to this is are] Scotland’s politically active and radical traditions...” (Dickson 1995: 31) which have encouraged this continuing long-term trend.

Community arts was woven from three strands. Firstly there was the passionate interest in creating new and liberatory forms of expression, which the Art Labs both served and fuelled. Secondly there was the movement of groups of artists out of the galleries and into the streets. Thirdly there was the emergence of a new kind of political activist who believed that creativity was an essential tool in any kind of radical struggle. (Kelly, 1984: 11)

These three aspects will be examined in the next section, but the observation does afford an insight into the reasons why community-based art was becoming a phenomenon. As Sally Morgan explains, “through creative activity, we interact with, gain understanding of, and change the world around us. I, like many community artists,

believe everyone has creative potential. I also believe we all have the right to participate meaningfully in the making and defining of our own culture.” (Dickson 1995: 26) Morgan also emphasises that, “art is both process and product, and we have concentrated for far too long not only on the product, but on particular kinds of products. Through more general access to process we unleash the potential for products we have not yet dreamed of.” (ibid) Gosse appears to affirm this position when she says that, “community art [is] a collaborative partnership between art and social development and therefore the quality of the process of participation [is] equally, if not more important than the artistic product that [is] created.” (2002: 54) However, this sensibility about the significance of process proved to be a stumbling-block when applying for funding from the Arts Council. Community artists became involved in aesthetic arguments, which often resulted in their funding application being rejected. “The *process versus product* argument was turned against community artists who had in any case, never believed that such a simplistic contrast could be drawn, but had been characterised by the Baldry working party as being so.” (Kelly 1984: 24)

The funding of community-based art projects has been, and still is, a key factor in the development of this practice. Within this constraint lies a conflict of interest, as the words ‘activist’ and ‘independent’ assume a close correlation. To be a true activist, a certain distancing, or independence, must be maintained from the Government of the day and any of its representatives. Yet the UK, “...community arts movement allowed itself... to be fashioned by its desire to seek funding...” (ibid: 25) The Arts Council’s patronage exerted a direct influence on the form and content of their art projects. For

instance, in their first project, which was, "...an exhibition of playground designs, [Free Form Community Art] were disappointed with the result, and felt that the designs related to an aesthetic imposed on them, rather than relating to the human environment in the school." (Gosse, 2002: 23) In effect, how can such art be referred to as community-based when it is being defined by those (organisations) that are in no way connected to, or representative of any given community? Kelly recalls:

We came as invaders, but without a language of our own we were soon acting and talking like the natives of the citadel. In order to show our good intent, and as a way of dealing with the subtly changing assessment criteria, community arts became the welfare arts... The original impulse... had been the desire... for a liberating self-determination through which groups of people could gain, or regain, some degree of control over some aspects of their lives, and the parallel realisation that an artistic practice could itself be a form of cultural activism... We were arriving more and more, not as activists, but as quasi-employees of one or another state agency. (1984: 29/30)

In other words, because of their reliance mainly on being funded by the Arts Council, (2) community artists were being subsumed back into the very institutions from which they had endeavoured to escape. The question is raised as to whether the picture painted here is true for every community-based art project in the UK? Once again this question will be addressed when the two case studies are investigated.

The community arts movement emerged through the work of artists and

communities experimenting and exploring new forms of creativity... to suit their specific needs and unique circumstances. Traditionally there had been 'high arts' led by professionals and 'amateur arts' activities... Artists and non-artists working within this experimental area... recognised that they shared some similar motives and methods of working that were not only radically different from existing art provision, but were rooted in an ideological position, which actually challenged the values of the art establishment. (Gosse 2002: 14)

Nevertheless, because of the need for funding, community-based artists applied to the Arts Council, who have a long tradition of supporting arts establishments based on aesthetically prioritised values. (3) Although the Arts Council did initially support the development of innovative and radical community-based arts projects, it was achieved under the umbrella of the left-wing Labour Governments of Harold Wilson (1964 to 1970 and 1974 to 1976) and James Callaghan (1976 to 1979). However, in 1979 the right-wing Thatcherite Conservative Government was elected which saw a radical change in community art funding policy. As Sally Morgan recalls, "during the eighties, community artists found themselves competing for a smaller pool of money, hence the desire to define more closely... [the] kind of work [that] would qualify to receive it." (Dickson 1995: 23/4) Community-based artists were reduced by the Arts Council into submitting to the very criteria to which they were originally opposed. Instead of producing community-based art they were producing art based in the community. Instead of producing work in direct response the requirements of their community, artists were producing work that was aligned to the requirements of the Arts Council.

The development, expansion and subsequent deterioration of the community-based art movement within the UK highlights the growing impact of what could be referred to as a ‘monopolised patronage’ concerning the form and content of the artwork that could be produced. As a result many of the original protagonists who relied mainly on state funding went to the wall. Indeed, “... community arts had allowed itself to be changed from an area of shared cultural activity... to an area of neutral professional concern, within which it was *possible* to be radical, but no longer obligatory or even helpful.” (Kelly 1984: 36) The enquiry continues concerning the extent and manner to which the projects chosen for analysis have been influenced by these funding strictures during the era of “New Labour”.

Currently, The Arts Council (England) promotes art projects that focus on support in deprived areas of the community. The Arts Council statement of aims (2004) identifies its goal to, “...change people’s lives through the opportunity to take part in or experience high-quality arts activities... To support excellence, new ideas and activity to help build long-term stability in arts organisations.” (Arts Council, 2004: 5) Yet their emphasis is still focused on ‘high-quality and excellence’ and art that is based in a community rather than being community-based art, which promotes the community, rather than the, “...long-term stability in arts organisations.” (ibid: 5)

## Community-Based Art : Two Case Studies

### *Colour in the Community (1997) in collaboration with the Long Tower Trust, Derry, Northern Ireland. Artist- Maoliosa Boyle.*

This project was chosen for three main reasons. Firstly, the artist's name was not mentioned in the initial case study, conducted by Chris Church, Adam Cade and Adrienne Grant in their publication, *An Environment for Everyone (1998)*. Instead of the artist's name, the phrase “*professional community artist*” was used. Secondly, mural painting is interwoven within the socio-political and religious fabric of Northern Ireland. Thirdly, mural painting in Northern Ireland has been marginalized by the art world, reflecting the amateur art status of the majority of community-based art projects in the UK.

*Colour in the Community* was a pilot community arts project, which was set up to engage the talents and energies of marginalized youth in the Long Tower/Brandywell area of Derry... Young people were drawn from local primary schools and the Long Tower Youth Club, and [under the supervision of a professional community artist they] worked in workshops over the summer to research, plan and paint a mural on a large wall. (Church 1998: 18)

Although the original plan was to paint a mural, the end product, according to Brian McMenemy, the Leader in Charge of the Long Tower Youth Club, manifested itself as three separate 8ft. x 4ft. paintings, located inside the Club. “The focus of the project has been on the process rather than the product...” (ibid: 18) which is a key

concept in the creation of community-based art projects. Yet previously, this had been a stumbling-block for many ventures when applying for Arts Council funding. However in this instance, "...the Trust received funding... from Shell Better Britain and the EU sub Programme for Peace and Reconciliation." (ibid) The reasons why such funding was forthcoming, especially when one considers the history of the context and content of Northern Ireland's murals, is given in the booklet, *An Environment for Everyone* (1998). This publication contains the *Colour in the Community* case-study and explains that, "...the artist [Maoliosa Boyle] worked with the children looking at the theme of the past, present and future, which they wanted to work into the mural. Together they looked at issues of graffiti which often expressed political, sectarian and religious messages." (ibid) The key here appears to have been for children to utilise Northern Ireland's extensive tradition of mural painting, not to highlight the disruptive, bigoted and exclusive nature of Sectarianism, but to emphasize the creative, open-minded and inclusive nature of unification. While the product depicts the summations of the children's thoughts, the most important factor for the Trust, the artist and their patrons was, "...the process of engaging young people in discussing and expressing their collective views..." (ibid)

However, there is an end-product which remains on display inside the Long Tower Youth Club and it is worth discussing its content, together with its impact on the local community. As stated earlier, rather than being painted directly onto a large wall, the work was painted onto three large wooden boards. Thus, instead of being immobile, as is the case with a traditional mural, it became mobile, and instead of being painted outside 'on a large wall' for all who passed by to observe, it remains inside where only

those who have business with the Trust will see it. Each section of the mural illustrates either the past, the present or the future. The past depicts areas of Derry that have now been demolished, such as Nelson Street. The present portrays areas of Derry that are still standing, although some of the buildings are closed, such as the Star Factory. The future features new facilities at the Gas Yard and the Dupont Plant. There are also many other details interwoven within these basic scenes, for instance, an old woman depicted as a ghost and numerous symbols indicating a growing resistance towards violence.

Because this mural is located inside the Youth Club the audience is selective rather than random. The mural's indirect association with the wall redefines it as a painting, or to be pedantic, a triptych, and it would be an easy exercise to denigrate the quality of the painting, but this project was not chosen out of any wish to form an aesthetically-based opinion. Such observations have relatively minor weight when compared to the continuing impact the initiative has had upon the local community. The *Colour in the Community* project has spawned numerous other murals, which hang inside the Youth Club. The latest of these is a twelve-piece jigsaw puzzle illustrating twelve areas of Derry, linking with the establishment of twelve wildflower gardens. There is evidence, through the numerous murals hanging on the Youth Club's walls, that the initial *Colour in the Community* project created a continuous community-based art process, which is part of a wider, on-going environmental strategy. This process, which was wholly supported by its patrons, enhanced not only the local environment, but also helped to unite the once vehemently opposed Catholic and Protestant communities of Derry. (see [www.derrycity.gov.uk/pride](http://www.derrycity.gov.uk/pride))

Jeremy Deller's "Battle of Orgreave" (2002) in Collaboration

with Artangel Media and Channel 4.

The reasons for selecting this project are, at least on the surface, antithetical to those given for choosing the *Colour in the Community* project. The artist is mentioned within the context of the project and its associated material, although Deller chose not to play a central role in the actual re-enactment. While many historical re-enactments have taken place, they do not normally include the participants of the original event. In addition, creating a documentary film of the making of the re-enactment of the so-called "Battle of Orgreave", which occurred during the miner's strike in the mid 1980s, also appears to be a recent, if not unique, concept. Deller's community-based re-enactment was readily accepted within the main-stream art world, which points up questions relating to patronage. Why, for example, did Channel4 and Artangel choose to support such a highly contentious and politically sensitive project? Did they regard it as a community-based project? In order to debate these questions, the scene needs to be set.

The film of Deller's "Battle of Orgreave", which was directed by Mike Figgis, was first screened at the London Film Festival in November 2001. However, it came to the attention of the nation when it was aired in 2002 on Channel4, who funded it. (see, [www.thisisliveart.co.uk](http://www.thisisliveart.co.uk)) While the actual event occurred on the, "...17<sup>th</sup> of June 2001 in a muddy field in the North of England near a giant slag heap." (Buck 2002: 31) Deller's project entailed a re-enactment of the, "...violent confrontations [that] took place between the police and British coalminers in the small mining town of Orgreave near Sheffield." (Larsen 2002: 67) During the actual strike (which lasted from March 1984

until March 1985) numerous highly controversial, politically explosive episodes, depicting the miners strike were screened to the nation on television news programmes. In Figgis's reflexive film Deller recalls, "...watching it on TV when I was 17 or 18, ...it made an impression on me there of just the horses going through- all the iconic images of riots. But it was a moment of realisation for me... that well there's something seriously wrong with this country if this is what we have to do to people." (Figgis 2002)

"In 2001, about 1,000 history buffs, actors, stuntmen and veterans of '84 convened to replay the stand-off, on exactly the same turf, only this time as per a more playful social contract." (Larsen 2002: 67) The opening frames of Figgis's film sets the scene of Deller's re-enactment. It depicts a close-up view of a three-deep line of re-enactors dressed as riot police, standing firmly entrenched behind body length perspex shields. Approaching from a distance is a body of vociferous ex-miners, who gathered speed as they impacted on the defensive police line. Emanating out of the ether is the repetitive beating of snare drums, evoking an image in the viewers mind that an English Civil War battle is imminent. Overlaid on this opening scene is the following text:

In March 1984, the national union of mine workers went on strike. On the 18<sup>th</sup> June that year, one of the most violent clashes between picketing miners and police took place near the Orgreave coking plant. Estimates vary, but as many as 15,000 people are thought to have been involved. Seventeen years later, in June 2001 the artist Jeremy Deller devised a re-enactment of 'The Battle of Orgreave'. Many of those taking part were veterans of the original conflict.

The battle ostensibly ended there and the viewer is instead treated to a documentary of the making of the film of the re-enactment, rather than a contiguous depiction of the re-enacted confrontation. The resulting film contained numerous introductions and briefings by its producers, which relayed to the ex-miners and re-enactors, how they should perceive their roles. “This is a recreation not a re-fight,” (Figgis 2002) explained Howard Giles, the re-enactment Director. Yet the bulk of the film, which was interspersed with short (mainly close-up) scenes from the re-enactment and stills (in monochrome) from the actual confrontation of July ’84, centred on monologues by people with a bias towards the miners. (4) Ken Wyatt, who was an Ambulance driver at Orgreave at the time of the conflict, encapsulated the reality of the day:

The performance today is in front of an audience of local people, our friends, relatives [and] other colleagues. So I think we need to get it right for their benefit and put on... a good show for the cameras. We’re commemorating what was for me a high-water mark in industrial relations. There are very often events... where things never seem the same afterwards. ...Orgreave, on that day- things could never be the same after that. I would like to say welcome to South Yorkshire to all the re-enactors. I hope that you can share some [of the] experiences that... these events are actually burnt into our folk-lore. ...and we will never forget them. I will just stress, we’re all playing a part today, let’s not injure each other... Let’s try [to] make it look convincing, but let’s make sure we all go home safely and enjoy ourselves tonight...

These sincerely spoken words had a ‘truthful ring’, which was a trait running

through all of the film's monologues, as they did not appear to be scripted. There might have been a certain amount of skilful direction and editing, but the end-product seemed genuine. As Giles observes at one stage of the film, "staging a re-enactment within living memory is always an interesting project. It's very important... to make sure that everything you do is as accurate as possible... And at the same time of course, ...hope to redress that balance."

Figgis's film effectively portrayed a documentary of the processes involved in the making of a re-enactment of a socio-political event, which has become a part of the recent history of the UK. It portrayed the ex-miners as potential heroes while depicting the police and the government as villains. At one point in the film Tony Benn cements this view. "The BBC showed film showing the miners throwing stones and then the police cavalry-charge, and the thing was presented from that moment on as a riot. ...it so happened that I was talking to the BBC... They said that when the film came in from Orgreave, we could see quite clearly that the police charged and then the miners threw stones. And we were ordered to transpose the order in such a way as to give the opposite impression..." It was a reversal of the way each side was portrayed on television newsreels during the time of the actual event of 18/06/1984. However, Figgis's documentary film manages to skilfully splice together elements of Deller's version of the "*Battle of Orgreave*" together with vital firsthand accounts by the miners who were involved in the actual conflict. Buck explains that, "Figgis adeptly demonstrates how Deller's project acted as a poultice to draw out individual and collective memories of an episode that, despite enormous social and economic consequences, has now largely been

buried amid a welter of misinformation.” (2002: 31) In an interview with John Slyce, Deller explained:

I wanted it to be as unsentimental and un-ironic as possible yet wear its heart on its sleeve. Living history is a good term to use... What I wanted was for re-enactors to be in a situation where they would be fighting with and against men that were part of an unfinished history... A lot of members of the historical re-enactment societies were terrified of the miners. During the 80's they had obviously believed what they read in the press and had the idea that the men they would be working with... were going to be outright hooligans or revolutionaries. They thought it would turn into one huge real battle. (Slyce 2003: 76)

Deller had sincere motives for producing this re-enactment, but was his reasons corrupted by those who chose to patronise his work? What ongoing benefits did the coalmining community derive from this project? There was an immediate benefit derived from “putting matters straight” i.e. portraying the battle as it really happened. Nevertheless, as the conclusion to this chapter emphasises, the only really lasting benefits accrued to Deller and his patrons.

### Conclusions

How has this community-based mode of site-specificity, introduced by critics such as Kwon, been interpreted, developed and then expressed? In one way the question of site-specificity could be said to be irrelevant. Neither of these projects were discussed in these terms, either by the artists, or their critics. It was not until the conference entitled:

*The Wrong Place: Rethinking Context in Contemporary Art*, that the “*Battle of Orgreave*” was mentioned in this context. (5) The *Colour in the Community* project has never reached the ‘mainstream’ and may never, apart from in this paper, be referred to as ‘site-specific’. However, following Kwon, the proposition is that both involve a strong element of site-specificity, particularly if the site, “...is not simply a geographical location or [an] architectural setting, but a network of social relations... With the shift from site to community or the conversion of community into a site...” (Kwon 2002: 6)

To reiterate, the site, in the context of these case studies has been defined as ‘the community’. Both projects involve particular communities of people in the process of their production and execution. However, determining who, or what, constitutes a community, is not an easy process. Far from being simply a geographically orientated place, the term ‘community’ conjures-up different sets of interpretations and relationships. Louis Wirth identified one of the constant central planks which could be said to summarise a community when he stated, “one of the chief tasks in every human group is that of generating a sense of belonging together.” (Riess 1964: 169) It can be argued that both of these projects generated, “...a sense of belonging together.” (ibid) The “*Battle of Orgreave*” reaffirmed old friendships between ex-coalminers and encouraged new ties with the different assembled groups to be formed. Deller established a common and achievable goal, which kindled the deep desire within these people to re-establish their sense of community, while the *Colour in the Community* project, “...sought to foster working relations between young and older members of the community.” (Church 1998: 18) Thereby, through a tradition of mural painting,

reaffirming the positive traits which bind a community, effectively bringing together once divided Protestant and Catholic factions.

There is also another obvious common trait in both of these projects, which was the, "...desire to shift the role of the viewer from [a] passive to active art-maker." (Kwon 2002: 103) The *Colour in the Community* project recruited, "about 60 children aged between 8 and 14 years old..." (Church 1998: 18) who were engaged to research and paint the mural. The artist was merely responsible for guiding their minds and hands while they painted. Deller was a passive observer during the "*Battle of Orgreave*" re-enactment. He said, "I happily lost control of that project to the point where its not really mine anymore, if indeed it ever was." (Slyce 2003: 77) Figgis's film of the re-enactment, illustrated Deller's intention to employ not only the ex-miners, but also to encourage an engagement with its assembled audience. The act of including the scene of a child shouting repeatedly from her bedroom window: "Miners united, we'll never be defeated!" signifies this objective.

It is reasonable to propose therefore, that both of these projects emerged out of a desire to be community-based. Both of these ventures involved, "...sited communities that already had clearly defined identities in the sense of having established locational bases, modes of operation, or a shared sense of purpose." (Kwon 2002: 120) The "*Battle of Orgreave*" involved a section of the coal-mining community who wished to redress a shared sense of injustice by re-enacting a part of their history on the site of the original conflict. The *Colour in the Community* project, which was centred at the Long Tower

Youth Club, was established, not only to promote reunification, but also to improve the local environment.

These two ventures also differ in certain respects. Once again alluding to Lippard's observation that, "site-specific outdoor artworks [are] often collaborative or collective [and] significantly involve the community in [their] execution, background information or ongoing function." (1995: 122) It is specifically with the reference to Lippard's, "...ongoing function" (ibid) where these projects appear to diverge. The "*Battle of Orgreave*", which was initiated by Deller, provided the platform to reunite a sector of the now defunct coalmining community of the 1980's and served to act, "...as a poultice to draw out individual and collective memories of an episode that, despite enormous social and economic consequences, has now largely been buried amid a welter of misinformation." (Buck 2002: 31) However, this re-assembled community has since dissipated, and, apart from a sense of satisfaction achieved during a memorable day out, it lacked any immediate and direct, "...ongoing function" (Lippard 1995: 122) for the ex-miners and their families, or indeed for the community living in Orgreave. There could, for example, have been an emphasis placed by Deller and his patrons, Channel4 and Artangel, on establishing a debate about the incident at Orgreave Coking Plant, but instead it was the artist and his work that took centre-stage. Deller's motives may well have been sincere, but the "*Battle of Orgreave*", together with its ancillary merchandise, now primarily serves to elevate the artist's career and has become specific to the site of his patrons.

Although the film of the “*Battle of Orgreave*”, which, “...was aired on Channel4 on Sunday 20<sup>th</sup> of October 2002 and also viewed by an invited audience at the UGC Cinema... Nottingham on the 18/10/2004,” (see, [www.artangel.org.uk](http://www.artangel.org.uk)) was intended to raise a long overdue debate about the original event; it remains the case that Deller’s work is now primarily gallery-based. Neither the film, nor the current activities of Deller, or his patrons, has promoted a debate involving the ex-miners and any government representatives. Such debate might, for instance, have sought to enforce much stricter rules on the accuracy of reporting on similar future events. What is evident is that the “*Battle of Orgreave*” was commissioned by Artangel and Channel4 and not the ex-miners or the community now living in Orgreave. “This audacious project, which resulted in a film directed by Mike Figgis, a book and an audio recording,” (Carey-Thomas 2004: 6) has, by following the directives of Artangel and Channel4, primarily benefited Deller and his patrons, but not the communities involved in the re-enactment. Also, it could be argued that the “*Battle of Orgreave’s*” products are (site)-specific to the institutions who commissioned and continue to support Deller and not the coalmining community. Therefore because of all these factors, it can be said that the “*Battle of Orgreave*” project was based in a community and is not community-based. However, Deller does support the miners cause. His book entitled *The English Civil War Part II, (2001)* chronicles the coalminers strike and those people involved in the conflict, “...essentially the book is a history book and the back 20 pages are about the re-enactment. But the bulk of the book is about the 1984-85 strike.” (Slyce 2003: 77) Deller also attended a meeting at the Hatfield Main NUM Branch in Stainforth Doncaster in March 2005 as the ‘star guest’. (see, [www.minersadvice.co.uk](http://www.minersadvice.co.uk))

On the other hand, the *Colour in the Community* project can be regarded as community-based because it was initiated by the Long Tower Youth Club, who applied for funding from Shell Better Britain and the EU Programme for Peace and Reconciliation. These patrons, unlike Artangel and Channel4 do not, as part of their business, deal in the arts but instead often support them to improve community relations. This project, which was executed by members of the Long Tower/Brandywell community, ably assisted by the local community artist Maoliosa Boyle, was initiated internally by representatives of that community, whereas the “*Battle of Orgreave*” was initiated externally by Deller and his representatives. In stark contrast to the latter, *Colour in the Community* was also initiated with a planned, “...ongoing function” (Lippard 1995: 122) in mind. As it states in the booklet, *An Environment for Everyone*, “...it is hoped that this pilot, will provide the basis for other environmental art projects... This will aim to actively involve the wider community..., encourage social inclusion and participation [as] well as enhancing the local environment.” (Church 1998: 18) Brian McMEnamin, of the Long Tower Youth Club explained, during a telephone conversation, that the *Colour in the Community* project had spawned the possibility of a collaboration between Protestant and Catholic members of the Derry community and that the unification of both religions in this area was one of the project’s main objectives.

There is an end-product, but unlike the products of the *Battle of Orgreave*, it remains the property of the community and not the patrons who sponsored the project, nor the appointed artist. However, while the end-product serves as a reminder of the reasons for instigating *Colour in the Community*, it is not the most important factor. The

most important factor was not the 'product' but the ongoing 'processes', which this venture initiated. It is arguable that the reverse is true for Deller's "*Battle of Orgreave*." The importance of 'process' in relation to the 'end-product' appears to be at the heart of how, at least in the UK, the form and content of community-based art projects have been influenced by their patrons. Artangel concentrated on promoting the products, i.e. the artist, together with his book and film, but ironically the film reveals the process whereby the re-enactment was achieved.

Senie explains her view of patronage, "patronage, however enlightened, is always an expression of self-interest. Public art, in overt and covert ways, embodies the ideals and aspirations of its patron, be it a national government, a local community, an individual or a corporation." (1992: 101) (6) With this in mind, how did patronage influence the form and content of these community-based art projects? As stated earlier, Shell Better Britain and the EU Programme for Peace and Reconciliation sponsored the *Colour in the Community* project. "The EU Programme for Peace and Reconciliation is a unique EU funded programme for all of Northern Ireland and the Border Regions of Ireland... Its main aim is to promote reconciliation and help to build a more peaceful and stable society." (see, [www.seupb.org.uk](http://www.seupb.org.uk)) In light of the environmental implications of its activities, it is perhaps likely that Shell would want to improve its image by supporting a project that helps to reverse the fortunes of, "...a community of severe social deprivation, political isolation and environmental decline." (Church 1998: 18) Their official line is that, "Shell has had a business in the UK for 108 years and our plants and offices have long been a part of local communities. We are particularly pleased to support projects in

these communities, which are chosen by talking with our neighbours.” (see, [www.shell.com](http://www.shell.com)) Additionally, in this instance the Long Tower Club has been instrumental, and quite rightly so, in aligning themselves with Governmental “Agenda 21”, which is why they received these funds. “Agenda 21... Stresses the importance of action at a local level. At a time when economic forces are promoting ‘globalisation’, some agencies see renewed interest in action at a local level as a contrary force and look to ‘localism’ or ‘localisation’ as a new basis for political action.” (Church 1998: 3) Therefore, the *Colour in the Community* project was obliged to reflect Governmental policy. This effectively reversed the radical sectarian form and content of the ubiquitous display of historically-based and what many would suggest are religiously bigoted murals, which depict the conflict in Northern Ireland. According to Kelly, Northern Ireland’s murals, “...simply oppress the people. They are ideological advertisements. They demand attention from the passer-by in a way which brooks no argument, and they shout at a volume which makes reception compulsory to all but the blind...” (1984: 115)

When it came to formulating the “*Battle of Orgreave*” it appears that Deller had a free hand. However, the resulting film was edited to suit the requirements of his patrons, although neither Artangel nor Channel4 seemed to have interfered with the artist’s main intentions, which was to get the ‘true’ version of events across. That is, they did not appear to censor Deller when it came to discrediting the actions of the then Conservative Government, the BBC, nor the police force who implemented that Government’s directives. However, the event did take place approximately 20 years ago and the institutions discredited in the film have evolved, with many of their key representatives’

no longer in office. As with much of history, over time, the truth does emerge and this process was doubly ensured by the re-enactment director Howard Giles, who, "...mainly through his work as Head of Special Events for English Heritage... [developed a reputation for]... historical authenticity...." (see, [www.eventplan.co.uk](http://www.eventplan.co.uk)) Had, "...the right-wing radicalism of a Thatcherite Conservative Government" (Dickson 1995: 23) still been in play, we could speculate as to whether Artangel and Channel4 would still have patronised Deller's work. The answer to this question can only remain as conjecture. However, would 'New Labour' applaud this venture? Not according to Deller, who says in the film that, "it's [a] part of history that's almost been buried... You don't hear politicians talking about the miners strike much nowadays. ...especially this government... Cause now you'd think their reaction to a similar strike would be very similar to... Thatcher's Government, so it's an embarrassing moment in history for a lot of people."

Artangel's official policy is that, "...since the early 1990's...[it] has pioneered a new way of collaborating with artists and engaging audiences...Artangel doesn't set agendas for artists... an Artangel project [assists artists in] taking their work a step further and making something happen that otherwise wouldn't." (see, [www.artangel.org.uk](http://www.artangel.org.uk)) As pioneering patrons of contemporary visual art, Artangel's strategy could be said to promote the avant-garde, which thrives on controversy. On balance therefore, Artangel, no matter which Government was in power, would still have patronised Deller's work. Channel4 has a history of supporting 'fringe' events and films, therefore their patronage could be said to have been almost obligatory. As Kevin Lygo,

Channel4's Director of Television stated (06.01.04), "our mission is to do it first, make trouble, and inspire change." (see, [www.channel4.com](http://www.channel4.com))

Such analysis points up a variety of issues. For example, has the very nature of community-based art and its manner of funding changed the role played by the artist? If this is evident, in what ways has this happened, and why have these changes been necessary? In the process of moving from the gallery space out into a non-gallery/community environment, the role of the artist has inevitably changed. Artists had to be able to negotiate with community representatives before any artwork could be produced. They had to become skilled in vocalising their intentions to a specific audience, instead of remaining elusive and enigmatic. Artists had to don the cloak of a realist and speak the language of those they were addressing. For instance, if as in Deller's case, the artist initiated a project; their negotiating skills would be required to highlight the benefits of their proposal to the community and any would-be patrons. Also, once the artist becomes established within a community it is usually a good move for the artist to volunteer as their spokesperson. This demonstrates that the artist really cares for, and supports, the community in which they are working. However, to achieve this, they would also have to become conversant with the substance/history of that community and learn to listen and evolve the artwork to suit the requirements of that community, rather than impose personal ideals. Therefore, the skill of compromise had also to become part of the artist's toolkit. (7)

The artist Maoliosa Boyle, within the context of the *Colour in the Community*

project appears to have taken a backseat. Her role, for which she was paid, could be described as a mediator rather than an activist, whereby she transmitted her artistic skills and experience to the children of the Long Tower/Brandywell community. Thus enabling them to visualise, through the medium of paint, their own thoughts, not only in conjunction with the ideals and aspirations of the Long Tower Youth Club, but also with the project's patrons. It might well be that these ideals align to those of Boyle, but this remains an unknown factor because her objectives have not been documented. Boyle's role aligns closely to Lippard's aspirations in that, "the artist has to be a participant in [its] process as well as its director, has to "live there" in some way- physically, symbolically, or empathically." (Lippard 1995: 129) Boyle did effectively manage to subjugate her own ego in handing over authorship of the work to these children. But this subjugation may be a step too far for some community artists, as Kelly recalls, "we came as invaders, but without a language of our own we were soon acting and talking like the natives of the citadel." (1984: 29)

By comparison, what roles did Deller assume within the context of the "*Battle of Orgreave*"? It is evident that he was the instigator of this project and therefore its originating author. Deller states, "Orgreave involved a year and a half's research prior to the project... It involved a range of other people, such as the production company subsequently, but initially it was just me." (Doherty 2004: 26) In the *Turner Prize 2004; Tate Britain* booklet it also states that, "Jeremy Deller acts as a catalyst for a broad spectrum of projects yet rarely locates himself at the centre of the action. Instead, he adopts the role of mediator, director, publisher or curator, instigating collaboration in

others as a way of engaging with specific historical, social and geographical subjects.” (Carey-Thomas 2004: 6) It is apparent that he has played all of these roles, but there is one main contrast with the artist in the *Colour in the Community* project. Deller, to put it in the words of Lippard, “...parachuted in”. (1995: 124) His association with the examining community and that of Orgreave appears to have been tenuous. Could he be called a community-based artist? This is open to debate, and Deller does not seem to have claimed that he is- but it is evident that he operates within a community context, e.g. historically, socially and geographically. “Deller’s aim is to draw attention to activity taking place on the fringes of the mainstream...” (Carey-Thomas 2004: 6) In doing this, he has managed to drag a concept, which was based in a community, into the ‘mainstream’. There is a socio-political angle in Deller’s “*Battle of Orgreave*”, but can he be referred to as an ‘activist’? There are two opinions regarding this. One suggests that Deller is part of the art establishment along with his patrons. Therefore, how can he be an activist without biting the hand that feeds him? Conversely, if he believes mainly in evolution rather than revolution, by far the best method of evoking change is from within the walls of the ‘art establishment/citadel’.

This chapter has raised a number of issues that require further exploration. The importance of process in relation to the end-product has proved to be contentious within the context of funding from the Arts Council. This is because community artists became involved in aesthetic arguments, which often resulted in their funding being withdrawn. “The *process versus product* argument was turned against community artists who had in any case, never believed that such a simplistic contrast could be drawn, but had been

characterised by the Baldry working party as being so.” (Kelly 1984: 24) Nevertheless, although this chapter couched Deller’s “*Battle of Orgreave*” fairly and squarely into this camp, his work has found centre-stage. One reason for this could be that the phrase ‘Community-based Art’ has not been used to describe his work before now, it is rather, “...the performative nature of Deller’s practice...” (Carey-Thomas 2004: 6) which has been promoted by the ‘art establishment’. (8) However, what is becoming increasingly evident is that much of the work being produced today does not conform to just one identity and the role of the artist appears to be constantly shifting to suit these changing circumstances. Therefore, the following chapter will explore these core elements within the context of the performative mode of site-specific art along with some of its community-based characteristics.

## Endnotes

- (1) For an introduction into the different senses of the term 'community', refer to Raymond Williams (1983) Page 75.
- (2) The Arts Council are not the sole sponsors of community arts activities of course. For further examples and details refer to Kelly (1984) Page 15.
- (3) At various times the Arts Council has been persuaded to relax its core objective of preserving artistic excellence, but they have always returned to these core objects. Refer to Gosse (2002) Page 124.
- (4) Figgis' film included commentaries by Mac McLoughlin, an ex-miner employed as a policeman during the conflict; David Douglas, NUM branch secretary and mining historian; Tony Benn, Labour MP; Stephanie Gregory, former chair-person for the Rotherham miners' support group and several ex-miners who "chipped-in" with the odd (often humorous) anecdote.
- (5) For details of the conference: *The Wrong Place: Rethinking Context in Contemporary Art* log onto <http://amd.uwe.ac.uk>
- (6) Indeed, as Senie further argues, "...art in the public domain is part of a complex matrix where personal ambitions as well as larger political and economic agendas often merge. On many levels and in many ways, these non-art factors influence and even determine the appearance, siting and interpretation of public art." (Senie 1992: 101)
- (7) Being adept in the intricacies of insurance and health and safety matters is also a useful tool for the artist to have acquired.
- (8) According to Justin Lewis, some community artists, "...have become uncomfortable with the very term 'community arts'. Alistair McCallum of the Cranhill Arts Project in Glasgow is particularly dismissive: We're not a "community arts" project- "community arts" sounds so amateurish... we don't want to be a branch of social work." (1990: 112)

## Chapter Three

### A Performative Approach to Site-Specific Art

In chapter two it emerged that the value of process within the context of any art project is central to the question of patronage. It became evident that community-based art projects were often refused funding by the Arts Council because community-based artists chose to foreground the importance of process within their ventures. It can be argued that the processes involved within the development and realisation of any performance-based art is a key factor, because of their ephemeral nature. The questions raised are; why did the patrons concerned choose to support the case studies under examination in this chapter, namely, “*Tate Thames Dig*” and “*Demo Station no4.*” ? What influence did they exert and what role does the artist play in this respect?

Firstly, in order to establish the criteria by which the performative mode of site-specific art was established and defined, three other objectives will be pursued. The first emanates from the more recent, developing, very fluid interpretation of ‘site’ in the context of site-specificity. The second revolves around investigating the performative aspects of this developing interpretation of the ‘site’. The third objective stems from Kwon’s statement that:

Site-specificity used to imply something grounded, bound to the laws of physics. Often playing with gravity, site-specific works used be obstinate about ‘presence’, even if they were materially ephemeral, and adamant about mobility, even in the face of disappearance or destruction. Whether inside the white cube or out in the

Nevada desert, whether architectural or landscape-oriented, site-specific work initially took the 'site' as an actual location, a tangible reality,... (2002: 85)

James Meyer expands on this developing interpretation of the 'site' by offering the following explanation:

The primary distinction I wish to make concerns two notions of site: a *literal* site and a *functional* site. The literal site is, as Joseph Kosuth would say, *in situ*; it is an actual location, a singular place... In contrast 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 artist's above all). (2000: 24/25)

Meyer appears to be introducing an alternative inflection to 'site', instead of it only being thought of as a physical place, he is advocating that it can also be understood as a 'process'. This functional, "...site is now structured (inter)textually rather than spatially... [it is] ...a nomadic narrative whose path is articulated by the artist." (Kwon 2002: 29) This process appears to be a central component of the performative mode of site-specific art, and Kwon and Meyer suggest that this is a recent phenomenon. Therefore, in view of this, chapter three will evaluate how different this mode of site-specific art is in relation to the performance art that developed in the early part of the twentieth century. For this purpose, because they were mentioned by Kwon and Meyer in the context of the performative mode of site-specificity, Mark Dion's and Rikrit

Tiravanija's work will be used as case studies. Additionally, Nicolas De Oliveira has described their work within an Installation Art context and, historically, there appears to be a direct correlation between Performance Art and Installation Art. Indeed, as Michael Archer observed, "...installation, as a hybrid discipline, is made up of multiple histories; it includes architecture and Performance Art in its parentage..." (De Oliveira 1994: 7) Installation has also been brought into the equation because Installation and Performance appear to be tightly bound together within the two case studies examined in this chapter.

Due to the fact that there has been no opportunity to address the work of Dion and Tiravanija directly, there is no overt aim to form any opinion as to whether the work managed to achieve the artist's objectives. The main intention is to examine how their work correlates with the term 'site-specific art', then ascertain how radical the performative aspects of this concept might be, how patronage influenced its form and content and the roles performed by the artists. This examination will be mainly achieved by exploring the literature produced by those critics who have scrutinized their work. Additionally, where possible, assessments and conclusions will be augmented with the artists own comments. In order to ascertain how radical the performative aspects of this concept might be a historical perspective on performance art is required.

#### Performance Art: A Brief Historical Perspective

"Performance became accepted as a medium of artistic expression in its own right in the 1970's." (Goldberg 2001: 7) However, its origins became evident when, "early Futurist performance[s]... [were first announced] on 20<sup>th</sup> February 1909, in Paris, with

the publication of the first Futurist manifesto in the large circulation daily, *Le Figaro*.” (ibid: 11) (1) Since this first manifestation, performance art has become like a thread, which has woven its way through a multitude of artistic movements. They include, “...the work of the Futurists, Constructivists, Dadaists, Surrealists, Bauhaus, Cubists and Minimalists... [For, although] ...continuing to concentrate on the art objects produced by each period, it was more often than not the case that these movements found their roots and attempted to solve problematic issues in performance.” (ibid: 7/8)

There is an obvious correlation with performance art and the above mentioned artistic movements, but how can performance art itself be defined? Trying to answer this question in a few sentences is not easy. In essence, performance art can be described as the previously determined and rehearsed movement of a body, or bodies, through space and time in a specific context. Bronson & Gale add that, “Performance is based on a real and not fictional time. On a real and not fictional space.” (1979: 15) Nevertheless, in performance art there is always the exception that proves the rule, in that spontaneity and improvisation also have their parts to play. The work that is produced might be performed by a solo artist, while other performances are created for a group. However, a traditional storyline or narrative is rarely followed. “Lasting from a few minutes to many hours; it might be performed only once or repeated several times, with or without a prepared script, spontaneously improvised or rehearsed over several months.” (Goldberg 2001: 7) Furthermore, “the performance also belongs to the author; it is a piece of personal life handed over to the spectator.” (Bronson & Gale 1979: 21) Of course, once again there are exceptions, in that the spectator can intentionally or unintentionally be

seduced into becoming a part of the performance.

The artist's role within a performance is not only bound in developing and producing artwork, they also become part of it. The body of the artist becomes the central focus and the product is immediate and ephemeral, lasting only for as long as the performance continues. Although film, photographs and text capture something of its essence, performance art conveys a direct message from the artists to their audience and this cannot be achieved in the same way through the media of painting, sculpture, printing or photographs. "Performance is associated with ritual, with technology, it is associated with being as much as with doing, with the 'process' more than the finished 'product'. It unwinds in time, seeks out the ephemeral, captures life in a desperate way for something to which the silent works of the museum no longer reply." (ibid: 10/11) Of course, painting, sculpture, printing and photography are not made redundant within the parameters of performance art. These media are often utilised to emphasise, convey or signify, the context in which the performance is being enacted. (2) The form and content of performance art has no well-defined parameters.

The history of performance art in the twentieth century is the history of a permissive, open-ended medium... executed by artists... determined to take their art directly to the public...For it draws freely on any discipline and media for material-literature, poetry, theatre, music, dance, architecture and painting, as well as video, film, slides and narrative... (Goldberg 2001: 7)

Indeed, Performance Art enjoys what could be referred to as an ephemeral

symbiotic partnership with all forms of artistic expression and endeavour. It could also be argued that by its very ephemeral and fluid nature, performance art managed to achieve that which Serra's site-specific art professed to resist, notably commodification. (3) As Kwon observes, "...site-specific art once defied commodification by insisting on immobility, it now seems to espouse fluid mobility and nomadism for the same purpose." (2002: 31) This would appear to be related to performance art's objectives, which emphasise 'process' over 'product'. This concept, in a sense, draws parallels with community-based art, an idea which will be further pursued in the conclusion of this chapter.

Another topic which needs to be addressed relates to the historical reference of the part played by the 'site' where the performance was enacted. Until recently the 'site' served merely as a vehicle in which the performance took place. It is also obvious that the site needed to be high on the agenda of the artist's considerations, even if it was bound only by the need to encompass an audience, as performance and audience always go hand-in-hand. Many of the earliest Futurists performances were enacted in theatres and, "on 11<sup>th</sup> December 1896...an inventive and remarkable performance was presented by the... poet and cyclist fanatic, Alfred Jarry, [entitled] *Ubu Roi* at Lugne-Poe's Theatre de l'Oeure, Paris. The author of *Le Figaro*, [in which the first Futurist manifesto was published] Filippo Tommaso Marinetti...in April 1909...presented his own play *Roi Bombance* at the same theatre...[in which] the self proclaimed Futurist author put into practice the ideals of his own manifesto." (Goldberg 2001: 11/13) While these examples are in no way definitive, they do indicate that the emergence of performance art within

Futurism was inextricably linked to the history of theatre and was therefore, at that time, specific to the site of its production. “After a production of Marinetti’s *Poupees Electrocutes* at the Teatro Alfieri in Turin... [there was a] ‘declamation’ [that these performances are] a new form of theatre...” (ibid) Although the term ‘site-specific’ was not coined until the late 1960’s it is evident, as with Crimp’s reference to Bernini, that this term can be used to describe the Futurist’s theatrical performances which took place at the end of the 19<sup>th</sup>, and beginning of the 20<sup>th</sup>, centuries. (4) It could also be argued that performance art is not only specific to Meyer’s *literal* site, that is, the physical and material theatre, but also to his *functional* site, i.e., to the institutions that supported this movement, including, “...the bodies that move between them (the artist’s above all).” (Meyer 2000: 24/25)

It is also important to establish that because of the previously mentioned close historical correlation between Performance and Installation, Installation Art also laid its roots within the early theatrically-based Futurist Performances. De Oliveira highlights this point:

The Futurists’ image of a dynamic, fragmented alogical world was essentially a theatrical one...In fact throughout the [twentieth] century it is the theatre that provides the arena for the metaphorical fusion of art and everyday life. Whether here with the Futurists, at the Bauhaus in the 1920’s, in the blocked-out and scripted Happenings of Allan Kaprow, Jim Dine and others in the 1950’s, or the raw confrontation between viewer and Minimal Sculpture, it is the space and time of the theatrical experience which pass for the extensiveness of quotidian existence.

The aspects of Kurt Schwitter's activities, [*Merzbau, 1923*] which might now be called installations also have a theatrical pedigree. (1994: 18)

### A Performative Approach to Site-Specific Art: Two Case Studies

#### Mark Dion's "*Tate Thames Dig*" 1999 Millbank, Bankside, and the Tate London

This work was described as, "... two week-long digs, at Millbank, across the river from the old Tate Gallery, and at Bankside, just below [the then] future Tate Gallery of Modern Art, .... twenty-odd volunteers were asked to collect and identify anything that caught their attention. [This] systematic... scour[ing of] the foreshores [was described as] the first phase of the "*Tate Thames Dig*." (Birnbaum 1999: 117) It is evident at this juncture that there were two actual, or to quote Meyer, "*literal*" sites in operation, indicating that, "...site-specific work initially took the 'site' as an actual location, a tangible reality..." (Kwon 1997: 85) Although the first phase of this work was rooted in two physical locations, there was already a *performative* element at work. For Dion, in agreement with his patron, the Tate, choreographed and then directed, two parallel activities on the Thames embankment in which approximately twenty volunteers were performing their allotted tasks. It could be said that these two sites were theatrical stages on which the volunteers acted out their parts.

Although the subject of community-based projects has been tackled in the previous chapter, more can be elucidated about this group of volunteers. They once again evoke thoughts of Lippard's declaration that, "site-specific outdoor artworks, [are] often collaborative or collective, [and] ...significantly involve the community in execution,

background information, or ongoing function.” (1995: 122) Dion’s “*Tate Thames Dig*”, was further augmented by the inclusion of, “a whole range of partners [who] slowly became involved, such as the Museum of London, the Thames Explore Trust, the Institute of Archaeology and the River Police.” (Blazwick 2001: 108) Therefore, the project appears to include this collaborative, collective and therefore community-based, mode of site-specificity. This conclusion is, however, made with a particular caveat, in that there is a need to align the community-based characteristic of Dion’s project with the further observations postulated by Kwon, who said that, “...Dion’s ...projects [are] one[s] in which a community group... is newly constituted and rendered operational through the coordination of the artwork itself.” (2002: 126) This limited the community involvement, “...or ongoing function” (Lippard 1995: 122) during the “*Tate Thames Dig*” to the directions and expectations of the artist and his patrons. The result was that the duration of this, what Kwon refers to as an ‘invented community group’ is “...conceptually and financially dependant on the art project for their operation as well as their reason for being..., [its] meaning and social relevance [is also] circumscribed by this [project’s] framework as well.” (Kwon 2002: 130) In other words, this assembled group/community has been initiated for the sole purpose of serving and realising the aspirations of the artist and his patron and not vice-versa. There is no particular planned and ongoing benefit to the group of volunteers and therefore they will tend to dissipate after the project’s conclusion.

Phase two of “*Tate Thames Dig*” obviated the need for a third site away from the ebbing and flowing waters of the Thames and into an environment suitably equipped for

the cleaning, categorizing and labelling of the collected artefacts. One aspect that is obvious is that the archaeological dimension of the “*Tate Thames Dig*” is clearly part of Dion’s predetermined aspirations. Birnbaum makes reference to ‘archaeological digs’ in the title of his article and then comments, “...a summer of intense beachcombing has made Dion something of an expert in riverbed archaeology.” (1999: 117) Phase two is also described as taking place in, “...three archaeologist’s tents set up on the lawn outside the Tate...” (ibid) However, unlike a normal archaeological dig, the artefacts were not first mapped-out, photographed, sketched and recorded before their removal from the riverbank. (5) One conclusion which can be drawn from this is that the initial referencing of artefacts was of no particular importance or significance, or merely deemed to be too impractical in Dion’s otherwise meticulous and painstaking efforts to produce a comprehensive and fascinating display of part of London’s richly-layered history. Further consideration suggests this omission does point to the possibility that the artist had to expedite the directions of his patron, the Tate, and not his own inclinations.

The question is raised as to why the, “...lawn outside the Tate [was selected for] the cleaning and sorting of the finds?” (ibid) Would not either the “Museum of London, the Thames Explore Trust, [or especially] the Institute of Archaeology...” (Blazwick 2001: 108) have proved more appropriate for this phase of the project? Surely, as a matter of site-specificity, the Institute of Archaeology would have been an ideal venue. It seems that this is where patronage, and also the performative aspects of the project, becomes prioritised. The, “*Tate Thames Dig*” was initiated by the Tate Gallery as one of a series of temporary art projects leading up to the opening of what was to become “Tate

Modern”. (ibid: 105) Therefore, this enterprise was designed specifically to help promote, advertise and connect the ‘past’ Tate to the ‘future’ Tate (Modern) with the realisation that the performance could not take place at any other venue than the Tate. Any other site, no matter how suitable, would have clouded the Tate’s intentions. (6) The question raised by this is; what has all this conjecture got to do with site-specificity? The answer lies within Meyer’s notion of the ‘functional site’, which amounts to, “...a process, an operation occurring between sites...” (2000: 24/25)

This project, which culminated in an installation of the washed, sorted and then labelled, “...ephemera in a life-size walk-through *Wunderkammer*... [in] the “Art Now” space of the Tate Gallery” (Coles 2000: 64) was not particularly, “...grounded, [and] bound to the laws of physics...[taking] the ‘site’ as an actual location, a tangible reality...” (Kwon 1997: 85) The “*Tate Thames Dig*” was not predicated on any aspirations to, “...significantly involve the community in execution, background information, or ongoing function.” (Lippard 1995:122) It was initiated through the auspices of, “...institutional and textual filiations and the bodies that move between them (the artist’s above all).” (Meyer 2000: 24/25) The Institution in question is the Tate with its tradition based on the acquisition and display of permanent sculptural and painterly formulated artworks, whose aesthetic and commercial value it confirms. Artworks whose images encapsulate what could be referred to as an elitist interpretation of the history of art and the upper-class that supported and funded it.

It could therefore be postulated that by commissioning Dion, the Tate wanted to

demonstrate that this institution was now willing and able to expand, not only into the new (future) Tate, but also beyond its own ideological restriction, based as it is within the 'white cube'. But this somewhat tentative step outside the 'white cube' could be said to have failed because the Tate needed to make sure that the "*Tate Thames Dig's*" final resting place was securely, materially and ideologically enveloped by the Portland stone edifice of its Museum, which appeared in the form of a purpose built *Wunderkammer*. The "*Tate Thames Dig*" was formulated by Dion, and although it was specific to the two Thames riverside sites it was, and is, primarily specific to the institution referred to as the Tate.

Yet there is one clear difference between this project and the more traditional artwork which is usually commissioned by the Tate, in that no artwork was produced. That is, no sculpture or painting took place. Instead there was a fully documented display/installation of all of the artefacts found on the two sites in a, "...massive (12' x 8') purpose built *Wunderkammer*... [This] cabinet [of curiosity was] double-sided, alluding to the fact that its contents were collected from two different sites. Small maps of the surrounding area [were] pinned to the far end of the cabinet [to] help locate these sites." (Coles 2000: 64) The display was further augmented by, "...photographs ...of all of Mark Dion's collaborators, from diggers to curators, shown alongside the artist as co-producers." (Blazwick 2001: 108) In addition to this archaeologically informed installation, "...the performative aspect of the work continued throughout the exhibition in the form of talks and guided tours by a range of professionals... [including] ...a professor of archaeology..." (ibid: 111/12) By way of a fundamental change, the Tate not

only accommodated an end-product, but also embraced, and thereby acknowledged, the processes involved in producing, that product. In Dion's own words:

I think about this project has having three stages; the dig, the cleaning and the preparation, and the exhibition in the cabinet... Then there is a significant appendix, which is the lecture series. One way to describe this project is to say that it visualizes the entire 'process' leading up to the final exhibition. It's a bit like going to the cinema and being able to see not only the film but also the production... I'm not interested in distinguishing between the parts that are art and the ones that aren't. Instead of keeping everything to myself, it's all acted out in front of an audience... (Birnbaum 1999: 117)

Rikrit Tiravanija, "Demo Station no.4" (Nov. 18<sup>th</sup> '04 until Jan 25<sup>th</sup> '04)

Ikon Gallery, Birmingham.

According to Corrine Field, Rikrit Tiravanija's "*Demo Station no.4*" was an exhibition of:

Live, Interactive Art... The exhibition... is a combination of drawings, practical demonstrations and an installation of a bar. The bar, complete with jukebox and pool tables, is a reconstruction of Bar El Batey in San Juan, Puerto Rico. It consists of four rooms, including playing and lounge areas, fitted with second-hand furniture from Birmingham pubs and bars. The drawings, based on press photographs of political demonstrations, are by Pattara Chanruechachai... The practical demonstrations are wide ranging, and some change over the course of the exhibition.

Throughout there will be a model railway and golf putting. Up to January 4 there will be calligraphy, flower arranging, chess and bonsai trimming. From January 5 to the end of the exhibition there will be circus tricks, woodcarving and origami. (see, [www.24hourmuseum.org.uk](http://www.24hourmuseum.org.uk))

It can be deduced from this description that this exhibition amounted to an eclectic mix of performance, installation, commissioned drawings and arts and crafts. Even the jukebox had an eclectic mix of records, "...featuring everyone from Madonna to Max Bygraves." (ibid) Indeed, there was a complete panoply of activities taking place over a two month period within this art gallery environment. In fact this diverse exhibition, which had a liberal sprinkling of nostalgia to flavour the ingredients, amounted to an environment in its own right. However, this environment appeared, at least on the surface, to clash with the specialist environment of the Ikon Gallery itself. It is evident from Field's description that the majority of these activities did not readily align themselves to the contents that the visiting 'public' would normally expect to encounter within an art gallery. A conclusion can therefore be drawn that the exhibition was out of context. It appears to have been at odds with the environment in which it was placed. It may be that Tiravanija was actively questioning arts, and therefore the artist's, role/place within any given community/environment. The artist could have been challenging the notion of why art is normally regarded as different, and therefore separate, to any other social function or activity. The answer, ironically, lies within the gallery system in which the artist has deposited his exhibition. This system has tended historically to promote the mystification, reification and commodification of the art object, thereby creating icons of the artists who produce them. Goldberg highlighted

Tiravanija's intentions when she stated, "no longer concerned with barriers between high art and low, presentations in museums by these late-nineties artists frequently resembled informal playrooms or wreck-rooms. Thai-born New Yorker Rirkrit Tiravanija, for example, built a kitchen and fed visitors in a Lucerne gallery in 1994; he also constructed a recording studio in which viewers could practice musical instruments, as in his sculpture piece in Munster in 1997." (2001: 218)

It is important to raise the question of whether the audience/participants of this exhibition realise what the artist wished to achieve. Mark Wilsher recalls, "I got talking about the show to a guy... about the fact that he didn't like the displays of crafts and hobbies downstairs, but that there ought to be more places like this where anyone was welcome to drop by and stay a while over a hot drink. Most places on the high street would turn away someone like him, not homeless anymore but just as broke and still with plenty of problems." (2004: 24) Wilsher is an artist and curator at the Tablet Gallery in London, it is his job to be informed of the realities of such an exhibition, thereby being aware of the role he was playing. The man with whom he was conversing was preoccupied with his own 'baggage' and sees no more than an opportunity for a free cup of tea and a period of social interaction in a warm environment. He can, therefore, be excused for not realising his role. He presumes that the arts and crafts downstairs amount to the totality of the exhibition and that the bar was there merely to refresh its audience. This exhibition was indeed working on many different levels, according to the knowledge and expectations that each person brought with them.

Regarding the exhibition, Tiravanija was quoted by David Freak as saying, “it’s not what you see that’s important but what takes place between people.” (see, [www.icbirmingham.icnetwork.co.uk](http://www.icbirmingham.icnetwork.co.uk)) Freak comments on the remark, “...yet sadly - while - he may intend you to hang out with your copy of the Guardian and shoot a few games of pool, it’s not immediately clear how you are supposed to use the space.” (ibid) It is evident that the usual signifiers are not in place, or that they have been overlaid, or effaced, by the effect of being sited in an art gallery. Therefore, the majority of the visiting public, until it is explained, would not realise that they were meant to be an integral part of the exhibition. The performance in other words, apart from those people who were privy to the concept, cannot readily be appreciated by the visiting public.

Was the exhibition, as intimated earlier, really out of context? While “*Demo Station no.4*” has this performative element, it relies heavily on the fact that it was a physical piece of Installation Art. Therefore, in simplistic terms, to see a piece of Installation Art in an art gallery is not out of place. Consequently, the main intention of Tiravanija was to promote an artwork where the form that it assumes has become secondary to its journey and duration. De Oliveira addresses this:

Fluidity has become a buzzword in the new millennium and is indicative of the lack of boundaries. It is unsurprising that artists are keen to work with flexible boundaries, a desire that begins to explain the rise of the art-project which can take any form, occur anywhere and as Rikrit Tiravanija states includes ‘lots of people’. Moreover, the development of audience as site, that is the centre of meaning of the work, has resulted in a shift from aesthetic and art-historical issues to a concern

with the social integration of the installation. (2003: 109)

The Ikon Gallery is therefore not intended to be the context, and while De Oliveira suggests, "...the development of audience as site" (ibid) this was also a secondary consideration in "*Demo Station no.4*." This work emanates from the artist's nomadic lifestyle and his affiliations with the gallery system in which he chooses to work. It is the associated processes between the artist and the gallery system, rather than any end-product that is the true context in which "*Demo Station no.4*" operates. In light of this it must be considered in what ways this work can be described as site-specific. Meyer explains; "much current work explores a mobile notion of site and a nomadic subjectivity... Tiravanija's tents and dinners [were] performed from one gallery to the next, marking the artist's peregrinations." (2000: 32) It is evident that Tiravanija is much travelled, and the bar in "*Demo Station no.4*" captures this nomadic quality, but how does this make the work site-specific? Kwon expands on the nomadic element stating:

In more recent site-orientated, project-based art by artists such as Mark Dion, Andrea Frazer, Renee Green, Christian Philipp Muller and Fred Wilson among others, the site is redefined, often expanding beyond familiar art context to more 'public' realms. Dispersing across broader cultural, social, and discursive fields, and organized intertextually through the nomadic movement of the artist- operating more like an itinerary than a map the site can now be as various as a billboard, an artistic genre, a disenfranchised community, an institutional framework, a magazine page, a social cause, or political debate. It can be literal, like a street corner, or virtual like a theoretical concept. (2002: 3)

## Conclusions

Several reasons were established at the beginning of this chapter for examining the performative mode of site-specific art. The first endeavoured to ascertain how radical a departure this mode is from Performance Art which had its beginnings in theatrically-based Futurist work during the end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> centuries. To enable the comparison, a historical perspective of Performance Art was outlined and then two examples of the performative mode of site-specific art were examined. This historical perspective established that Installation Art also developed during the same Futurist Period, and, "...also had a theatrical pedigree." (De Oliveira 1994: 18) Installation art was brought into the equation not only because of this related pedigree with performance art, but because they have parallel histories, which often intertwined, and were used, "...to solve problematic issues..." (Goldberg 2001: 7) by a number of different art movements. It is only in the past few decades that Installation and Performance Art have been established as, "medium[s] of artistic expression in [their] own right..." (ibid)

With these details in mind, what differences are there in the performative elements of Dion and Tiravanija's work in comparison to earlier performance art? One answer is the inclusion of the term 'site-specific'. However, while the term itself was not introduced until the late 1960's it is evident that this expression can, and has been, applied to earlier forms of artistic production, performance art being no exception. Since its introduction, the term 'site-specific' appears to have been radically reinvented. It has been integrated into the work of, "...artists as varied as Daniel Buren and Hans Haacke,

Michael Asher and Lawrence Weiner, Robert Smithson and Richard Serra. (Crimp 1986: 43) For these artists, "...the 'site' ... [was] an actual location, a tangible reality..." (Kwon 1997: 85) What has radically changed is the recent 'functional' and very fluid interpretation of 'site' that has been applied to Dion's and Tiravanija's work. Meyer suggests that, "much like Green and Muller, Tiravanija explores an ephemeral or 'functional' site in contradistinction to the site of traditional site-specificity..." (2000: 14) In Tiravanija's case, he has a number of dwellings located in various parts of the world. His method of working includes careful integration of the elements particular to the surroundings in which he might find himself into his artist production. "Hence his approach to the work is always processual, and his installations are stationary with fluid transitions to future projects." (Grosenick & Riemschneider 2002: 504) It would appear that Tiravanija's role as an artist remains central within the performance, much like the traditional performance artist, albeit on a global scale. On the other hand, Dion's work involves, "...the history of collection, classification and display as practiced by scientific institutions... often collaborating with museums like the Tate, London. Using the strategy of imitation, the artist assumes the role of the scientific researcher and explorer..." (De Oliveira 2003: 88) Dion's projects also tend to operate, or start and finish, at several locations and at the same time involve, "...a community group or organisation [which] is newly constituted and rendered operational through the coordination of the art work itself." (Kwon 2002: 126) Therefore, in this sense, Dion's role can also be recognised as that of a project coordinator and choreographer.

These descriptions indicate that while the fundamental components of Dion's and

Tiravanija's work differ from each other, both emphasise performance and installation, and are therefore, temporary/ephemeral in nature. Their work, in which the artist has a central, though somewhat differing role to play according to Meyer, is also site-specific in the sense that the 'site' is regarded as *'functional'* rather than *'literal'*. Meyer claims that, "the functional work explores an 'expanded' site 'the art world,' in this activity [and] has become a site within a network of sites, an institution among institutions." (2000: 27) Is this *'literal'* and *'functional'* separation of *'site'* that Meyer advocates valid? The terms can be alternative starting-points, but in order for the artist and his or her work to exist and function, they are, and must be, inextricably bound together. The Tate has its *'literal'* material sites, "...as Joseph Kosuth would say in situ; it is an actual location, a singular place." (ibid: 24) This literal site is manifest in the bricks and mortar of the Tate and Tate Modern, but they would eventually cease to exist if it were not for the *'functional'* site that encompasses the historical, social, political, institutional, global, economic, discursive and textual processes that are controlled by the bodies of people that operate throughout the art world, from one institution to the next.

Although Dion's and Tiravanija's projects were instigated through a *'functional'* notion of *'site'* they also operate by being grounded in a *'literal'* site, "...an actual location, a singular place." (ibid) These are the Tate and Ikon Galleries respectively. However, Meyer maintains that, "it certainly does not *privilege*... [these] place[s]." (ibid: 24/25) If Dion's and Tiravanija's work do not privilege these places, why did they site their work in these galleries? It all boils-down to the influence brought to bear by those who fund their projects. It might be argued that by choosing to locate their work in these

galleries, rather than alternative sites, Dion and Tiravanija privileged the galleries. Art work/projects can be commissioned by a gallery, but it does not automatically imply that the artist is required to install their work in that gallery unless it is a condition of the commission. Dion's work, "*Tate Thames Dig*" could have been concluded in what might be claimed is the more appropriate site of the Institute of Archaeology, and Tiravanija's "*Demo Station no.4*" could have been located in an empty warehouse, or at least in a site where it was not so evident that the normal signifiers had been overlaid or effaced, as they were, by being sited in an art gallery.

In the two case studies explored in this chapter, it seems evident that the artwork produced by Dion and Tiravanija has been either, "...subordinated to/ accommodated to/ adapted to/ subservient to/ [or] required to..." (Weyergraf 1980: 154) correspond to the specifications of the galleries in which they were located. Therefore, while both projects were specific according to the, "...*functional*' notion of '*site*' [it is fair to conclude that they were not specific to the] ...'*literal*' site..." (Meyer 2000: 24), especially in the case of the "*Tate Thames Dig*". The Tate's patronage shaped the form and content of the work produced. By sponsoring the initial performative processes of this archaeologically formulated dig, they made sure that the second and third phases took place at the gallery instead of what could be argued was the more appropriate Institute of Archaeology, which played a significant part in the dig and later provided, "...talks and guided tours by ...a professor of archaeology..." (Blazwick 2001: 111/12) The Tate also secured the realisation of an end-product in the form of a *Wunderkammern*, which was housed within their walls. In effect, utilising the first phase, namely, the two Thames-site digs, merely

as a vehicle to connect and promote their expansion into Tate Modern across the river.

In taking this line of reasoning, that is, the *'functional site'* as opposed to the *'literal site'*, it could be argued that Serra's artworks, although predicated on a literal site, that is, an actual location, could not have been achieved without also having reference to a functional site. In the now famous case of *Tilted Arc*, this sculpture first existed as a proposal operating, "...across [the] broader cultural, social, and discursive fields..." (Kwon 2002: 3) of the institutions in which Serra sought approval. Then, while existing in the literal site of Federal plaza, *Tilted Arc* also existed between, and in, the discursive, social, political and textual, and therefore functional, site of the courtroom and the institutions that supported or opposed the very existence of the work. (7) It must also be true to say that, "...the artist above all [was at the centre of these proceedings, and though Serra's objectives differ from Dion's and Tiravanija's, he has, through his work and writing, always endeavoured to] ...explore an 'expanded' site [namely] 'the art world, ...'" (Meyer 2000: 24-27) It can also be argued that there is a nomadic element to Serra's work, as he has explored numerous sites, depositing several refinements of his Cor-Ten steel monoliths in that process.

This argument was not posited to denigrate Meyer's *'literal'* versus *'functional'* hypothesis, these terms do serve very well as methods to describe the emphasis on the way a given artist has referenced the word *'site'* in the context of the term *'site-specific'*. The argument was presented to illustrate that, particularly because of the two senses of the word *'site'*, "...the site can now be as various as a billboard, an artistic genre, a

disenfranchised community, an institutional framework, a magazine page, a social cause, or a political debate. It can be literal, like a street corner, or virtual, like a theoretical concept.” (Kwon 2002: 3) The list seems endless and many ‘site-specific’ artworks are, and have been, constituted through a multiple interpretation of the ‘site’. Therefore, in retrospect, all artwork can be said to have a site-specific element, even if this was not emphasised by the artist. It is also worth noting that, so far as it can be ascertained, the term ‘site-specific’ has not been used by either Dion or Tiravanija in the course of describing their work. The emphasis on this description remains firmly in the hands of the critics who have written about them. Consequently, it cannot be established at this juncture whether or not these two artists formulated, or have in fact described, their work as site-specific.

Conversely, it can be argued that because of the multiple and very fluid interpretation of ‘*site*’, the Performance Art produced by the Futurists had a site-specific element. Additionally, it has been demonstrated that in Performance Art, current and past, the artist’s role, although always different, is central. As emphasised by Meyer, “...the functional site incorporates the body of the artist.” (Kwon 2002: 177) Also, in the case of Dion and Tiravanija, the performative elements of their work were grounded as Installations in literal sites. In the Futurist examples mentioned, the site was often an actual theatre, while in the two case studies examined, the sites of Millbank, Bankside, the Tate and the Ikon Gallery were reconstituted as theatres for their production. Theatre was the spawning ground of Performance and Installation Art and it remains just as strong an element in today’s productions and, as a result, continues to be immediate and

ephemeral. It would appear, apart from the nomadic elements and the technological advances that are sometimes used to convey the performative mode of site-specific art, it is mainly the terms which are now used to describe the work that differ, "...performance art [today] continues to be a highly reflexive, volatile form that artists use to respond to change. As the extraordinary range of material in this long, complex history demonstrates, performance art continues to defy definition and remains as unpredictable and provocative as it ever was." (Goldberg 2001: 226)

What has emerged from the performative mode of site-specific art, and what could be regarded as radically different, is the change of emphasis from 'product' to 'process', from permanence to temporality, immobility to mobility and from singularity to plurality. It is with these changes of emphasis in mind that the question of commodification emerges. It has been well documented that Serra's site-specific art, because of its intended immobility, based on an identity singular to one particular site, professed to resist commodification. "Relocation would, in fact, transform *Tilted Arc* into an exchange commodity...it would become exactly what it was intended not to be: a mobile, marketable product." (Serra 1994: 196) Of course, as Kwon points out, "while site-specific art once defied commodification by insisting on immobility, it now seems to espouse fluid mobility and nomadism for the same purpose." (2002: 31) There is an initial train of thought that supports this claim. Artwork based on the performative mode of site-specificity, where the site is regarded as functional rather than literal, emphasises the 'process' rather than the 'product' and tends to be ephemeral rather than permanent. Therefore, it could be said that if there is not a permanent, material product, e.g. a

sculpture or a painting, there really is not a commodity to buy and sell and patronage will not be attracted. This would be true if it were not for the fact that, apart from material goods, services are also a saleable commodity. This is also true of records of process, and of course, other artefactual outcomes, such as display cabinets or installation cafes. “It is now the *performative* aspect of an artist’s characteristic mode of operation (even when working in collaboration) that is repeated and circulated as a new art commodity, with the artist him/herself functioning as the primary vehicle for its verification, repetition and circulation.” (ibid: 47) Any claim to resist or defy commodification is a false one. The artist sells themselves, or what could be termed as their ‘talents’, in order to continue producing work- this is the true commodity- without the ‘name’ attached, the artwork is practically worthless. “The artist as an overspecialised, aesthetic, object-maker has been anachronistic for a long time already. What they *provide* now, rather than *produce*, are aesthetic, often ‘critical-artistic’ services.” (ibid: 50) It would appear that the ‘product’ versus ‘process’ debate has turned full circle, with those patrons and institutions who initially spurned and marginalized the importance of process now supporting and elevating it to centre-stage, by reconstituting it as the ‘new product’. Within this context, a new role for the artists who operate within the gallery system has therefore emerged, which, in effect, promotes the artists themselves as products of this patronage.

## Endnotes

(1) In fact, “early Futurist performances were more manifesto than practice, more propaganda than actual production.” (Goldberg 2001: 11)

(2) An example of a contemporary performance artist using drawings, sculpture, music, photography and video in his work is Kai Altoff. Refer to Grosenick & Riemschneider (2002) Page 28.

(3) Serra claimed, “relocation would, in fact, transform *Tilted Arc* into an exchange commodity in that it would annihilate the site-specific aspect of the work. *Tilted Arc* would become exactly what it was intended not to be: a mobile, marketable product. (1994: 196.)

(4) Douglas Crimp in conversation with Serra claims that, “...site-specificity was important in the history of public sculpture and was essentially abandoned during the period of modernism. ...although I think it is necessary to differentiate between, say, Bernini’s site-specificity and that which is operative now.” (Serra 1994: 136) Bernini’s observations, “...may be summarised in his verdict that objects are seen not simply as what they really are, but that their appearance is conditioned by their surroundings.” (Wittkower 1966: 36)

(5) For Example, J. Coles, writing on field archaeology states, “the purpose of recording a site is to allow it to be reconstructed, mentally on any future occasion. All deposits and finds should be recorded so that they could be placed back in their correct positions. The record of an excavation should be clear enough to allow its use by another archaeologist...” (1972: 194)

(6) Blazwick clarified these intentions, “rather than parachute this vast institution unannounced into the borough of Southwark, we were anxious to make some introductions. For those who lived and worked in the area, we wanted to start a grass-roots dialogue with contemporary art practice. ...it is a way of gaining a deeper understanding of the neighbourhood, of celebrating the rich culture and history of the Bankside area.” (1999: 105)

(7) *Tilted Arc* was removed on 15<sup>th</sup> March 1989. “The General Services Administration ordered the destruction of the public sculpture that their own agency had commissioned ten years earlier. ...five years of misrepresentation, false promises, and show trials in the media and in the courtroom... established a precedent for the priority of property rights over free expression and the moral rights of artists.” (Serra 1994: 193)

## **Part Four: The Community-based *Farnham Library Garden* & the Performative**

### **“Picnic” Projects: Reflecting on Site-Specificity Through Practice**

#### Introduction

Part three examined three distinctive modes of site-specific art with the purpose of investigating the influence of patronage on their form and content, as well as the role of the artist. Part four, in conjunction with the Formal/Object-based *BT/Cellnet* project examined in part two, reflects on two further case studies that were devised to practically enact and investigate the Community-based and Performative modes of site-specific art. These two projects will be individually explained and examined in order to gain first-hand empirical knowledge of the artist’s role, together with considerations of the ways in which patronage influenced their form and content. The binary strategy of combining, “research into art” with “research through art” (Frayling, 1993: 5) will allow a comparative analysis of findings to be formulated.

The case studies in question are the Community-based ‘*Farnham Library Garden*’ (see *FLG* project slides on the accompanying CD) and the Performative “*Picnic*” projects (see “*Picnic*” project slides on the accompanying CD). To assist the process of reflecting on the questions at issue through practice, and following the example set with the *BT/Cellnet* project, two comprehensive diaries were amassed during the development of the projects. Please note that extracts of these diaries, which will be used for reference in this report, have been copied as an appendix to this thesis. The visual material amassed as an integral part of these case studies is also included on the

accompanying CD. It should be noted that these practical case studies do not exactly mirror any of the historical case studies discussed in part three. The different times, places and circumstances, together with the people involved, dictate that this was not possible. The intention rather is to correlate the findings of the historically-based investigation in part three with the findings derived through practice itself. The empirical evidence gathered in this report will therefore either support or modify the claims made in part three. The object is to attempt to illuminate further the questions at the centre of this research.

However, one major difference can be established here. The case studies in part three involved different artists, while the following case studies, as was the case with the *BT/Cellnet* project, were conducted by myself. This position allowed direct access to the firsthand realities of how the artist has to adapt to the circumstances encountered. In other words part three was examined from an external perspective, while, following the example set in part two, an internal perspective applies to part four.

### **The Farnham Library Garden Project**

This case study, which examines the patronage of a local community, was instigated in February 2002, by the Farnham Public Art Trust (FPAT) and expanded into four additional sites in 2004. (1) This report will concentrate on the venture's first year, which was the period required to complete negotiations and implement the project. It also covers the time when the project's patrons were most active in trying to shape its form

and content. Although the FPAT can be regarded as the project's main supporters, Farnham Town Council and the Business Development Unit at the Surrey Institute (SIAD) were also interested parties. (2) What will become evident is that the form and content of this project was mainly shaped through the negotiations which took place between myself and FPAT. (3)

The Trust, as representatives of the Farnham community, wanted to enhance their library garden by choosing and placing a number of sculptures within its boundaries. To achieve this on a very limited budget, they, "...proposed that six students' sculptures might be sited in the library garden after the Surrey Institute's Summer Degree Show." (appendix 2:1) In other words, they intended to transfer previously fabricated sculptures from this exhibition into the library garden. It is important to note that the minutes of the Trustees' meeting (11/03/02) made it evident that, "...it was accepted that the students work might be contentious and that it would stimulate debate." (appendix 2:1) I was made aware of these intentions and invited by the Trust to act as the project's coordinator. I first met with the Trust in the library garden on 28/03/02, at which time they reiterated these objectives.

However, unlike the *BT/Cellnet* project, there was no binding agreement in place. This afforded me the opportunity to take an activist community artist's stance which meant that, instead of passively accepting the Trust's intentions, I decided to introduce them to the concept of community-based art. This would necessarily involve the community in the process of its development and operation. (4) Adopting this approach

would not only promote and question my own ideals, but bring the inherent ideals of the Trust's patronage into the open, while also testing the comparative interpretations of community-based art as examined in part two. At the meeting of 08/04/02 with the Trust I outlined my concept. (appendix 2:2)

The Trustees agreed to the proposal without opposition. Their response was positive and immediate, with the chairman agreeing, "...to arrange a meeting with [the custodians of the garden] Farnham Town Council," (FLG Diary: 7) to formally approve the proposal. Meanwhile, as arranged, I developed a detailed proposal for a temporary artwork to be installed in the library garden. This work entitled, "*A Play-on-Words*", conformed to Serra's ideals, in that it intentionally cut through and examined and questioned the traditional notion of sculpture. To be precise, this work was not to be chiselled from marble, carved from wood, modelled in clay or cast from bronze. The constituent parts of "*A Play-on-Words*" were to be formed from the sections of a wooden shed, which were to be laid-out in a formal pattern in the grounds of the garden. (appendix 2:3) (see also *FLG* project slides 7 to 10 on the accompanying CD) The work would be fabricated and installed, under my supervision, by a local business firm. Once again my resolve was to test-out whether or not such a radical concept would be accepted, not only by the Trust and the Council, but also by the local community. Therefore, as a means of exploring the community's feelings, I also intended to display a copy of the proposal inside the public library with an accompanying comments book. (see *FLG* project slides 12 & 13 on the accompanying CD) After-all, it had been agreed with the Trust that, "works might be challenging but would be within limits..." (FLG Diary: 6) and these limits needed testing.

On 05/05/02 the Trust gave their approval by stating, “we were very enthusiastic about your proposal. I have now written it up as a proposal for Farnham Town Council, together with a covering letter.” (ibid: 9) The proposal was duly submitted to their Amenities Committee, and on 30/05/02, the initial and future objectives of the project were debated. There were a few minor concerns voiced, which I was able to address. (appendix 2:4) The meeting was concluded with the agreement that stage one, the installation of “*A Play-on-Words*” could proceed and stage two, the installation of students work, could follow in the second year, subject to receiving a favourable report about phase one. (appendix 2:5)

On 21/07/02 the firm who had previously agreed to fabricate the work, installed it in the library garden under my instructions. On 23/07/02 I set-up a display in the library entrance. This display deliberately did not explain the work entitled, “*A Play-on-Words*”, but instead invited the viewer to respond by writing comments in the book provided. However, the display did explain the context in which the work was produced and that it was the first phase of what was envisaged as an annual event. (appendix 2:6) The work and the display remained on view until the end of October 2002, during which time comments in the book accumulated. In total there were 64 responses to the work, 26 made general comments about the library and the garden, 33 were totally against, while only 5 fully supported the concept. These are two examples, “SHED! – Put it in the Tate Modern with the other rubbish.” and, “I would suggest the money would be better used to clean, paint & maintain this current building first. Business before pleasure. –OK”. (FLG Diary: 52/53) This type of public response to the project, which was advertised as being sponsored by the Trust, could cast a shadow over their role and diminish its reputation

within the Farnham community. I mention this because on 16/10/02 a representative of the Trust unexpectedly contacted me. He told me that the Trust was very concerned about the project's form and content. (appendix 2:7) This impromptu meeting made me realise that some of Trust's members were having second thoughts and that there appeared to an important change of attitudes.

It should be noted here that I had already met with the Director of SIAD, (who is also a patron of the Trust,) as well as SIAD's Business Development Unit (to secure funding) and the response was very positive. (5) Initial workshops had also taken place with several groups of art students. They had responded enthusiastically. Now however, the Trust was endeavouring to influence the way in which the project might be conducted and the form of work that might be produced. As the Trust Report (8/10/2002) stated on the, "...concept of "site-specific" (we feel that this is an option but not essential)..." (FLG Diary: 36) They were also questioning the selection process. In their proposal to the Council they stated that, "the final selection of works to be displayed would be by a panel of experts..." (ibid: 11) The question of work selection had been considered in the meeting of 18/06/02, at which time I advised the Trust that, "...this should be done by the public and not a panel of experts, as this would negate community involvement." (ibid: 21) Over six months had elapsed since my first meeting with the Trust, and, apart from the question of who should be responsible for selecting the students work, which I thought had been resolved, this had been the first time they had queried the main objectives of the project and their role within this context. I concluded that the principal reason for the shift was in line with the negative public responses to "*A-Play-on-Words*".

As a result of this sudden change in direction by the Trust, I ensured that I was invited to their next meeting. (appendix 2:8) Meanwhile, without prior consultation with me, the Trust sent a letter to the Council (24/10/02). I received a copy. It contained several peripheral enquiries, setting-out what they thought the parameters of Phase 2 should be. (appendix 2:9) These were inaccurate and had the potential to undermine the form and content of the work that the students would, or could, produce. It would also throw the time-scale of this production into jeopardy. (6) Inadequate wording in the original proposal could account for some of the Trust's conclusions. However, it had previously been minuted that not all of the work would be sculptural and, in any case, siting the work in pre-determined places, on concrete bases, would have the effect of negating specificity to site. It is evident that the Trust was not really sure about the concept of site-specific art. The situation required an appropriate response in order to put the project back on track. Directly after reading the letter, I contacted its author and advised him that it contained several important points which were incorrect and that they would create unnecessary difficulties. He acquiesced, taking time to carefully note my amendments, saying that he would deliver a revised letter and apologise to the town clerk. I also considered it prudent to e-mail the Trust's chairman with my concerns, to ensure that there was a record of the points made. (appendix 2:10)

Because of what had transpired in October, I prepared myself for the Trust's next meeting by making a list of objectives and issues to be clarified. (appendix 2:11) At the meeting (11/11/02) I handed-out copies of the list and advised the Trust that I would explain each issue in turn and seek their agreement. On completion, I suggested that a follow-up letter including the statement that, "...this report should now be sent to try and

bolster our wish for FTC support on the second stage of the proposal.” (FLG Diary: 61) It was apparent, from the continuous interruptions, that there was still opposition to these proposals. (appendix 2:12) The debate continued for some time, causing the Trust to postpone the rest of their agenda. Although the meeting had concluded with an agreement to go-ahead as originally intended, I felt that to ensure that the project would run smoothly, I required the Trust’s support confirmed in writing. This initiative was also prompted because I had stated that, “if this [proposal] is not acceptable, then I was perfectly willing and able to carry on without the Trust.” (ibid) To this end I composed a letter to the chairman immediately. (appendix 2:13)

The letter outlined my position in stating that, “I believe that the Trustees should now confirm to me in writing, that they all still wish to support this project in the role of facilitators and advisors.” (ibid: 62) In a letter (18/11/02) the Trust replied, “the minutes of our meeting record our agreement to continue our own involvement in the project as facilitators and advisors...” (ibid: 65) In confirming their support they also stated, “as the Public Art Trust we stand as a link between your work and (in this case) Farnham Town Council, and I remain convinced that without our initiative, this project would not be happening.” (ibid) It was evident that the Trustees had had a difference of opinion. At the meeting on 05/05/02 a representative party of Trustees had agreed that the work entitled, “*A-Play-on-Words*” should be presented to the Council (which they in turn approved) with a view to installing it in the library garden. However, several Trustees later became dubious about continuing their support unless stricter controls were in place to censor any future artwork. Clearly, “*A-Play-on-Words*” did not meet with public approval. It is also

evident that a number of Trustees thought that, "...it was a waste of time and money and that FPAT should not be seen to be supporting a project... that will damage the reputation of the Trust..." (ibid: 61)

Why did the Trust finally come out in favour of backing the project? It could be because the Waverley Council Arts Manager, who attended Trust meetings on a regular basis, as an advisor, had said at the meeting of 11/11/02 that, "...it would be a pity if this project were dropped by the Trust. It appears to be a very good opportunity for debate on art in "public" places, especially as the work was of a temporary nature." (ibid) She also further confirmed her support, by saying that she would like to talk about the future possibility of siting temporary artwork at various sites in Waverley. However, the Trust were also aware that the Business Development Unit had decided to fund the venture and that a partnership, which included the Trust, the Council and the BDU was in the process of being formed. This objective was one of the main reasons why the Council's Amenities Committee gave their approval for the project. I had recorded in the diary that, "support was unanimously given, with the chair concluding the meeting by saying that, making closer ties with The Surrey Institute was a good thing..." (ibid: 18) Clearly, it could be construed that there was an overriding wish for ties to be cemented between the Surrey Institute, the Council and the Trust and this project provided a suitable vehicle by which this could be achieved. Therefore, this politically motivated objective was effectively influencing the Trust's decisions.

To this end, the Trust prepared a report for the Amenities Committee to obtain

approval for Stage Two. Before they submitted the report I was invited to make sure that its content was correct. I made some minor amendments and deleted the comment, “SIAD will have the responsibility of choosing the works to be exhibited, based on the criteria of quality and relevance to the programme.” (ibid: 67) Once again, the Trust wished that some form of authoritative control/censorship should be written into the agreement. At a meeting with two Trustees on 19/11/02, the matter was discussed further. (appendix 2:14) This proved to be the final attempt by the Trust to influence the project’s form and content. The above passage remained deleted and the amended report was delivered to the Council by the Trust. On 04/02/03 I received a letter from the Town Clerk which stated, “I am delighted to confirm that Farnham Town Council has approved the siting of 6 - 8 works of sculpture in the Library Gardens from mid July - October 2003. Arrangements can now be made... for the display in the library between February and 10<sup>th</sup> March 2003, to facilitate the views of the community being obtained on which pieces should be developed for display.” (ibid: 93/94)

Finally, after months of debate between myself and the Trust, an agreement had been reached which allowed the Second Phase of the project to commence. The BDU also agreed to initiate funding and the Trust were to act as treasurers. Both group and individual student workshops took place, and continued until on 17/02/03 16 proposals (which stayed on display until 10/03/03) were exhibited in the Farnham library. Comments were encouraged from the general public. The response this time was extremely positive, so much so that everyone concerned was happy to allow all of the proposals to be realised. (7) Ultimately 12 pieces of work were installed in the garden

during July/August 2003. Four students had decided, mainly due to other commitments, not to proceed. Several local businesses helped the students with the supply of materials and, in some cases, assisted with the fabrication and installation of the work. The invitation to the Private View, held on 17/08/03, was aimed at promoting attendance by families from the local community. Around 250 people were there, many of them schoolchildren, who readily engaged with the artwork.

Why was there such a positive response to the students proposals from the local community, when only a few months earlier they had reacted so negatively to the work “*A-Play-on-Words*” ? The answer lies in the realisation that the students had seen this work and were aware of the community’s overwhelmingly negative response to it. The students also understood that the same community would be voting and commenting on their work. This had the effect of influencing the content of their exhibits, to the extent that none of the proposals was as blatantly abstract and as aesthetically challenging as “*A-Play-on-Words*”. (see *FLG* project slides 17 to 24, together with the 2003 (F), 2004 (G) and 2005 (H) *FLG* brochures on the accompanying CD) In addition, the proposals contained a comprehensive explanation of the student’s concepts. This had the effect of reducing any objections that the community might have put forward. Therefore, the Trust was extremely pleased with the results. This is substantiated by a statement from the Trust’s chairman, printed in the first of the three brochures published by SIAD to promote the project, which reads:

Public Art by definition involves the public, and the challenge faced by everyone involved in it is to find ways of getting over the barrier of public resistance to

anything new. This challenge was taken up in the Library Garden Project, and we at the Trust feel that we learned a great deal from the way it was organised. The process aroused interest, gave the local community a sense of involvement and ownership in the project, and contributed in no small measure to its success. (SIAD 2003: 13)

My primary role during this project was to act as its coordinator. I realised that its form and content would probably be decided by the Trust and a select committee. In order to induce an egalitarian, rather than oligarchic system of selection, that is, involve a broader cross-section of the community; I deliberately decided to assume the role of a community-based artist with an activist's approach. In order to achieve this I forwarded a proposal that would assist a group of art students in the creation of, "...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 [which] is based on engagement." (Lacy 1995: 19) (8) In essence, I saw my role as being more than just the project's coordinator. Due to the knowledge gained in previous public art projects I was confident acting in a consultative capacity, offering the Trust advice and guidance.

Unlike the artist Maoliosa Boyle, in the *Colour in the Community* project, whose only role was to assist the children of the Long Tower Youth Club to produce murals, I was involved in decision-making at all levels. These decisions needed to be tempered by the responses received from the local community (which included the Council and the Trust) and the need to obtain funding. Therefore, what can be referred to as previously acquired business skills were used to promote the concept, not only to the Trust, Council

and BDU, but also to the art students. Without the students support and enthusiasm, no matter what had been agreed with the other parties, the project would not have happened. During the numerous meetings and workshops, there was also a conscious effort on my part to express the importance of the processes involved in creating and installing an exciting and informative concept. From a situation where everyone was just concerned with an end-product, I continuously endeavoured to show the students how the process of engagement with their local community would further their artwork, as well as how the experience gained from this association would assist them in their future endeavours. In Dickinson's terms, "through [a] more general access to process we unleash the potential for products we have not yet dreamed of." (1995: 26) Gosse develops the point by suggesting that, "community art [should be] a collaborative partnership between art and social development and therefore the quality of the process of participation [is] equally, if not more important than the artistic product that [is] created." (2002: 54)

Part of the Trust's edict states that they have, "... an interest in advancing public education in the arts in Farnham and its environs by the display of works of art and craft in public places." (FPAT brochure) Without insight into the latest developments in public art how were they to achieve this? They appeared not to have a grasp on any of the implications of community-based site-specific art, much less its possible form and content. I was, therefore, also charged with the role of educating those who saw themselves as educators. This role was also employed as a way of introducing and promoting the same concepts to the art students, who themselves had little experience of engaging with a community and producing artwork outside a gallery environment. In

essence, I saw myself as a conduit, whereby I was able to act as the catalyst, who promoted the formation of a partnership between the Trust, the Council, the Surrey Institute, a group of art students and the local community, in order to realise the *Farnham Library Garden Project*.

### Conclusions

Chapter two of part three examined two examples of community-based art, in which the question of process versus product came to the fore. The *Farnham Library Garden* project demonstrates how important the developmental process is in relation to its outcome. On the face of it, this project was proposed with exactly the same objectives as the *BT/Cellnet* project, i.e. to facilitate the production of sculptural forms in a predetermined location, but this is where the similarity ends. The Trust were acting as representatives of the local community and not as a multinational corporate business with a budget to match. As a Charitable Trust, their remit was to enhance the area of Farnham by actively promoting the proliferation of public art and not, as was the case with *BT/Cellnet*, to appease public opinion about the quality and safety of their product.

Nevertheless, the Trust did endeavour to impose their ideals upon the project. This was mainly because many of them, either by being current, or former, elected councillors, regarded themselves as responsible for, or indeed, in charge of, censoring and approving the form and content of any artwork which is sited within their boundary. However, unlike *BT/Cellnet* they did not hold the purse-strings. This undermined their authority as patrons, which enabled me to introduce new ideas. The Trust envisaged a

previously tried and tested approach. I saw the possibility of introducing relatively ephemeral artwork that would engage directly with its environment. The Trust, much like the governmentally controlled Arts Council, wished to impose a quality and standards procedure by having a select committee choose the artwork. However, after much debate, and again possibly because they did not control the finances of the project, I persuaded them to allow the local community to assume that role. In reality, some of the students' artwork was ephemeral, but there were also a number of robust, heavy sculptures. The community did vote on the work, but then so did the trust, the council and the students. However, as it happened, it was decided to allow all of the work to be exhibited because of the positive response by everyone concerned.

One question remains though, why, after approving the project, did some Trustees exert pressure on me to alter its form and content? Clearly, their initial aims included a more traditional approach, in line with artwork already installed in various sites around Farnham. 9) They, along with their Council, had approved the proposal entitled "*A-Play-on-Words*". However, after the work was installed, the Trust's attitude changed. The work generated a lot of negative response from the local community, which in turn appears to have fuelled the Trustees dissent. Much like BT/Cellnet, they were concerned about public opinion. In the Chairman's letter (18/11/02), there is a sentence which points to this fact. She writes, "I think that the lesson we learned from the shed [*A-Play-on-Words*"] project is that good interpretation is essential, and that the idea of presenting it as a puzzle was not successful." (FLG Diary: 65)

Why after this entire debacle did the Trust finally support the project, and not insist on their criteria of selection by committee being upheld, and why did the local community also decide to support the students' proposals? It would appear that the first answer lies in what could be termed politically motivated priorities. Both the Council and SIAD desired closer contact and the Trust primarily desired this too. Because everyone regarded this project as a vehicle whereby this could be achieved, the Trust compromised on their own objectives. In regard to the second question, it was the students who reacted to the negative response to "*A-Play-on-Words*". Their response was to produce proposals that fully explained their concepts, which were, on the whole, aesthetically pleasing and in some cases were specifically designed to engage schoolchildren.

My role in this case can best be described as a community-based project coordinator who wanted to produce, "site-specific outdoor artworks... [which were] collaborative... [and] collective, [while] significantly involving the community in [their] execution, background information... [and] ongoing function." (Lippard 1995: 122) This was achievable because I was a member of the Farnham community, with many years experience as a business manager, as well as having an in-depth knowledge of site-specific art. I did not, to put it in the words of Lippard, "...parachute in". (ibid: 124) This allowed me the insight to play a major consultative role, in which I was able to significantly influence and direct the form and content of the project. However, in many ways during this project I perceived myself as an associate member of the Trust who was able to bring, through debate, new ideas about public art. I did not see my role as adversarial, totally opposed to the Trust's ideals. Instead, I wished to convince the Trust

that there was an alternative approach to public art and they initially listened and agreed. Of course, their primary objective, although open to new ideas, was to make sure that the outcome of this project would meet with public approval and, in their eyes, enhance and not despoil their local environment.

## Endnotes

- (1) In 2004 the Farnham Library Garden project was extended to include four new sites. They are, Waverley District Council Offices, Godalming, Cranleigh Arts Centre, The Herons Leisure Centre, Haslemere and Broadwater Lake, Farncombe.
- (2) The Council were responsible for the Library Garden, therefore the proposal required Council approval. Whilst the Business Development Unit funded the establishment of phase 2 in 2003.
- (3) The other two parties did not take an active part in this process, although some of the members of the Trust either were or had been Council members. Therefore Council interests were always indirectly represented. Additionally, on several occasions representatives of each party, including myself, gathered together to confirm and agree an action plan.
- (4) Because, “we have to know more about our relationships to each other, as part of the cultural ecology, to know where we stand as artists...” (Lippard 1995: 118)
- (5) It is also recorded in the minutes of the Trust’s meeting of 08/10/02 (Which I did not attend) that a, “meeting with SIAD’s Director on 13 Sept. ...was very positive... Other departments, i.e. the Sculpture Department, Marketing & Finance were very supportive... [It also] emphasised that the Trust had no intention to choose or censor any works and accepted that students work would be challenging...” (FLG Diary: 36)
- (6) It was not feasible for students to produce ‘sculptures’ on the scale envisaged by the Trust on top of their course work. They would have to encompass the logistics of fabricating and installing work within three months, only to have them removed and stored until September, and then only 6 to 8 items would be used.
- (7) However as usual, final permission had to be granted by the Council, which was confirmed via a letter (08/04/03). It stated, “I am pleased to confirm that the Amenities Committee has agreed to up to 16 works of sculpture being displayed in the Library Gardens between July - October 2003.” (FLG Diary: 109)
- (8) However, to be fair, the work produced by the students was pretty gentle and benign relative to the radical aspects of a good deal of community art practice.
- (9) I am referring to the “badge on the wall” or “cannon in the park” attitude towards public art, which is ubiquitously represented on Farnham’s buildings, and in its parks and gardens.

### The “Picnic” Project

This project was devised in order to practically investigate the performative mode of site-specific art. This was achieved by creating what can be regarded as a proactive rather than reactive socio-political concept, which not only addressed a perceived need within a specific community, but also charted the journey of the artist within this context. This journey would be governed by the responses of those people and authorities who administrate the site/s in which the project would take place. From the outset, I had also considered that the ‘end-product’ might only consist of the documentary evidence of the processes that were pursued and developed during the endeavour to implement the project. This was because, unlike the *BT/Cellnet* and *Farnham Library Garden* projects, which were initiated by their patrons, this project was instigated by the artist and, as the artist, I was totally reliant on first obtaining financial backing. Therefore, the first aim of the venture, which was designed to, “...invite as many homeless people as possible from the area of inner London to partake in a “*Picnic*” in Hyde Park...” was to identify and contact potential patrons. (appendix 3:1)

My journey started by researching all aspects of homelessness, including the institutions involved and the reasons why people become homeless. I visited Hyde Park and photographed the site and made written notes in order to ascertain a suitable location for the “*Picnic*”. I then conducted a web search on previous Hyde Park events and researched details of the Royal Parks Authorities. A letter containing an outline of the proposal was then formulated. This was posted to over one hundred different individuals,

institutions and authorities, from whom I sought advice and support. (appendix 3:2) They all had responsibilities to address homelessness in London, or, as in the case of the Royal Parks Authorities, responsibilities in regard to the possible “*Picnic*” site. All recipients were requested to reply either by post, e-mail or telephone, and a number of them did so. (see main extracts of the introductory letter; “*Picnic*” project slide 7 on the accompanying CD)

Patronage in this instance was required for four reasons, funds for materials and transport, a suitable site for the “*Picnic*”, an agency to liaise with homeless people and the local governmental authorities to advise, sanction and formally support the project. It should be noted that the encounters and correspondence with all of the prospective patrons, occurred roughly over the same period of time. However, for the purpose of clarity, each approach for support will be dealt with and analysed in turn.

The first contact made was with the Business Development Unit at the Surrey Institute. They had funded the *Farnham Library Garden Project* and its continued success might therefore induce them to support this venture. On 05/04/04 I met with representatives of the BDU and requested their support in funding the project. The response was favourable and in an e-mail received on 30/4/04 I was informed that subject to certain criteria being met, the BDU, “...can agree to the funding of the start-up/assessment stage of the project.” (Picnic Diary: 5) I realised that two of the criteria listed in the e-mail had the potential to influence the form and content of the project. This e-mail indicated that the project, “...should be referred to the Research Ethics

Committee. [Plus they had] ...concerns about the security aspect of students going round London talking to the homeless with a camera... [therefore they] would require reassurance that adequate precautions have been taken.” (ibid)

A meeting with the Research Ethics Committee was convened on 14/10/04 to comply with the BDU’s instructions. I informed the Committee that I intended to engage the services of a sociologist who was conversant with the subject of homelessness and s/he would conduct a workshop to advise and prepare me and the students about the possible ramifications of this project. I also agreed to change the requirement for students to go round London interviewing homeless people. Instead they would visit and interview them in Hostels. The wearing of tags by homeless people was also deleted because it might be perceived as being in “bad taste” and demeans the person wearing it. I also agreed to implement several other directives, which I noted in the “*Picnic*” diary. (appendix 3:3) These amendments to the project were in effect being brought about by the need to secure financial support. In essence, much like the, “community [-based] arts movement [in the UK,] I was also allowing this project] ... to be fashioned by [the] ...desire to seek funding...” (Kelly 1984: 25)

This agreement was further augmented in an e-mail received on 21/10/04, which itemised the protocols the project and its participants must follow. (appendix 3:4) I informed the BDU about this agreement and forwarded a detailed breakdown of the purpose for which the funds were to be used. The BDU later advised me that these funds were now available. The next few days were spent tracking-down a suitable sociologist

willing to offer advice and carry-out the envisaged workshop. On 20/10/04 I completed and posted 110 letters to the various institutes and agencies that I considered would have an interest and insight into the proposed “*Picnic*” project. One of these was sent to a sociologist at the Surrey University in Guildford. (appendix 3:5) His main area of expertise is Social Exclusion, which is a subject that includes various aspects of homelessness. There were numerous replies received, many voicing their support for the project. (see “*Picnic*” project slide 12 on the accompanying CD) However, there were also those who had some reservations about whether such a project would benefit homeless people. (see “*Picnic*” project slide 13 on the accompanying CD) Nevertheless, for the purposes of this report, I deal only with those institutions and agencies that had a direct influence on the form and content of the venture.

On 26/11/04 I received an e-mail from the sociologist at the Surrey University stating that, “he would be interested in finding out more regarding what ‘involvement’ would be necessary on his part or any nominated researcher...” (Picnic Diary: 19) I sent an immediate reply explaining the situation and on 08/02/05 I attended a meeting with the sociologist at Surrey University. We discussed the “*Picnic*” project, including the progress I had made, outlining a possible course of action. I was advised to, “...start at the other end. Get your students involved in arranging workshops [with Crisis for example] - offer to go in and get direct contact and produce some initial artefacts that will be exhibited at a high-profile venue. After a series of workshops you can then bring the policy-makers into the picture and show them what you have already achieved.” (ibid: 44) The sociologist also agreed to lead a workshop with me and the student volunteers.

This workshop, at which he gave a comprehensive talk about homelessness, took place on 12/04/05. The sociologist later contacted Crisis, recommending me to them and confirming Surrey University's official support. (appendix 3:6)

On 29/11/04 I received a letter of reply from the Greater London Authority from whom I was also seeking official support. On the surface it appeared favourable as it stated, "although we cannot, at this stage, guarantee the personal involvement of the Mayor, the project is of interest and... [the Policy Officer] will contact you..." (appendix 3:7)

On 16/12/04 I received an e-mail from the Policy Officer for the Homelessness Housing & Homelessness Unit of the Greater London Authority. He explained their policy on homelessness and suggested that I should, "...look to develop your project ...in conjunction with established homelessness agencies..." In an e-mail (20/12/2004) I replied stating that, "it is one of my intentions to work closely with one or more of the numerous homeless agencies. [And asked, do] ...I have permission to mention... that in essence the Mayor's Office supports this initiative." However, permission was denied. (appendix 3:8)

This presented a possible "Catch 22" situation; I was seeking the Greater London Authority's support primarily to persuade official homeless organisations and local businesses to patronise the event. However, the same authority would not give their approval until I had at the very least gained the backing of an official homeless organisation. There was a serious possibility that the project would be prevented unless I was able to secure the support of an official homeless organisation, which had not been forthcoming at the time. Also, in order to request the use of Hyde Park as the "Picnic"

site, I had contacted various Royal Parks departments. I received numerous e-mail replies, but the one from their Fundraising & Development Manager, (22/11/04) proved to be the most significant. It stated, "...thank you for your correspondence... As this relates to a proposed event, I have passed your details on to [my] colleagues and they will be in touch with you directly..." (Picnic Diary: 13) This reply seemed favourable, but later a response (06/01/05) from their Events Manager, effectively blocked the possibility of using Hyde Park because it was fully booked. (appendix 3:9)

In a letter (10/01/05) to the Royal Parks Events Manager, I offered an alternative, asking if it was possible to book another Royal Park. (appendix 3:10) I could not envisage Hyde Park being fully booked, so, while I waited for a reply, I checked the list of Hyde Park events for the period mentioned. I could not obtain a comprehensive list and I did not pursue the matter further. However, in May 2005 a BBC News item, six months after I had first made enquiries, confirmed the late booking of the 'Live 8 Concert' in Hyde Park. (1) A subsequent letter (12/01/2005) from the Events Manager stated, "...we are unable to suggest which park might suit your event..."

It is apparent from the correspondence received, that the overwhelming advice was to seek support from, "...those who have experience and responsibility for homeless issues." (ibid) This was part of my strategy, but some organisations had not replied to the initial letter and those who did advised me that they were not able to endorse such a project. Several organisations recommended Crisis as a possible candidate, as their Skylight initiative encompassed art-related events. Crisis had not replied to my original letter, so I posted a follow-up letter (12/01/05) supplementing this with several e-mails.

(appendix 3:11) This persistence bore fruit, in that an e-mail was received from their Personal Executive. My reply (09/02/05) explained the motives behind the project and after several more e-mails and numerous phone-calls; I attended a meeting on 06/04/05 with their Arts Development Worker. (appendix 3:12) During a comprehensive meeting, I was shown the facilities available at Skylight and provided with an itinerary of their workshops. (appendix 3:13) Nevertheless, they effectively ruled out the “*Picnic*” idea, and in accordance with their requirements, I methodically revised the proposal, including the name and venue. This new proposal was posted to their Arts Development Worker on 26/04/05. (appendix 3:14) Another round of e-mails and telephone conversations culminated in a second meeting at Crisis, at which time a final agreement was reached. (appendix 3:15)

Within the period of formulating agreements with Crisis, I also agreed terms with the Small Mansion Arts Centre in Gunnersbury Park London, at the new site of what was now to be an art exhibition. My journey had changed direction, not only because I had been unable to secure the support of either the Greater London Authority or the Royal Parks, but also because in all the advice received, there was one common thread, which was that, I should align myself with a homeless agency. By securing the support of Crisis the final form and content of this project completely changed. Instead of the “*Picnic*” there was an entirely different project entitled “*Taking a Walk*”. (appendix 3:14) This entailed conducting a series of art-based workshops at Crisis Skylight, in London, with a group of homeless people and the student volunteers, culminating in a group exhibition of artwork at Gunnersbury Park. (see “*Picnic*” project slides 27 to 41 on the accompanying CD) I had totally relinquished my initial objectives in favour of producing a product which

suited, "...the Crisis ethos." (Crisis 2004:18)

In contrast to both the *BT Cellnet* and the *Farnham Library Garden Projects* I was initially acting as independent agent. Instead of fulfilling an internalised role instituted through a project devised by its patron, I was externalising my role as an artist. That is, instead of the patron being the project's initiator, I was now acting in that capacity. I intended to produce a project which would portray me as an activist with a desire to move, "...out of the galleries and into the streets, ...a kind of political activist who believed that creativity was an essential tool in any kind of radical struggle." (Kelly 1984: 11) However, this role was an illusion. By appearing to be an independent radical, acting outside institutional conventions, I was trying to induce a response from those institutions from which I sought patronage. I wanted to ascertain what would, and what would not, be acceptable to them. Therefore, my role within the context of this project can be seen as more of a catalyst, in that I was willing to allow the form and content of the project to be influenced by those agencies and institutions from which I sought support. There is a certain similarity with Deller's role in relation to the "*Battle of Orgreave*", in that he was recorded as saying, "I happily lost control of that project to the point where its' not really mine anymore..." (Slyce 2003: 77)

The idea that I was losing control was not strictly true either. While I allowed prospective patrons to initiate a change in the form and content of this project, I regained control by advising Crisis what form that change should now take. While acting as a catalyst for change, I was also quietly directing the proceedings. Although my role was

initially derived from an external perspective, there was always the desire to be, “...parachuted in.” (Lippard 1995: 124) However, to maintain a central role, once having gained support, I was obliged to proceed within that clients remit, thereby acting in an internalised capacity. By seeking patronage my role had changed, I came as a potential intruder, but without the capacity to proceed alone I was “...soon acting and talking like the natives of the citadel. In order to show... good intent, and as a way of dealing with the subtly changing assessment criteria...” (Kelly 1984: 29) I completely changed the form and content of this project. My original objective had been to formulate a project whereby it would give a voice to a group of homeless people in a high-profile public arena. A place where homeless “...people could gain, or regain, some degree of control over some aspects of their lives, and the parallel realisation that an artistic practice could itself be a form of cultural activism...” (ibid: 30) However, instead of being an activist, I was now acting as a quasi-employee of a homeless agency. Nevertheless, there is always an activist operating on the inside of a politically motivated artist and even though Crisis had to approve the reconfigured form and content of this project, the homeless managed to express and declare their feelings through the work produced and exhibited.

### Conclusions

This project explored the performative mode of site-specific art in that it was centred on the artist’s journey between the agencies and sites in which I was operating. Therefore, in this sense, I was mapping a developing process in what Meyer refers to as the *functional* notion of ‘site’. However, the nature of the activities, and the journeys undertaken, were established in direct response to the external influences exerted by the

various institutions and agencies from which I sought advice, approval and/or patronage.

The Greater London Authority and the Royal Parks appeared to show an interest in the “*Picnic*” project, but, after due consideration by the specialists in their respective departments their initial enthusiasm waned. The official line received from the Homelessness Housing & Homelessness Unit of the Greater London Authority was, “...that we are broadly supportive of initiatives that tackle homelessness, [However] ...support ...can only be claimed if formally agreed...” (appendix 3:8) While the Royal Parks Events Manager put up obstacles with statements such as, “...the nature of the event... [is] unsuitable for Hyde Park ....we do not have the facilities, [and] ...Hyde Park is now fully booked...” (appendix 3:9) It is clear that both parties had concluded that patronising an event devised by an independent and unknown agent was unsafe. They both also gave the same directive, recommending that the project should be developed in conjunction with a recognised homeless agency.

Reading between the lines generates a hypothesis. The above authorities did not patronise the event because any benefits which might have accrued from supporting it could be out-weighed by the possibility of adverse publicity and perhaps a socio-political backlash. After all, there is an inherent difficulty in policing such an event in an open arena. It could also have been perceived, at least in formal circles, that by officially sanctioning the “*Picnic*” project, they could be regarded as colluding in the promotion of an incongruous event involving hundreds of homeless people with drug and/or alcohol induced problems, who would be involved in what is regarded as a quintessentially

English past-time, a picnic, in a Royal Park, in Central London. Such a scene, in an open and well-populated, high-status venue, might be regarded as abhorrent.

My journey also led me to engage with a community of homeless people, and Crisis, the agency who represented them. However, in order to gain entry into the Crisis establishment and engage with these homeless people I had to redefine my strategy and conform to their well established criteria. This had the effect of redefining the form and content of the proposal. Instead of the “*Picnic*” I was required to address precisely what Crisis stated were the ‘real’ needs of the homeless. At this juncture the primary function of the project changed and it became focused on the requirements of a homeless community and their patrons, Crisis. It was no longer centred on my journey. The project had evolved into a community-based activity, i.e., it became involved with what Kwon refers to as, “...sited communities that already had clearly defined identities in the sense of having established locational bases, modes of operation, or a shared sense of purpose.” (2002: 120) The goal of this now community-based project was to produce an end-product in a, “...literal site... in situ; ...an actual location, a singular place...” (Meyer 2000: 24/25) This became manifest in the “*Taking-A-Walk*” project, which culminated in an exhibition of artwork displayed at the Small Mansion Arts Centre.

In complete contrast to the *BT/Cellnet* and *Farnham Library Garden* projects I was the initiator of the “*Picnic*” proposal. Instead of being engaged by prospective patrons, I was endeavouring to persuade various parties to support my idea and thereby agree to become patrons. In many ways I was acting as a salesman who was

endeavouring to convince would-be customers that I had a worthwhile product. However, I was also prepared to negotiate its content to suit their requirements. This caused me to agree to make compromises, thereby subjugating my ego in order to secure BDU funding and the support of Crisis. In essence, I started out as an artist with what many viewed as a radical concept, which, because of the influences brought to bear by my prospective patrons, became a socially, politically and culturally, acceptable exhibition of artwork.

#### **Endnote**

(1) BBC News item: "Published: 2005/05/31 15:54:04 GMT. Stated: Bob Geldof has unveiled plans for a repeat of 1985's Live Aid concert, called Live 8, to highlight the ongoing problem of global poverty and debt." (see <http://newsvote.bbc.co.uk>) Apparently Bob Geldof, or to be precise, Stewart Galbraith his events organiser had belatedly managed to book: "London's Hyde Park on July 2<sup>nd</sup> [2005]" (Ibid) for this event.

### Analysis of Research Outcomes

This research was predicated on two questions: in what particular ways has patronage helped to influence the form and content of site-specific art and how has the role of the artist evolved within this context?

The enquiry has attempted, from an artist's perspective, to compose a balanced, though not totally impartial, debate around these questions. It offers an argument which suggests that, although the three modes of site-specific art investigated, i.e., formal/object-based, community-based and performative, appear separate and distinct, when the influence of patronage, in conjunction with the role of the artist is taken into account, all three modes become entwined. That is to say, in all of the case studies examined in this research, it has been demonstrated that their form and content can only be fully expressed by realising that they contain elements of all three of these modes of site-specificity. This claim has been debated, not only through a rigorous textual examination, involving case studies from the history of site-specific art practice, but also by carrying-out practical projects which are more or less analogous to these three modes of site-specific art. Therefore, the following analysis will expand on the reasons why this statement was proffered.

### The Influence of Patronage

It was established that Serra premised *Fulcrum* on the purely formal/object-based mode of site-specific art and demanded, "... that his work should be neither an architectural adornment nor an anecdotal or ideological comment on the history or

current activities of the quarter.” (Ward-Jackson 2003: 48) However, it has been argued that because *Fulcrum* was commissioned by Rosehaugh Stanhope Developments, Serra also had to consider the social-political, commercial, cultural and historical implications of such patronage. He openly admits that, “works which are built within the contextual frame of government, corporate, and religious institutions run the risk of being read as tokens of those institutions.” (Serra 1994: 120/1)

Rosehaugh Stanhope Developments are representatives of the business community that resides within the Broadgate complex. In this capacity they were bound to commission and purchase artworks that represent and reflect that community’s interests and ideals. As a powerful business corporation they were able to dictate the form of artwork installed in Broadgate. What they wanted, and what they received, was a display of several large-scale sculptures, specifically from artists with established reputations, which emphasised Broadgate’s unadulterated, materialistic, corporate image. In this sense Rosehaugh Stanhope Developments, with guidance from the Tate, controlled and influenced the form and content of the Broadgate artwork. However, it is true to say that, “Peter Foggo, who led the Arup Associates team, professed to have no idea of what Serra would do until he produced a maquette...” (Selwood 1995: 113) In fact this was not the main issue, what they really wanted was a ‘Serra’, along with his established reputation for producing artwork that was powerful enough to attract a world-wide audience, “the keynote of this scheme is eclecticism and internationalism, [which]... reflects the City’s increasingly dynamic role in world markets and mix of British and foreign business occupying the site.” (Ward-Jackson 2003: 45) Consequently,

because *Fulcrum* has, much like any artwork based in, and owned by, a community become emblematic of the business community that resides in Broadgate. Therefore, *Fulcrum* cannot be fully understood without taking account of this community-based factor.

Serra also induces an element of performance in his work by insisting, “that you would experience something [i.e. *Fulcrum*] through walking and looking... there had to be an interface both between the person’s ability to experience the context, and the work itself. ...which is very different from the autonomous object you can’t walk into.” (Jayalakshmi 1998/9) Therefore, the interaction by the viewer is pivotal to the reading of *Fulcrum*, and is, according to Serra, essential to the specificity of its site.

However, *Fulcrum* should not be assessed in isolation; it is only one in a series of similar sculptures. Therefore, it can be argued that there is also a wider performative component to Serra’s work, in that he has managed to straddle the continents, siting refinements of his steel monoliths in Europe and America. He has successfully negotiated with and then persuaded corporate business and governmental institutions by the latent power that resides within his work. Serra does not make work in the hope that someone will buy it. He has constructed a strategy whereby his patrons, which include the Governmentally funded institutions of art whose trustees also run corporate business enterprises, realise the potential of investing in a Serra, he is promoting and selling his name, “it is now the *performative* aspect of an artist’s characteristic mode of operation (even when working in collaboration) that is repeated and circulated as a new art

commodity, with the artist him/herself functioning as the primary vehicle for its verification, repetition and circulation.” (Kwon 2002: 47) As Wu points out, such art is, “...perceived to be connected to the incremental marketability of a development...” (2002: 237) However, she also realises that, “big money is not the only point that matters here. It is the visual impact that these sculptures, along with their architectural settings, make on the fabric of the urban landscape that constitutes their true and lasting value.” (ibid: 239)

By comparison the *BT/Cellnet* project, although proposed as an object-based mode of site-specific art, offered-up a different set of criteria. It has been argued that BT/Cellnet did not perceive the artwork as an investment in the same way Rosehaugh Stanhope Developments regarded *Fulcrum*. That is to say, it was not considered as having marketable value in itself, instead, its value, much like *Fulcrum*, lay in its visual impact. As part of the contract, BT/Cellnet laid-down directives to which the artist had to conform. “The aim of the project [was] to design and build a site-specific artwork... [which had] ...to function as a telecommunications mast...” (appendix 1:1) and be, “...aesthetically pleasing...” (see, [www.btcellnet.co.uk](http://www.btcellnet.co.uk)) These stipulations impacted on the scope of the work that could be produced and eliminated Serra’s purely formal approach to site-specific art which “based on the interdependence of work and site... address[ed] the content and context of... [its] site critically.” (Serra 1994: 202/3) In fact the very opposite had to be achieved, i.e., the work had to, “...be sympathetic to [its] location...” (appendix 1:1)

Additionally, BT/Cellnet invoked a community-based component into the contract, which would further impact on the artwork's form and content. It stated that the artist, as well as consulting with, "...structural engineers and other technical specialists, [would also liaise] ...with the local community regarding the development of this project." (appendix 1:1) This aligns closer to Lippard's understanding that, "site-specific outdoor artworks, [are] often collaborative or collective, that significantly involve the community in execution, background information, or ongoing function." (1995: 122) Therefore, the sculptural telecommunication mast, which was to have been installed on Southport Pier, had to obtain the approval of the Southport community. However, as the specifics of the case demonstrate, this community involvement was tenuous. In fact, the role was severely restricted and was closely monitored by BT/Cellnet. Nevertheless, as the artist, I constantly endeavoured to confront and debate how the artwork would become manifest and thereby managed to incorporate historical, geographical and material elements of the pier and the surrounding community into the design.

There is also a performative component to this project, in that, through the specific instructions of my patrons, I was required to play a central role within, "...a network of social relations." (Kwon 2002: 6) This included not only promoting myself and selling my concept to BT/Cellnet and Southport community, but also liaising and working with engineers, technicians and architects to collectively create a viable design. Although this group had differing priorities i.e. health and safety, functionality and aesthetics, which set-up a group tension, the resulting sculptural telecommunication mast would have to embody all of these elements in order to comply with BT/Cellnet's

requirements and planning regulations.

The *Colour in the Community*, “*Battle of Orgreave*” and *Farnham Library Garden* projects are all essentially community-based. However, the *Colour in the Community* and *Farnham Library Garden* projects, which have an, “ongoing function”, (Lippard 1995: 122) were developed by their respective communities in conjunction with a local artist. The “*Battle of Orgreave*”, which has no, “ongoing function”, (ibid) was developed by an artist who, “parachuted in”, (ibid: 125) and negotiated with the coalmining community in order to realise his work. Therefore, in this sense, the “*Battle of Orgreave*” was based in a community rather than being community-based. This detail is highlighted because, as with all concepts, different connotations can, and do, apply. This is why the term ‘community’ itself was explored. The conclusion demonstrates that it is a very fluid concept, which can be applied to emphasise different groups of people in different circumstances. The term ‘community’, “...has become a highly charged and extremely elastic political term.” (Kwon 2002: 112) In some ways, much like Kwon’s conclusion that the notion of ‘the site’, “...can now be as various as a billboard, an artistic genre, a disenfranchised community, an institutional framework, a magazine page, a social cause, or a political debate. It can be literal, like a street corner, or virtual, like a theoretical concept.” (ibid: 3)

This research placed Deller’s “*Battle of Orgreave*” within the community-based mode of site-specific art because it involved not only the indigenous Orgreave community, but also members of the coalmining community. However, it is, “...the

performative nature of Deller's practice... which resulted in a film by Mike Figgis, a book and an audio recording..." (Carey-Thomas 2004: 6) that was promoted by the 'art establishment' in the Tate's publication *Turner Prize 2004 Tate Britain*. Indeed, Deller played a central performative role in the creation and production of his project, which, in conjunction with the requirements of his patrons, Artangel and Channel4, produced three art-based products, namely a film, a book and an audio recording. These factors support a reading of Deller's work that should include elements of the three modes of site-specific art explored in this research.

The *Colour in the Community* and *Farnham Library Garden* projects also contain performative and object-based characteristics. Maoliosa Boyle, the artist responsible for the *Colour in the Community* project adopted a performative role, by collaborating with Long Tower Youth Club, bringing together and engaging, "...the talents and energy of marginalized youth in the Long Tower/Brandywell area of Derry." (Church 1998: 18) Although the original plan was to paint a mural on a large wall, this coalition produced three large paintings, depicting Derry's past present and future. These hang inside the Youth Club, alongside several other community paintings.

Farnham Public Art Trust, the patrons of the *Farnham Library Garden* project, wanted to, in a modest way, emulate Rosehaugh Stanhope's objective of establishing an outdoor sculpture gallery. This objective, although considerably modified, was achieved. As a local artist, I was able to negotiate with the Trust and promote a mode of site-specific/responsive art that encouraged a greater community connection. The

performative aspects of this project were therefore, promoted, not only through debate, but also through art student, local business and community participation.

The performative mode of site-specific art was explored by examining the “*Tate Thames Dig*”, “*Demo Station no. 4*” and “*Picnic*” projects. However, an examination of these three projects demonstrates that when the influence of their patrons, in conjunction with the role of the artist, is taken into account, they cannot be explained solely within a performative context. There is a need to also explore their community and object-based characteristics. It is evident that, “...Dion’s [*Tate Thames Dig*] involved] a community group....[which was] newly constituted and rendered operational through the coordination of the artwork itself.” (Kwon 2002: 126) Dion played a central role in coordinating the, “.... two week-long digs.... [where] twenty-odd volunteers were asked to collect and identify anything that caught their attention...” (Birnbaum 1999: 117) Additionally, it is argued that Dion was being directed by the Tate’s priorities and that he was not free to explore alternative and independent conclusions to his work. Therefore, the community-based aspect of this project was just a means to an end, with no discernable benefits accruing to the assembled community. Promoting the Tate, and its soon to become sister Tate Modern, was the priority. This promotion was achieved by the Tate agreeing with Dion to produce an object-based conclusion to the project, which emerged as, “...a life-size walk-through *Wunderkammer*... [in] the “Art Now” space of the Tate Gallery...” (Coles 2000: 64)

Tiravanija’s “*Demo Station no.4*” has a community-based element in that it

reflects examples of experiences that are shared by communities from different countries, which he transports into a gallery environment. During the course of the exhibition people were encouraged to participate in activities such as, "...golf putting ...calligraphy, flower arranging, chess and bonsai trimming." (see, [www.24hourmuseum.org.uk](http://www.24hourmuseum.org.uk)) They could also shoot a game of pool, or have a drink at the bar and listen to music. Additionally, Tiravanija stated that his work includes, "...lots of people... [with] ...a shift from aesthetic and art-historical issues to a concern with the social integration of the installation." (De Oliveira 2003: 109) The object-based element in this case, in conjunction with curatorial agreement with the Ikon Gallery, appeared as an installation. This included, "...a reconstruction of the Bar El Batey ...fitted with second-hand furniture from Birmingham pubs and bars ...complete with jukebox and pool tables..." (see, [www.24hourmuseum.org.uk](http://www.24hourmuseum.org.uk))

The "*Picnic*" project, which promoted the idea of a group of homeless people enjoying a picnic in Hyde Park, was, like Deller's "*Battle of Orgreave*", initiated by the artist. It was formulated around a free expression of what I thought could be a positive way of raising public awareness about homelessness. My objectives were centralised on a series of self-promoting letters and meetings designed to explore the extent to which the initial proposal required modifying in order to secure patronage. The development of this project, which includes my role as the artist, were recorded. Extracts of which, are highlighted on the accompanying CD.

Initially, the Surrey Institute, before agreeing to fund the project's first stage

required assurances stating that it, "...should be referred to the Research Ethics Committee." (Picnic Diary: 5) This committee issued a list of directives that required implementation before funding was granted. (appendix 3:3) The Greater London Authority were approached, but were not prepared to support the venture, unless it was integrated and sanctioned by one of the, "...established homelessness agencies ...in London." (appendix 3:8 ) Also, the Royal Parks Events Manager thought that, "...the timing and the nature of the event are unsuitable for Hyde Park... [and] ...We cannot accommodate the picnic because Hyde Park is now fully booked..." (appendix 3:9) This effectively enforced a change of venue. However, all three parties had made one common suggestion, which was that the, "...proposal is developed further in cooperation with those who have experience and responsibility for homeless issues." (Royal Parks Letter 12/01/2005)

Ultimately, despite having secured the initial support of Crisis, they also ruled-out the possibility of the "*Picnic*" idea, at least in the short term, by stating that it was not practicable. Instead I was informed that, in order to secure their support, I would have to formulate an idea which demonstrates that its primary function would be of benefit to homeless people and include a tangible/material end-product. An end-product moreover which, "...Crisis Skylight will also have the right to photograph and use... for marketing/fundraising purposes." (appendix 3:15) This directive effectively required the students involved, and myself, to assume a similar role to Maoliosa Boyle, in the *Colour in the Community* project. This involved assisting a community of homeless people to generate an exhibition of artwork which would help them to reclaim a certain amount of self-worth and confidence. In effect this project had, through the influence of its patrons,

developed into a community-based venture, which required an object-based outcome.

### Methodology

This research has succeeded in finding an original method of producing an empirical insight into the ways in which patronage, in conjunction with the role played by an artist can impact on the form and content of site-specific art. The approach involved practical first hand involvement in original and diverse ‘site-specific’ art projects in combination with historical research into site-specific art. This method has demonstrated that site-specific art, unlike autonomous art, cannot be fully understood in isolation. The conclusion drawn from this is that in order to fully understand the three modes of site-specific art examined in this research, the artwork/project, together with the artist, the site, its patrons and the interactions between them needs to be taken into account.

Part one of this thesis is devoted to describing the specific methods used in order to compile and conclude this research. The first section of part one encapsulates the research methodology and establishes that a ‘binary strategy’ of combining, “research into art [with] research through art” (Frayling 1993: 5) was adopted. In other words, by integrating research into the ‘theoretical’, historically-based contextual reviews, with the ‘empirical’ research through a site-specific art practice. This is a methodology that places me, “firmly within the research process.” (Gray 1998: 84)

Section two of part one specifically unravels and explains the methods used in order to critically explore and evaluate the five projects, which constitute the historically-

based contextual review. It explains that the bulk of the review was carried out by exploring the literature pertaining to the five projects and their artists. This 'literature review' also encompassed critical accounts of the developments in site-specific art, especially relating to the three modes explored in this research. In addition, a 'literature review' was conducted in order to gain an understanding of the word 'community' within the context of the Community-based mode of Site-specific art.

However, because of the individual construct of each project, relying totally on a 'literature review' was not sufficient in all cases. For instance, Video was the main source that was relied upon to review Deller's "*Battle of Orgreave*" and Serra's *Fulcrum*. A site visit was also conducted to review Serra's work, because documenting the observations of the interaction of the viewer with *Fulcrum* was pivotal to understanding its site-specific intentions. In addition, because of the paucity of literature pertaining to the *Colour in the Community* project, other avenues were explored in order to gain sufficient material. A telephone interview was conducted with the 'site's' representative, who forwarded further information. Contact was made with the publisher of the project's only published article and one of its authors. However, they did not greatly add to the information already received. An attempt was also made to contact the artist by letter and phone, because, unlike the other reviews, there were no documented comments by her in relation to this project. This approach did not succeed; the artist chose not to reply. A web search for each project proved to be a fruitful source of information, particularly with regard to gaining knowledge of their patrons. This analysis demonstrates that, while a contextual review is an established research method, in order to determine the ways in

which site-specific art has evolved, including the role of artists and patrons, it had to be tailored to suit the specifics of this research.

Section three of part one explains the methods used in order to construct, conduct and document the three projects based in practice. It has been established that the *BT/Cellnet* project was carried out prior to the registration of this research. However, it has been included in this thesis, not only because of its empirical contribution to the formal/object-based mode of site-specific art, but also because; it was used as an original method of exploring and developing the methodological tools used during the research process. Being directly involved, as the artist, I became acutely aware of the reasons why *BT/Cellnet* kept a tight control on the form and content of this project. I became curious as to whether this ‘tight control’ was evident in other site-specific art projects and how it influenced their form and content. This curiosity led me to explore, not only practically, but textually, how site-specific art has developed since the late 1960’s. This strategy established a pattern whereby the “research into art [combined with] research through art” (Frayling 1993: 5) method was adopted.

The *BT/Cellnet* project demonstrates how it was possible to use a project to instigate and develop a research proposal, together with its methodological approach. It also shows how skills and working methods used outside of a normal artistic sphere of activity can be transferred and adapted to conduct what developed into a very individualistic, original artistic practice. It required a paradigm shift from acknowledged artistic parameters, which relate mainly to the development and fabrication of an ‘art-

related' form. Thinking outside of the box, considering the goals that needed to be achieved brought forward the question; how would I have tackled this as a manager? This situation relates to Schon's thinking when he stated; "...stuck in a problematic situation... he may construct a new way of setting a problem... what I shall call a "frame experiment". (1999: 63) The techniques that were used to construct the mechanisms whereby the *BT/Cellnet*, *Farnham Library Garden* and "*Picnic*" projects were conducted were not art-based, but business-based. Stemming from the basic ideologies that were developed as a manager, they included; delivering a quality service together with a quality product, which go hand-in-hand with; time management, budgeting, negotiating, compromising, delegating, convincing, encouraging and persisting. These were the skills that were transferred in order to successfully manage three intricately woven art projects.

The use of micro-projects as test cases; workshops; exhibitionary presentations together with visual and textual diaries were also developed as methodological tools during the process of delivering the *BT/Cellnet* project. The use of micro-projects such as "*A-Play-on-Words*" emerged directly as a consequence of provoking *BT/Cellnet* engineers and management into volunteering a response, by deliberately creating a contentious design for their Blendon (Bexley) site. The use of workshops as a means of communicating and evolving ideas stemmed from the training received during the Coverdale Workshops that I attended as a part of my managerial training. Exhibitionary presentations adapted for use in this research, were learnt at the Wimbledon School of Art as an integral part of their Site-specific M.A. course. While the visual and textual diaries were intuitively developed as a result of finding a way of documenting and

conveying, what became a very complicated progress report. “The reason for keeping a research diary is to facilitate the research process... and to stimulate reflective thinking...” (Newbury 2001: 2) The development of these methodological tools during the *BT/Cellnet* project paved the way to being able to configure and successfully complete the *Farnham Library Garden* and “*Picnic*” projects.

Section four of part one integrates and examines the originality of the methodologies employed in this thesis, together with the reasons why they were used. This was achieved by compiling a list of other relevant and validated practice-based/led theses. They were obtained through a search into the Art and Design Index to Theses (ADIT) using a group of eight phrases that best described the component parts of this thesis. The resulting list was comprised of fifteen theses, (see endnote (4) of Part One: Research Methodology) but of this number, only one thesis prescribed to all of these phrases. This indicated that; “Qualitative researchers deploy a wide range of interconnected methods, hoping always to get a better fix on the subject matter at hand.” (Denzin and Lincoln 2000: 3).

Eleni Mouzakiti is the author of the thesis in question, it is entitled: “*A Plurality of Isolations*”: *Photography in the Subway*, which was completed at the University of Derby in 2003. However a thorough review of this thesis revealed that while it related substantially to the methods used in this thesis, there are a number of methodological differences. The main one of these was the application of a ‘pilot’ project, which was used in order to identify and develop a theoretical and practical methodological

framework, within which this research could be conducted. Additionally, this research, unlike Mouzakiti's, required the direct participation of different groups of people. Therefore, the use of workshops as a methodological tool, together with their documentation, became the key instruments of relaying information and configuring ways of producing an innovative end product.

Because of the methodological differences observed in this research, in what, at first sight appeared to be identical to that of Mouzakiti's, I put forward the argument that; Because of the very individualistic nature of any artist's practice, any hypothesis established as a result of such a practice can only be fully explored through the construction of a unique, individually tailored methodology. This argument is further substantiated by Mouzakiti's observation that; "the specific methods used depend on the nature and the aims of my research project and are therefore tailored for this specific research project." (2003: 2) Which is substantiated by Gray and Malins, who state; "Characteristics of 'artistic' methodology are a pluralistic approach and the use of a multi-method technique, tailored to the individual project." (2004: 72)

### Role of the Artist

This research has also demonstrated through the empirical data gathered during the *BT/Cellnet*, *Farnham Library Garden* and "*Picnic*" projects that an artist is able to change the mode in which he/she operates according to the requirements of a particular project. It is clear that, within the context of all of the projects examined, both practical and historical, that the role of the artist has radically evolved. No longer can an artist

operating in this particular field be described as an autonomous, secluded, studio-based object-maker, but must operate in a wider field, which involves siting artwork, and indeed other people's artwork, not just within an environment constructed specifically for the display of art, but also in sites which do not have this primary function. It has also been demonstrated that the role the artist plays is particular to the project undertaken. Because artists' have to consult with a patron who has a vested interest in the project's 'site' (in both the literal and functional sense of the term) they need to articulate their beliefs/ideals within the negotiations that take place. However, it has become apparent that the status and reputation of the artist in relation to any given project is central to their ability to control the way in which a patron, can and does, impinge on the form and content of the work produced.

BT/Cellnet engaged me as their artist, not only because of my experience of site-specific art, but because of my engineering and managerial background. I was able to demonstrate, at interview, that I understood the engineering principles relating to this project and that I was able to manage such a project. This experience enabled me to demonstrate that I should not only to be regarded as an artist but also as an individual with a number of additional and equally relevant skills and abilities. That I was able to express an opinion and create mechanisms that made sure that I could be involved throughout the different stages of the project's development. This included suggesting alternative strategies, insisting on being kept informed of developments, negotiating the form and content of the proposed sculpture and questioning the decisions of BT/Cellnet and their agents.

The artist may at first be considered to be either a purely formal object-maker, or community-based, or performance-based. However, the reality is that the artist is required to be cognisant of the elemental parts of all three rationales. The artist needs to be aware of the requirements of health and safety and insurance matters, while honing the skills required to make sure that the work produced is not totally compromised by the influence and priorities of his patron. It might be that many artists still conform to, or are, "...employees of one or another state agency." (Kelly 1984: 30) Nevertheless, by taking more and more control over the processes necessary to realise their work, which includes highlighting the importance of that process, and by taking the work into an expanded field, it might well be contested that the artist-activist is now slowly storming the citadel from within. It can be said that artists, especially within this field, are developing a greater acuity for a professional/business approach to their practice. They are no longer relying solely on art gallery and arts council patronage, but instead, offering their services directly to an evermore business-orientated society.

The *Farnham Library Garden* project demonstrated the impact an artist can have on shaping the direction of a community-based art project. By carefully identifying the motives of all of the parties involved and putting forward a proposal that was very different to their own experience of art, I was able to introduce an innovative concept. The fact that I managed to secure the funding for this project placed me in a strong negotiating position, whereby I was able to direct its form and content. Instead of a number of relatively conventional sculptural forms, an experimental, deliberately contentious, thought provoking artwork initiated this project. It also paved the way for

direct community intervention and involvement by invoking an open voting system. Therefore, the students' artwork was not selected by a committee, (as originally directed by the FPAT,) but by the community through their votes. In this instance the directives of a patron, while being respected, were not diligently followed.

However, my actions led to having to deal with sustained pressure from various members of the FPAT to revert back to their original plans, or face the possibility of them withdrawing their support. This situation succeeded in tainting the objectives of this project and added to an already overloaded work schedule. Additionally, I was relying on the curiosity, good will and enthusiasm of the SIAD art students, because their participation in this project was on a purely voluntary basis. Therefore, there was no guarantee (in the first year) that the work the students produced would be counted as part of their course work and if they had decided not to continue, the project would have failed.

The "*Picnic*" project clearly illustrates the obstacles that an artist can encounter when initiating a public art project, especially if it contains a particularly contentious remit. However, from the artist's perspective, it became an opportunity to demonstrate how creative thinking coupled with the ability, as Schon remarks, to think on one's feet, keep your wits about you and learn by doing, can result in producing an innovative project. "Artists, arguably, have the ability to comprehend and synthesize... broader interrelations... and can thus more easily view them as interrelated parts of a larger whole." (Kester 2004: 67) The "*Picnic*" project was premised on the Performative mode

of site-specific art, but as I have argued, this mode can only be regarded as a starting point. The role/performance of the artist, in relation to the form and content of the three modes of site-specific art explored in this research, is an important contributing factor. It can be said that my performance was central to persuading the BDU at the Surrey Institute and CRISIS to support this venture, as I was able to demonstrate that I was capable of recreating this project to suit their criteria.

Managerial abilities came to the fore, not only in negotiating the form and content of this project, but also in coordinating and integrating its various elements. These include; time management; liaising with 'would-be' patrons; securing the services of a sociologist; organising a group of students; obtaining funds and a suitable venue; conducting workshops and creating a final exhibition of artwork. These were contributory factors in realising the project, but there is an overriding factor. I was conscious of the fact that in order to persuade the BDU; CRISIS; the sociologist; the students and not least a group of (very apprehensive) homeless people, whom I have never previously met, I had to gain their confidence and trust. Being able to quantify how I was able to do this is not easy to put into words. However, I think that, my experience of dealing with people from different backgrounds, which was gained over numerous years as a manager, together with showing that you are confident in your aims and are conversant with your subject-matter, are key to gaining people's trust.

The question is; are these the skills that an artist should seek to attain? The 'danger' is being labelled a 'community artist' or even worse, a glorified 'social worker'.

According to Justin Lewis, some community artists, "...have become uncomfortable with the very term 'community arts'. Alistair McCallum of the Cranhill Arts Project in Glasgow is particularly dismissive: We're not a "community arts" project- "community arts" sounds so amateurish... we don't want to be a branch of social work." (1990: 112)

In defence of my role as the lead artist in the "*Picnic*" project, I would say that seeing a group of homeless people attain results, which saw this project gain a national award and subsequently secure funding to form their own artists group is worth any label anyone cares to use in describing my function. I believe that it is entirely the responsibility of the individual artist to assume the roles that suit his or her ideals. Personally, I consider that an artist is a uniquely placed socio-political observer and should act as a catalyst, to serve those members of society whom he/she is able to. For example; David Harding took, "... the opportunity to develop the role of the artist as mediator between the community and the architects" (Gosse 2002: 20) during his appointment with Glenrothes Council in 1968. I concur with Brian Sedgemore MP when he wrote; "Artists [should] desecrate, illuminate, inspire, initiate aesthetic research and visual literacy, subvert established ideas and institutions, and make us think." (2000: 25) Indeed, an artist, unlike a rigidly governed business or institution, is able to reconfigure his/her mode of operation to suit the prevailing circumstances. Please consider the *BT/Cellnet* project, which was driven by an inflexible, set of preconceived regulations, over which, the artist had little influence. These preset parameters did not allow for the adoption of any creative/alternative strategies. As a result the project failed to produce an end product. On the other hand, the artist-led *Farnham Library Garden* and "*Picnic*" projects produced

successful outcomes. Both projects were developed through the process of negotiation, which allowed them to evolve to suit the circumstances encountered.

Finally, within the context of this research I assumed the role of, what Donald Schon refers to as ‘the reflective practitioner’. This was a role that I found to be the most difficult to fulfil. Over more years than I wish to admit, I have developed a strategy for dealing with life, with the creation of art products and projects as a core element. To unravel, analyse and write about the tacit understandings that I have accumulated during this period goes against my natural artistic instincts. Personally, this activity tends to make the artist become too self-conscious. This can eat away at, or even destroy an artist’s confidence and the ability, to create fresh/new concepts without being too analytical about their content. Also, being the sole arbiter of this research, I am well aware that its conclusions, while endeavouring to be balanced, has an inherent bias in favour of my ideals. Nevertheless, there was an overriding wish to learn to write down and share some of my experiences as an artist.

#### Role of the Audience

Within the context of Tiravanija’s “*Demo Station no. 4*”, De Oliveira suggests “...the development of audience as site.” (2003: 109) While I argued that it was a secondary consideration in this particular example of Tiravanija’s work, I do believe that he does explore this notion. For example in the Aperto of the Venice Biennale in 1993, he installed a canoe in which he cooked noodles and then offered them to visitors. As Alexandre Melo observed; “Tiravanija prepares the food and serves it to others, sharing

with them the time and circumstances of the meals.” (1995: 105) In this instance the audience becomes an active participant as they interact with the artist and his work. It can also be said that this, in a slightly differing sense, could be true within the context of the *Farnham Library Garden* and “*Picnic*” projects.

While it was not one of my main considerations, the phrase; ‘audience as site’ does encompass the fact I intended that the ‘audience’ should not be passive observers. Their participation became a key, integral part of the way these projects would develop. The *Farnham Library Garden* project relied heavily on audience response. The “*A-Play-Play-On-Words*” test case was designed to provoke a written response from its audience. Therefore, the audience, which in this case was the visitors to the library and its gardens, were the ‘site’ to which this micro-project was specific. The “*Picnic*”, which was to have taken place in Hyde Park, was similar to Tiravanija’s work, as it intended to feed people. In this case homeless people were the specific ‘site’ at which this project was aimed. As it transpired a group of homeless people, who initially were the audience of my intentions, became the key participants of the reconfigured “*Taking A Walk*” project. Further to this, during the concluding exhibition at Gunnersbury Park, its audience was invited to contribute their stories and comments to the *Object, Subject Site* micro-project. Within the context of the *Farnham Library Garden* and “*Picnic*” projects the terms ‘audience’, ‘participant’ and ‘site’ cannot be easily separated, as they can be used to describe the same group of people. It is evident that the notion of the audience as the ‘site’ is a subject, from an artist’s stand-point, that could be the subject of future investigations into site-specific art.

## Future Developments

In a wider context and also looking to the future; a programme of research, which is designed to examine and quantify the socio-political and economic benefits of a public, art-based/related project, could be established. As Mark Wallinger states;

Funding for artists [projects] comes with long ideological and economic strings attached. As an artist, one has to use another language. The ideas, hunches and vacillations that accompany the creation of an artwork have to be banished so that a seamless project can be proposed that can guarantee a calculable return from the potential audience – regardless of race, creed or colour. (2000: 11)

Undertaking this research could pave the way to create a platform whereby the benefits and drawbacks of such a project can be acknowledged. At the outset of the “*Picnic*” project, I tried to bring representatives of different communities (who can be categorised as the audience), businesses, (art) institutions, funding agents and political establishments together. This was attempted in order to broker a dialogue, which would have discussed how such a project could be developed in order to be of benefit to the homeless. This strategy failed; however, I envisage that such a holistic approach could realize the socio-political and economic benefits for each faction involved. Having said this, in order for the project to be of value, within a research context, an independent observer group would also be required to first document and then evaluate their findings.

Within the institutions of art, students might benefit through gaining later employment, if a programme of study adopted this same holistic approach. This could be achieved by tackling an art project, not from just the perspective of producing art, but as a fully integrated partnership. Such an undertaking should include; a group of students (including a tutor as an active participant); a local business; a funding body; a local authority and representatives of a community, who together could develop innovative and beneficial art-based strategies. An interaction of this nature would involve those who previously assumed that they were, at best, only the artist's audience. As Gerry Robinson of the Arts Council for England propounds; "...the challenge is to create the circumstances that will allow creativity to flourish and in which artistic risk-taking is encouraged at the same time as breaking down barriers..." (ibid: 19)

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## Appendices

### Appendix 1: BT Cellnet Project

(1:1) Full transcript of the CM/cellnet2 1999 document:

#### **The Surrey Institute of Art & Design BT/Cellnet Postgraduate Scholarship**

##### The Scholarship

The BT/Cellnet scholarship will fund a MA/MPhil student at The Surrey Institute of Art & Design within the academic year 1999 - 2000 to design a telecommunications mast for a specialist site in the UK. The scholarship will provide the sum of £10,000. The scholarship will cover the UK/EC fees of £2675 and a maintenance grant of £7325. The student will be resident on the Farnham campus of The Surrey Institute of Art & Design based in the Fine Art area within the Faculty of Arts & Media.

The Surrey Institute will oversee the recruitment through advertising in the National press. Personnel from BT/Cellnet will be involved in the interview procedures. It is likely the applicant will have a background in sculpture with at least a first degree in Fine Art and a track record of proven experience in site specific art.

There will be an obligation for the chosen student to complete the project as a major part of their postgraduate work. The successful candidate will produce a written outline of a programme of work leading to the production of a finished design & maquette(s) and construction of the work as part of their learning agreement with Surrey Institute.

BT/Cellnet will provide contact with engineers, structural engineer and other technical specialists as required who will liaise with the student. Liaison work may take the form of a placement during the student's programme of study. Surrey Institute would provide facilities for the production of the design including maquettes. BT/Cellnet will provide materials & construction team for the building of the mast.

##### The Project

The aim of the project is to design and build a site specific artwork to function as a telecommunications mast for a chosen site in the UK. Cellnet will collaborate with the student to identify a suitable site where a telecommunications mast is required. The student will work on the development of the project during 1999-2000 to produce a completed design by the end of June 2000. The construction of the work will take place between July and September 2000.

In line with BT/Cellnet's commitment to exploring new ways to minimise the impact of its services on the environment and furthering environmental best practice the project will aim to provide a design which is sympathetic to location. The student will have a key role to play in liaising with the local community regarding the development of the project.

BT/Cellnet will support the student's travel expenses and accommodation requirements relating to the site. The student will maintain close contact with BT/Cellnet throughout the project. This will include monthly progress meetings.

(1:2) Although not part of the original agreement, after taking my advice, three alternative sites were selected and put forward to me as possible candidates for which site-specific sculptural telecommunication masts could be designed. On: "Tuesday 18<sup>th</sup> January 2000... [BT/Cellnet] confirmed the possibility of three more sites - Chislehurst – Blendon – Sunnyhill Park RAF Museum, Hendon. And... will post the details to me with contact names and phone numbers." (BT Cellnet Diary: 6) They had been selected because

acquiring a suitable site in these locations was proving to be difficult. ( Please refer to the BT/Cellnet Diary internal faxes on pages 5&6 ) I carried out site surveys and the drew-up detailed proposals relating to each of these sites during a three month period beginning Thursday 20<sup>th</sup> January and Friday 20<sup>th</sup> April 2000. This time had been a period of indecision and relative inaction with regard to the Southport Pier site. The reasons for this become clear on reading the series of BT/Cellnet faxes between the 21<sup>st</sup> and 3<sup>rd</sup> April 2000, which have been referred to in the main text. (Please refer to BT/Cellnet Diary: 10 to 17) These three projects have not been encompassed within the main text as they do not significantly add any extra weight to the arguments being made. Although it can be said that they serve to show that I took a proactive stance as the incumbent artist. A stance which I thought added to the influence I was able induce when it came to maintaining the integrity of the Southport concept.

**( 1:3 )** Southport Pier Proposal: The sculpture needs to reflect the elements of the immediate area as well as incorporating the main structural qualities, associated history and future development of the pier. As I stand on the pier and turn full circle looking at the far horizon the sky envelops you, it feels like being inside a gigantic up-turned goldfish bowl because of the flatness and openness of the area. The sky, wind and water imply movement and reflection. The area is being regenerated and therefore there is new growth. The pier itself once was a mooring point for a fleet of small fishing boats, now only a distant memory. Along the pier, runs a disused railway track, and the pier itself seems to want to launch itself into the sea as if it were about to embark on a long journey. The area echoes the past while embracing the future. It is with these thoughts in mind that I have tried to marry my sculptural ideas to the functional requirements of the telecommunications mast.

The telecommunication mast could be configured as the mast of a tall sailing yacht, attached to which are numerous small sails. Each sail representing one of the original, individual sailing vessels that moored at the head of the pier. These sails are connected together to form a larger sail- the moored fleet. This configuration also incorporates the elements of sky, wind and water. A yacht needs the water to float, the wind for propulsion and the sun and stars in the sky to set its course. The mast and framework for the sails could be fabricated using tubular steel, echoing the tubular support legs of the pier and the new tubular structures in the immediate area. The sails could be fabricated from deep blue reinforced plastic sheets. These will reflect the surrounding water and panoramic sky, reflection also signifies the past. The whole structure will give the sensation of movement "catching-the-wind" especially when standing beneath the sail looking sky-wards.

I have drawn up a number of variations on this theme, each containing the same basic patterns, therefore any combination of numbers, colours and size can be incorporated to reconfigure any of the ideas I have illustrated. One of them also includes wooden decks relating to the decking of the pier and the deck of a yacht. Members of the public using an internal staircase could access these. This would give a focal point for holidaymakers wishing to encompass the surrounding area.

**(1:4)** Transcript of the letter that I posted to BT/Cellnet and SHEDKM:

After studying a copy of the plans for the sculptural mast on Southport Pier I have noticed a number of points that are inconsistent with the agreements made at the meeting in Liverpool on Tuesday 27th June 2000.

1) The sail should be inclined towards the deck of the pier and this incline should be 60 degrees. This conforms to the internal angles of the sail.

- 2) The sail should form an equilateral triangle and be in proportion to the height of the mast.
- 3) The cantilevered sail should also be supported with rigging that is configured to echo the sail in its vertical position.
- 4) The sail should be further subdivided so that there are 15 smaller, equilateral triangular sails within the main sail, as indicated in the photographs of the sculptural model.
- 5) The two control boxes should be amorphous structures situated diametrically opposite and in line with the base of the mast.

The size of the mast is important because it needs to be in proportion to the whole of the pier structure. It needs to have a dynamic appearance that signifies the possibility of "setting-sail", a feeling of impending movement. This is also why the sail needs to be inclined towards the deck of the pier, as the viewer approaches the sail, the natural inclination is to look upwards and through the transparent blue sails. This will further enhance the sense of movement. It is also important that the control boxes are sited so they do not impair the line of sight of the viewer.

I have taken the liberty to produce modified plan drawings to indicate the points that I have made. I hope they are of use to the final and successful outcome of this proposal. Please do not hesitate to contact me if anything needs further clarification.

(1:5) On Wednesday 4<sup>th</sup> October 2000 BT/Cellnet phoned advising me that SHEDKM had been dropped and a new consultant has been appointed. Things are starting to move again. The Southport Pier Trust is lobbying Sefton Council with regard to the prestige involved in having BT/Cellnet on board. BT/Cellnet will be having an initial meeting with Grantham, Parsons and Nolan, Engineering Consultants, next week with a view to a full meeting in the near future. I later received this e-mail which confirmed the situation:

Subject: **Southport Pier Mast**

Date: Tue, 31 Oct 2000 11:33:37 -0000

We have been instructed by BT/Cellnet to act as their Consulting Engineers for the above project. I would like to arrange a meeting with you at our offices near Meriden, between Birmingham and Coventry to discuss the design and methods of engineering...

My telephone number is 01676-522866, FAX 01676 and address is GRANTHAM PARSONS & NOLAN LTD, TRIUMPH HOUSE, BIRMINGHAM ROAD, MERIDEN, NR COVENTRY, CV5 9AZ

I look forward to hearing from you.

During a telephone call with GPN shortly after reading the above e-mail, I advised GPN of the arrangement that I had just discussed with BT/Cellnet. GPN explained that they would like to arrange an initial meeting with me in order to get up to speed on the project, as he has just been taken on board by BT/Cellnet. They further explained that they would like some initial input from me to further his understanding of the project and to discuss the implications from an engineering point of view. Then to have a meeting with all the other interested parties. I agreed to this and we arranged a meeting for the 8<sup>th</sup> November 2000 at GPN's office in Meriden Birmingham. (Extracts taken from the BT/Cellnet Diary p 32 to 35)

(1:6) This is a copy of the e-mail that I posted to GPN on 21/11/200 in which I voiced my concerns:

There are two points that I wish to raise. The mast height is mentioned in the minutes at 13meters, were in the actual meeting the

discussed height was 15meters. And this is a reduction from the original 22meters. While I am aware that the reduction in height is due to the concern for wind loading. I am also aware that the main reason is because the mast is not needed as a main site. My main concern however is aesthetics, in that the concept was based on a 20 to 22 meter mast and to reduce this below 15meters will destroy its proportions in relation to the pier. I also thought that it had been agreed to drop the silver-grey colour for the mast and sail frame in preference for white. Please can these points be clarified. (BT/Cellnet Diary: 40)

(1:7) These are copies of the internal faxes:

Sent: 21 March 2000 09:58 Subject: RE: Southport Site.

Any feedback on this site yet? It is important that we make a decision on this site quickly has stated below the academic term is running out.

Sent: 21 March 2000 10:16 Subject: FW: Southport Site.

Have you had a chance to confirm if you could use this site.

Sent: 22 March 2000 17:11 Subject: Southport Pier Site.

Dear All, We have considered this site as requested as an immediate option for the area unfortunately we cannot see an immediate need.

Sent: 23 March 2000 12:17 FW: Southport Pier Site.

Gents, I am disappointed to have got so far on this project to learn at this late date that the site is not required from a radio point of view, I thought that this was a "required" site. We will have defeated the whole object of this project, which was to design an innovative structure to suit our radio plans and the locality in which it is to reside with full approval in place, if it does not succeed. We are back to RSA (Royal School of Art) conditions where we have a design with no place to use it.

Sent: 27 March 2000 09:32 RE: Southport Pier Site.

Has I am aware no site selection form has ever been issued for this site, therefore obtaining the site quickly looks unrealistic.

Sent: 27 March 2000 09:57 Subject: RE: Southport Pier Site.

I had a discussion about this site this morning, I have agreed to take it up further... Whether a site selection was issued or not, the suggestion came from radio planning. Please ensure that when you meet with Surrey, you agree on a site that can and will be built. This is an exercise of the possible not the impossible! (Extracts from BT/Cellnet Diary: 10/12) It would appear that this 'non-standard' procedure, although catered for in BT/Cellnet's document entitled: *Non Standard Tower & Stub Tower Ordering Process, Ref: NC/DAB/018, Date: 3<sup>rd</sup> April 1998*, had caused a significant procedural dysfunction to occur. In this instance although the rigidly designed procedural network was put in place to eliminate the possibility of failure, its detailed set of procedures could not in reality cope at all well with a 'one-off' concept.

**(1:8)** I was first informed of this situation on Wednesday, 2<sup>nd</sup> Aug 2000 via the following e-mail :

Subject: Southport Pier Date: Wednesday, 2 Aug 2000 Please get in touch urgently! Regards. I Phoned back @3:30pm. the same day.

I was advised that Sefton Council (owners of Southport Pier), had had an emergency meeting, the outcome of which stated that there would be a moratorium on telecommunication masts on council property and the adjoining property. Health and Safety was their main concern, which is based on the various reports relating to the dangers of microwaves transmitted from these masts... BT/Cellnet would send a letter to Sefton Council in order to try and allay their fears. Meanwhile things have been put on hold. (BT/Cellnet Diary: 30) However Southport Pier Trust and BT/Cellnet continued to lobby Sefton Council for the removal of the moratorium. Tuesday 15<sup>th</sup> August 2000 I phoned BT/Cellnet who informed me that things were on the move again because the Southport Pier Committee was very much in favour of the concept and was supported by their chairman and various council members. And on Wednesday 4<sup>th</sup> October 2000 BT/Cellnet phoned, and advised me that, ...things are starting to move again. The Southport Pier Trust is lobbying Sefton Council with regard to the prestige involved in having BT/Cellnet on board. They will be having an initial meeting with Grantham, Parsons and Nolan, Engineering Consultants, next week with a view to a full meeting in the near future. (BT/Cellnet Diary: 32/33) BT/Cellnet had decided to continue with the project in order to get planning permission, so that they were in a much stronger position to sway opinion. Planning permission was granted, which was confirmed via an e-mail dated Wednesday 21<sup>st</sup> November 2001. But a further e-mail on Tuesday 15<sup>th</sup> January 2002 stated: "No waiving the Moratorium.." (BT/Cellnet Diary: 64)

**(1:9)** This was the e-mail that I sent to BT/Cellnet:

Subject: Southport Pier Date: Mon, 4 Mar 2002 14:02:59

I take it that things are still on hold regarding Southport Pier. Well I've had an idea and I thought I'd run it by you to see what you think. It amounts to MMO2 offering to build and site the sculpture on the pier without any communications equipment while the moratorium remains in place. No or little rent would be payable until such times and for whatever reasons the 'M' was lifted, then rent would be payable as first agreed after the installation of the communications equipment. This proposal could be put forward to the pier committee as an added attraction to the pier, e.g. the Angel of the North sculpture by Anthony Gormley. MMO2 would be seen to be showing their concerns for the redevelopment of Southport, their concern for 'The Arts' and it would also be a move to gain good publicity for the newly established company of MMO2.

Cheers for now, John

P.S. It would be a pity to waste all the time and effort that has gone into it so far by so many.

To which I received the following reply:

Subject: Southport Pier Date: Mon, 4 Mar 2002

John, thanks for the help but at the moment-mm02 are pretty strapped for cash-you must have heard the news!?! You may also be aware that a new structure is evolving-and this means that I probably won't be involved with the "project" any longer. Nice to hear from you John anyway, will let you know where we stand in a few days-at the moment it is unlikely that mm02 will go ahead with such an expensive scheme and it will fall by the wayside as other operators have also expressed an interest. Regards (BT/Cellnet Diary: 66)

## **Appendix 2: Farnham Library Garden Project**

(2:1) These are Minutes from the Farnham Public Art Trust meeting of Wednesday 27<sup>th</sup> February 2002, which outline the content of the initial proposal:

Programme: Possibly up to 6 works each year. Could start in June '02 to coincide with the degree show with annual rotation. Some works could be retained for a longer period depending on their quality. Sue indicated that students could be directed towards producing sculpture for the library garden.

The possibility of a competition was discussed with a cash prize for winner(s). Sue could organise a jury. This would give an opportunity for a ceremony and resultant publicity. Sue was assured that the Trust accepted, and expected, that some of the works would be aesthetically contentious but that this was the nature of student work and that lively debate was welcomed.

It was stressed that this project should not be allowed to lapse as had previously happened.

Installation and removals: Sue said that SIAD technical staff were very busy but she could arrange for the existing 2 (3?) temporary sculptures to be returned to SIAD. It was agreed that in future the Town Council should be asked if they could arrange for this work to be carried out (action by Brian). The Trust had decided to retain the two works by Simon Carson.

It was agreed that plaques giving names and titles of work were necessary and it was suggested that a notice should be put in the library entrance explaining the project.

John Reveler could visit the library with the Trust to advise on sighting and this might help in briefing students.

Insurance: Bryan said that it was imperative to clarify this question. Both SIAD and the Town Council might have comprehensive policies and Sue and Brian would investigate current positions, respectively, for both bodies. (FLG Diary: 2)

Further to the above the Minutes of Trustees meeting Monday 11th March 2002 applicable to the library project stated: A meeting with... [the] sculpture tutor at SIAD, had taken place (minutes previously circulated). Michael said that Sue had recommended contact with John Reveler who specialised in public art. It had been proposed that six students' sculptures might be sited in the library garden after the summer degree show. Possible locations were in the rear courtyard, or the paved area in front of Vernon House. In 1998 the Trust had arranged for student sculptures to be placed in the library gardens, but owing to personnel changes, there had been no follow-up. Michael said that it was essential that someone should manage the project and keep the pressure on SIAD. As reported in the working group's minutes, it was accepted that student work might be contentious and that it would stimulate debate. The next step would be to put the proposals to Farnham Town Council and it was hoped that a meeting would be arranged at the end of March or beginning of April. John Reveler would be invited to the next Trust meeting (8th April) and it is hoped that the working group would be able to meet him before that date. (FLG Diary: 3)

(2:2) These are extracts from the minutes of this meeting confirming the intention:

The project would consist of site-specific work, associated with aspects of the site. Students would not be given a brief but would be directed to research all aspects of the site themselves. Any aspect such as history, the form of the site, materials, architectural elements, [and] plants could be used, but [the] work would have to engage with the site in some way. Works could be of any kind, not

restricted to sculpture. It was hoped that it might be possible to display work inside the library building as well as in the garden and courtyard areas. Before the actual selection of work was made, competing ideas might be displayed and the public involved. Works might be challenging but would be within limits... Plans for this Year [2002]: There would not be enough time this year to achieve the full intention, but work would be selected from the student degree show and John would make a site-specific piece himself for temporary display as part of his research project... Involvement of the Local Community: This would be an essential part of the project; businesses could be invited to offer sponsorship in the form of practical assistance, e.g. materials or transport, in return for publicity. (FLG Diary: 6/7)

**(2:3)** This is a copy of the “*A Play-on-Words*” proposal that I submitted:

The idea for this project came from 'a-play-on-words' the library being a depository or a storehouse for words. My train of thought followed-on to an association with 'garden' and 'shed' a ubiquitous object found in many if not most English gardens, the content of which usually surpasses the imagination of all but its owner. But it is with the word 'shed' that I chose to concern myself together with my initial idea of 'a-play-on-words'. On checking the thesaurus on my computer I was able to list the following connotations of the word 'shed': - Shed- Cast off- Slough- Throw off- Lay aside- Discard- Abandon- Set aside- Cast.

This list could in fact be extended again by checking further connotations of the words on this initial list. But my attention was immediately drawn to the first association on the list, namely 'shed' and 'cast off'. In a garden there are many things that are cast off or discarded during the progression of the seasons e.g. leaves, flowers, seed shells and animal skin, fur and feathers.

My next step was to visualise a site-specific or site-responsive (a term which I feel is more relevant) sculpture from this 'play-on-words'. I in fact already had the initial sculptural form, which was the garden-shed, but it had to be transformed into a cast off. When the shells of seeds are cast off, they are split open, as are the skins of pupae or snakes. Therefore the shed needed to be split open to transform it into a cast off. By opening-out the shed and laying the sections upon the garden I believe that this transformation has been achieved. It is no longer a container, or indeed has a function, therefore it is cast off. In a wider sense one is also asked to rethink about the definitions of words, and as yet I have not referred to the material of the work and its reformation from the 'natural' to the 'man-made' object, which is emblematic in the word 'wood' and its connotations. Here I see a further connection between the work, the garden and the library i.e. as the material of the work, the structure of the trees and plants in the garden and the material from which library books are fabricated.

In order to try and further enhance the connections of the sculpture to its site, a company, whose offices are located in Farnham, have sponsored the project. They have especially fabricated this piece of work for the library gardens and they have also installed the work. The manufacture and installation of the work by persons other than the artist has been a deliberate ploy on my part, as it was my intention from the outset to include members of the local community in this project. On a more formal note I also wanted to invoke the question of authorship, the notion of what constitutes 'Art' and in this case if it is 'Art' and it is sited in a public place, is it 'Public Art'? (FLG Diary: 12)

**(2:4)** Diary notes of the meeting with Farnham Town Council Amenities Committee on 30/05/2002:

I attended the meeting at Farnham Town Council Offices, arriving at 7:00p.m. [A Trust representative] arrived some 15mins. later, we

were eventually invited into the council chambers around 8:45p.m. (Following their special meeting). There was an initial confusion by the chair with another project, (because the council had decided to bring our agenda forward to the third item to be discussed because of our attendance at the meeting) but fortunately... the chair identified and corrected the situation.

The chair then outlined my proposal and asked for agreement from the other councillors, emphasising that there wasn't any cost involved to the council and insurance cover was to be arranged by the Farnham Public Arts Trust. Concern was voiced about vandalism as the gardens are often used by 'youths' with skateboards. I (with due permission) advised the council that there had been a problem with vandalism in a disabled school garden in Norwich prior to installing a sculpture of mine. I suggest as with Norwich, that even though they (the library) do not have CCTV cameras they should install signs warning that they do. Because I found on returning to the Norwich site approximately a year later that there hadn't been any vandalism. I also advised the council that I intend to involve the local community in this project and that this has been proved to alleviate or reduce the amount of vandalism. It seemed that this answer met with approval. Another councillor, while giving the project his support in principle, expressed a concern that others would be using the park at the same time and that the installation would cause them problems with access. I was invited by the chair to reply. I said that I had discussed the matter with the Farnham Arts Trust and... the library and that it is our intention to work with other people using the park making sure every interested party was consulted. (My proposal, which was laid out on a nearby table was scrutinised by the councillor, I pointed to the plans, indicating that the work has been situated so that access will not be restricted in any part of the garden. He appeared to concur). There was an initial question about damage to the grass, but it was either withdrawn or lost its voice during the debate (a sign that all concerned were getting tired). There was a further call from the chair to support the proposal; a councillor asked if this was for both phases or just the initial phase with a further application to be made for the second phase should be supported. I asked if I could interject, the response was positive. I said that in effect it was one proposal, my work was only an introduction in order that the students can get the idea of site-responsive art. That any proposals submitted by them (the students) would be subject to selection by the local community and if after the second year the response by everybody is positive it is hoped that it becomes an annual event. The students will also be made aware of health and safety matters involved in producing work that will need to withstand the rigours of being placed outside for several months. Support was unanimously given with the chair concluding the meeting by saying that making closer ties with The Surrey Institute was a good thing, but that the situation should be monitored and if successful there would be agreement for it to continue. I was then excused and I gathered up the proposal, as I was leaving the room several councillors said good luck. I shook hands with (SF) who had been with me all evening and said good night, she said goodnight, well done I'll be in touch shortly. (FLG Diary: 17 & 18)

(2:5) These are applicable extracts from the Minutes of the Farnham Town Council's Amenities Committee Meeting on 30th May 2002:

A 67/02 PROPOSAL FOR THE GARDEN OR VERNON HOUSE

The committee considered the joint proposal from the Farnham Public Art Trust and SIAD for the garden of Vernon House, [referred to as the Farnham Library Garden] namely that: - In the summer 2002, Farnham Town Council should accept John Reveler's public art feature as introduction to the concept of site-responsive public art.

In the academic year 2002/2003 Farnham Town Council should agree that the garden of Vernon House should be the subject of a

project for SIAD students on site-responsive public art, and that a selection of the resulting works (not restricted to sculpture) should be displayed in the garden. A display and model were available at the meeting.

RESOLVED: That John Reveler's public sculpture feature as an introduction to the concept of site-responsive public art for the garden of Vernon House be supported by Farnham Town Council from June to September, 2002.

That in principle, future public art features for the garden of Vernon House be supported provided that the first year is successful and the Farnham Town Council can view the intended sculptures and locations for year 2003. (FLG Diary: 22)

(2:6) This is a copy of the proposal placed in the library entrance at the time "A-Play-on-Words" was installed in the library garden it was entitled: *A Project for the Library Gardens in Farnham*:

In March of this year The Farnham Public Arts Trust in conjunction with The Surrey Institute of Art and Design invited me to put forward a proposal which would culminate in series of artworks which will be sited in the library gardens. The students of The Surrey Institute will produce these artworks. Further to this I suggested that all work should be developed in response to the site in which it located. The students will first of all be invited to put forward a proposal of their intended artwork. These proposals will then be displayed inside the library during February 2003 (provisional). Members of the public will be invited to vote during that month on the work/s that they would most like to see made and sited in the library gardens during that summer. It is hoped that if there is a good response to this proposal (which has the blessing of Farnham Town Council) it will become an annual event with new work selected and displayed each subsequent year.

To initiate the proposal I have produced a piece of artwork, which is now sited in the gardens as indicated on the map in this display. It is intended that this work will be the forerunner of many challenging and exciting pieces of work to be produced by the students during the following year/s. This work and the proposal seen here is also intended to give both members of the public and students alike an indication of what I shall refer to as "SITE-RESPONSIVE ART". Though this work is sculptural, the students will be invited to produce work in any format that they deem appropriate to their idea.

The work that I have produced to start the ball rolling as it were is presented in the form of a puzzle. You (that is all members of the public) are invited to put forward a solution, which can be written down in the book provided. The title of the piece is "A-PLAY-ON-WORDS" and as I have indicated the work has been produced as a direct response to the library and the surrounding gardens. The main clue is indicated in the title but is also embodied within the work itself! Any other constructive comments are also welcome.

(2:7) This is a transcript of the meeting:

His concerns [were] about the individual roles played by the members of the trust in relation to the library garden project... Apparently those present thought that their job was now completed and needs no more input as they saw themselves merely as facilitators. I said that because the members of the Trust are local to Farnham... one role all of the members could play, would be to contact the people that they know in local businesses to gain support for the project through sponsorship for the participating students. He said that the issue of insurance needs' to be addressed. I replied that possibly the trust would cover third party risks and it would be up to the individual student to insure their own work against theft or vandalism. I let him know about my meeting with... [SIAD's Director] and the agreements made and my meeting with the students and how many might be putting forward proposals. That the

proposals will be displayed in the library and six to eight of them will be selected by the public to be installed in the library in the summer. He intimated that possibly some of the work didn't need to be site-responsive and he wasn't too sure about involving the public in the selection of the work. He was also concerned that the proposals by the students do not have any obscene content. I replied that being site-responsive is the main part of the project, and getting the public to select the work will help to promote connections with the local community and local business, and all of the proposals will be vetted by me before they are displayed. I also said that I have been waiting for an invite to the Trust's next meeting in order to explain the things I have organised. To this end I will e-mail... [the Trust]... (FLG Diary: 41)

**(2:8)** E-mail posted to the Trust's chairman:

Subject: Re: RE: Library garden Date: Wed, 16 Oct 2002

It's John Reveler, I have just spoken with Michael and he said that he is concerned about various aspects of the Library Garden Project. I [have] explained roughly [to him] what has transpired since the installation of my work in the garden. And said that I was in fact waiting for an invite to the trusts' next meeting, which I believe to be in November. If you can e-mail me with the time place and date A.S.A.P., I will be only too pleased to attend and explain everything that I have organised since our last meeting.

Yours Sincerely, John

The reply:

Subject: RE: RE: Library garden Date: Fri, 18 Oct 2002

Dear John

It's nice to hear from you. I knew that Michael had sought you out and he has given me a report. Our next Trustees meeting is Monday 11 November, 5.30 pm... We'll fix up a lift for you.

Looking forward to seeing you again. (FLG Diary: 42)

**(2:9)** The main points which the Trust made were that:

In February, [2003] approximately 20 items would be displayed in the garden for 2-4 weeks. The public would then be invited to choose 6-8 items for display in the garden for a longer period, from September. The participants in the project will be your Council, SIAD, who will procure the display of sculptures by their students, and ourselves as facilitators... Secondly, there is the question of secure installation of the sculptures, which may be substantial in size and weight. From our previous experience, insurance companies require that objects on display should be securely bolted, attached or cemented to the ground, to prevent them from toppling or being removed. May we ask whether the Town Council would be prepared to provide the necessary fixings, for instance in the form of concrete bases, to arrange for the required work to be done, and to take responsibility for the associated costs, or whether the Council would expect this to be done by SIAD? This second query also raises the question as to whether for the purposes of display of sculpture, a designated area of the Gardens should be allocated, rather than suggesting as before that individual items could be sited anywhere on the site. (FLG Diary: 44/45)

**(2:10)** E-mail posted to the Trust's chairman: Subject: RE: Library garden Date: Sat, 26 Oct 2002:

I have just received a copy of a letter posted to... the Town Clerk... While I agree that the matter of insurance needs to be addressed, some of the other information contained in the letter is incorrect. I have phoned Dennis this morning advising him of this fact and he said that he has noted down my observations and will send an amended letter and post me a copy. As a matter of record I thought that I should advise you of this matter and list the errors and their corrections.

Page one paragraph one states "that in February, approximately 20 items will be displayed in the garden for 2-4weeks." This is incorrect, I have in fact agreed with ... the Library Manager to having a display of students proposals inside the library during the whole of February '03. They will consist of drawings, plans, photomontage and a written synopsis. The number of proposals will be unknown until the students submit them to me for approval during January '03, there maybe only 10 or there could be as many as 50 plus. The public selection as stated in the letter is correct.

Page two paragraph two, I do not see the need to involve the council in the installation process. I think this will only put unnecessary obstacles in the way of a successful completion of the project. The students need to be aware of how to site work in places other than galleries.

They will have to transport their own work to the gardens and remove it later, therefore I do not see that the work will be of extra large proportions or extremely heavy. They will be made well aware that they need to secure their work. SIAD has a strict health and safety code and students are required to attend a health and safety induction course as part of their studies. I did however suggest... that a Safely Officer from the council should be invited to check the installation.

Page two paragraph three, part of the concept is to install site responsive work and therefore I feel that pre-designated sites in the garden will destroy this concept. The students will be allowed to select their own site within the pre-agreed areas of the gardens.

I have also informed Dennis that I have arranged to remove my display in the library entrance on Friday 1st November and the work in the garden will be removed the following Sunday. I look forward to the next Trust meeting. (FLG Diary: 47)

**(2:11)** This a copy of the report for the trustees meeting on Monday 11th November '02 in which I stated that:

That the sculpture known as "A-Play-on-Words" along with the display in the library has been removed.

That I have also arranged transport for the possible removal of 'white' sculpture if they so wished.

That I have also made a provisional agreement to help students transport their work to the library gardens.

I have confirmed with ... [the library manager] that a space is booked during February '03 for the display of students' proposals to enable public selection.

That I have met with... [a] Councillor... who is keen to see further work from the students next summer. To this he has asked me to invite any student who wishes to, to produce a proposal of work inline with the Shakespeare Company Production next summer. Confirming that the council wants to make closer contacts with SIAD.

That I have had a meeting with... [the] SIAD Director who is in agreement with my proposal and is keen to see it integrated into the students course work.

That I have had a meeting with the Business Development Unit at SIAD and we have started to formulate an agreement were SIAD marketing department will organise promotion of the project through newsletters to local papers and possibly radio etc., and the possible production of posters and flyers. And the Business unit will help with contacting local and national business for

sponsorship... The BDU [Manager] suggested that any money raised should be used solely for the promotion of the project and that student would receive help through the supply of materials and/or specialist help... [He] requires a contact name from FPAT as I suggest the Trust hold any money donated. He also requires a contact name from Farnham Council so they are informed directly of any promotion naming the Council as supporters of the project. I also suggest that SIAD could send a letter of introduction prior to any approach by a student being made to a particular company for help.

That I have had introductory meetings with 1st, 2nd and 3rd year full and part time BA students and also MA students. And handed out an outline of the project. (Copies supplied.)

That I am planning a workshop, including a site visit for all interested student in the near future and one in January '03 to finalise the proposals.

That I have written to O2 (formerly BT/Cellnet) to see if they would like to sponsor this project as they had done so with my previous project. (No reply as yet.)

That I have contacted Velvet Magazine, which is the official student magazine, and they will possibly do an article on the project.

#### QUESTIONS AND OBSERVATIONS

With due respect I think that the letter to Farnham Council was a little premature (especially in light of the above), as well as being incorrect apart from insurance details. But I wish also to thank Dennis.. for his quick action in correcting this situation.

I suggest that another letter now be sent, outlining as above, the progress of the project to date. Emphasising the positive response by students and SIAD and that there was no vandalism.

I take it that the press release was not published in the Farnham Herald is this correct?

Has anyone from FPAT contacted Southeast Arts for possible funding as suggested in the meeting of the Trustees on Monday 8th April '02?

While I have been busy suggesting to the students' that they contact local businesses for sponsorship, have the Trustees made contact with people they know in local business, asking for support? (FLG Diary: 56/57)

**(2:12)** I noted in the FLG Diary that:

At various times throughout my delivery, various Trustees, who [had] questioned the role of the Trust in this project, interrupted me several times. [The Chairman] asked the people concerned to wait until I had finished and then they could have their say. The main adversarial role was taken by up by... [the] Joint Chairman, who appeared to be totally against the project. She said that it was a waste of time and money and that [the] FPAT should not be seen to be supporting a project which appears to be just a vehicle for the production work that will damage the reputation of the Trust. That the Trust should spend its' time helping schools and not SIAD who are perfectly capable of supporting themselves. (FLG Diary: 61)

**(2:13)** I typed and posted the following letter to the Trust's chairman in response to meeting of the previous day:

In view of the situation that transpired at the Trustees meeting on Monday night, I feel that I must write this letter in order to clarify my position. Everything that I have done to make sure that the Farnham Library Project is successful has been done, or at least, I thought had been done with the full approval of the Farnham Public Arts Trustees. Before I have acted, I have met or at least contacted

the members of the Trust who are concerned directly in the proposal's development to seek approval. It should be made clear that I do not wish the Trust to pay for anything towards the cost of setting up this project and that the insurance of my work was a gesture from the Trust. I am trying to set up a system of support and sponsorship where all parties will benefit. I have indeed tried to save the Trust's money by arranging to have the "white" sculpture removed at no cost. (Please will you confirm if you still wish it to be removed.)

Please let all the Trustees be aware that I am trying to make sure the work that has to be done by Trustees is the very minimum. Also that I bear no animosity toward any of the Trustees. I indeed admire anyone who is honest, and stands up to his or her own beliefs. I actually enjoyed the debate. (Please also note that this statement is not indented to "curry" favour.) I thought that when I engaged with the Trust in this project, all of the Trustees were in favour of how the project should progress. This appears not be the case, and therefore I believe that the Trustees should now confirm to me in writing, that they all still wish to support this project in the role of facilitators and advisors. I ask this because, not only have I put a lot of (unpaid) time and hard work in to it, but because it was the Trust's initiative...

My main concern and loyalties in all this is towards the students who are hopefully going to participate in the project. (Who also will shortly be at the front line of this business run world.) Therefore I will act firstly in their interests.

To show that I am also concerned with school children in general, I have enclosed some photocopies of work that I have done in the past with the school children of Grimsby and Norwich. The first is a mural painted by Grimsby school children, the second depicts several sensory sculptures in Hall School Garden Norwich for severely handicapped and disabled children and third is a "Tree of Life" Sculpture in the Castle Mall Norwich in which approximately 2500 school children made and placed leaves on its frame, which had pledges to the environment. In non of these projects did I make any money, but managed to secure over £2000 for the cost of materials. I hope this shows where my main concerns lie and the passion by which I exert them. I look forward to your reply. (FLG Diary: 62)

This was the Trust's letter of reply dated 18th November 2002:

Dear John,

Thank you for your letter and enclosures. I was not entirely surprised to receive the letter as I realise that the discussion at our last meeting must have been confusing for you. We had not planned to have such a long discussion but Mary raised genuine concerns and it was necessary for everyone to have the chance to give their own views. The way we organise our committee is to set up working groups which report back to the main meeting for approval or otherwise. The library garden project was of course initiated by ourselves in 1998 and is ongoing. The discussion arose from the progress report on the 'site responsive' project work which you... presented and I think that from the trustees' point of view, it was a good thing to have had it because it provided us with an opportunity to review and clarify our role.

I do want to make it very clear that we were not in any way criticising your work. As I said at the meeting, I think that the project you are developing is important and raises important issues for students, especially the need to be resourceful, to seek imaginatively for means of support, and to work with the local community. We also understand your own commitment to the project, which has involved you in a good deal of unpaid work, and we appreciate the fact that you have taken great pains to minimise any cost to us.

As the Public Art Trust we stand as a link between your work and (in this case) Farnham Town Council, and I remain convinced that without our initiative, this project would not be happening. Our stated aims are to advance public education in the arts in Farnham, and by acting as a catalyst in the case of the library garden project we are fulfilling those aims.

The minutes of our meeting record our agreement to continue our own involvement in the project as facilitators and advisers and I am therefore happy to give you the assurance you request. We are giving consideration to the idea that we would hold any sponsorship funds. As we have charitable status it may be helpful for us to apply for grants, and I hope that you will let us know as soon as possible what specific requirements there may be which would be suitable for grant applications. I think that the lesson we learned from the shed project is that good interpretation is essential, and that the idea of presenting it as a puzzle was not successful. (FLG Diary: 64/65)

**(2:14)** These are the relevant notes that were copied into the diary:

The Trust were very concerned that I [had] completely deleted the sentence about SIAD being responsible for the selection of work. I said that apart from initially checking that it isn't obscene or sacrilegious, which is mainly down to me, the work will be chosen by the public. Otherwise, again we start destroying the concept of site-responsive work. In fact it will have the effect of putting up a brick wall between institution and public if a select committee selects the work. The public (which includes everyone) will have a vote. [They] suggested that various interest groups would gang together to make sure that the work that they didn't like would not get their vote and would persuade others to do the same. I replied, well isn't this Trust an interest group and wouldn't we do the same thing? [They] said, well if it is down to public selection and there isn't a pre-selection by SIAD, it should be made clear in any press release that the TRUST IS NOT RESPONSIBLE for the selection. I replied that it would be made abundantly clear that the students work is meant to be challenging and that it is intended that members of the public THAT INCLUDES EVERYONE committee members, trust members, councillors, students and SIAD staff can vote. Therefore if interest groups want to get together that is all part and parcel of our democracy... (FLG Diary: 68/69)

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**(2:15)** Please note that the three brochures, which have been copied onto the accompanying CD, relate to the work produced by the students of the then Surrey Institute of Art and Design University College (SIAD) for the first three years of the *Farnham Library Garden* project. They contain, not only photographs of the students work, but also their comments together with comments from the Farnham Public Art Trust and the Business Development Unit at SIAD.

### **Appendix 3: The “Picnic” Project**

(3:1) I further stated in the proposal that:

It is intended that all of the homeless people attending the event will be photographed. Each person will have a parcel tag proclaiming that they are a “work-of-art”, and if they agree, their signature will also be included. In addition to this they could also supply a personal item, which is tagged with their signature on it. These items will be collected and formed into a pyramid in an agreed place, yet be established within the boundary of Hyde Park. A group of students... will be invited to volunteer for this project with a view to travelling around London to interview homeless people collecting their responses to the idea of a “picnic” in Hyde Park, and at the same time distributing flyers advertising the event. The students will also be invited to assist in the documentation of the event in the park. (Photo's etc.) And possibly interviewing members of the “public” in order to gain their views. (Picnic Diary: 3/4)

(3:2) This is a copy of the letter containing the initial “Picnic” proposal, which was posted to homeless organisations, royal parks authorities and local government:

I am a practice-based doctoral research student studying at The Surrey Institute of Art and Design University College in Farnham, Surrey. The area of my research covers Site-Specific Public Art and the Influences of Public and Private Patronage. I am writing to you in order to solicit your response and advice about a project that I wish to undertake as part of my research programme. I have therefore attached a preliminary outline of this proposal for you to consider, copies of which (together with a copy this letter) have been posted to all of the organisations and affiliated members mentioned on The Mayor’s Rough Sleepers Strategy ‘Homeless Website’, together with The Mayor and his Advisory Cabinet, Administrative Staff of the Royal Parks in London, The Editorial Staff of The Big Issue, The Director of the Serpentine Gallery, The Director of Politeia and its Advisory Council, The Editorial Staff of The London Evening Standard and various individuals that are in some way involved with homeless issues. A complete list of contacts is enclosed.

I intend to involve a group of students from the Surrey Institute who will act as volunteers during the period of this project, the central issue of which revolves around the homeless people in the Central London area and the organisations and charities that help and deal with their needs.

I have already discussed the project in some detail with... the Manager of The Business Development Unit at The Surrey Institute and his department have agreed to forward £1000 towards setting it in motion, and I am hopeful that it will be realised next year (2005).

The project will be fully documented throughout, keeping a diary of events, taking photographs and videos, which will form a central part of my research programme.

I am aware that what I have in mind has social and political implications. But hopefully this project and the event it will culminate in will help to focus and identify the specific social, environmental and political needs of homeless people. Whatever transpires, it is intended that the proposed venture will create an enjoyable occasion, while helping to highlight some of those needs. So please read the attached document and forward your reply/advice via the postal or e-mail address above.

PROPOSAL: - To invite as many homeless people as possible from the area of inner London to partake in a “Picnic” in Hyde Park for one possibly two days (dependant on numbers) during the month of August 2005. (The exact date to be arranged in agreement with

parks authorities, police etc.). It is intended that the event will be videoed and all of the homeless people attending the event will be photographed. The video together with the photographs will later be included as part of a major exhibition. In addition to this the participants could also supply a personal item, which is then tagged with their signature on it. These items will be collected and formed into a display in an agreed place yet to be established within the boundary of Hyde Park. (This display could be added to each year, if this project becomes an annual event.)

INITIALLY: - A group of students, (at least 12, possibly up to 20) including myself, will be invited to participate as volunteers for this project with a view to travelling, in pairs, around the homeless centres/hostels of Central London (permission to be obtained first) to initially interview homeless people during March '05. The students will collect and document their responses to the idea of a "Picnic" in Hyde Park, and at the same time distribute posters advertising the event. The students will also be invited to assist in the documentation of the event in Hyde Park. (Photo's etc.) They could possibly interview members of the "public" in order to gain their views. (The Students will receive advice and guidance during a workshop in Feb '05, from a sociologist before they are allowed to take part in this project.)

CONTACT: - All of the people on the enclosed list, which include the Mayor of London... and other council members... the Big Issue and embracing all of the organisations dealing with the various aspects of homelessness will have now received a copy of this letter. This letter invites an initial response to the proposed project with a view to forming a representative committee to organise and oversee the event. I propose that the first meeting (possibly at City Hall- if the Mayor is agreeable) should take place at the beginning of March 2005. Please note that... the Head of Research and Development at the Surrey Institute has volunteered to attend the first meeting.

**Possible agenda for the first meeting:**

Logistics of setting-up and coordinating the event. Delegating responsibility to each committee member to direct a specific aspect of the event. E.g. distribution of food, clothes, setting up areas of contact/registration and photographs etc.

Contact made with businesses and charities- inviting them to sponsor the event, with a view to supplying food/clothes, marquees, sleeping bags etc. and to set up the "Picnic".

The police and park authorities to be invited to arrange a designated area of the park for the "Picnic" and to police the event.

Notify- the newspapers- television- radio- (press release), placing posters around the park informing the public of the pending event.

Inviting members of the "public" to supply food and/or clothing, and to consider helping during the event.

Inviting the Serpentine Gallery to support the event. (There maybe a possibility of an exhibition of the homeless peoples photographs together with the display of their personal items inside/outside the gallery.)

An arrangement for free rail passes for the homeless could be made in order to enable them to travel to and from the event.

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While this event has been initiated with a view to being a performance-based site-specific public artwork, which is an integral part of my research, it will with any luck "spark-off" other initiatives. The event will undoubtedly focus attention on the homeless people of London, but this occasion should be mainly regarded as an opportunity for the London Council, Police, Businesses, Charities, Homeless Organisations etc., to use this opportunity as a vehicle whereby they can set up a central register to deal with the problems of each homeless individual. E.g. housing. It could also be used as a base where parents could locate their children, or at least leave

personal messages for collection. And there could be many “spin-offs” that have as yet not been envisaged, it is intended that the door should be “left-open” in order to allow for fresh ideas to be incorporated. There will of course be some or even many protractors, but they will also be invited to discuss their point of view. Opposition is an inevitable condition of any democracy. The question is: Can everyone put their own concerns to one side in order to help those who need it most?

This project has been deliberately left as a basic outline of what could possibly happen. This strategy allows for all interested parties to contribute to the basic idea posed. I do not pretend to be an expert in the “homeless” situation, all that I perceive is a social need and have acted upon it by providing a vehicle whereby some of those needs can be addressed by the experts in this field. I will reply to all letters/e-mails received- and I look forward to your observations and suggestions.

**(3:3)** During the meeting with Ethics Committee (14/10/04) I also agreed:

That it should be made clear to the students taking part that they will be required to conform to a clearly defined protocol as defined in SIAD’s “Principles of Good Practice”. That formal written consent... is obtained from each participating “Homeless Person”. Making sure that they understand that any items are given freely and that they will be photographed and videoed and the resulting images will be on public display. The project should be conducted in an open, transparent and honest manner at all times. It should also be made clear that any participant has the right to withdraw at any time and no information about individuals will be forwarded to any third party. Confidentiality and anonymity should be maintained at all times. A risk assessment for students should be carried out and briefing and debriefing should take place including a feedback forum. I should make it clear from the start that this project will be part of research and that it will result in an exhibition of the work in order to gain a PhD. (Picnic Diary: 9/10)

**(3:4)** E-mail Date: Thur, 21st October 2004 From: The Ethics Committee:

Further to our meeting last week, below is an outline of our discussions:

1. We discussed if it would be necessary at this stage for the Research Ethic’s Committee to form to discuss the project proposal. The main issues were to ensure that we safeguard John and the students participating in the project.
2. We discussed the need to ensure that participants were trained and briefed in advance of undertaking any work related to the project.
3. We agreed that all participants, including the homeless would need to have informed consent and be clear of what they were getting involved in.
4. We agreed that all participants, including the homeless would have the right to withdraw without penalty at any point in time.
5. There were a few issues regarding ownership and the transfer of ownership in respect of the items of belongings, which would be donated by the homeless participants. It would be necessary to ensure that the transfer of ownership of these items was clear and consented.
6. There was also some issues relating to confidentiality and anonymity, this would also need to be clear in the terms of consent to ensure that individuals remain anonymous.
7. It was agreed that John would initially contact all potential stakeholders and charitable organisations to gain support and interest in the project.

8. Leading charities for the homeless would be invited to become part of a Project Committee, which would help manage and advise on the project activities.

9. It was agreed that these specialist organisations and charities would have a clear understanding and view on research ethics and therefore the Project Committee would be clearly well informed.

10. It was agreed that John would contact the relevant Park Associations to ensure that the location would not be problematic and that risk assessments would be carried out.

11. A copy of the Institute's draft Code of Good Practice for Research Ethics was provided to John, who would ensure that advice and guidance within the document was taken into account and adhered to.

12. It was also agreed that John would inform... [the Ethics Committee] when the 1st Committee Meeting would take place so that... a representative from the Institute could attend in order to determine whether there were any further issues which needed to be addressed by the Research Ethics Committee. (Picnic Diary: 10/11)

**(3:5)** In the letter to the Sociologist I also included an explanation of who I was and why I required his services:

I am a practice-based doctoral research student studying at The Surrey Institute of Art and Design University College in Farnham, Surrey. The area of my research covers Site Specific Public Art and the Influences of Public and Private Patronage. I am writing to you in order to solicit your response and advice about a project that I wish to undertake as part of my research programme. I have therefore attached a preliminary outline of this proposal for you to consider, copies of which (together with a copy of this letter) have been posted to all of the organisations and affiliated members mentioned on The Mayor's Rough Sleepers Strategy 'Homeless Website', together with The Mayor and his Advisory Cabinet, Administrative Staff of the Royal Parks in London, The Editorial Staff of The Big Issue, The Director of the Serpentine Gallery, The Director of Politeia and its Advisory Council, The Editorial Staff of The London Evening Standard and various individuals that are in some way involved with homeless issues. A complete list of contacts is enclosed.

I intend to involve a group of students from the Surrey Institute who will act as volunteers during the period of this project, the central issue of which revolves around the homeless people in the Central London area and the organisations and charities that help and deal with their needs.

I have already discussed the project in some detail with... the Manager of The Business Development Unit at The Surrey Institute and his department have agreed to forward £1000 towards setting it in motion, and I am hopeful that it will be realised next year (2005).

The project will be fully documented throughout, keeping a diary of events, taking photographs and videos, which will form a central part of my research programme.

I am specifically writing to you because I am aware of your interest in Social Exclusion. Therefore apart from soliciting your initial response/advice I am also inviting you or one of your colleagues and/or students to be directly involved in this project.

As I have already intimated, I intend to involve a group of students from the Surrey Institute who will act as volunteers during the period of this project. And as part of this project they will be expected to interview homeless people. Both my research supervisors and I feel that we need some expert guidance before tackling this venture. Therefore as you will see on reading the enclosed project outline it is proposed that at least one workshop should be conducted by a person who has the requisite knowledge to guide both

myself and the students. There are still a number of bridges to cross before I get to the point of involving students, but at this early stage I felt that it would be prudent to invite you to consider the ramifications of this venture and then contact me with a view to conducting the proposed workshop/s.

**(3:6)** Transcript of the e-mail dated Monday 21st February 2005 from the sociologist to Crisis:

This is just a note to confirm our support at the University of Surrey for John Reveler's initiative with homeless people and public art.

It is vital that he develops strong working relationships with those working in the field.

In my experience, such projects can successfully support disadvantaged people through their direct participation in media that are new to them, and then more general awareness raising can follow innovation. (Picnic Diary: 48)

**(3:7)** Transcript of the letter dated 29<sup>th</sup> November 2004 stated:

Dear Mr. Reveler,

Thank you for your letter dated 20<sup>th</sup> November... regarding support for your idea for an event supporting homeless people in Hyde Park. Please accept my reply on behalf of the Mayor.

I have passed on the information to... the Housing and Homeless team for consideration. Although we cannot, at this stage, guarantee the personal involvement of the Mayor, the project is of interest and... [we] will contact you directly at some point next week as he is currently working on the production of a report that is taking priority for the time being... Correspondence Officer. (Greater London Authority)

**(3:8)** Transcripts of the e-mails between myself and the Policy Officer for the Homelessness Housing & Homelessness Unit of the Greater London Authority:

(16/12/04) You will know from the Mayor's Rough Sleeper Strategy that we do a great deal of work to tackle homelessness and to raise the profile of this issue. We are generally supportive of initiatives that raise a positive image of homeless people. Homelessness in London goes far beyond the visible extremes of rough sleeping - there are currently 67,000 homeless households in temporary accommodation in London, three quarters of which are families with dependent children. Our practice is to work in conjunction with established homelessness agencies, I would suggest that you should look to develop your project in partnership with one of these. There are many such agencies providing services and hostel accommodation to homeless people in London. Policy Officer for the Homelessness Housing & Homelessness Unit (Greater London Authority)

This was my reply:

(20/12/2004) It is one of my intentions to work closely with one or more of the numerous homeless agencies. As you will be aware I did post the initial proposal to all those agencies on the Mayor's Rough Sleepers Strategy Document and a number have expressed their interest. Therefore I will be making further contact with them in the New Year. My strategy involves establishing a sound base from which to develop and implement this project. That is why, as I believe I have mentioned before, I am involving the head of Sociology at The Surrey University and soliciting the services of the Royal Parks Authorities. To this end I hope that I have

permission to mention to all concerned, that in essence the Mayor's Office supports this initiative. Please also feel free to forward any other advice which you think might help. Meanwhile I will keep you and everyone else who has expressed their support for the Homeless in London "Picnic" Project informed of its progress...

The Policy Officer for the Homelessness Housing & Homelessness Unit of the Greater London Authority explained:

(21/12/2004) Thanks for your response. At this stage it would not be appropriate to mention mayoral support. Support for a specific project has an approval process here, requiring sign-off from the Mayor's policy director and the Mayor. Your project has not been through this process. If at the point your project becomes a joint-venture with a recognised homelessness agency then we would consider this, but at this stage it would not be considered. Neither could we endorse you claiming Mayoral support 'in essence' as this would be perceived as officially sanctioned support, which it is not. Whilst I mentioned in my original email that we are broadly supportive of initiatives that tackle homelessness, you will understand that the specific support of the Mayor can only be claimed if formally agreed as a safeguard against any project claiming Mayoral support because it is related to, or tackling an issue that is a Mayoral priority or policy.

To which, in an e-mail also dated 21/12/2004, I replied:

Thank you for your guidance- I will keep you informed of my progress and then seek official support at the appropriate time. (Picnic Diary: 25 to 28)

**(3:9)** Transcript of the letter dated 06/01/05 from the Royal Parks Events Manager:

Unfortunately we are unable to accommodate your request as the timing and the nature of the event are unsuitable for Hyde Park, particularly: we do not have the facilities, or suitable space for temporary facilities, to host an exhibition (permanent or temporary) of the artefacts and photographs collected at the picnic. Exhibitions are generally regarded as unsuitable for Hyde Park because we are unable to guarantee the security or safety of the exhibit during the busy summer concert season, or during marches and demonstrations throughout the year. We cannot accommodate the picnic because Hyde Park is now fully booked with large-scale events from June until the end of September 2005. (Royal Parks Letter 06/01/2005)

**(3:10)** Transcript of the letter dated 10/01/2005 to the Royal Parks Events Manager:

Thank you for your letter dated 6<sup>th</sup> January 2005. And yes the content of your letter is somewhat disappointing, especially when the initial reply from your colleagues appeared quite positive in that I was advised (via an e-mail) that the Royal Parks Authorities had been considering an event of a similar nature. However I am not one to dwell on past matters, but to find alternative ways of realising this project.

But I think that it is a worthwhile exercise to address the specific points that you have given as to why Hyde Park is unsuitable for this event in order to review my strategy.

Your main concern emanates from security and safety issues with regard to the setting up of a temporary exhibition of artefacts and photographs collected at the picnic. In reply to this concern it was one of the main concerns which I carefully considered when

drawing up the proposal. I can say that I have gained considerable knowledge of health and safety, vandalism, theft and security issues from staging several temporary outdoor public art events over the last decade, and therefore I am very aware of what needs to be addressed before any exhibition of this nature is staged. But having said this the photographs and artefacts collected during the picnic event were meant as only one of the possible by-products. The main concern of the event is to highlight the concerns of homeless people at a time other than Christmas. Added to this I have had an offer from a gallery to exhibit any artwork produced, which in effect alleviates the problem at a stroke.

I cannot however at first sight get around the fact that Hyde Park is fully booked. But then Hyde Park is only one of many parks in London. It is here that I need to ask for your advise and undoubted experience. I am aware of the other parks listed under the Royal Parks umbrella- would it not be possible to use one of these as an alternative venue? I would be only too pleased to receive your views on this possibility. Or indeed if have any other possibilities that you are aware of, they would also be gratefully received.

Having said all this, the project "Picnic" is intended merely as a guide/possibility as to what the outcomes of this venture might be. It is in fact intended an open invitation for any organization/individual to pick the idea up and run with it and transform it into something that is possible to achieve. As I stressed in my initial letter, I am no expert in this subject, just a concerned individual who has had an idea and wishes to gain further knowledge of homelessness by taking a proactive stance.

I am aware that there have been many brilliant individual initiatives conducted by the many, possibly somewhat disparate homeless organizations, which have benefited homeless people. But they tend only to be highlighted to the general public at Christmas time. Would it not be appropriate to duplicate this with a high profile event during the summer? I take my lead here from the splendid initiative by CRISIS at the Millennium Dome this Christmas as to what could possibly happen during the "Picnic" event. To this end I will shortly be writing to those organizations who have already responded stating that they are or will be discussing my proposal further.

Maybe I should blow my own trumpet a little in order that I might persuade you that I am capable of developing and organising large projects. As you will be aware from my initial letter, The Business Development Unit at the Surrey Institute has donated £1000 in support of this venture. They have only done so because of my previous successful Farnham Library Garden Project, to which they donated £6000-plus (brochures enclosed). This is now an annual community-based arts project involving some twenty-plus (and growing) student volunteers, The Surrey Institute, Farnham Public Art Trust, Waverley Borough and Farnham Town Councils together with several local businesses and members of the local community, and is now operating annually at five separate sites in the Borough of Waverley. Last year this project was nominated by the Higher Education Funding Council for a national award and reached the final of the award. The project has again been nominated this year. I have mentioned all this to show my resolve in seeing things through. I wish you a happy New Year and look forward to any reply that you might consider constructive.

**(3:11)** Transcript of the letter to Crisis dated Wednesday 12<sup>th</sup> January 2005:

On the 20<sup>th</sup> of November 2004 I posted a letter to your organization outlining a project involving homeless people in London. (I have enclosed a further copy to remind you of what I had in mind.) I realise that you have been very busy organising the event in the Millennium Dome over Christmas, but I was wondering if you have had time to consider the proposal. My main, and very genuine concern, was and still is, that the only time the "general public" are made aware of the needs of the homeless is at Christmas.

Therefore I thought- wouldn't it be a good idea to organise a high profile event in a public place during the summer months in order to complement the Christmas period. Hence the idea of staging a "Picnic" in Hyde Park during August.

Since the initial posting of this proposal I have spoken with... the Policy Officer of the Homelessness Housing & Homelessness Unit at the Greater London Authority. He has advised me that my best course of action is to align myself directly with at least one of the listed homeless organisations in London- hence this follow-up letter.

I realise that the project may well be a bit too adventurous and in some ways naïve. But the "Picnic" project is intended merely as a guide/possibility as to what the outcomes of this venture might be. It is in fact intended as an open invitation for any organization/individual to pick the idea up and run with it and transform it into something that is possible to achieve. As I stressed in my initial letter, I am no expert in this subject, just a concerned individual who has had an idea and wishes to gain further knowledge of homelessness by taking a proactive stance.

I am aware that there have been many brilliant individual initiatives conducted by many homeless organizations, which have benefited homeless people. But they tend only to be highlighted to the general public at Christmas time. Would it not be appropriate to duplicate this with a high profile event during the summer? I take my lead here from the splendid initiative by CRISIS at the Millennium Dome this Christmas as to what could possibly happen during the "Picnic" event.

If CRISIS is considering a follow-up to their splendid event in the Millennium Dome with a further event of a similar nature this summer I would like to be involved in some capacity as an artist/researcher. Maybe I should blow my own trumpet a little in order that I might persuade you that I am capable of developing and organising large projects. As you will be aware from my initial letter, The Business Development Unit at the Surrey Institute has donated £1000 in support of this venture. They have only done so because of my previous successful Farnham Library Garden Project (brochures enclosed), to which they donated £6000-plus over a two year period. This is now an annual community-based arts project involving some twenty-plus (and growing) student volunteers, The Surrey Institute, Farnham Public Art Trust, Waverley Borough and Farnham Town Councils together with several local businesses and members of the local community, and is now operating annually at five separate sites in the Borough of Waverley. Last year this project was nominated by the Higher Education Funding Council for a national award and reached the final of the award. The project has again been nominated this year.

I have mentioned all this to show my resolve in seeing things through. And as part of my initial preparations for the "Picnic" project I have already spoken with a representative of the Ethics Committee at the Surrey Institute and agreed a plan of action. In addition to this I have arranged to see the Head of Sociology at the Surrey University in Guildford during the first week of February, with a view to gaining further insight into homelessness and the main concerns of the people involved.

I wish you a happy New Year and look forward to any reply that you might consider constructive. It might be that you deem some of my suggestions inappropriate- if they are please let me know why. Please also note that I would be more than willing to travel to London in order to discuss things further if you consider it appropriate. My home number is 01252 715812- there is an answer phone service in case I'm not at home.

**(3:12)** This is an example of one the e-mails posted to members of Crisis dated 07/02/05:

I am a doctoral research student based at the Surrey Institute of Art and Design University College in Farnham Surrey. On the 20th

November last year I posted a copy of a proposal involving homeless people in London to your organisation, Crisis in London. I followed this with a letter addressed to you at 66 Commercial St. It advised you who I was in some detail, and asked if you had had time to read the proposal. I realise that you and your organisation are always extremely busy, but I am genuinely interested as an artist in creating a project that helps to highlight homelessness to the public at large. To this end I have been contacting numerous organisations to improve my knowledge on the subject. Tomorrow I will be talking with the head of Political, International and Policy Studies at the Surrey University in Guildford... He has agreed to advise me on the subject, as his main expertise is in social exclusion. Please contact me with any comments that you might have... (Picnic Diary: 43)

This was their reply dated 08/02/05:

Thank you for your email of 7<sup>th</sup> February and I am sorry that you have not had a reply from us so far. If you could email me further information on exactly what you would like to know, and propose, we shall look at it and reply to you as soon as possible. (Picnic Diary: 45)

This a transcript of my reply letter dated 09/02/05, which stated:

Thank you for replying to my e-mail- I don't know if you have read the literature that I posted to your Director, but in essence my strategy was to solicit responses from those individuals and organisation who deal with the problems of homelessness. I put forward a tentative idea that could possibly highlight these problems to the general public at large, with the intention of addressing the preconceived idea that all homeless people are either drunks or drug addicts and not worth helping. While at the same time giving a platform to the homeless themselves to vent their feeling through the production of art, which would be shown at a high-profile venue during the summer. Hence the reason for choosing Hyde Park. My idea stems also from the fact that the only time homelessness is mentioned on the media is usually at Christmas and that John Bird of the Big Issue said in one news interview, marching and protesting are a waste of time- so I decided to try and develop a proactive project which would invite anyone who wished to be involved to put forward their ideas and comments.

I believe that art has an important role to play in connecting people, hence my interest. I do have experience in developing and organising large public art projects which have involved local community organisations and students from the Surrey Institute of Art and Design. But it might be that my idea of holding a "Picnic" in Hyde Park and organising various art events with students and homeless people, while also inviting various organisations such as Crisis to contribute with some of the initiatives such as those at the Millennium Dome this Christmas was a bit grandiose and to a certain extent naive. But my initial strategy of posting over 100 letters to those who might forward their suggestions, concerns and opinions, was to tailor the initial idea to what is practical, while at the same time benefiting homeless people.

To this end I have now had a meeting with the head of Political, International and Policy Studies at the Surrey University in Guildford (his area of expertise being in Social Exclusion). During a long conversation he advised me that I should initially endeavour to set-up small art projects/workshops in a number of hostels between students (including myself) and the homeless. In order that artefacts, such as writings drawings, paintings, collages etc., could be developed, which express the views and feelings of these people. The resulting work would be shown at a gallery in London (I do have an initial offer on this but it has to be confirmed) From this venture further

initiatives might well then develop. Nick has also kindly volunteered his time in order to conduct a workshop in April with the students, which will give them an insight into what to expect when working with the homeless. It should be noted that the Business Development Unit at the Surrey Institute has also agreed to put forward £1000 to start the ball rolling. And I have also been advised that I can apply for more funding as the project develops. I know that this is peanuts in the grand scheme of things, but it's a start.

The main thing that everybody, including the Policy Officer - Homelessness Housing & Homelessness Unit at the Greater London Authority and the Events Manager for the Royal Parks of London, has said, is that I need to align myself with one of the main homeless organisations in order to realise the proposal. This is why I have contacted your organisation. I realise that I need your organisation's knowledge, expertise and backing in order to get things off the ground and gain access to those homeless people who you think would best gain by such a project. As I have stated previously I am willing to travel to London in order to discuss this proposal further, as there is only so much that can be said and agreed indirectly. I look forward to your reply.

**(3:13)** Transcript of the meeting at Crisis Skylight on 06/04/05:

I travelled to Crisis (Skylight Project) near Liverpool St. Station for a 2:00pm meeting with... the Creative Arts Development Worker P/T and the organiser of "Open Christmas" at the Millennium Dome and is currently working on a garden project... They started by alluding to my original proposal and said Crisis has similar plans to develop the picnic idea in 2006, but it would not be possible this year. I said that I sent the idea to Crisis with a view to getting feed-back and then seeing what was possible. They said that we do not invite the media into our projects as we respect the privacy and confidentiality of our members. We would also want to see how much a project would benefit those members. In fact, off the top of my head, it would be more beneficial if they videoed the students having a picnic. I said that this was a possibility- our primary concern is for their benefit, although it would be a learning-curve for the students and myself as well. And to this end I have spoken to numerous people from the GLA and Royal Parks Authorities including... a sociologist at Surrey University in Guildford all of whom have said that it would be a good idea to first align ourselves with one of the major homeless organisations first and then develop ideas from there... They asked what kind of ideas I had in mind and what timescale. I said that it could start with an introductory workshop during June where all of the interested parties can meet and discuss ideas. As I said before I had the idea of issuing disposable cameras and compiling a diary- but the objective would be to formulate a number of ideas with the students and then put them forward at the workshop to see if this is what could happen. But also change and adapt them to their specific needs. The ideas will be simple so that anyone can take part and the project would culminate in an exhibition- possibly at the end of August, beginning of September. They showed me round their facilities and introduced me to some of the staff including one or two homeless people. Their facilities included- painting, sculpture, pottery, mosaics, computers (most people using this facility), hat-making, performance (dance/music) and exercise, which are run by various paid and voluntary tutors. I was also advised... that external organisations have in the past been invited to run projects. It should also be noted that the people who would attend come from numerous backgrounds under different circumstances, not all are homeless or rough sleepers- some are in temporary accommodation and some have skills that are useful to others. I asked how many people were involved on a daily basis and what times they were here. They replied; about 120+ on a daily basis with workshops running from 2:00pm until 9:00pm., although during the summer they usually finish at 8:00pm. I asked... if Crisis had a formal procedure to follow for these projects e.g. volunteer forms and guidelines. She said that she would find this out when she reported our meeting back to the

representative committee and she would then get back to me with their thoughts- possibly with a view to having a meeting with them to discuss details. Meanwhile, she said, if you along with your students, start formulating some ideas along with your reasons for doing so- especially expressing the benefits to the homeless and then forward to me- this would be a good idea. I informed them that we will be having a meeting with the students on Tuesday at which time the sociologist will be talking about homelessness and what that implies. Then I will be informing them about this meeting and then asking them to formulate some ideas with what has been said in mind.

I was given a timetable of the workshops and events that were current at Crisis/Skylight along with... contact details. There was however a caveat; They said that it might not be possible to fit things in this year- although it doesn't mean it couldn't happen at all. I explained... that while I was primarily a research student, I also acted as a tutor and run workshops with 20+ students and organised the Farnham Library Garden Project which took 12 months to set-up and now operates on 5 sites in the district of Waverley, which has been running for three years and has a student committee. So I am more than able and willing to run the workshops unaided. The meeting concluded they thanked me for my time, which was reciprocated, with the mutual agreement to keep in touch as things develop. (Picnic Diary 54/55)

### **(3:14) Crisis/Skylight/SIAD/Small Mansion Arts Centre Proposal Outline 2005 - "Taking a Walk"**

#### Introduction

This project will involve a small group of students from the Surrey Institute of Art and Design University College who have volunteered their time in order to set-up and develop an art-based project, the theme of which will be "Taking a Walk". The project will culminate in an exhibition of artwork produced by a group of 24 invited 'homeless' people. Because the students are using their own time (summer-break), there is a need to start and complete the project between the beginning of July and the end of August 2005. The project will be kept as simple and straightforward as possible so that anyone can take part. I have had several years experience in organising and running workshops and seminars of this nature, and curating exhibitions. I am therefore perfectly willing and able to do so here. (It should also be noted that no student will be allowed to act on their own, I will be present at all of the workshops.)

#### Project Outline

It is intended that an introductory workshop (lasting up to 4 hours max.), consisting of those 'homeless' people who are interested in participating, together with the students and myself should take place at the beginning of July '05. (Suggestion; A notice explaining the project and inviting people to put their names forward could be posted on the notice board at least two weeks prior to the first workshop. An initial introductory meeting could take place within the first two weeks of June, at which time I can explain who I am, and promote the venture prior to the first workshop.) After introductions, the project will be explained to the invited participants in detail. The proposed students ideas, which are briefly outlined below, will also be explained with a view to getting feedback and then individually modifying them if necessary. The main objective here, being, to tailor them to give maximum benefit to the participants. When details are agreed the participants will then be invited to volunteer for one of the listed proposals. Each group will then be lead by the students who thought up the idea. The students will help individuals with any further details and issue the materials that they will need to complete, or at the very least start and develop their project. (A sheet giving details of what each participant needs to accomplish, together with a timetable will be issued at this time. The students will also complete their own proposal.) In addition to

this there will also be an opportunity for each participant to design their own poster. (Optional) The poster (A1 or A3 size) could be a painting, drawing, computer graphic or collage.

There will be a second workshop (again up to 4hrs. Max.), which will be conducted approximately two weeks later. Participants will be invited to discuss how they have developed their project and what needs to be done in order to complete the work. (And any further materials could be issued.) Time, where practical and desirable, can also be spent on doing the work itself during this workshop. It could be that the group might use the workshop time to work outside if required. (Note: If there is no objection, I am not averse to supplying my e-mail address if any of the participants require advice between workshops and then I will forward any messages onto the students.)

A third workshop (again up to 4hrs. Max.), will again be conducted approximately two weeks later, which will in effect be the hand-in day for the completed work. (But there could be some flexibility built into this, as it is envisaged that at this time there will still be at least another two weeks before the intended exhibition installation day.) And again time can be spent during this third workshop in order to complete the work.

The exhibition, which will take place at The Small Mansion Arts Centre in Gunnersbury Park London, will last for two weeks. Everyone (who wishes to) will help to compose and install the artwork. There will be a private view during the exhibition with invited guests only. (Refreshments will be laid on.) There will be a second press view as suggested and agreed by The Small Mansion Arts Committee. Each day of the exhibition will hopefully be invigilated by a student plus one volunteer from those who have participated. It might also be a possibility (with agreement) that during the private view a selected participant/s along with a student/s will be invited to video proceedings while at the same time asking the invited guests what they thought of the exhibition. (This will help with obtaining independent feedback.) Participants will also be expected to help with taking the exhibition down and cleaning-up any mess.

**Timetable of events will be as follows:**

First Workshop; Saturday 2<sup>nd</sup> July 2005 at Skylight

Second Workshop; Saturday 16<sup>th</sup> July 2005 at Skylight

Third Workshop; Saturday 30<sup>th</sup> July 2005 at Skylight

Exhibition set-up day; Saturday 13<sup>th</sup> August 2005 at Gunnersbury Park

The exhibition will open on Monday 15<sup>th</sup> August

Private view Thursday 18<sup>th</sup> August 2005 between 6:00pm and 9:00pm at Gunnersbury Park

Press view Sunday 21<sup>st</sup> August 2005 between 2:00pm and 5:00pm at Gunnersbury Park.

The exhibition closing day will be Friday 26<sup>th</sup> August.

All work will be removed and the exhibition space left tidy on Saturday 27<sup>th</sup> August.

Start and finish times for the workshops at Skylight will be; 11:00am to 1:00pm Lunch and then 2:00pm until 4:00pm.

A feedback session will take place after the conclusion (date, time and place still to be agreed), which will include all of the participants, representatives of Crisis, students and myself.

There is also the intention of supplying each participant with a record of this project, which will include details of the part that they played in making it work. Depending on available funding this will be in the form of a booklet or at the very least a certificate which records their activities. I am endeavouring to make sure each participant receives a folder in which they can keep all their

documentation etc. I.e. a copy of the project, time table and a note book. Each participant will receive an outline of the project which they have selected to complete, along with list of things that they need to accomplish together with a timetable.

### **Students Proposal Outlines**

#### Twelve Day Diary

Six people will be provided with disposable cameras and a note pad. They will be invited to compile both a visual and textual diary. It should last for a period of twelve consecutive days with two photographs taken per day, one in the morning and one in the afternoon. They will also be invited to write down why they took the photograph/snapshot in as many words as they like, making sure that they put the time, place and date of the corresponding photo next to each comment. The cameras will then be collected and the film processed. The book will also be collected and photocopied for display purposes. The resulting photographs, text and original note book will then be displayed in the exhibition.

#### Textures

Working with texture and surface to produce 2D pieces of work, each artist could work individually or as a group. There could for example be an initial opportunity for a group piece to be produced in order to encourage the less confident to engage in the making process. The work would focus on taking rubbings of surfaces that the students encounter in their everyday lives e.g. iron plaques on drains, surfaces on stairs, brick walls, trees and leaves in the park, anything with a rough surface. These rubbings would then be used to form part of a 2D piece of artwork, that could just consist of surface and texture rubbings forming a collage of abstract patterns. Alternatively, the rubbings could form part of a piece of work which included the use of drawing and painting. Using the concept of "Taking a Walk" this proposal could be as simple taking a walk in the park while collecting rubbings of different surface textures. All of which will build a record of the surfaces that are encountered within the London environment. A variety of materials could be used for the rubbings e.g. paper, tissue, and various fabrics e.g. cotton or nylon, which will be provided.

#### Object, Subject, Site

The intention of this project is that over the initial (two) weeks, we would encourage participants to look closer at their habitual environment. They would be prompted to collect small objects, which are relative to, and in the vicinity of their various habitual sites. These objects may at first glance appear to have little significance or value, but through a process of a group discussion within an art-based context, various (possibly new) feelings and values will emerge regarding these collected items. Through this process, the site/s of the collected object/s will then be brought into the realm of the art gallery. However this is where a tension lies. Careful consideration would be taken in terms of siting any resulting work (as a work of art). The Gallery, as an icon, represents a specific section of society with which the participants might perhaps feel that they have little or no connection. But the objective here is that through the process of collecting, categorising, and attention to the details of display of the collected items within a gallery environment, the artists/participants will indeed find themselves questioning and reassessing the values and stigmas that are attached to everyday objects. The project is intended to be very open ended with regard to how the final work will be displayed in the gallery.

#### Working title: 'Found'

A group of people will be invited to make a journey in the city landscape to collect objects that have been lost or abandoned in the

streets. The found objects can be anything from shopping lists to photographs and even bigger objects, but the idea is to pick up something that evokes emotions, memories and/or thoughts in the participants mind. These found objects will then be brought into a studio to be photographed. Each person will then be expected to write a story (just a paragraph or two), which can be either a purely fictional or 'true' story based on the participant's memories, emotions etc. that have been evoked by the collection of these found and then photographed objects. The idea is to create 'an imaginative archive'. The photographs of the objects, the found objects themselves and the stories will be displayed in the exhibition. The photographs of the found objects together with the stories could also, subject to available funding, be compiled into a small booklet/catalogue to be handed out in the exhibition.

Objectives: The participants;

Will be involved in decision-making at all times.

Will learn how to participate in a project that will help to develop their organisational skills, as they will need to follow a timetable of events together with a set of previously agreed instructions.

Will learn the responsibilities involved when working as a group with a common and creative purpose.

Will learn how to set-up their work in an exhibition environment and invigilate that exhibition.

Will develop their communication skills between themselves, students, myself and those people attending the exhibition including those at the private view.

Might even develop artistic skills which they didn't know they had.

Will contribute in a feedback session on what they thought of the project and how it might be developed in any future event.

Will benefit from working closely with a group of students, especially if they envisage treading the same path at some future date.

Will receive a certificate (possibly in the form of a booklet) which details the project and the part that they played in its realisation.

Will hopefully enjoy the experience of participating in this project.

Notes

There is a clear objective here that this project will primarily be of benefit to 'homeless' people, but the students will also be learning from this exercise.

As a researcher I will also benefit by being able to document the project.

It will also benefit anyone else who is considering setting-up similar projects in the future if they first wish to read my thesis, a copy of which will at least be lodged with the Surrey Institute of Art and Design University College, who have initially pledged £1000 toward setting-up this project.

It should also be noted that I am in the process of apply for more funding in order to make sure that the project can be completed successfully.

Any participant will be free to withdraw at any time if they so wish.

Any expressed privacy and anonymity will also be a priority.

If Crisis wishes, an observer of their choosing, will be more than welcome to attend all or any of the workshops and make suggestions to me if it helps to progress the project.

It should also be noted that all of the students will have had an induction, at which time... [a Sociologist] from the Surrey University in Guildford, whose main area of expertise is 'Social Exclusion', will discuss the topic of 'Homelessness' and what that implies.

This induction has taken place.

The students will also be thoroughly briefed about the details of the project together with their responsibilities and the role that they will play.

Each of the participants including the students will have signed a consent form.

This project will also help to 'raise awareness' amongst the student-body of The Surrey Institute University College of the activities of Crisis together with the realities of homelessness.

**(3:15)** Transcript of the agreement reached with Crisis Skylight:

Re: Taking a Walk/ Crisis Skylight

It was a pleasure to meet you a few weeks ago and to discuss the 'Taking a Walk' proposal. It appears a very interesting concept and one that our members could really enjoy. As you know, Susan... has resigned and Chris... will be taking her place from the beginning of July. However, I know that he attended your overview on the 16<sup>th</sup> of June and is very supportive of the initiative – as are the arts tutors. Please find below my understanding of what we discussed and agreed:

You will be running 3 workshops with members over the course of July (2<sup>nd</sup>, 16<sup>th</sup> & 30<sup>th</sup>) working towards an exhibition in late August at The Small Mansion Arts Centre in Gunnersbury Park

Workshops will be held between 11 –4pm in the energiser zone on the 3<sup>rd</sup> floor of Crisis Skylight and all materials needed for these workshops will be brought in and paid for by you. As there is very limited storage space available at Skylight, any items required to be stored in between workshops will be kept in a box/folder either in the art room or a project worker can place it in the basement for safekeeping. Please clearly label it and leave it at your own risk.

Publicity: you will not videotape workshops. It is my understanding that the work produced will belong to the members but that you will be requesting to use the finished product. Please can you ensure that Crisis Skylight will also have the right to photograph and use the finished product for marketing/fundraising purposes? I believe that you were in the process of updating an agreement/consent form that you will be requesting members sign – can I please have a copy of this?

Members will be involved throughout - from developing the art project to setting up/taking down the exhibition. As it cannot be assumed that the same staff will be on duty during each of the workshops, you will keep members well informed of progress of the project and will provide a contact name/number to members in order to maintain continuity. You will also provide regular updates to staff on how the project is progressing so that they can support the communication efforts.

Feedback from members - you will provide Crisis Skylight with: how the project was received, what worked / didn't as well as any other tangible measurement derived on the individual progress of members. (Picnic Diary: 88)

**Introduction to the CD Documentation Relating to the *BT/Cellnet, Farnham Library Garden & "Picnic" Projects***

**NOTES:**

- It should be realised that the photographic evidence portrayed in this CD, of the products produced in the above projects, were configured as a result of the intricately woven discursive and creative processes that were developed between all of the parties involved in each case. For example, during the "*Picnic*" project, the basic concept changed radically. From the initial idea of conducting a picnic with a group of homeless people in Hyde Park, to completing a group art exhibition, which was renamed "*Taking A Walk*", at the Small Mansion Art Gallery.
- In addition to the pictorial evidence of the products produced, there are also key textual examples of how the related processes developed. These examples are accompanied with key reflections and analysis, together with their outcomes and conclusions. However, it must be stressed that the examples shown on the CD do not and cannot convey every little nuance of these projects. Therefore, this CD amounts to a chronology of the key stages of the development of the *BT/Cellnet, Farnham Library Garden & "Picnic"* projects. A far greater insight into the complexities of each project can be achieved only by reading the accompanying thesis.

**FURTHER GUIDANCE:**

- 1. Reading the extract entitled: *The Development of a Site-specific Practice* first, which is copied below, will allow the viewer to realise how I thought about the development of the three projects on this CD.
- 2. It is also relevant to read the projects in the correct order, which is the *BT/Cellnet* project, then the *Farnham Library Garden* project, followed by the "*Picnic*" project, as this is the order in which they were developed.
- 3. Having said this, it would be most beneficial to have previously read the thesis.
- 4. In addition to the three projects, there is an *Index of Names* folder, which contains short biographies of the artists, critics and historians that were referenced in the thesis. Compiling this list assisted me in understanding their motives and reaching the conclusions I have drawn.
- 5. Finally, the first three *Farnham Library Garden* project brochures have been included on this CD. They further illustrate the variety of work produced by the students.

### The Development of a Site-specific Practice

The *BT/Cellnet* assignment ostensibly enabled me to investigate and document the ways in which a multinational, corporate business influenced and directed the form and content of a Formal/Object-based Site-specific Art Project. However, I purposefully set out to produce a sculptural artwork that was specific to its geographical location, as opposed to any pre-formulated ideas that were artist-specific, or related directly to BT/Cellnet. In addition, by maintaining a comprehensive diary, (A separate diary was maintained for each of the projects.) I was able to reflect on the role played by myself as the artist and the ways in which BT/Cellnet and their associates influenced the form and content of the artwork that could be produced. An initial realisation emerged during the development of this project, which questioned the notion of “site”. In that, while there were four geographical (*literal*) sites at play within the context of this project, there was also the Institutional (*functional*) site of BT/Cellnet and their associates to be considered. Therefore it would be true to say that while this project centred on object making, i.e. the end product, the processes involved in reaching this goal were also beginning to be identified.

The *Farnham Library Garden Project*, which was initiated by the Farnham Public Art Trust, enabled me to conduct a comparative study of how the patrons of a Community-based Art Project, as opposed to a corporate business, influenced and directed the form and content of the site-specific art that would be produced. This project also allowed for a comparative study of the role played by myself as the artist to be monitored. The notion of the *functional* site was also considered and developed further by the formation of a partnership between disparate groups of “Institutions” who, while having a common interest in this project, participated for differing reasons. Therefore this project was tailored in order to become specific to this Institutional Partnership. Again this project was initially developed with the *literal* site as the starting point and object making as its primary goal. However, the *functional* site, which takes into account the processes involved in developing this project, played an equal part in influencing the form and content of the artwork that was produced.

The “*Picnic*” Project, which investigated the Performative mode of Site-specific art, was formulated from the experiences gained from conducting the two previous projects. While this project has a beginning, which was created and established by the artist, the parameters set out in this project remain very fluid. They continued to be no more than working guide-lines, or indeed suggestions as to what elements in this project may or may not be developed. There is indeed the initial goal of establishing a ‘picnic’ for homeless people in Hyde Park in London, but this might not be achieved at all, or at least not in the format initially perceived by the artist. Indeed, while the outcomes of this project have been recommended, they are not set in stone. The artist here is acting predominantly as a catalyst in order to question and thereby possibly change the social, economic and political policies on the homeless situation.

This project, while being established within the developing expressions of site-specific (public) art practice, is also endeavouring to critically examine, question, encompass and then further develop the numerous aspects/notions of site-specificity. Authorship will pass from person to person or from institution to institution as and when the various aspects the project is initiated and developed. For example, the ‘picnic’ itself might well be organised by those agencies proficient in this aspect of the project. The advertising and promotional phase will be possibly handled by a local newspaper. Registering the homeless might well be managed by social services etc. It is intended that each sector initiates, handles and organises its own specific agenda within the ‘picnic’ context, although everything will be coordinated and ratified through a representative committee. A committee needs to be established in order to make sure that each sector knows what the other sector is or intends doing in order for the project to work as a coherent whole.

The homeless people (who this project is primarily aimed at) will be able to influence the content of the project, as a selection of them will be interviewed during the primary stages of this project in order to find out their priorities- what I (the artist) deem important may not have the same relevance to these people, and therefore the specifics of

this project will change accordingly.

In fact it could be said that within the main framework of this macro-project there will be numerous interlinked micro-projects, which will have been established, developed and initiated by people other than the artist. The outcomes of these micro-projects could be performance, materialistic, sculptural, photographic, painterly, social, economic and/or politically based.

Apart from endeavouring to blur the boundaries between art and society this project is striving to blur the institutional distinctions between gallery-based and community-based art and what is usually referred to as high and low art strategies.

This venture intends to critically explore and then possibly show by example, how an undertaking of this nature can offer an alternative way of thinking about and then developing a proactive art-based site-specific project. A project which can and possibly will afford a platform whereby politicians, social workers, businesses and the community at large can rethink their policies and perspectives on any particular social and environmental problem.

The question; what constitutes something being referred to as 'art' has often been postulated. By creating a proactive site-specific art project, whose processes and outcomes are multifarious, which enables people from a wide sample of society to develop their own strategies, the question that can now be put forward is; what constitutes someone being referred to as an 'artist'? A project of this nature could possibly help develop artistic tendencies, which in many cases are buried deep within all members of society.

An artist who acts as a catalyst within any given community can initiate a fluid path/interaction between socio-economic, political and institutional groups ostensibly regarded as separate in function and purpose. By initiating this interaction, a proactive (rather than reactive) multidirectional and multidimensional (art) project can be

established which possibly changes or reconsiders how various social strategies are developed and enacted upon. With regard to the site-specific aspect of the 'Picnic' project the 'Site', (which for all intent and purposes is the 'Picnic') remains the priority. Much of the work produced by artists for various sites can be said to be formulaic in that the artist normally develops an artistic construct that he or she adapts according to the specifics of the 'Site'. In this case the elements of the project are developed and assembled according to the specifics of the 'Site' and not from any pre-formulated construct. The project in other words is individually tailor-made to suit the specifics of the 'Site'.

It will become evident, when examining the visual and textual narrative on the *BT/Cellnet*, *Farnham Library Garden* and "Picnic" projects, how the intentions described above were modified according the influences of patronage and how the role of the artist evolved within this context.

It is also worth noting that while these three projects were constructed as separate entities, they constitute a contiguous episode in my artist career. They overlapped both time-wise and physically, feeding off each other in the process. Although the *BT/Cellnet* venture was the genesis project, the development of the *Farnham Library Garden* project started several months before the later was completed and the "Picnic" idea developed while still being involved with this second venture. Indeed, actions carried out in one project stimulated ideas for the other two. These projects were premised on three separate modes of site-specificity, i.e. Formal/Object-based, Community-based and Performative. However it can, by examining the visual and textual narrative contained on this CD, be realised that all three modes of site-specificity are at play in each case.

# The BT/Cellnet Project

- This project was initiated by BT/Cellnet in conjunction with the Surrey Institute of Art and Design (SIAD) in 1999. The remit of this project was to engage a suitable art student to design a site-specific sculpture that would function as a mobile phone telecommunication mast. The resulting design was then to be fabricated and erected by a group of engineers in a designated site in the UK.

# Cm/cellnet2 1999 Agreement.

## ▪ The Surrey Institute of Art & Design BT/Cellnet Postgraduate Scholarship

### ▪ The Scholarship

- The BT/Cellnet scholarship will fund a MA/MPhil student at The Surrey Institute of Art & Design within the academic year 1999 - 2000 to design a telecommunications mast for a specialist site in the UK. The scholarship will provide the sum of £10,000. The scholarship will cover the UK/EC fees of £2675 and a maintenance grant of £7325. The student will be resident on the Farnham campus of The Surrey Institute of Art & Design based in the Fine Art area within the Faculty of Arts & Media.
- The Surrey Institute will oversee the recruitment through advertising in the National press. Personnel from BT/Cellnet will be involved in the interview procedures. It is likely the applicant will have a background in sculpture with at least a first degree in Fine Art and a track record of proven experience in site specific art.
- There will be an obligation for the chosen student to complete the project as a major part of their postgraduate work. The successful candidate will produce a written outline of a programme of work leading to the production of a finished design & maquette(s) and construction of the work as part of their learning agreement with Surrey Institute.
- BT/Cellnet will provide contact with engineers, structural engineer and other technical specialists as required who will liaise with the student. Liaison work may take the form of a placement during the student's programme of study. Surrey Institute would provide facilities for the production of the design including maquettes. BT/Cellnet will provide materials & construction team for the building of the mast.

### ▪ The Project

- The aim of the project is to design and build a site specific artwork to function as a telecommunications mast for a chosen site in the UK. Cellnet will collaborate with the student to identify a suitable site where a telecommunications mast is required. The student will work on the development of the project during 1999-2000 to produce a completed design by the end of June 2000. The construction of the work will take place between July and September 2000.
- In line with BT/Cellnet's commitment to exploring new ways to minimise the impact of its services on the environment and furthering environmental best practice the project will aim to provide a design which is sympathetic to location. The student will have a key role to play in liaising with the local community regarding the development of the project.
- BT/Cellnet will support the student's travel expenses and accommodation requirements relating to the site. The student will maintain close contact with BT/Cellnet throughout the project. This will include monthly progress meetings. 2

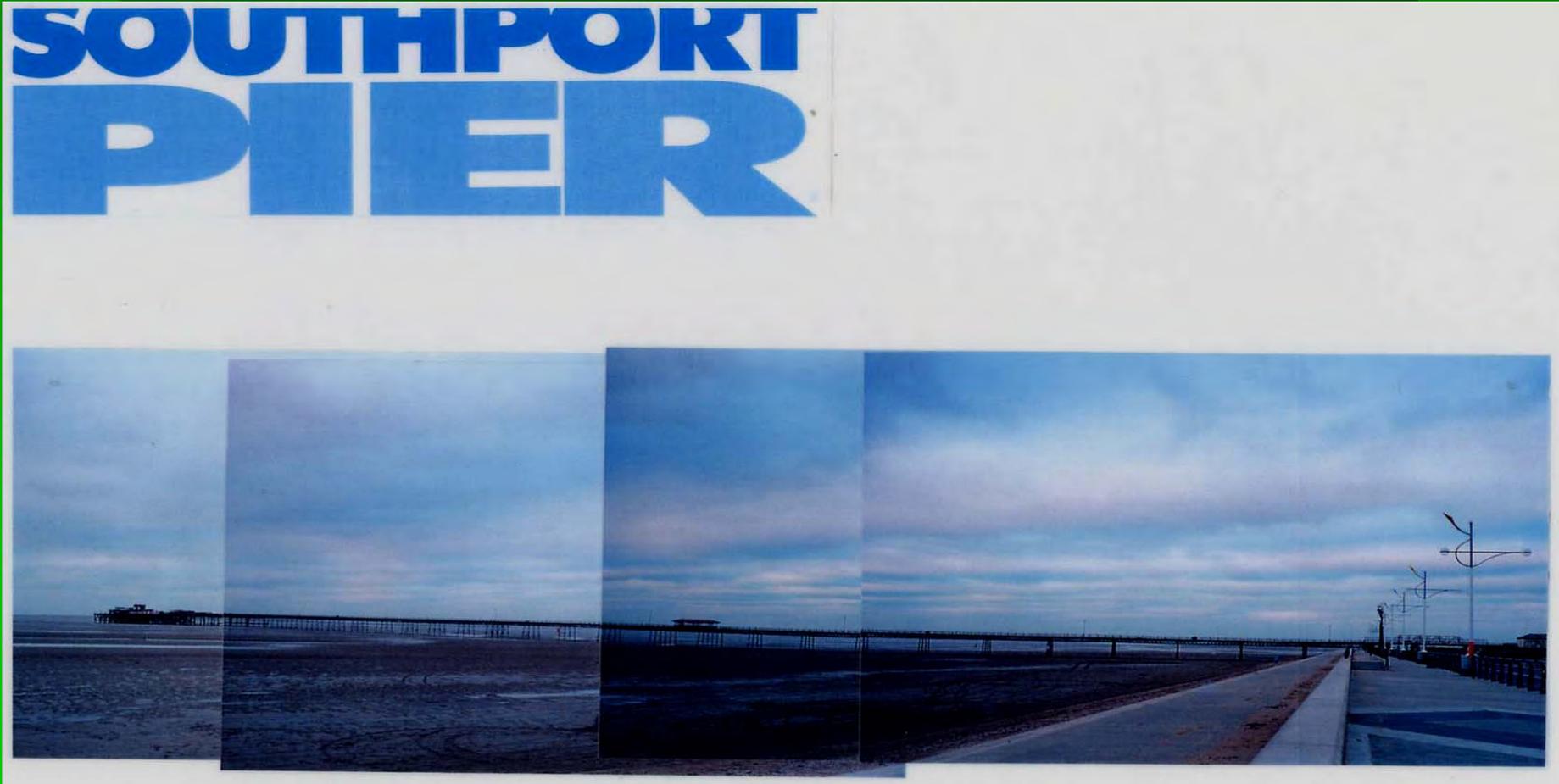
## Reflections

- The contents of the Cm/cellnet2 document amount to a contractual agreement between BT/Cellnet SIAD and the artist/student.
- It should be noted that it was drawn up between BT/Cellnet and SIAD prior to engaging an artist/student.
- Therefore, the artist was excluded from influencing the form and content of this agreement.
- This contract effectively places limits on the artist; in that the contract states that the sculpture is required to be 'sympathetic to its location'.
- For example it could not adhere to Serra's interpretation of site-specific art; i.e. addressing, "...the content and context of [its] site critically." (Serra 1994: 202/3)

Initial decisions that I made when agreeing to undertake this project.

- This scholarship would enable me to further my career as an artist.
- There was the possibility of using this project as a platform to develop a research proposal.
- I would gain an invaluable insight into the procedural requirements of BT/Cellent within the context of this project.
- There would be an opportunity to record the processes by which the requirements of this project can be achieved.

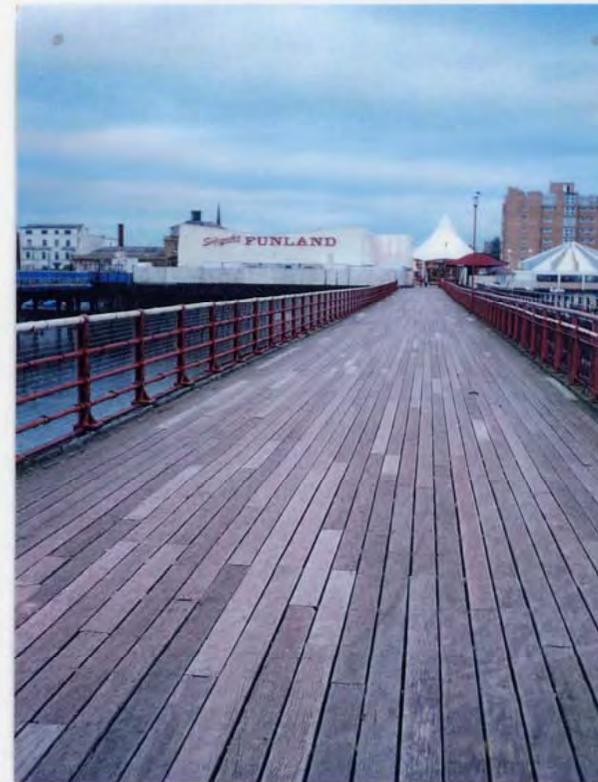
This site was arbitrarily chosen by BT/Cellnet. Although I was not invited to comment on this selection, I chose to take it on as a challenge - an opportunity to exercise my artist skills and create a design that would complement the qualities of this elegant Victorian pier.



# Details of Southport Pier's wrought and cast iron structure.



Left; View of Southport Promenade.  
Right; View of Southport Pier's decking.



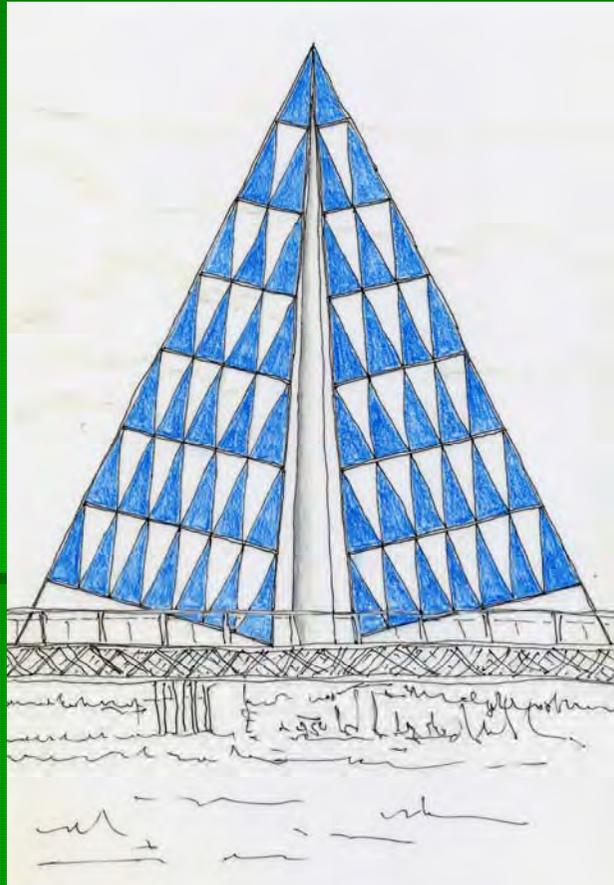
# Project Development Method

- The above snapshots are just a small selection of a series of photographs that I took of Southport Pier and its adjoining promenade. They were taken during my first visit to Southport on Thursday 11th November 1999.
- They assisted me, along with some notes and simple sketches that were compiled during the same visit, to formulate ideas for this site. Which would be, as per the BT/Cellnet agreement, 'sympathetic to location'. I also discussed the technical requirements of the mast with the BT/Cellnet site manager and engineer making notes in the process.
- Information about the history of Southport and its pier was also obtained during the same day by visiting the local library, a number of bookshops and the tourist information centre. Further information about the pier also came from a website devoted to its history and the redevelopment of the site.
- Taking photographs, compiling notes and making quick sketches are an integral part of a site visit, as they convey to me an immediate and unclouded impression. As part of my practice, this strategy initiates sculptural ideas.
- During my train journey back to Farnham I expanded on my notes and started to sketch some initial ideas for the site.
- The next day, the notes, which were expanded upon again, were copied in the main diary and over the course of about a week, drawings, photomontages and a typed synopsis relating to the sculpture, which were suitable for presentation purposes, were developed. The following week a maquette of the sculpture was also fabricated and photographed.
- Note: I had developed this method of assembling facts about a 'site' when studying Site-specific Sculpture for 2 years as a M.A. student at the Wimbledon School of Art.

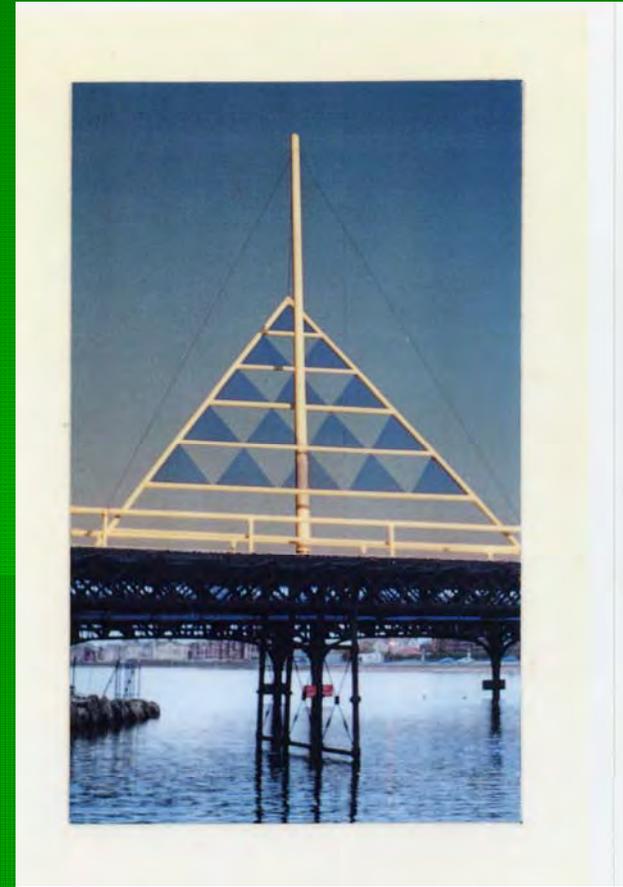
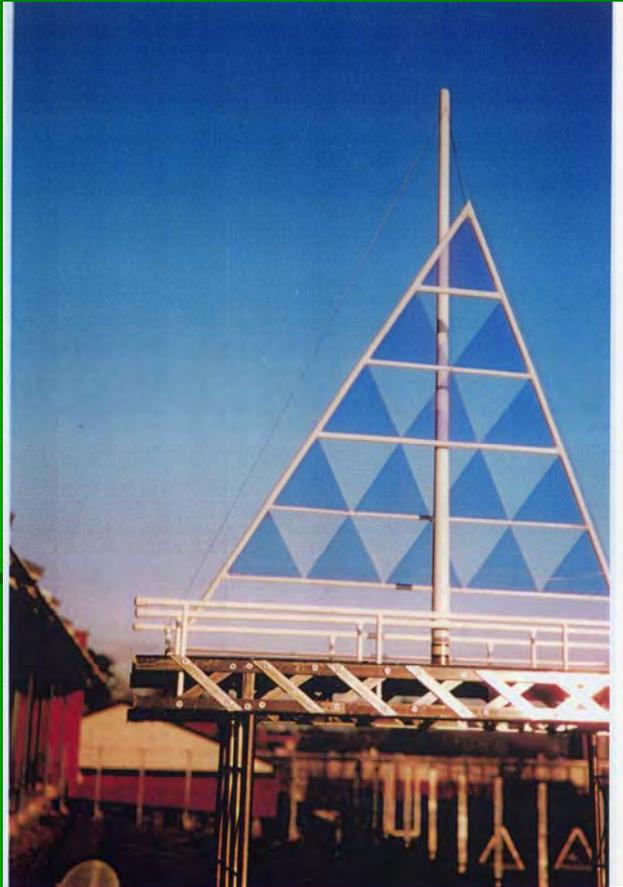
# BT CELLNET PROPOSAL FOR SOUTHPORT PIER

- The sculpture needs to reflect the elements of the immediate area as well as incorporating the main structural qualities, associated history and future development of the pier. As I stand on the pier and turn full circle looking at the far horizon the sky envelops you, it feels like being inside a gigantic up-turned goldfish bowl because of the flatness and openness of the area. The sky, wind and water imply movement and reflection. The area is being regenerated and therefore there is new growth. The pier itself was once a mooring point for a fleet of small fishing boats, now only a distant memory. Along the pier runs a disused railway track, and the pier itself seems to want to launch itself into the sea as if it were about to embark on a long journey. The area echoes the past while embracing the future. With these thoughts in mind I have attempted to marry my sculptural ideas to the functional requirements of the telecommunications mast.
- The telecommunication mast could be configured as the mast of a tall sailing yacht, attached to which are numerous small sails. Each sail representing one of the original, individual sailing vessels that once moored at the head of the pier. These sails are connected together to form a larger sail, the moored fleet. This configuration also incorporates the elements of sky, wind and water. A yacht needs the water to float, the wind for propulsion and the sun and stars in the sky to set its course. The mast and framework for the sails could be fabricated using tubular steel, echoing the tubular support legs of the pier and the new tubular structures in the immediate area. The sails could be fabricated from deep blue, translucent reinforced plastic sheets. These will reflect the surrounding water and panoramic sky, reflection also signifies the past. The whole structure will give the sensation of movement “catching-the-wind” especially when standing beneath the sail looking sky-wards.
- I have drawn up a number of variations on this theme, each containing the same basic patterns, therefore any combination of numbers, colours and size can be incorporated to reconfigure any of the ideas I have illustrated. One of them also includes wooden decks relating to the decking of the pier and the deck of a yacht. Members of the public using an internal staircase could access these. This would give a focal point for holidaymakers wishing to encompass the surrounding area.

These are just two of a number of design drawings that were incorporated into the proposal presented to BT/Cellnet.



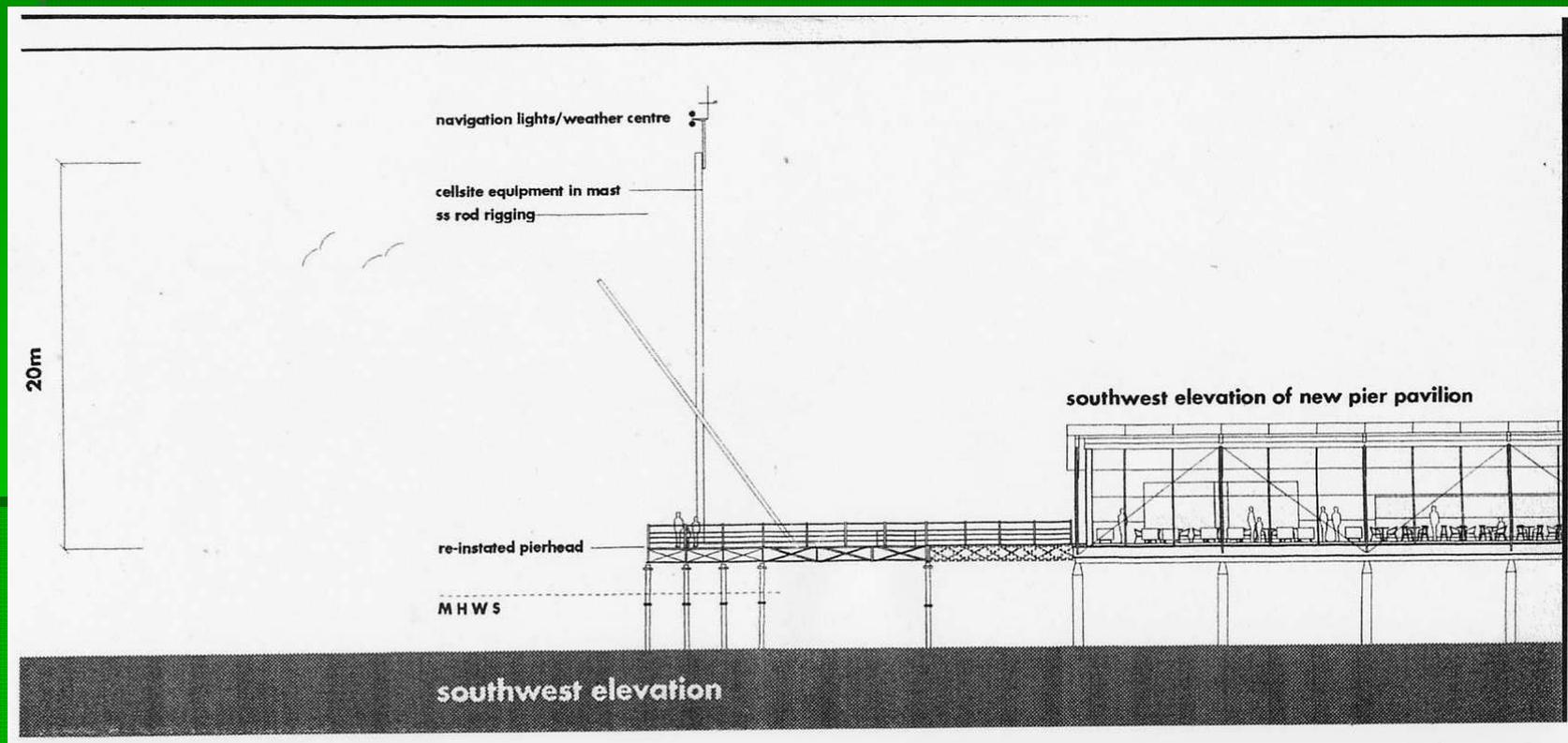
Left; Maquette of the selected design.  
Right; Photomontage of the selected design.



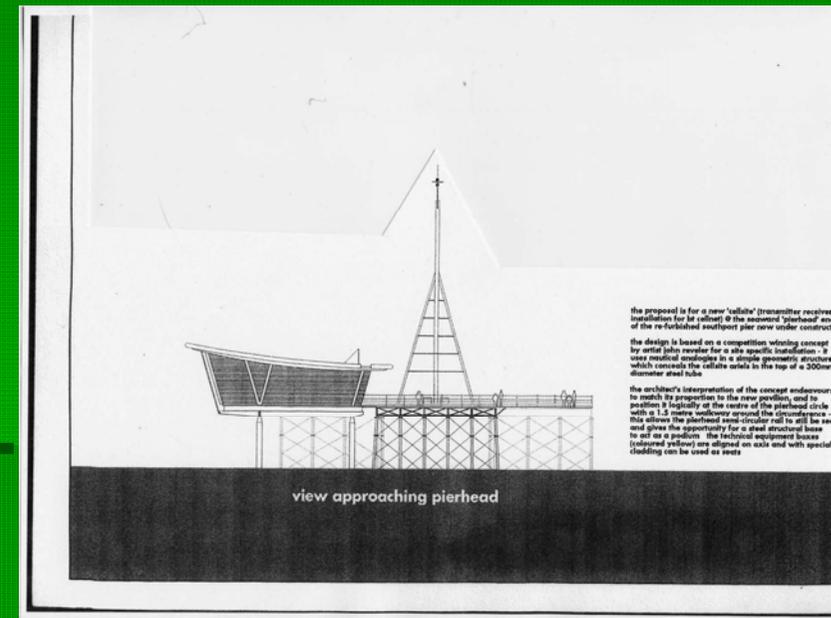
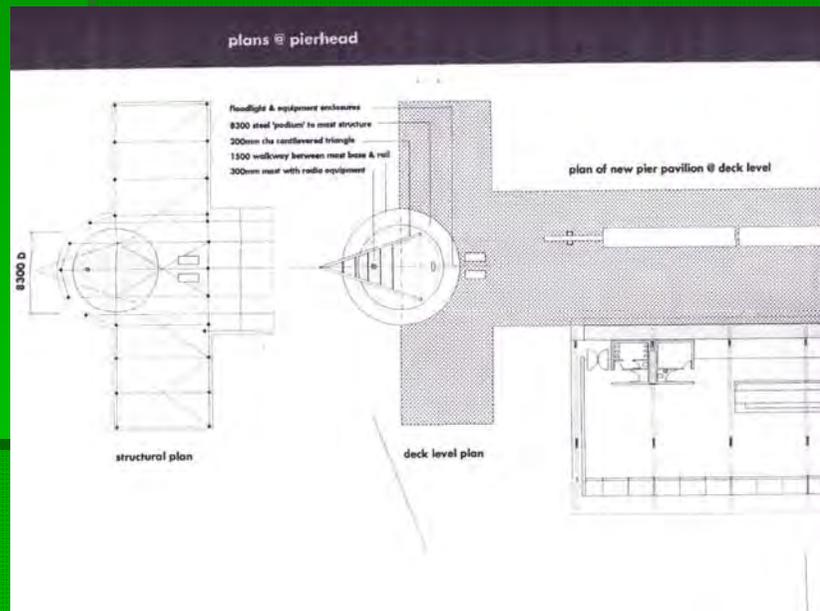
# Project Development and Reflections

- After the actual design had been agreed between BT/Cellnet and myself, architects were appointed by BT/Cellnet, at which time an agreement was reached with me as to the final orientation and form of the sculptural mast.
- Below are copies of SHEDKM's (the appointed architects) plan drawings that were to be submitted to Sefton Council Planning Committee for planning approval.
- However, they did not conform to the agreements reached with BT/Cellnet and myself, inasmuch that the first drawing indicates that the 'Stylised Sail' is to be inclined towards the sea and not towards the pier decking as originally agreed. The second and third drawings indicate a much reduced size of sail, which omits the concept of 15 smaller sails within its framework. These drawings also indicated that the control boxes would be positioned inline with the axis of the sail. The agreement was that they should be diametrically opposite.
- Apparently, SHEDKM made these modifications because they were concerned that the mast was too big and detracted from the new pavilion. Also, they thought that the sail looked much better inclined towards the sea.
- Note; It should be realised that SHEDKM designed the 'new pavilion'.

Drawing No. 1; Which indicates the sail inclined towards the sea. This is opposite to the agreement made during the meeting with SHEDKM.



Drawings No. 2 & 3; These indicate a far smaller sail without any subdivisions.

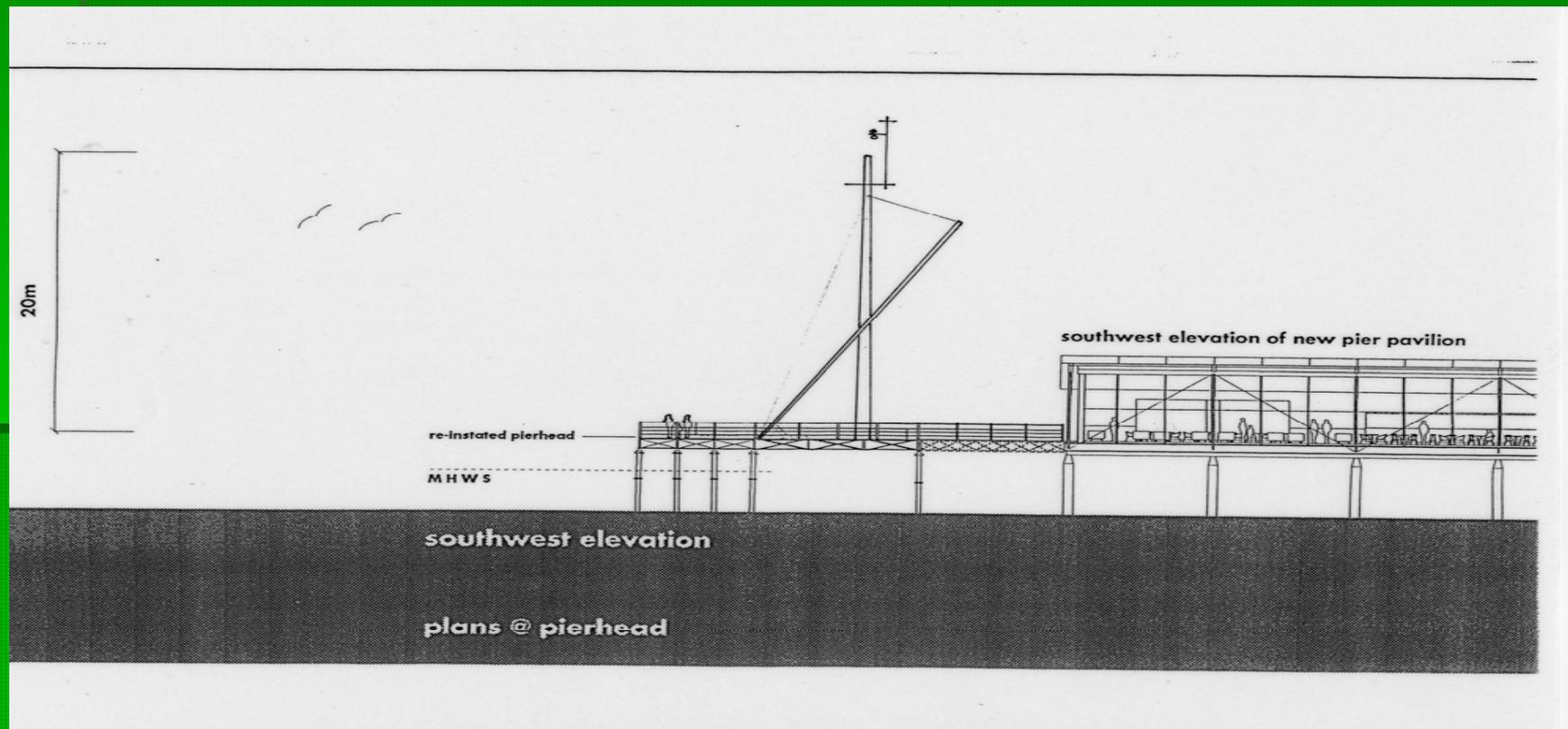


# Transcript of the letter that I posted to BT/Cellnet and

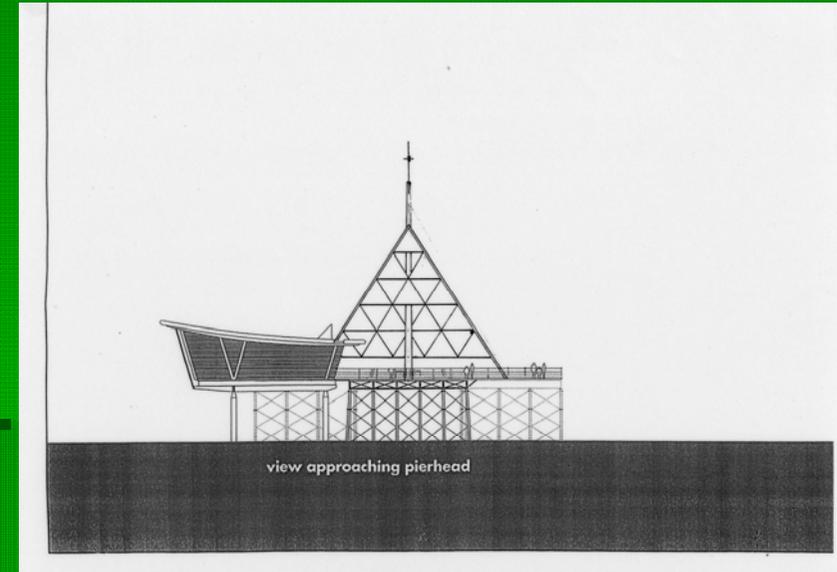
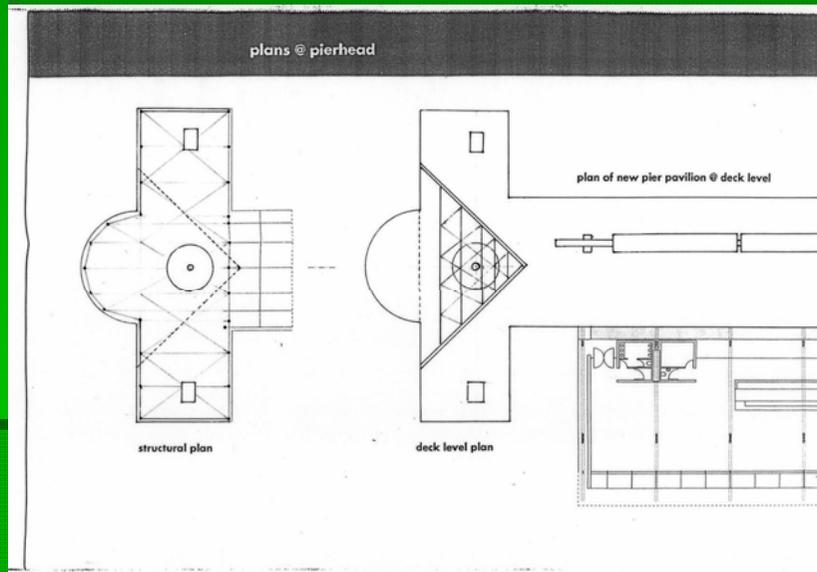
## SHEDKM:

- After studying a copy of the plans for the sculptural mast on Southport Pier I have noticed a number of points that are inconsistent with the agreements made at the meeting in Liverpool on Tuesday 27th June 2000.
- 1) The sail should be inclined towards the deck of the pier and this incline should be 60 degrees. This conforms to the internal angles of the sail.
- 2) The sail should form an equilateral triangle and be in proportion to the height of the mast.
- 3) The cantilevered sail should also be supported with rigging that is configured to echo the sail in its vertical position.
- 4) The sail should be further subdivided so that there are 15 smaller, equilateral triangular sails within the main sail, as indicated in the photographs of the sculptural model.
- 5) The two control boxes should be amorphous structures situated diametrically opposite and in line with the base of the mast.
- The size of the mast is important because it needs to be in proportion to the whole of the pier structure. It needs to have a dynamic appearance that signifies the possibility of "setting-sail", a feeling of impending movement. This is also why the sail needs to be inclined towards the deck of the pier, as the viewer approaches the sail, the natural inclination is to look upwards and through the transparent blue sails. This will further enhance the sense of movement. It is also important that the control boxes are sited so they do not impair the line of sight of the viewer.  
I have taken the liberty to produce revised plan drawings to indicate the points that I have made. I hope that they are of use to the final and successful outcome of this proposal. Please do not hesitate to contact me if anything needs further clarification.

Revised drawing No. 1; Clearly indicating that sail should be inclined towards the pier as per the Liverpool agreement.



Revised drawings No. 2 & 3. These indicate the size of the sail envisaged at the Liverpool meeting, together with its subdivisions.



## Reflections and decisions.

- BT/Cellnet were keeping a tight control in that they were careful to make sure that every action that I made was first approved by them.
- Arrangements had not been made for me to meet with community representatives during the initial design phase, which was a key aspect of the Cm/cellnet2 1999 document. Although to be fair, I did not pursue the matter, as I was more focused on completing the project and seeing the concept being built.
- However, I was not prepared to compromise to the extent that I would only see a mere token of my design being erected.
- That was why I took the trouble to compose and submit the letter, which included the revised drawings, to BT/Cellnet and SHEDKM.

## BT/Cellnet responses.

- BT/Cellnet responded by saying that while they supported my concerns, there would have to be some reduction in the overall size of the mast because of 'wind loading'.
- Further to this, they later informed me that SHEDKM had been replaced.
- They had been replaced by the engineering consultants, GPN.
- BT/Cellnet were to arrange for me to meet with them in due course.

## Key decisions made at the meeting with GPN

- The configuration of the design would be in accordance with the drawings submitted to BT/Cellnet.
- The only major alteration would be to the overall height of the mast, which would be reduced, because of wind loading factors, from 20m to 15m.
- Guy ropes and nautical pulleys would be used to secure the sail.
- The mast would be fabricated from a singular steel tube, which would be tapered.
- Suitable material for the sail to be investigated further.
- I will be supplied with the minutes of the meeting and kept informed of all future developments.
- I will be invited to attend all related meetings.

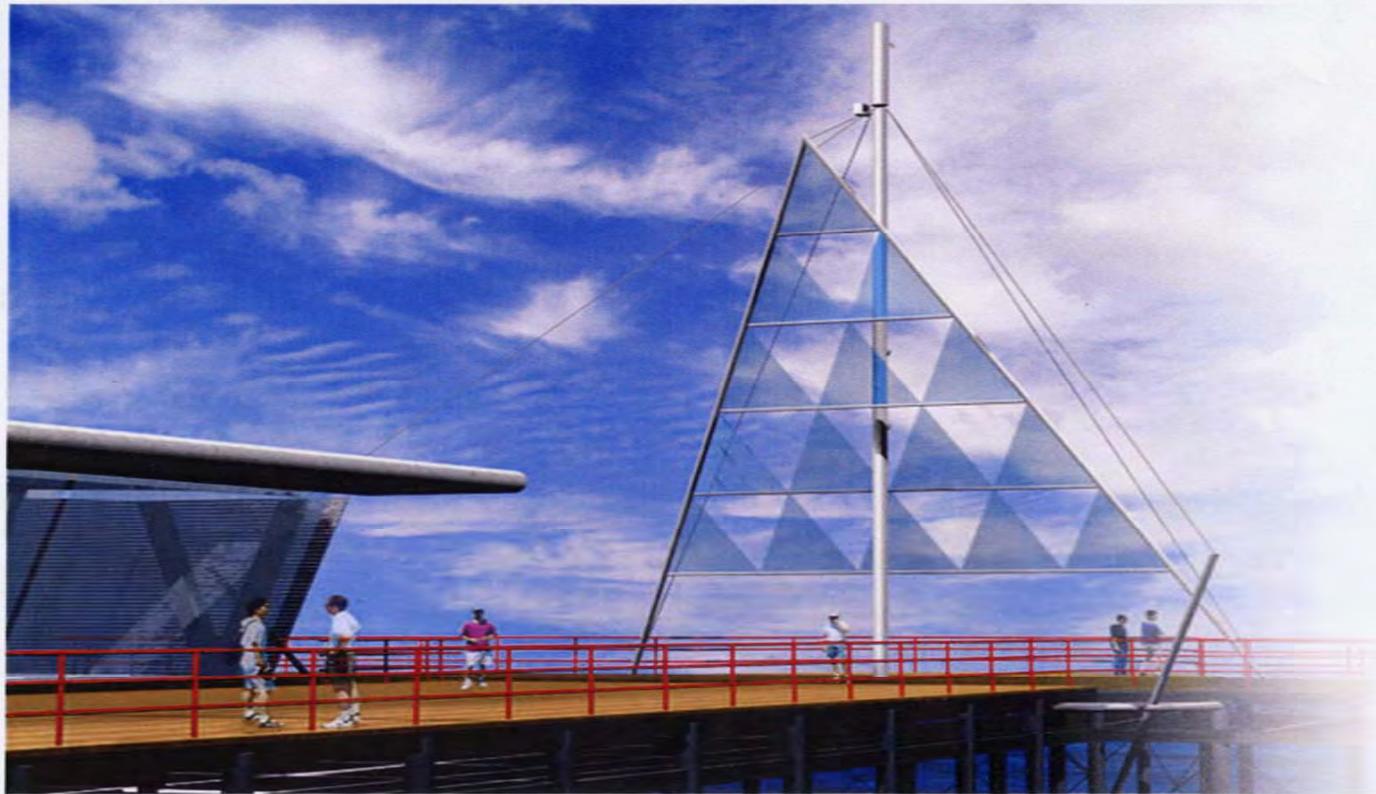
Alterations that GPN made to the agreed mast specifications, together with my responses and observations.

- The minutes of the meeting revealed that the height was to be reduced by a further 2m.
- The mast colour was to be silver grey, although white had been agreed.
- I e-mailed my concerns to GPN, but received no response.
- I was not invited to the meeting between BT/Cellnet and GPN, although, I did receive a copy of the minutes.
- I concluded that a decision had been made that my services were no longer required.

## Further developments.

- Sefton Council, the planning authority and owners of Southport Pier, had placed a moratorium on the siting of telecommunication masts on Council property. (This was because of health concerns relating to microwave emissions).
- However, BT/Cellnet secured the backing of several Councillors, who agreed to lobby the Council in order to waive the moratorium.
- Sefton Council passed the planning application submitted by BT/Cellnet.
- Even so, the same council refused to waive the moratorium, saying that it would set a precedent.

Computer-aided image submitted as part of the planning application to Sefton Council.



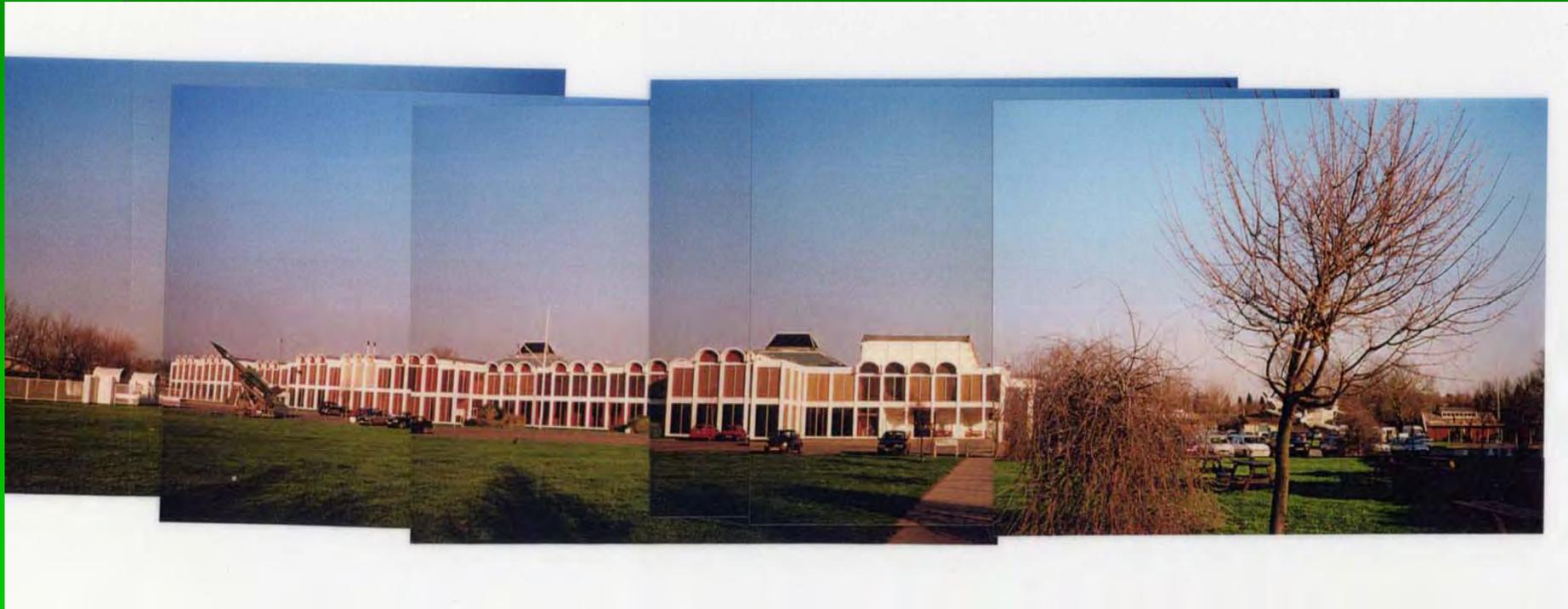
## Summary

- Sefton Council, the owners of Southport Pier, had granted planning permission.
- However, the same Council blocked the erection of the telecommunication mast.
- In response, I suggested that BT/Cellnet offer to build the sculpture without telecommunications equipment, until such time health fears relating to microwave emissions are allayed.
- BT/Cellnet rejected this suggestion, therefore the mast was never built.
- It would appear that in this instance BT/Cellnet were not interested in the purely sculptural. Their interests lie in using it as a vehicle for the development of their business interests in an environmentally sensitive site.
- However, during the development stages of this project, they did allow me the option of developing designs for the following three sites.

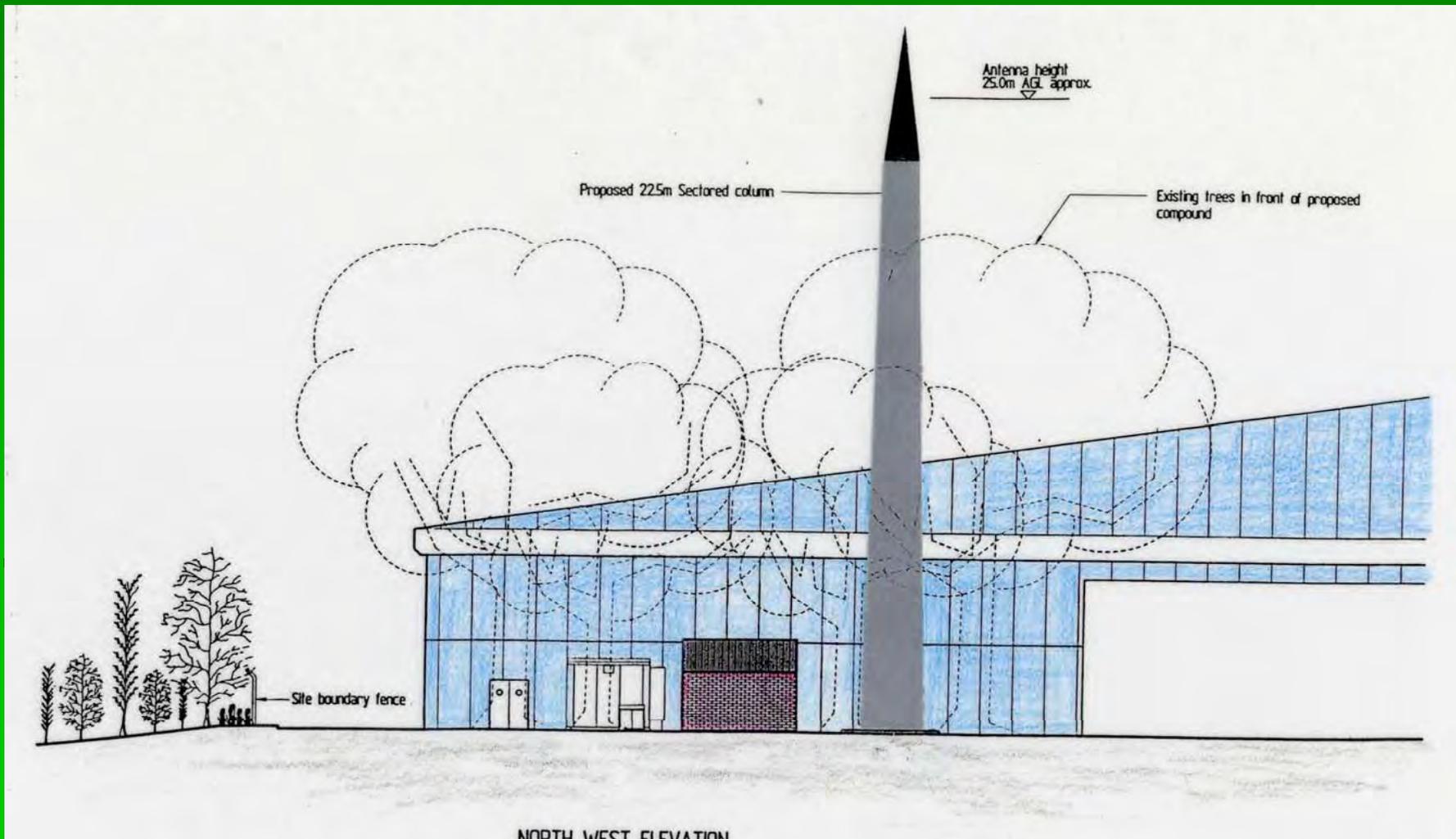
## BT CELLNET COMMISSION: RAF HENDON

- The site for the construction of this proposed sculptural telecommunication mast is very close to the main museum buildings, and has limited floor space. With these factors in mind, my intention is not to try and compete with the building and its surroundings, but to evoke a subtle intervention, which will complement RAF Hendon.
- The museum at RAF Hendon is bristling with the stories and artefacts of aviation history, before, during, between and after the 1st and 2nd World Wars up until the aerodrome's official closure on the 1st of April 1987. Therefore I suggest that it would be wrong to try and encapsulate any individual part of it within the sculptural form. My intention is to try and capture the essence of that history, the development of flight and its relevance to everyone concerned.
- Communication played its part in securing the skies over Great Britain during the Wars, and is still an elemental part of aviation, which is almost taken for granted these days. Therefore I see the telecommunication mast as an integral part of the sculpture, which will be configured in the form of a tall and slender obelisk pointing like a finger, towards the sky and beyond. Constructed like the body of an aircraft, it will have a smooth skin of mirrored aluminium sheeting that will reflect the surrounding sky, which is the main arena of the RAF. The aluminium sheets will be riveted to the main frame. These rivets represent the people who joined together to form the backbone of the RAF. The mast will be 'topped-off' with a black polycarbonate nosecone, which will house the telecommunications antenna.
- An obelisk is a traditional form of monument, which commemorates and celebrates the achievements of the past. Configured in the way that I suggest and incorporating the functional telecommunication system, it is also a celebration of today and of the future.

# Panoramic View of the RAF Museum in Hendon



# Plan Drawing of the Obelisk



# Photomontage of the Obelisk



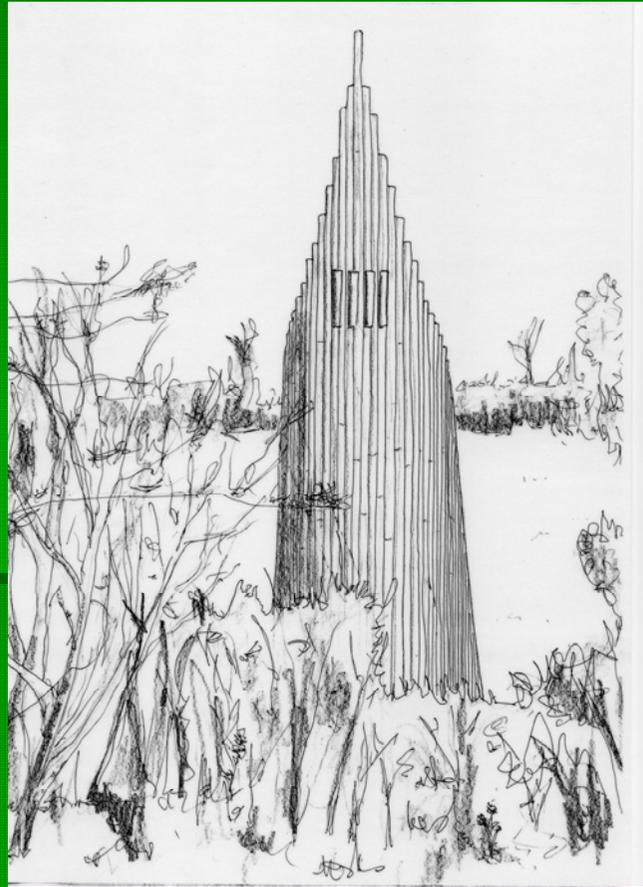
# BT CELLNET COMMISSION: CHISLEHURST

- The village of Chislehurst is situated in the county of Kent, yet it is still considered as a part of Greater London. It is famous for its labyrinth of caves, which extend for many miles underground. It is believed ancient Britons first excavated them in order to extract chalk, flint and gravel.
- There have been many royal connections over the centuries, and the village itself is on crown land. The village sign was produced in honour of Queen Elizabeth II's coronation in 1953. It depicts Thomas Walsingham, the wealthy owner of the Scadbury Estate in Chislehurst, being knighted by Queen Elizabeth I. Napoleon III and Empress Eugenie were exiled to Chislehurst, and lived in Camden Palace. Their only child Louis, Prince Imperial, also resided in Chislehurst. Napoleon III died in 1873 and was buried at St. Mary's Catholic Church. A number of years later, Louis, Prince Imperial, was interred beside his father after being killed in South Africa after being ambushed by a party of Zulu warriors at the Umbanzi River.
- Until 1926 the road from Chislehurst to Orpington, after passing through St. Paul's Cray Common, ran through unbroken woodland on both sides as far as Poverest Lane, where strawberry fields began. St. Paul's Cray Common itself is bordered on the south and west by Pett's Wood. This wood is so called from the Pett family who may have originated in Chislehurst and were shipbuilders of Deptford from the time of Henry VIII to Charles II, who knighted Phineas Pett, the most famous of the Pett family. It has been deduced from these facts that oak trees from this and surrounding woods were used to build the Royal Fleet. Peter Waymark's history of Pett's Wood quotes in the 1577 will of William Pett, which refers to: "my landes lyeing with the parish of Chislehurst.....also the lease of a sappy wood called Hawkeswood, with three hundred oaks growing upon the same."
- There are many other aspects to the history of Chislehurst, but the Royal connections together with the oaks of Pett's Wood, the fact that the village is on Crown Land and Crown Lane runs across part of the common created a strong image. The proposal is therefore to construct a large crown, which will be fabricated from the trunks of oak trees. Set into the crown will be four hexagonal glazed frames, which will reflect the light as if they were enormous jewels.

# Panoramic View of Chislehurst



Left: Drawing of the 'Crown'  
Right: Photomontage of the 'Crown'



# BT CELLNET COMMISSION: BLENDON (BEXLEY)

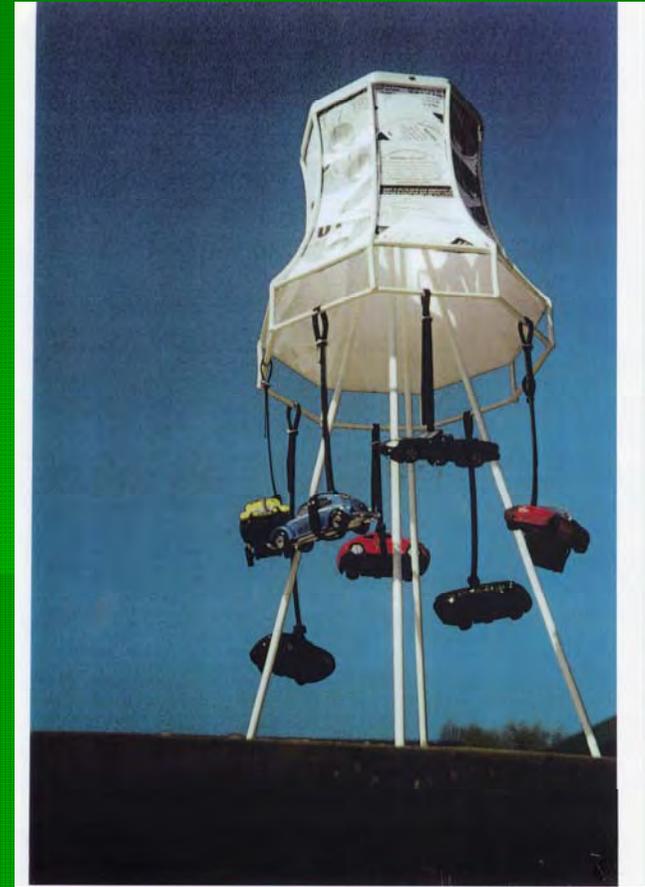
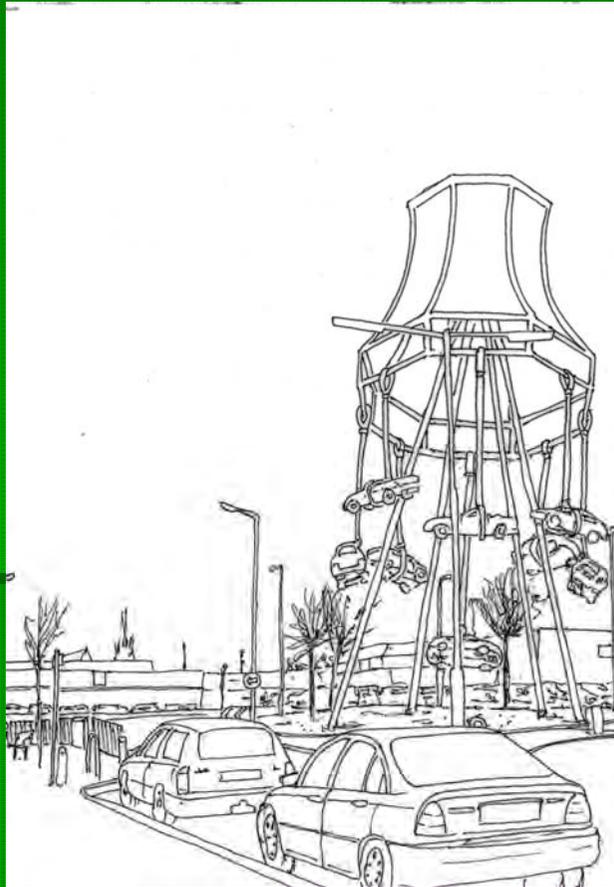
- Blendon was first named in the medieval period as a manor farm and derived its name from the original owner of the site, a lady known as 'Agnes of Bladindon', and is part of the larger community known as Bexley Heath. Across the open heath runs the A207 highway originally constructed by the Romans, which is still known today as Watling Street. In the 18th century it was the main route from London to Canterbury and the Channel ports. During this period, Bexley Heath, which was then a tract of rough open land was regarded as a dangerous place. The whole length from Shooters Hill to Crayford was a notorious place for thieves known as footpads and highwaymen.
- During my investigations into the history of Bexley Heath, I came across a rather quirky story about a local miller who constructed a house for his growing family, which could be fitted with wheels so that it could be moved. Being a mobile property, it prevented it becoming attached to the freehold and avoided the payment of rates. The house was built next to Bexley Heath Windmill and some years later in 1885, in the dead of night, local residents witnessed it mounted on cartwheels, with the roof removed, being pulled by twelve horses and relocated in Woolwich Road.
- It was after reading this story that I came up with the idea for this proposal. After surveying the site, it was apparent that the main features of the site are the two roundabouts and the A2 motorway that dissects them with all its incumbent traffic. I decided that the resulting sculpture should be somewhat quirky. It was suggested that one of the roundabouts could be used for the telecommunications mast. Therefore I used a play-on-words and connected 'roundabout' to a fairground 'merry-go-round' and decided that the sculpture should be constructed like a merry-go-round and form a highway of second hand cars, suspended like key fobs from a giant lampshade. The area is festooned with street lamps and there is many-a shady deal done in the second-hand car market. The 'Highway of Cars', not being mobile, but being 'a mobile', will also avoid being subject to road tax.

Note: At the time of researching this project, a news item recorded that Rover Cars had just been sold for the grand sum of £10.

# Photograph of the Blendon (Bexley) Roundabout



Left: Drawing of the 'Merry-go-Round'  
Right: Maquette of the 'Merry-go-Round'



# Outcomes

- During this project I became very aware of how and why the patron's (BT/Cellnet) of this project had endeavoured to control the designs that I produced.
- The frustrations felt during this project led me to be very curious as to how other patrons, in differing circumstances, would seek to influence the form and content of a public art project.
- I was also keen to explore how I, as an artist, would be able to adapt to the varying circumstances encountered within this context.
- In gaining first hand knowledge of, what was a site-specific art project, the opportunity to compare the literature on this subject with the realities of conducting such projects became apparent.
- Because the Head of Fine Art at SIAD was aware of my interest in public art projects, she recommended me to the Farnham Public Art Trust. They required a suitable person to develop a community art project within the boundaries of the Farnham Library Gardens.
- These factors assisted me in the development of a research proposal.

# Reflections

- Maintaining a diary of this project had become an essential tool, not only did it enable me to keep BT/Cellnet and SIAD informed of my progress, but it also allowed me to reflect on what was an intricately woven politically motivated project.
- The 'diary' thus became a central tool in the methodology that I used as a reflective practitioner.
- Although I had primarily been engaged as an artist, the skills that I had developed within a managerial context helped me to negotiate and maintain my own artistic ideals.
- It can be said that my artistic and managerial skills became enmeshed during the development of this project. Realising how I could combine these skills enabled me to develop the Farnham Library Garden and "Picnic" projects.
- Being employed as a Graduate Teaching Assistant during this two-year period, enabled me to develop a rapport with various art students, who began to develop a keen interest in site-specific art.
- The BT/Cellnet project might be regarded as being unsuccessful, in that the realisation of a site-specific sculptural telecommunication mast was thwarted. However, the project revealed that the 'site' within the context of site-specificity, was not simply equated to the geographical. Although the intended sculpture reflected the qualities of the Southport Pier site, it also had to encompass the specific 'site' that was BT/Cellnet.

# The Farnham Library Garden Project

- This project was initiated in February 2002 by the Farnham Public Art Trust.
- Their intention was to create an opportunity for SIAD art students to be able to install a series of sculptures in the Farnham Library Gardens.
- The Trust contacted the Head of Fine Art in this respect.
- My name was put forward by the Head of Fine Art as the ideal candidate to initiate and run the project, which I agreed to do.

# Programme of Events Proposed by the Trust

- Possibly up to 6 artworks each year. It could start in June '02 to coincide with the degree show, with an annual rotation. Some works could be retained for a longer period depending on their quality. Sue indicated that students could be directed towards producing sculpture for the library garden.
- The possibility of a competition was discussed with a cash prize for the winners. Sue could organise a jury. This would give an opportunity for a ceremony and resultant publicity. Sue was assured that the Trust accepted, and expected, that some of the works would be aesthetically contentious but that this was the nature of student work and that lively debate was welcomed.
- It was stressed that this project should not be allowed to lapse as had previously happened.
- Installation and removals: Sue said that SIAD technical staff were very busy but she could arrange for the existing 2(3?) temporary sculptures to be returned to SIAD. It was agreed that in future the Town Council should be asked if they could arrange for this work to be carried out (action by Brian). The Trust had decided to retain the two works by Simon Carson.
- It was agreed that plaques giving names and titles of work were necessary and it was suggested that a notice should be put in the library entrance explaining the project.
- John Reveler could visit the library with the Trust to advise on sighting and this might help in briefing students.
- Insurance: Bryan said that it was imperative to clarify this question. Both SIAD and the Town Council might have comprehensive policies and Sue and Brian would investigate current positions, respectively, for both bodies.

## Reflections

- I accepted this invitation for a number of reasons:
- 1. It would be an ideal opportunity to document a comparative study of what could be converted into a Community-based Site-specific Art Project.
- 2. As there was no formal contract, I would be able to negotiate the form and content of this project.
- 3. I could; Introduce what, for the Trust, would be regarded as an innovative concept.
- 4. Test-out the local community and Trust's reception to what could be regarded as contentious art forms.
- 5. Compare the impact of the Trust's influence on the form and content of this project in relation to the influence exerted by BT/Cellnet.
- 6. Chart my role as the artist within this context, how it might evolve in comparison to the experience of the BT/Cellnet project.

# Views of Farnham Library Gardens taken During the First Site Visit



## Alternative Proposal for the Farnham Library Garden Project

- The project will consist of a number of site-specific artworks, they will be associated with various aspects of the site. Students would not be given a brief, but would be directed to research all aspects of the site themselves. Any aspect such as history, the form of the site, materials, architectural elements and plants could be used, but the work would have to engage with the site in some way. Works could be of any kind, not restricted to sculpture. It was hoped that it might be possible to display work inside the library building as well as in the garden and courtyard areas. Before the actual selection of work was made, competing ideas might be displayed and the public involved. Works might be challenging but would be within limits. Rather than offering prizes, incentives such as free materials should be offered.
- Plans for this Year (2002); There would not be enough time this year to achieve the full intention, but work would be selected from the student degree show and John would make a site-specific piece himself for temporary display as part of his research project (he has already started this).
- Funding; Possibilities were Farnham Town Council, SE Arts, and SIAD.
- Publicity; Features in the local press, distribution of flyers etc., would be very important.
- Involvement of the Local Community; This would be an essential part of the project; businesses could be invited to offer sponsorship in the form of practical assistance, e.g. materials or transport, in return for publicity. Note; I later suggested that the community should vote on which students work they would prefer to have installed.

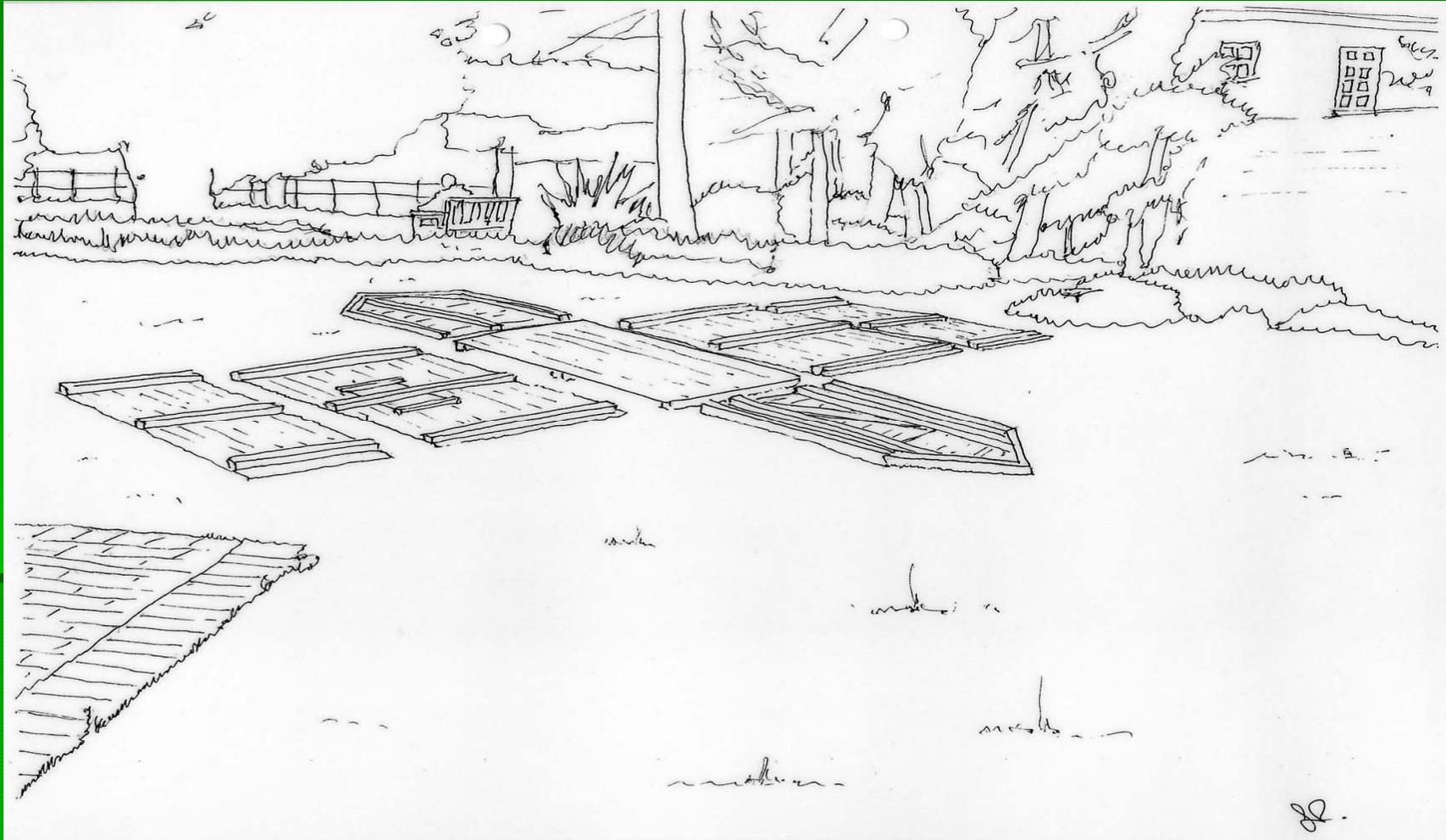
## Reflections and Analysis

- The Trust readily accepted, indeed, applauded this alternative proposal.
- I was quite surprised that there had not been any opposition by some of the Trustees.
- This support gave me the confidence to press ahead with a radical sculptural idea that had emerged from my first site visit to the gardens.
- The work would be temporary, and therefore used as a test case, an opportunity to glean responses, not only from the Trustees, but also from the local community.
- It would have to be radical enough to challenge the traditional notion of sculpture. I needed to create a sculptural idea that had a similar impact as Marcel Duchamp's iconic readymade sculpture, 'Fountain' (1917).
- My intention was that a local business would construct and install the artwork as per my instructions.
- The idea for using a 'test-case' proposal emerged out the BT/Cellnet project. By the time I was embarking on a proposal for the Blendon (Bexley) site, I realised that because of problems at Southport and the impending de-merger of BT and Cellnet, the possibility of having any of my proposals realised had diminished. This spurred me on to produce a somewhat 'quirky' concept. BT/Cellnet engineers found the idea rather amusing, stating that it would definitely never be built, because its distracting form would increase the possibility of road accidents.

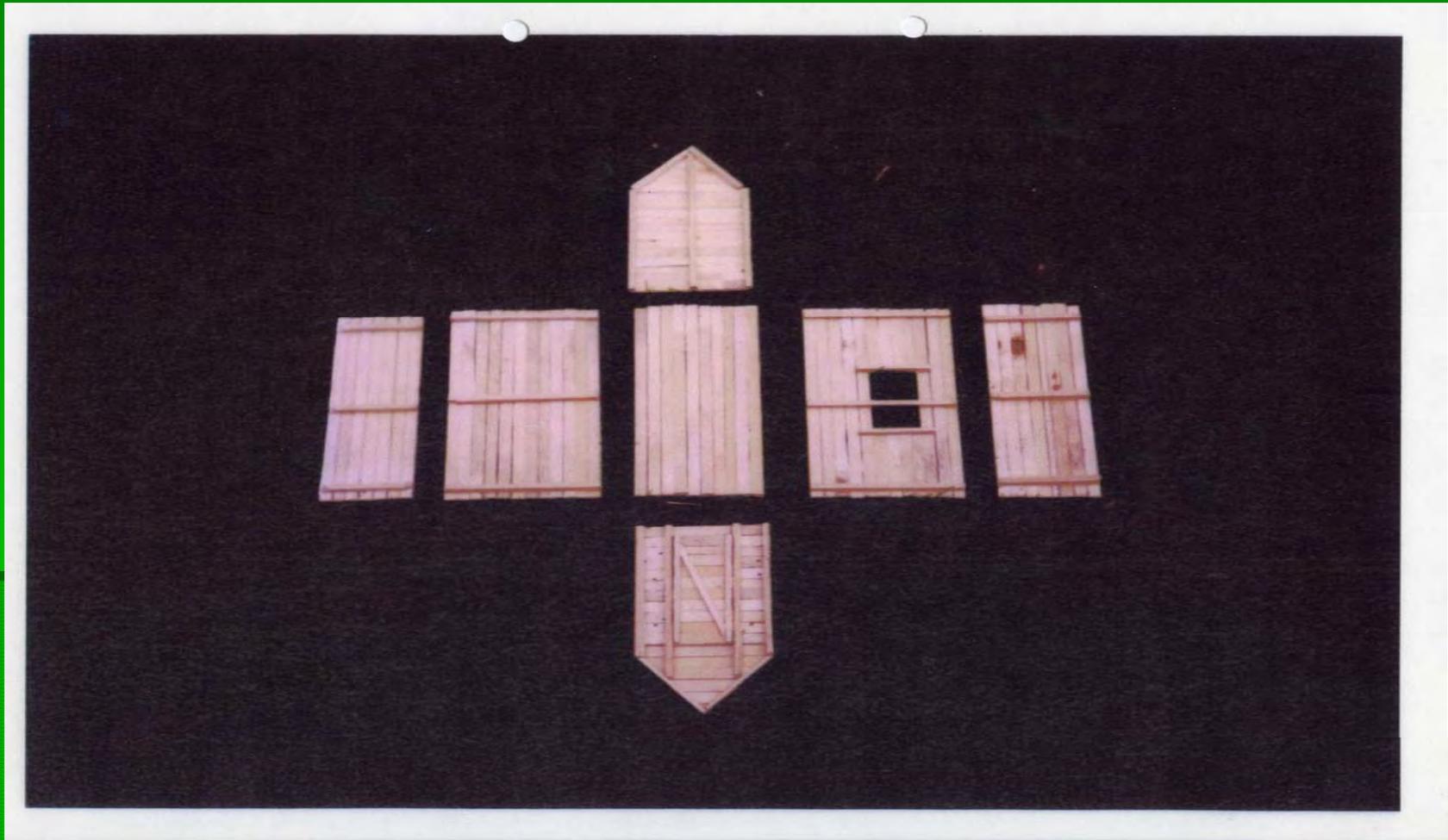
## A-Play-on-Words: A Project for the Library Gardens in Farnham

- The idea for this project literally came from 'a-play-on-words' the library being a depository or a storehouse for words. My train of thought followed-on to an association with 'garden' and 'shed' a ubiquitous object to found in many if not most English gardens, the content of which usually surpasses the imagination of all but its owner. But it is with the word 'shed' that I chose to concern myself together with my initial idea of 'a-play-on-words'. On checking the thesaurus on my computer I was able to list the following connotations of the word 'shed': -
- Shed- Cast off- Slough- Throw off- Lay aside- Discard- Abandon- Set aside- Cast.
- This list could in fact be extended again by checking further connotations of the words on this initial list. But my attention was immediately drawn to the first association on the list, namely 'shed' and 'cast off'. In a garden there are many things that are cast off or discarded during the progression of the seasons e.g. leaves, flowers, seed shells and animal skin, fur and feathers.
- My next step was to visualise a site-specific or site-responsive (a term which I feel is more relevant) sculpture from this 'play-on-words'. I in fact already had the initial sculptural form, which was the garden-shed, but it had to be transformed into a cast off. When the shells of seeds are cast off, they are split open, as are the skins of pupae or snakes. Therefore the shed needed to be split open to transform it into a cast off. By opening-out the shed and laying the sections upon the garden I believe that this transformation has been achieved. It is no longer a container, or indeed has a function, therefore it is cast off. In a wider sense one is also asked to rethink about the definitions of words, and as yet I have not referred to the material of the work and its reformation from the 'natural' to the 'man-made' object, which is emblematic in the word 'wood' and its connotations. Here I see a further connection between the work, the garden and the library i.e. as the material of the work, the structure of the trees and plants in the garden and the material from which library books are fabricated.
- In order to try and further enhance the connections of the sculpture to its site, a company, whose offices are located in Farnham, have sponsored the project. They have especially fabricated this piece of work for the library gardens and they have also installed the work. The manufacture and installation of the work by persons other than the artist has been a deliberate ploy on my part, as it was my intention from the outset to include members of the local community in this project. On a more formal note I also wanted to invoke the question of authorship, the notion of what constitutes 'Art' and in this case if it is 'Art' and it is sited in a public place, is it 'Public Art'?

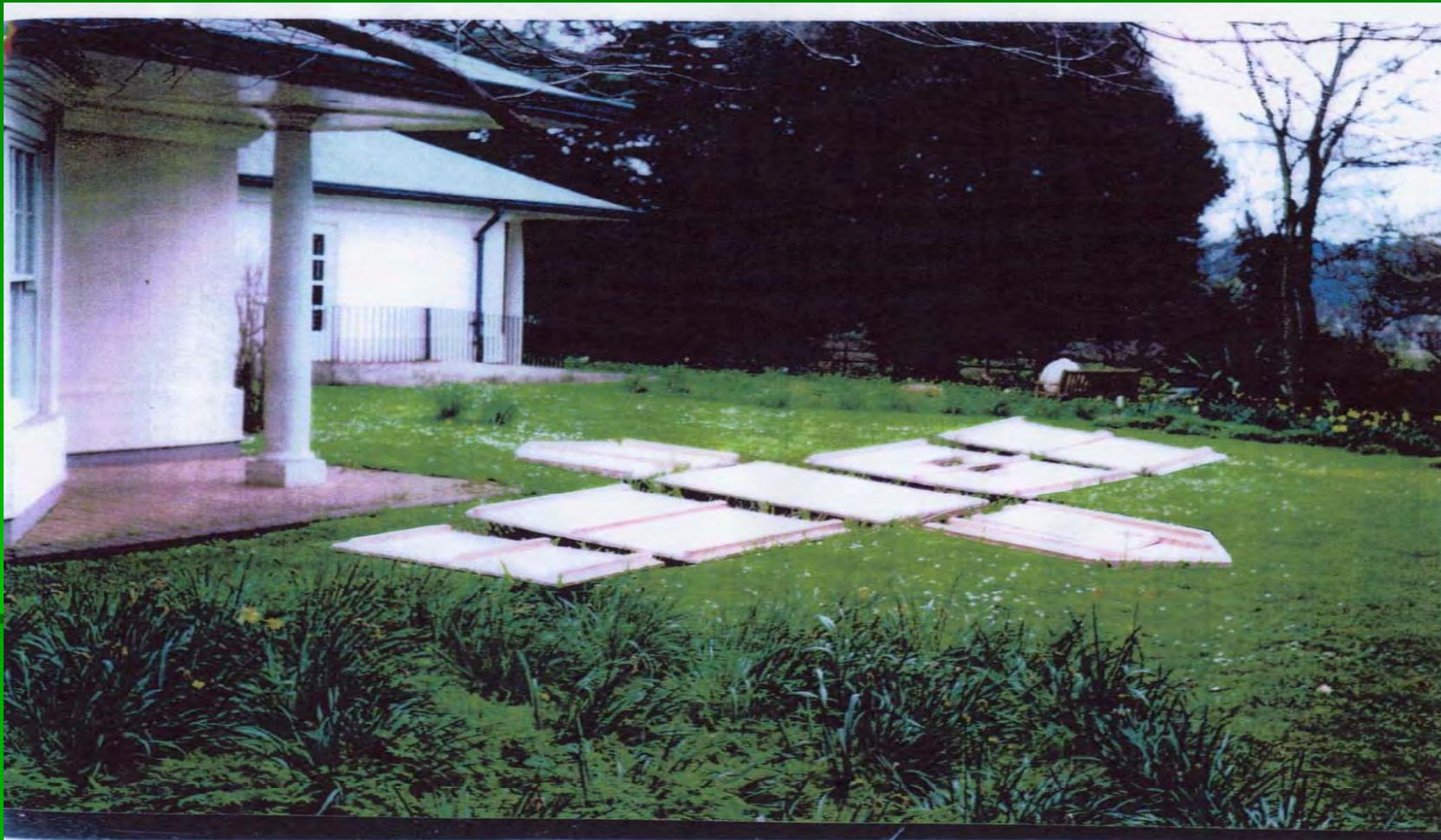
# A-Play-Words Drawing



# A-Play-on-Words Maquette



## A-Play-on-Words Photomontage



## Initial Responses to A-Play-on-Words

- The proposal was presented to the Trust and then to Farnham Town Council (The Custodians of the site.) To my surprise, both parties accepted the concept. I wondered why there was no sustained opposition. Although, it became very apparent during the presentation, that both parties were keen to cement closer ties with SIAD. Therefore, I drew the conclusion that this project was regarded as a vehicle whereby this endeavour could be achieved.
- However, I wondered if the community would give their support.
- The work was fabricated and installed in the garden by a local business, as previously agreed.
- A display detailing the project was also installed in the library entrance. Yet this time, instead of including an explanation of A-Play-on-Words, the viewers (community) were invited to respond by writing comments about the work's meaning, in the book provided.
- There was a total of 64 responses; 26 were general observations about the library and the gardens, 33 were totally against while only 5 fully supported the concept.

# Examples of the Responses Against the Work

- 23rd July '02: - Is this really ART!!!
- 24th July '02: - Will be alright when its "BUILT"
- 24th July: - So sorry for whoever is responsible!
- No date: - IT'S A SHED!! WOW!!!
- No date: - A waste of effort – not artistic at all.
- 27th July '02: - It's artistic rubbish.
- No date: - A really lovely shed- can we have it when you have finished with it? W.H.
- No date: - I have been to look but am unable to find your piece of art work. Who is kidding who?
- 10th August '02: - Net of a shed- what else? Or a raised performance gallery? ("play" on words).
- No date: - SHED! – Put it in the Tate Modern with the other rubbish.
- No date: - A pathetic attempt to be trendy.
- No date: - What's this got to do with a flat shed?
- No date: - I DO HOPE THAT NO MONEY CHANGED HANDS...WHAT ABOUT DOING SOMETHING WORTHWHILE?
- No date: - It takes someone with talent to put a shed together. This person obviously has none.
- No date: - If this is art now, Gods help us when it comes to the year 2050!!!
- No date: - Things like this are out of context in Farnham Library. An insult to the patrons- doesn't mean it's not worth it, just wrong place wrong time... Sean.
- No date: - Pathetic! Also time these two 'sculpture'? Were taken away from the front- they detract from the beauty of the trees.
- No date: - Not very inspired- so why bother. E.B.
- No date: - I would suggest the money would be better used to clean, paint & maintain this current building first. Business before pleasure. –OK-
- 14th September '02: - I am sorry but to the average 'person in the street' this looks like a collapsed garden shed! Absolutely ridiculous in such a wonderful environment. T. Archer.
- 9th October '02: - Dear me what a very easy way of irritating people. No effort involved apart from unpacking the shed. Pity the library has to put up with it.

## All of the Responses in Favour of the Work

- No date: - Excellent. Thought provoking. Art at its best!
- No date: - Interactive art is good. Puzzles are good. Art & puzzles very good!
- No date: - Shedding- a nice/precise concept. I enjoyed the sense of fun. J.H.O.
- No date: - Good training for the brave new world of art!
- No date: - John we guessed it 'open house' simple idea's are always clever.

## Main Comments and Responses During the FPAT Meeting of 11<sup>th</sup> November 2002

- The Joint Chairman said that; It was a waste of time and money and that FPAT should not be seen to be supporting a project, which appears to be just a vehicle for the production of work that will damage the reputation of the Trust. That the Trust should spend its' time helping schools and not SIAD who are perfectly capable of supporting themselves.
- The Arts Manager of Waverley Council (Who was there by invitation.) said that; It would be a pity if this project were dropped by the Trust. It appears to be a very good opportunity for debate on art in "public" places, especially as the work was of a temporary nature.
- I added, after being asked to reply by (SF); That it was by the instigation of this Trust that I was invited to set up this project. That I DO NOT need the Trust to spend any money, only to advise and to use the Trust's contacts in local businesses to gain support and sponsorship for the students... If this is not acceptable then I was perfectly willing and able to carry on without the Trust.

## Reflections and Decisions Made

- Although a show of hands by the FPAT were in favour of continuing with their support for the project, The Trust was now clearly divided.
- Therefore I wrote to the Trust's Chairman requesting that their continued support was put in writing.
- The Chairman replied; As the Public Art Trust we stand as a link between your work and (in this case) Farnham Town Council, and I remain convinced that without our initiative, this project would not be happening... The minutes of our meeting record our agreement to continue our own involvement in the project as facilitators and advisers and I am therefore happy to give you the assurance you request... I think that the lesson we learned from the shed ["A-Play-On-Words"] project is that good interpretation is essential, and that the idea of presenting it as a puzzle was not successful.
- It was evident that the local community were not in favour of this project. So why did the Trust decide to continue with their support?
- I would suggest that there were three main reasons; 1. The Waverley Arts Manager, who is an advisor to the Trust, was in favour of the project, and was keen for it to be expanded into a number of nominated sites throughout the Waverley District. 2. SIAD's Business Development Unit had decided to fund the project. 3. There appeared to be an overriding wish to use this project as a vehicle to cement ties between the Trust, Farnham Town Council and SIAD.

## Further Observations, Responses and Developments

- Although the Trust decided to support the project, they continued to try and make sure that future students artwork was to be selected by an appointed committee.
- They also thought that it was not essential for the artwork to be Site-specific.
- I informed the Trust that the community would choose the artwork that was to be installed, as it was a community-based project. It was also essential that all the work produced is Site-specific, otherwise the opportunity for the students to produce innovative artwork via engaging with the local community would be lost.
- After several attempts, the Trust acquiesced on these two issues, as they realised that I had no intention of relenting to their demands.
- The Trust, as previously agreed, forwarded a report to FTC, which outlined the project's development. The report also requested that the second stage, which included the siting of student proposals in the public library and the eventual installation of their work in the gardens, should be allowed to go ahead.
- Farnham Town Council, at a meeting with their amenities committee, agreed that the project should proceed.
- Student workshops, both group and individual, were conducted. They included site visits, introduction into the nature of site-specific art, how to gather information, methods of constructing a coherent proposal and ways of approaching local businesses in order to secure specialist help and advice, obtaining funding and, or materials.
- One of the main ideas that I endeavoured to instil into the students was to remove any preconceived ideas from their minds. They were instructed to wait until they had visited and documented the site before developing an idea. This suggestion did not always work, but when it did, the students produced ideas that surprised and excited them.
- What follows are just four examples of the work produced by the students. The first example was by a young, second year, Japanese student who usually produced painting and had never worked outside before. The second example was produced by a middle-aged third year English student who, although normally produced sculptures, had again, never engaged with an outdoor environment. The third student was used to working outside, originating from Zimbabwe, he was a third year sculpture student, but, as was the case with all of the students, had never compiled a visual/textual proposal. The fourth example was again produced by a young second year Japanese sculpture student.

# The First Student's Proposal

- Name: Betty Susiarjo
- Course: Fine Art (2nd year), Surrey Institute of Art and Design
- Aims and Objectives
  - As I have been dealing with the idea of Slow Contemplation in my own work at the college through paintings, drawings and installations, I thought that the Library garden could be a good place to explore further on the subject matter. The Farnham Library, is perhaps one of the places in the town, where the public is able to find a certain quietness and given the chance to make a good use of it in gaining knowledge. Today, we live in a fast-paced world, where we find that while our time seems to be getting faster and faster, the time given for us to experience individual sensation seems to be getting shorter and shorter. We seem to be caught up in this perpetual motion where nothing is coming to rest, where sitting down, reading a good book for leisure, or just to 'stand and stare' seems to be difficult to do in our daily tight-schedule.
  - Very often, I feel (and I am sure I am not alone) that I fear losing the pleasure of slowness - that depth experience - while living in this rat-race society. I am seeking for visual sensation which makes me feel comforted and close to nature, which makes me realised that there are many things we take for granted today because we seem to have no time to observe them. Meditation, as a way of life, as being able to feel the present, is part of my interest. I find it becoming a necessity to take a slice of our time to meditate, to contemplate, and perhaps just to observe, to feel the now-ness, in our daily life.
- Methods and Approaches
  - To hang a row of threads from a trunk of a selected tree (refer to the map), with metal rings being tied up at the end of each thread. The work invites contact(s) from the audiences, the wind, etc; thus the arrangement of the threads is going to change from an orderly manner where it was first left, to perhaps a more complex one. The use of dark brown thread is going to be used to connect the tree trunk to the white thread, thus ensuring that there is no damage done to the tree.
- Alternatives:
  - 1. To paint the metal rings with colourful enamel paints, according to the Spectrum Colours, in order to create a sense of movement through the gradual tones used.
  - 2. To leave the metal rings as they are, without painting them. On shiny days, the light will be shining on them, thus making use of their metallic quality to create glittering effect.

## Photograph of the Completed Work



# The Second Student's Proposal

- 'Tree Huggers'
- The Farnham library garden is dominated by a variety of trees, one of which is particularly ancient. The veneration of trees was common to the various tribes of northwest Europe before and during the introduction of Christianity in the so-called 'Dark Ages'. As Brian Bates explains in his book "The Real Middle Earth, Magic and Mystery in the Dark Ages", early tribes "had a 'World Tree', reflecting their notion that the heavens whirl about a central beam or pivot which pierces both the earth and the sky." It was felt that the trunk represented 'middle earth', the realm of men, as opposed to the 'other-worlds' that were reached via the roots or branches.
- In Norse legend, the God Odin, climbed into a tree and stayed there for nine days and nights without food and water. He entered a state of consciousness in which the tree changed into an eight-legged horse on which he rode to the Upper-world, Lower-world and the nine Other-worlds of knowledge. This shamanistic activity was a means by which the familiar could be seen with new eyes rather than simply an escape into some other reality.
- In the practice of contemporary art, 'seeing the familiar with new eyes' is greatly encouraged. It is a means by which the artist can communicate to their audience and encourage them to reflect on their own personal experience. I feel that a great many people, even in our hectic modern society, have a spiritual connection with trees and what they represent. It appears that even Gerry Adams, a perhaps unlikely candidate, feels that an energy emanates from the tree and is driven to the activity of 'tree-hugging'. I personally feel that the tree represents a literal 'grounding', a sense of reality and stability in a rapidly changing environment.
- I will be attempting to make the 'tree-huggers' out of white cement fondue or resin as they need to be able to withstand unpredictable weather. Experimentation will be needed to find a way of jointing them in order for them to be fitted to the trees, and to avoid any damage to the trunks, which is obviously of prime importance. I envisage making between 3 and 5 to place on one group of trees. Their whiteness is a reflection of the intended link to spirituality and would be aesthetically pleasing in what can be a relatively dark area when the trees are in full leaf.

## Photograph of the Completed Work



# The Third Student's Proposal

- Vincent Jack - Conversing Cedars. Farnham Library Garden Proposal.

My proposal for the Library Gardens is both a continuation of my own work and a reaction to recent and current events. The world is changing, the trees are growing, we are standing back and speculating on the outcome. We can voice our opinions as loud as we like until our voice fails or is taken from us. I hope my work will make you stop and question.

There was an old tree,  
It fell down,  
We chopped it down,  
It was given to me,  
Its long story continues.

- The recent loss of the historic cedar by the Redgrave brings another branch to my page. My work revolves around my observation of our world. My work is mainly of temporary constructions, the most recent is sited at Jeremy McBurney's Sculpture Park. It is made up of about 20-25 sections of an old apple tree that was diseased and had to be cut down. I collected the pieces and reconstructed them as closely to its original form as possible. Apart from the obvious that the roots were above the ground and out of place. In so doing elevated the whole structure, making it look light / on the move / exiled. Exposed and disregarded by the lies of the borders we live in. The tree is our oxygen bag we fill with smoke like the heaviest smoker.
- My idea was at first to reconstruct branches previously cut away from the library cedar. In so doing replace them through a scaffolding structure tied into the existing tree. Branches that could have been their MISSING LIMBS. I am reconsidering this idea because the majority of the missing limbs are on the south side where most of the growth of the tree is. This fact also led to the ultimate destruction of the Redgrave Theatre cedar.
- The second idea is to have a section of the cedar tree from the Redgrave sitting at the base of the library cedar reframed, and also tied into the existing tree as a structural support. This offers a less structural challenge, but is still relevant to the idea of my work, I see it as a possible last encounter for old friends THE CONVERSE OF CEDARS. This side of the cedar is more open and the structure would be more balanced with the tree. The contrast between the natural wood and the cold mechanical structure of the scaffolding which has quite a surgical appearance, creates a familiar and unfamiliar setting. By this I mean we are used to nature but at the same time it is foreign to us.
- In the past I have worked with scaffolding building companies, and at present am learning about oak framing techniques. I want to use this knowledge to create a new installation. The size of the work would be roughly fifteen foot high on the north west side of the library cedar. Maximum consideration would be given to the safety of the public, and the protection of the tree. No damage would be caused to the tree. I would erect different working platforms to put together the segments of the tree and to secure it around the existing cedar. Once the main structure is secure, the working platforms would be taken down, a restricted area for work in progress would be required. Also clear signs are of the utmost importance for the awareness of the general public.

## Photograph of the Completed Work



# The Fourth Student's Proposal

- **Tomoko Motomochi** The Surrey Institute of Art & Design, Fine Art, Second year.

## INTRODUCTION

- In this garden project, I would like to make large-scale sculptures of functional human-sized 'nest-like' houses. These would be situated in the Farnham Library garden to act as a haven for relaxation, and as a place to enjoy literature in a natural environment.

## WHERE DID THE IDEA COME FROM?

- I am an international student, originally from Japan, studying at SIAD. As I am away from my family, it has made me reconsider their importance to me whilst I attempt to fit into the Farnham community. In the process of setting down in Farnham and making new friends, I am striving to be accepted within the community, to create a new family. The community itself is one big family; therefore the 'nest-like' houses represent my wish to settle in my new home town of Farnham. To create more than one nest indicates both a private and public relationship with the community. Individual houses exist as private spaces, but a group of houses relate to each other and create a community. A library is a communal area where individuals gather and create a community - my nests will represent this. The nests will be of varying sizes, for both adults and children, the young and the old, human and animal, and each one symbolises a space where the individual can feel secure and safe. The use of natural materials symbolises how animals make themselves comfortable, and will blend with the garden environment.
- Books fire the imagination, especially when we were children. The same is true of gardens and the countryside; children love to play imaginary games outside in the woods. These nests will combine these two stimuli to the imagination - to the adults they will re-ignite the childhood world of tree houses, and to the children they will create an exciting hidey-hole in which to lose themselves in their favourite literature.
- HOW WILL I DO THIS?

- In this garden project I will use natural materials such as willow branches, grasses and ivy. The nest houses will be semi-spherical, or spherical, with holes as entrances - in the style of birds' and animals' nests. I intend to make four nests, each one different in size, to create a small community. Some will be on the ground; one will be secured within the branches of a tree.
- The nest houses will be made by weaving willow branches. To create this I will use the same technique as basket weaving. Firstly, build the framework as a globe or semi-sphere. Secondly, weave the willow branches, or similar flexible branches, into the framework, leaving one side open as an entrance. Once I have finished weaving, the nest will be secured into the ground using tent pegs. In the case of the secured tree nest I will use the natural materials, woven round the branches and into the nest. Finally, the insides of the nests will have straw spread on the bases to make them more comfortable.
- The nests will be of differing sizes. The largest one would be 150cm in diameter and 150cm in height, with a 70cm x 70cm entrance hole. The medium one would be 100cm in diameter by 100cm high with 50cm x 50cm entrance holes, while the smallest would be 60cm by 60cm with a 25cm x 25cm hole. The tree nest would be 20cm by 20cm with a 5cm x 5cm hole. The different sizes represent a community consisting of not only humans but animals, so your neighbour might be a rabbit, squirrel or bird. People will be able to fit inside the two larger nests.

## Photograph of the Completed Work



# Reflections

- It turned out that, unlike the reception received by “A-Play-on-Words”, the responses to the students proposals was extremely positive. So much so that instead of 6 to 8 proposals being selected, it was unanimously agreed that every single project would be allowed to be realised. The question is, why was everyone now in favour of this venture succeeding? I am aware that;
  - 1. The students had read the negative comments about “A-Play-on-Words”.
  - 2. They were aware that the same community would be commenting and voting on their proposals.
  - 3. Unlike “A-Play-on-Words”, the students produced clear, concise proposals for the community to view.
  - 4. The result was that none of the students work was as blatantly abstract and aesthetically challenging as “A-Play-on-Words”.
- Howsoever, it can be said that the idea of introducing a ‘test-case’, proved to be an invaluable method of ascertaining what was and what wasn’t acceptable to the Community of Farnham and its representatives.

## Integrated Developments Achieved

- The local businesses and members of the community became involved in sponsoring and creating the students proposals.
- The students obtained their own support.
- Students from a number of academic years and disciplines were involved in the project.
- Two graphic design students designed a brochure, (edited and printed by the Business Development Unit (BDU) at SIAD) which was issued, free of charge, to those who attended the private view.
- The Farnham Public Art Trust, Farnham Town Council, BDU, SIAD Students, Local Business and the Community of Farnham came together in order to establish this project.
- Waverley Council became involved in subsequent years, at which time the project expanded into four additional sites.

# Extracts from the first Brochure



## The Farnham Library Gardens Project

In the summer of 2003 twelve pieces of "site responsive" artwork were installed in the Farnham Library Gardens, under the direction of John Reveley of The Surrey Institute of Art & Design, University College. The students did their own research into all aspects of the site – the history, the features of the garden, and the activities that go on there – before creating their responses to it.

The local community was also involved in the project. The students' proposals were exhibited in the library for public selection. After the comments and the votes of the public were taken into consideration it was decided that all the students' works would be realised. The students were also encouraged to seek sponsorship from local businesses. It is intended to make this an annual event, bringing together the Institute and the local people.

Matthew Dale



"We need to open up the debate on public art, and I see this project as an ideal opportunity for doing just that."



Gillian Trotman



"The knowledge gained by this collaboration will extend the understanding of how art can enrich all sectors of our society."

LT

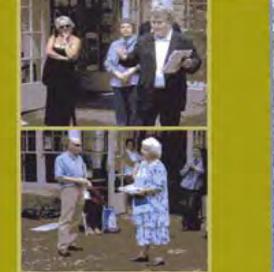
## The Event Organisers

**John Reveley**, an MPhil/PhD student at The Faculty of Arts & Media, on the recommendation of Susan Stockwell, took on the Farnham Library Gardens Project – working with the students and seeing the project to fruition.

**The Business Development Unit** at The Surrey Institute of Art & Design has supported the project through management of funding from the Higher Education Active Community Fund.

**Farnham Public Art Trust** initially brought the idea of the project to Sue Stockwell at The Surrey Institute of Art & Design and has supported the project throughout.

**Farnham Town Council** agreed to the initial display by John Reveley being sited in the Library Gardens and subsequently to the full exhibition taking place.



"We have an opportunity here to create a mutually beneficial partnership between students and the local community."

Clockwise from left: Vincent Jack, Stephen Ballard

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# Extracts from the first Brochure

"Hopefully this project will enable members of the community to think about and appreciate their local environment from a very different perspective."



Canalida Wright



"It's good to engage with the local community and develop a professional business attitude to the production of Fine Art."

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"I believe that this project is a two-way educational process, which benefits the local community and students alike."



John Bennett



"Making contacts and working with local businesses during this project will help students gain future employment by creating a greater understanding between both parties."

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Susan Moberly



Betty Sutcliffe



"This project takes art into the heart of the local community instead of the community having to travel to see art."

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"I believe that this project given enough financial backing, which has been the case this year, has the potential to evolve into an annual event. We will see a growing partnership evolve between The Surrey Institute and its students, and the local community and its businesses. The project, which has also been fully endorsed by Farnham Town Council, has already drawn interest from the arts management of Waverley Council - with a view to expanding the project to other sites in the District of Waverley from 2004."

John Bennett - Project Coordinator



Jane Crouch & Hilary Cantless

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## Statement by the Chairman of Farnham Public Art Trust

- “Public Art by definition involves the public, and the challenge faced by everyone involved in it is to find ways of getting over the barrier of public resistance to anything new. This challenge was taken up in the Library Gardens Project, and we at the Trust feel that we learned a great deal from the way it was organised. The process aroused interest, gave the local community a sense of involvement and ownership in the project, and contributed in no small measure to its success.”
- Note; this statement was printed in the first Farnham Library Garden Project brochure.

# Scenes from FLGP Private View



## Final Reflections and Conclusions

- Although I was involved with the production of an artwork as a key component of this project, this was not my main role.
- I became what could be referred to as the project coordinator and development manager.
- I had called upon the various skills and insights gained during my previous managerial career and transferred them into the running of a community-based art project.
- These include; time management, organising events and guiding people, budgeting, negotiating terms and conditions, health and safety, communication, promotion and sales techniques.
- I had successfully managed to negotiate agreements with the Farnham Public Art Trust, Farnham Town Council and the Business Development Unit at SIAD to support and also retain the form and content of this project as per my initial proposal.
- There was also a tutorial element, whereby I conducted a number of student workshops, which proved to be successful, in that I was able to open-up a different set of parameters. I.e. using the 'site' as the initiator of ideas, seeking sponsorship, engaging with a community and compiling coherent proposals.
- As an artist, I became an activist, in that I promoted what Suzanne Lacy referred to as, "...visual art that uses both traditional and non-traditional media to communicate and interact with a broad and diversified audience..." (1995: 19)

# The 'Picnic' Project

- This project, unlike the BT/Cellnet and Farnham Library Garden Projects, was initiated by the artist.
- It was designed in order to explore the Performative mode of Site-specific Art, in which the artist plays a central role.
- My first objective was to secure sponsorship and patronage for my idea.
- My intention was to design and use a proposal that would test-out the reactions of would-be patrons.
- Therefore, not unlike the Farnham Library Garden test-case, the form and content of this proposal was contrived to be as controversial as possible, without being unlawful or blasphemous.

# Formulating the Initial Concept

- It was leading up to the Christmas holidays when I first considered what form this project might take. As usual at this time of year, one of the main topics on the majority of news programmes, was that of 'homelessness'.
- I concluded that this subject very rarely made the headlines at any other time of the year.
- From this observation, I asked myself, could I manage to raise the subject of homelessness as a 'headline' during mid-summer when most people were concentrating on their holidays?
- To do this I considered that any proposal that I put forward had to contain an ethically contentious element. Appearing to subjugate the homeless could possibly achieve this aim.
- Additionally, I considered that the site of the project had to be 'high-profile', because it would be more likely to attract media attention. Hyde Park in central London was chosen for this reason.
- How to attract the homeless was the next consideration. Therefore, offering them the opportunity of partaking in a 'picnic' in Hyde Park, with an open invitation to voice their feelings about how they were regarded and treated, might prove to be enticement enough.
- Therefore, in order to initiate this project, I researched and drew up a list of prospective patrons. They included Homeless Agencies based in London, Hyde Park management teams and the Housing and Homeless team at the Greater London Authority. An introductory letter, including an outline proposal, was then to be posted to, what turned out to be over 100 agencies and individuals, inviting them to participate at what ever level they deemed appropriate.
- The next step was to engage a number of interested art students. This was not a problem, as the students who had been involved in the Farnham Library Garden project readily volunteered.
- The Business Development Unit at SIAD were then invited to sponsor the initial development stages of the project. This they agreed to do, subject to ratification by the Ethics Committee at SIAD. Note; The BDU regarded the Farnham Library Garden project as a successful venture, therefore I suspected that they would be prepared to support this new, if somewhat contentious project.

# Proposal Outline

- LOCATION: - Hyde Park London in the area of the Serpentine Gallery.
- IDEA: - To invite as many homeless people as possible from the area of inner London to partake in a "Picnic" in Hyde Park during the mid to late summer of 2005. (Date to be arranged in agreement with parks authorities, police etc.). It is intended that all of the homeless people attending the event will be photographed. Each person will have a parcel tag proclaiming that they are a "work-of-art", and if they agree, their signature will also be included. (*This section was later removed from the proposal as it was deemed to be ethically contentious, in that it might impinge on the dignity of the homeless.*) In addition to this they could also supply a personal item, which is tagged with their signature on it. These items will be collected and formed into a pyramid in an agreed place yet to be established within the boundary of Hyde Park.
- INITIALLY: - A group of students, including myself, will be invited to volunteer for this project with a view to travelling around London (*this section has been altered to visiting homeless shelters in order to safeguard the students*) in pairs (with a camera?) (*a camera will not be now used at this time in order to protect the anonymity of the homeless*) to interview homeless people, collecting their responses to the idea of a "picnic" in Hyde Park and at the same time distributing flyers advertising the event. The students will also be invited to assist in the documentation of the event in the park. (Photo's etc.) And possibly interviewing members of the "public" in order to gain their views.
- CONTACT: - There will be an initial letter posted to the London Mayor Ken Livingstone, Glenda Jackson and other council members, Jon Bird (Big Issue) and all of the organisations dealing with the various aspects of homelessness in order to explain the project. They will be invited to put forward their suggestions with a view to forming a committee to organise and oversee the event. Depending on the response, the event could be for one day, or for a whole weekend or even longer.
- There will be contact made with businesses and charities inviting them to sponsor the event, supplying food/clothes, marquees, sleeping bags etc. and to set up the "picnic".
- The police and park authorities will be contacted in order to arrange a designated area of the park for the "picnic" and police the event.
- Notify- the newspapers- television- radio- (press release), plus put up posters around the park informing the public of the pending event.
- Invite any member of the "public" to supply food and/or clothing, plus help during the event.
- Invite the Serpentine Gallery to support the event. (There is a possibility of an exhibition of the photographs together with the "pyramid" of personal items inside the gallery.)
- An arrangement for free rail travel for the homeless could be made in order to enable them to travel to and from the event.

# Views of Hyde Park, the 'Picnic' Site



# Directives of the Ethics Committee

- Further to our meeting last week, below is an outline of our discussions:
  - 1. We discussed if it would be necessary at this stage for the Research Ethic's Committee to form to discuss the project proposal. The main issues were to ensure that we safeguard John and the students participating in the project.
  - 2. We discussed the need to ensure that participants were trained and briefed in advance of undertaking any work related to the project.
  - 3. We agreed that all participants, including the homeless would need to have informed consent and be clear of what they were getting involved in.
  - 4. We agreed that all participants, including the homeless would have the right to withdraw without penalty at any point in time.
  - 5. There were a few issues regarding ownership and the transfer of ownership in respect of the items of belongings, which would be donated by the homeless participants. It would be necessary to ensure that the transfer of ownership of these items was clear and consented.
  - 6. There was also some issues relating to confidentiality and anonymity, this would also need to be clear in the terms of consent to ensure that individuals remain anonymous.
  - 7. It was agreed that John would initially contact all potential stakeholders and charitable organisations to gain support and interest in the project.
  - 8. Leading charities for the homeless would be invited to become part of a Project Committee, which would help manage and advise on the project activities.
  - 9. It was agreed that these specialist organisations and charities would have a clear understanding and view on research ethics and therefore the Project Committee would be clearly well informed.
  - 10. It was agreed that John would contact the relevant Park Associations to ensure that the location would not be problematic and that risk assessments would be carried out.
  - 11. A copy of the Institute's draft Code of Good Practice for Research Ethic's was provided to John, who would ensure that advice and guidance within the document was taken into account and adhered to.
  - 12. It was also agreed that John would inform Seymour when the 1st Committee Meeting would take place so that either Seymour or a representative from the Institute could attend in order to determine whether there were any further issues which needed to be addressed by the Research Ethics Committee.

# Subsequent Decisions and Developments

- In order to comply with the Ethics Committee Directives, a Sociologist would be invited to talk to the students about the implications of homelessness. A Sociologist at the Surrey University was contacted for this purpose.
- An invitation letter, explaining the concept and my objectives was posted to those agencies and individuals who were concerned with homelessness in London, or controlled events in Hyde Park.
- On the directives of the Ethics Committee, the proposal was modified, removing the more ethically contentious suggestions, notably the use of name tags, before it was posted to the homeless agencies etc.
- An agreement, which safeguarded the rights of the homeless and students alike was drafted in line with the Ethics Committee requirements. Everyone would sign a copy.
- The Business Development Unit (BDU), after checking that the Ethics Committee directives were being implemented, released funds to cover initial material costs and travel expenses.
- There followed a sustained period of correspondence; some of which was initially encouraging. However, it eventually transpired that by far the majority were against the proposal being implemented. The introductory letter, proposal and examples of correspondence are copied below.

# Main Extracts of the Introductory Letter

- I am a practice-based doctoral research student studying at The Surrey Institute of Art and Design University College in Farnham, Surrey. The area of my research covers Site-specific Public Art and the Influences of Public and Private Patronage. I am writing to you in order to solicit your response and advice about a project that I wish to undertake as part of my research programme. I have therefore attached a preliminary outline of this proposal for you to consider, copies of which (together with a copy this letter) have been posted to all of the organisations and affiliated members mentioned on The Mayor's Rough Sleepers Strategy 'Homeless Website', together with The Mayor and his Advisory Cabinet, Administrative Staff of the Royal Parks in London, The Editorial Staff of The Big Issue, The Director of the Serpentine Gallery, The Director of Politeia and its Advisory Council, The Editorial Staff of The London Evening Standard and various individuals that are in some way involved with homeless issues. A complete list of contacts is enclosed.
- I intend to involve a group of students from the Surrey Institute who will act as volunteers during the period of this project, the central issue of which revolves around the homeless people in the Central London area and the organisations and charities that help and deal with their needs.
- I have already discussed the project in some detail with... the Manager of The Business Development Unit at The Surrey Institute and his department have agreed to forward £1000 towards setting it in motion, and I am hopeful that it will be realised next year (2005).
- The project will be fully documented throughout, keeping a diary of events, taking photographs and videos, which will form a central part of my research programme.
- I am aware that what I have in mind has social and political implications. But hopefully this project and the event that it will culminate in, will help to focus and identify the specific social, environmental and political needs of homeless people. Whatever transpires, it is intended that the proposed venture will create an enjoyable occasion, while helping to highlight some of those needs. So please read the attached document and forward your reply/advice via the postal or e-mail address above.

# Modified 'Picnic' Proposal

- **PROPOSAL:** - To invite as many homeless people as possible from the area of inner London to partake in a "Picnic" in Hyde Park for one possibly two days (dependant on numbers) during the month of August 2005. (The exact date to be arranged in agreement with parks authorities, police etc.). It is intended that the event will be videoed and all of the homeless people attending the event will be photographed. The video together with the photographs will later be included as part of a major exhibition. In addition to this the participants could also supply a personal item, which is then tagged with their signature on it. These items will be collected and formed into a display in an agreed place yet to be established within the boundary of Hyde Park. (This display could be added to each year, if this project becomes an annual event.)
- **INITIALLY:** - A group of students, (at least 12, possibly up to 20) including myself, will be invited to participate as volunteers for this project with a view to traveling, in pairs, around the homeless centres and hostels of Central London (permission to be obtained first) to initially interview homeless people during March '05. The students will collect and document their responses to the idea of a "Picnic" in Hyde Park, and at the same time distribute posters advertising the event. The students will also be invited to assist in the documentation of the event in Hyde Park. (Photo's etc.) They could possibly interview members of the "public" in order to gain their views. (The Students will receive advice and guidance during a workshop in Feb '05, from a sociologist before they are allowed to take part in this project.)
- **CONTACT:** - All of the people on the enclosed list, which include the Mayor of London, Ken Livingstone, together with Glenda Jackson and other council members, Jon Bird (Big Issue) and embracing all of the organisations dealing with the various aspects of homelessness will have now received a copy of this letter. This letter invites an initial response to the proposed project with a view to forming a representative committee to organise and oversee the event. I propose that the first meeting (possibly at City Hall- if the Mayor is agreeable) should take place at the beginning of March 2005. Please note that... the Head of Research and Development at the Surrey Institute has volunteered to attend the first meeting.
- **Possible agenda for the first meeting:**
- Logistics of setting-up and coordinating the event. Delegating responsibility to each committee member to direct a specific aspect of the event. E.g. distribution of food, clothes, setting up areas of contact/registration and photographs etc.
- Contact made with businesses and charities- inviting them to sponsor the event, with a view to supplying food/clothes, marquees, sleeping bags etc. and to set up the "Picnic".
- The police and park authorities to be invited to arrange a designated area of the park for the "Picnic" and to police the event.
- Notify- the newspapers- television- radio- (press release), placing posters around the park informing the public of the pending event.
- Inviting members of the "public" to supply food and/or clothing, and to consider helping during the event.
- Inviting the Serpentine Gallery to support the event. (There maybe a possibility of an exhibition of the homeless peoples photographs together with the display of their personal items inside/outside the gallery.)
- An arrangement for free rail passes for the homeless could be made in order to enable them to travel to and from the event.
- While this event has been initiated with a view to being a performance-based site-specific public artwork, which is an integral part of my research, it will with any luck "spark-off" other initiatives. The event will undoubtedly focus attention on the homeless people of London, but this occasion should be mainly regarded as an opportunity for the London Council, Police, Businesses, Charities, Homeless Organisations etc., to use this opportunity as a vehicle whereby they can set up a central register to deal with the problems of each homeless individual. E.g. housing. It could also be used as a base where parents could locate their children, or at least leave personal messages for collection. And there could be many "spin-offs" that have as yet not been envisaged, it is intended that the door should be "left-open" in order to allow for fresh ideas to be incorporated. There will of course be some or even many protractors, but they will also be invited to discuss their point of view. Opposition is an inevitable condition of any democracy. The question is: Can everyone put their own concerns to one side in order to help those who need it most?
- This project has been deliberately left as a basic outline of what could possibly happen. This strategy allows for all interested parties to contribute to the basic idea posed. I do not pretend to be an expert in the "homeless" situation, all that I perceive is a social need and have acted upon it by providing a vehicle whereby some of those needs can be addressed by the experts in this field.
- **I will reply to all letters/e-mails received- and I look forward to your observations and suggestions.**

# Greater London Authority Reply Letter

GREATER **LONDON** AUTHORITY

Policy and Partnerships

**John Reveller**  
Borne Place  
5 Moorpark Lane  
Farnham  
Surrey  
GU9 9JB

City Hall  
The Queen's Walk  
London SE1 2AA  
Switchboard: 020 7983 4000  
Minicom: 020 7983 4458  
Web: [www.london.gov.uk](http://www.london.gov.uk)

**Our ref:** MGLA241104-5701  
**Your ref:**  
**Date:** 29<sup>th</sup> November 2004

Dear Mr Reveller,

Thank you for your letter of 20<sup>th</sup> November, addressed to Ken Livingstone regarding support for your idea for an event supporting homeless people in Hyde Park. Please accept my reply on behalf of the Mayor.

I have passed on the information to Simon [redacted] in the Housing and Homeless team for consideration. Although we cannot, at this stage, guarantee the personal involvement of the Mayor, the project is of interest and Simon will contact you directly at some point next week as he is currently working on the production of a report that is taking priority for the time being.

Yours sincerely,

Correspondence Officer

Direct telephone: 020 7983 4285 Fax: 020 7983 4706 Email: [dave.turner@london.gov.uk](mailto:dave.turner@london.gov.uk)



## Correspondence between myself and the Policy Officer for the Homeless at the Greater London Authority

- E-mail from the Policy Officer: (16/12/04) You will know from the Mayor's Rough Sleeper Strategy that we do a great deal of work to tackle homelessness and to raise the profile of this issue. We are generally supportive of initiatives that raise a positive image of homeless people. Homelessness in London goes far beyond the visible extremes of rough sleeping - there are currently 67,000 homeless households in temporary accommodation in London, three quarters of which are families with dependent children. Our practice is to work in conjunction with established homelessness agencies, I would suggest that you should look to develop your project in partnership with one of these. There are many such agencies providing services and hostel accommodation to homeless people in London. Policy Officer for the Homelessness Housing & Homelessness Unit (Greater London Authority)
- This was my reply: (20/12/2004) It is one of my intentions to work closely with one or more of the numerous homeless agencies. As you will be aware I did post the initial proposal to all those agencies on the Mayor's Rough Sleepers Strategy Document and a number have expressed their interest. Therefore I will be making further contact with them in the New Year. My strategy involves establishing a sound base from which to develop and implement this project. That is why, as I believe I have mentioned before, I am involving the head of Sociology at The Surrey University and soliciting the services of the Royal Parks Authorities. To this end I hope that I have permission to mention to all concerned, that in essence the Mayor's Office supports this initiative. Please also feel free to forward any other advice which you think might help. Meanwhile I will keep you and everyone else who has expressed their support for the Homeless in London "Picnic" Project informed of it's progress...
- The Policy Officer for the Homelessness Housing & Homelessness Unit of the Greater London Authority explained: (21/12/2004) Thanks for your response. At this stage it would not be appropriate to mention mayoral support. Support for a specific project has an approval process here, requiring sign-off from the Mayor's policy director and the Mayor. Your project has not been through this process. If at the point your project becomes a joint-venture with a recognised homelessness agency then we would consider this, but at this stage it would not be considered. Neither could we endorse you claiming Mayoral support 'in essence' as this would be perceived as officially sanctioned support, which it is not. Whilst I mentioned in my original email that we are broadly supportive of initiatives that tackle homelessness, you will understand that the specific support of the Mayor can only be claimed if formally agreed as a safeguard against any project claiming Mayoral support because it is related to, or tackling an issue that is a Mayoral priority or policy.
- To which, in an e-mail also dated 21/12/2004, I replied: Thank you for your guidance- I will keep you informed of my progress and then seek official support at the appropriate time.

# Royal Parks Reply Letter



John Reveler  
Borne Place  
5 Moorpark Lane  
Farnham  
Surrey  
GU9 9JB

Thursday, 06 January 2005

Dear Mr Reveler

**Re: Picnic in Hyde Park**

I am writing to you in response to the letter you sent to George [redacted] on the 20<sup>th</sup> November 2004, I apologise for the delay in writing to you. Unfortunately, we are unable to accommodate your request as the timing and the nature of the event are unsuitable for Hyde Park, particularly:

- We do not have the facilities, or suitable space for temporary facilities, to host an exhibition (permanent or temporary) of the artefacts and photographs collected at the picnic.
- Exhibitions are generally regarded as unsuitable for Hyde Park because we are unable to guarantee the security or safety of the exhibit during the busy summer concert season or during marches and demonstrations which take place throughout the year.
- We cannot accommodate the picnic because Hyde Park is now fully booked with large-scale events from June until the end of September 2005.

I know that this news may be disappointing to you, but please do call me on 020-7298-2079 should you wish to discuss this matter further.

I wish you luck with your event and hope that you are able to find an alternative venue for the picnic and exhibition.

Yours sincerely

Events Manager

# General Letter of Support



10 Barley Mow Passage  
Chiswick London W4 4PH  
Tel: 020 8742 0717  
Fax: 020 8747 3154  
E-mail: [crash@crash.org.uk](mailto:crash@crash.org.uk)  
Website: [www.crash.org.uk](http://www.crash.org.uk)

John Reveler  
Borne Place  
5 Moorpark Lane  
Farnham  
Surrey  
GU9 9JB

Tuesday, November 23, 2004

Dear Mr Reveler,

Thank you for your letter of 20<sup>th</sup> November. I very much regret that CRASH will not be able to take part in the planned event as it falls outside our charitable objectives.

However, it is an intriguing proposal and I wish you every success.

Yours sincerely

**Director**

**President:** Sir Christopher Wates BA, FCA

**Patrons:** ACO Technologies plc • Aggregate Industries plc • Alfred McAlpine plc • AMEC plc • Argent Group plc • B&Q plc • BPB plc • Brixton plc  
Carlton plc • Contract Journal • Costain Group PLC • Emap Construction Network • FaberMaunsel Ltd • GallifordTry plc • George Wimpey Plc  
Grosvenor • Hammonds • Hanson PLC • HBG UK Limited • John Laing plc • Knauf • Lafarge SA • Laing O'Rourke • Land Securities plc  
M J Gleeson Group plc • Meica Group Ltd • Novar plc • RMC Group p.l.c. • The Berkeley Group plc • United House Ltd • Wates Foundation

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Construction Industry  
Relief,  
Assistance and  
Support for the  
Homeless Limited

# Letter of Concern from the Office of the Deputy Prime Minister



Office of the  
Deputy Prime Minister  
Creating sustainable communities

Homelessness and Housing Support Director  
Senior Policy and Strategic Officer  
Zone 1/J10  
Eland House  
Bressenden Place  
London SW1E 6BU

Direct line: 020 7944 5905

Web site: [www.odpm.gov.uk](http://www.odpm.gov.uk)

Our Ref: r

6 January 2005

Mr J Reveler  
Borne Place  
5 Moorpark Lane  
Farnham  
Surrey  
GU9 9JB

Dear Mr Reveler

## ROUGH SLEEPING

Thank you for your letter of 25<sup>th</sup> November to Lord Rooker, which you copied to other Government Ministers and officials about your proposal to invite as many homeless people as possible to partake in a picnic in Hyde Park in August. Given that I have responsibility for Homelessness issues in London, Lord Rooker has asked me to reply on his behalf.

I am sorry to inform you that we can not support your proposal. I note that you initially propose that a group of students and yourself will visit homeless projects and hostels to interview people to see if they would partake in such an event. You will appreciate that this could have a detrimental impact on those you visit. Many of those that reside in hostels are quite vulnerable individuals who are worked with very closely by key workers at the hostels. Many of them are being taught basic work and lifestyle skills to prepare them for independent living for when they eventually move out of their hostels. For a group of students to show up without any knowledge of what it is like to be homeless, would only disrupt the working relationship between the residents and staff.

I note in your proposal that you would provide travel passes for them to travel to and from the event. This is commendable. However, previous experience suggests that once they have arrived at any such event there is reluctance for them to return to their accommodation. Again, this has serious implications. Many who do not return face a serious risk of being evicted and therefore all the hard work that has gone on between them and their key-worker would have been totally wasted.

Although I understand that your proposal is obviously well intentioned, I am sorry that I can not be particularly supportive. However, given the reasons above I hope you will understand. I am happy to discuss further if you wish

Yours sincerely,

# Reflections and Actions Taken

- From the above correspondence, there was little or no support for the project as it stands.
- I had not been able to gain support from the Greater London Authorities, The Royal Parks Authorities, or any of the main homeless agencies.
- A meeting was organised with a Sociologist at Surrey University in order gain his support and advice.
- The Sociologist was willing to conduct a workshop with the students, forwarding the following suggestions.
- You need to in effect start at the other end. Get your students involved in arranging workshops- offer to go in and get direct contact and produce some initial artefacts that will be exhibited at a high-profile venue. (CRISIS was mentioned as the most likely candidate in this respect.) After a series of workshops you can then bring the policy-makers into the picture and show them what you have already achieved. Possibly then going to the parks authorities to arrange an exhibition.
- Crisis had not responded to my initial letter, therefore I composed another letter to them and e-mailed their heads of department.
- Eventually, after numerous e-mails and phone conversations, I managed to arrange a meeting at CRISIS's Skylight workshops in London. Note; Persistence eventually brought a response.
- During this meeting, CRISIS rejected the picnic idea, but they advised me that if I was prepared to rethink my proposal and put forward an idea that could be seen, in their eyes, to be of benefit to the homeless, they would consider giving their support.
- I realised that if I wanted this project to continue and receive the necessary funding, I would need to conform to what those in authority regarded as ethically and politically correct guidelines.
- The main object of this project was to find out how its form and content would need to be modified in order to secure support and sponsorship.
- Therefore I set about devising a concept that would conform to CRISIS's criteria, but at the same time, be innovative enough to excite its participants.
- To this end, I decided to retain the principle of allowing those who participated to put forward their own ideas and then integrate them, if feasible, into the project.
- Meanwhile, a student workshop, which was chaired by the Surrey University Sociologist, was conducted. While being informal, it gave the students an invaluable insight into what could be regarded as the 'homeless condition'. I also took the opportunity to introduce the students to the totally revised proposal, which I had renamed "Taking A Walk". They were also invited to split into four groups and devise their own site-specific micro projects that were related to this new title.
- When the students had submitted their ideas, the completed proposal, which included a timetable of events and a list of objectives and benefits, was sent to CRISIS for their approval.

# The New "Taking A Walk" Proposal

- "Taking a Walk" Proposal Outline 2005

- In Association with Crisis/Skylight and the Small Mansion Arts Centre

- Introduction

- This project will involve a small group of students from the Surrey Institute of Art and Design University College who have volunteered their time in order to set-up and develop an art-based project, the theme of which will be *"Taking a Walk"*. The project will culminate in an exhibition of artwork produced by a group of 24 invited 'homeless' people. Because the students are using their own time (summer-break), there is a need to start and complete the project between the beginning of July and the end of August 2005. The project will be kept as simple and straightforward as possible so that anyone can take part. I have had several years experience in organising and running workshops and seminars of this nature, and curating exhibitions. I am therefore perfectly willing and able to do so here. (It should also be noted that no student will be allowed to act on their own, I will be present at all of the workshops.)

- Project Outline

- It is intended that an introductory workshop (lasting up to 4 hours max.), consisting of those 'homeless' people who are interested in participating, together with the students and myself should take place at the beginning of July '05. (Suggestion; A notice explaining the project and inviting people to put their names forward could be posted on the notice board at least two weeks prior to the first workshop. An initial introductory meeting could take place within the first two weeks of June, at which time I can explain who I am and promote the venture prior to the first workshop.) After introductions the project will be explained to the invited participants in detail. The proposed students ideas, which are briefly outlined below, will also be explained with a view to getting feedback and then individually modifying them if necessary. The main objective here, being, to tailor them to give maximum benefit to the participants. When details are agreed the participants will then be invited to volunteer for one of the listed proposals. Each group will then be lead by the students who thought up the idea. The students will help individuals with any further details and issue the materials that they will need to complete, or at the very least start and develop their project. (A sheet giving details of what each participant needs to accomplish, together with a timetable will be issued at this time. The students will also complete their own proposal.) In addition to this there will also be an opportunity for each participant to design their own poster. (Optional) The poster (A1 or A3 size) could be a painting, drawing, computer graphic or collage.

- There will be a second workshop (again up to 4hrs. Max.), which will be conducted approximately two weeks later. Participants will be invited to discuss how they have developed their project and what needs to be done in order to complete the work. (And any further materials could be issued.) Time, where practical and desirable, can also be spent on doing the work itself during this workshop. It could be that the group might use the workshop time to work outside if required. (Note; If there is no objection, I am not averse to supplying my e-mail address if any of the participants require advice between workshops and then I will forward any messages onto the students.)

- A third workshop (again up to 4hrs. Max.), will again be conducted approximately two weeks later, which will in effect be the hand-in day for the completed work. (But there could be some flexibility built into this, as it is envisaged that at this time there will still be at least another two weeks before the intended exhibition installation day.) And again time can be spent during this third workshop in order to complete the work.

- The exhibition, which will take place at The Small Mansion Arts Centre in Gunnersbury Park London and will last for two weeks. Everyone (who wishes to) will help to compose and install the artwork. There will be a private view during the exhibition with invited guests only. (Refreshments will be laid on.) There will be a second press view as suggested and agreed by The Small Mansion Arts Committee. Each day of the exhibition will hopefully be invigilated by a student plus one volunteer from those who have participated. It might also be a possibility (with agreement) that during the private view a selected participant/s along with a student/s will be invited to video proceedings while at the same time asking the invited guests what they thought of the exhibition. (This will help with obtaining independent feedback.) Participants will also be expected to help with taking the exhibition down and cleaning-up any mess

# Timetable of Events for the Project

- First Workshop; Saturday 2nd July 2005 at Skylight
- Second Workshop; Saturday 16th July 2005 at Skylight
- Third Workshop; Saturday 30th July 2005 at Skylight
- Exhibition set-up day; Saturday 13th August 2005 at Gunnersbury Park
- The exhibition will open on Monday 15th August
- Private view Thursday 18th August 2005 between 6:00pm and 9:00pm at Gunnersbury Park
- Press view Sunday 21st August 2005 between 2:00pm and 5:00pm at Gunnersbury Park.
- The exhibition closing day will be Friday 26th August.
- All work will be removed and the exhibition space left tidy on Saturday 27th August.
- Start and finish times for the workshops at Skylight will be; 11:00am to 1:00pm Lunch and then 2:00pm until 4:00pm. (Or until finish if this is earlier.)
- A feedback session will take place after the conclusion (date, time and place still to be agreed), which will include all of the participants, representatives of Crisis, students and myself.
- There is also the intention of supplying each participant with a record of this project, which will include details of the part that they played in making it work. Depending on available funding this will be in the form of a booklet or at the very least a certificate which records their activities. I am endeavouring to make sure each participant receives a folder in which they can keep all their documentation etc. I.e. a copy of the project, timetable and a note book. Each participant will receive an outline of the project which they have selected to complete, along with a list of things that they need to accomplish together with a timetable.

# Students Micro Project Proposal Outlines

- Twelve Day Visual and Textual Diary
- Six people will be provided with disposable cameras and a note pad. They will be invited to compile both a visual and textual diary. It should last for a period of twelve consecutive days with two photographs taken per day, one in the morning and one in the afternoon. They will also be invited to write down why they took the photograph/snapshot in as many words as they like, making sure that they put the time, place and date of the corresponding photo next to each comment. The cameras will then be collected and the film processed. The book will also be collected and photocopied for display purposes. The resulting photographs, text and original note book will then be displayed in the exhibition.
- Textures
- Working with texture and surface to produce 2D pieces of work, each artist could work individually or as a group. There could for example be an initial opportunity for a group piece to be produced in order to encourage the less confident to engage in the making process. The work would focus on taking rubbings of surfaces that the students encounter in their everyday lives e.g. iron plaques on drains, surfaces on stairs, brick walls, trees and leaves in the park, anything with a rough surface. These rubbings would then be used to form part of a 2D piece of artwork, that could just consist of surface and texture rubbings forming a collage of abstract patterns. Alternatively, the rubbings could form part of a piece of work which included the use of drawing and painting. Using the concept of "*Taking a Walk*" this proposal could be as simple taking a walk in the park while collecting rubbings of different surface textures. All of which will build a record of the surfaces that are encountered within the London environment. A variety of materials could be used for the rubbings e.g. paper, tissue, and various fabrics e.g. cotton or nylon, which will be provided.
- Object, Subject, Site
- The intention of this project is that over the initial (two) weeks, we would encourage participants to look closer at their habitual environment. They would be prompted to collect small objects, which are relative to, and in the vicinity of their various habitual sites. These objects may at first glance appear to have little significance or value, but through a process of a group discussion within an art-based context, various (possibly new) feelings and values will emerge regarding these collected items. Through this process, the site/s of the collected object/s will then be brought into the realm of the art gallery. However this is where a tension lies. Careful consideration would be taken in terms of siting any resulting work (as a work of art). The Gallery, as an icon, represents a specific section of society with which the participants might perhaps feel that they have little or no connection. But the objective here is that through the process of collecting, categorising, and attention to the details of display of the collected items within a gallery environment, the artists/participants will indeed find themselves questioning and reassessing the values and stigmas that are attached to everyday objects. The project is intended to be very open ended with regard to how the final work will be displayed in the gallery.
- Working title: 'Found'
- A group of people will be invited to make a journey in the city landscape to collect objects that have been lost or abandoned in the streets. The found objects can be anything from shopping lists to photographs and even bigger objects, but the idea is to pick up something that evokes emotions, memories and/or thoughts in the participants mind. These found objects will then be brought into a studio to be photographed. Each person will then be expected to write a story (just a paragraph or two), which can be either a purely fictional or 'true' story based on the participant's memories, emotions etc. that have been evoked by the collection of these found and then photographed objects. The idea is to create 'an imaginative archive'. The photographs of the objects, the found objects themselves and the stories will be displayed in the exhibition. The photographs of the found objects together with the stories could also, subject to available funding, be compiled into a small booklet/catalogue to be handed out in the exhibition.

# Objectives

- The participants;
- Will be involved in decision-making at all times.
- Will learn how to participate in a project that will help to develop their organisational skills, as they will need to follow a timetable of events together with a set of previously agreed instructions.
- Will learn the responsibilities involved when working as a group with a common and creative purpose.
- Will learn how to set-up their work in an exhibition environment and invigilate that exhibition.
- Will develop their communication skills between themselves, students, myself and those people attending the exhibition including those at the private view.
- Might even develop artistic skills which they didn't know they had.
- Will contribute in a feedback session on what they thought of the project and how it might be developed in any future event.
- Will benefit from working closely with a group of students, especially if they envisage treading the same path at some future date.
- Will receive a certificate (possibly in the form of a booklet) which details the project and the part that they played in its realisation.
- Will hopefully enjoy the experience of participating in this project.

## Supplementary Notes

- There is a clear objective here that this project will primarily be of benefit to 'homeless' people, but the students will also be learning from this exercise.
- As a researcher I will also benefit by being able to document the project.
- It will also benefit anyone else who is considering setting-up similar projects in the future if they first wish to read my thesis, a copy of which will at least be lodged with the Surrey Institute of Art and Design University College, who have initially pledged £1000 toward setting-up this project.
- It should also be noted that I am in the process of apply for more funding in order to make sure that the project can be completed successfully.
- Any participant will be free to withdraw at any time if they so wish.
- Any expressed privacy and anonymity will also be a priority.
- If Crisis wishes, an observer of their choosing, will be more than welcome to attend all or any of the workshops and make suggestions to me if it helps to progress the project.
- It should also be noted that all of the students will have had an induction, at which time... [a Sociologist] from the Surrey University in Guildford, whose main area of expertise is 'Social Exclusion', will discuss the topic of 'Homelessness' and what that implies. Note: This induction has taken place.
- The students will also be thoroughly briefed about the details of the project together with their responsibilities and the role that they will play.
- Each of the participants including the students will have signed a consent form.
- This project will also help to 'raise awareness' amongst the student-body of The Surrey Institute University College of the activities of CRISIS together with the realities of homelessness.

# Small Mansion Art Gallery - The Site of the Revised Project



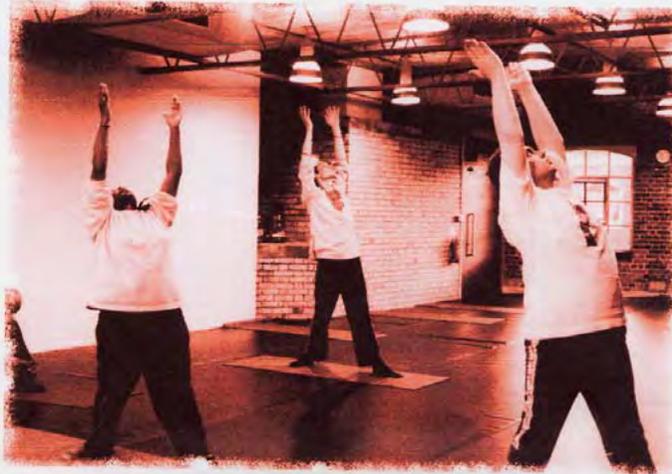
## Reflections and Decisions

- With the help of a SIAD tutor, I managed to secure, free of charge, the use of the Small Mansion Art Gallery in Gunnersbury Park London for two weeks.
- It is a very impressive site and would, I hope, along with a comprehensively revised and thought-out proposal, secure the patronage of Crisis.
- I had conformed to what was a tightly controlled set of parameters, but I thought that within the boundaries of this revamped project, there was enough room to create some thought-provoking artwork that would engage a 'public' audience to reflect on what it was like to be homeless.
- It was evident from the initial response of the art students, who were prepared to sacrifice their summer holidays, that they were excited by the prospect of taking charge of their own micro-projects within this macro-project.
- The response from CRISIS was also very positive. They thought that it sounded 'wonderful'.
- A meeting with CRISIS was arranged, at which time, final details were discussed and agreed.
- An introductory workshop date at the Skylight workshops was also arranged. This would be used as the first opportunity to discuss the project with the homeless people who frequented these premises.
- I wanted to make it very clear to them, that within the context of this project, they were free at all times to discuss and suggest alterations to the programme, so that it would be more likely to be of benefit to them.

# Extracts from the CRISIS Annual Review 2004 Brochure

CRISIS ANNUAL REVIEW 2004

## Helping homeless people build confidence and skills



"By coming to Skylight I have developed myself as an artist and become more confident." Khristian

Over 100 homeless people come to workshops at the Crisis Skylight activity centre every day

35 per cent said they felt more confident because of coming to Crisis Skylight

CRISIS believes that solving the problem of homelessness is about more than providing a roof. People need skills, not only to find work, but to manage their lives.

Crisis Skylight is a centre where homeless people join free workshops ranging from IT to Tai Chi. In its first full year of operation Skylight has seen some exciting developments.

The artroom at Skylight is busy every day with budding homeless artists and this year many were given the opportunity to display and sell their work at an exhibition at Credit Suisse First Boston bank.

Through the Pathways team, who joined us in April, Crisis is now able to provide free and fully accredited courses in subjects including basic Maths, English and IT. Taught everyday in the Skylight centre these courses have enjoyed a good initial take up.

Crisis has been developing ambitious plans to open a Skylight Café, based under our head office in East London. It will provide training opportunities for homeless and vulnerably housed people and sell delicious food and drinks to the general public.

CRISIS ANNUAL REVIEW 2004

# The CRISIS Agreement

## Re: Taking a Walk/ Crisis Skylight

- Dear John
- It was a pleasure to meet you a few weeks ago and to discuss the 'Taking a Walk' proposal. It appears a very interesting concept and one that our members could really enjoy. As you know, Susan has resigned and Chris will be taking her place from the beginning of July. However, I know that he attended your overview on the 16th of June and is very supportive of the initiative – as are the arts tutors.
- Please find below my understanding of what we discussed and agreed:
  - You will be running 3 workshops with members over the course of July (2nd, 16th & 30th) working towards an exhibition in late August at The Small Mansion Arts Centre in Gunnersbury Park
  - Workshops will be held between 11 –4pm in the energiser zone on the 3rd floor of Crisis Skylight and all materials needed for these workshops will be brought in and paid for by you. As there is very limited storage space available at Skylight, any items required to be stored in between workshops will be kept in a box/folder either in the art room or a project worker can place it in the basement for safekeeping. Please clearly label it and leave it at your own risk.
  - Publicity: you will not videotape workshops. It is my understanding that the work produced will belong to the members but that you will be requesting to use the finished product. Please can you ensure that Crisis Skylight will also have the right to photograph and use the finished product for marketing/fundraising purposes? I believe that you were in the process of updating an agreement/consent form that you will be requesting members sign – can I please have a copy of this?
- Members will be involved throughout - from developing the art project to setting up/taking down the exhibition. As it cannot be assumed that the same staff will be on duty during each of the workshops, you will keep members well informed of progress of the project and will provide a contact name/number to members in order to maintain continuity. You will also provide regular updates to staff on how the project is progressing so that they can support the communication efforts.
- Feedback from members - you will provide Crisis Skylight with: how the project was received, what worked / didn't as well as any other tangible measurement derived on the individual progress of members
- Staff have informed our volunteers of this project and requested additional support for you. To date, no individuals have come forward to help but I will be in touch if the situation changes

# Introductory Meeting at Skylight Workshop

- Everyone attending the meeting received a copy of the project and after introducing myself, I explained the following;
- The idea of this project is to show that art is not just about individuals painting elaborate pictures or carving sculptures. It can also be about making friends, communicating with each other, and having fun, while helping each other to participate in and create an exciting exhibition of work. And by working together, I mean that the students, including myself, will also be doing the project along side you. It should be stressed that no one should feel intimidated by this project, as no one is expected to produce a masterpiece. And please note that all of the work that's produced will be exhibited.
- The emphasis here will be on working and acting as a group - helping each other to produce an exhibition of work that has been achieved by implementing some straight forward ideas. And when I say help - I mean that we need your help and enthusiasm in order to make this project work. We expect you to ask questions and put forward your comments as to how you see this project working for you - although the main intention is to produce art, its as much about working as a group with a common and creative purpose. It should also be noted that the students are new to this environment and therefore require your help.
- In some ways you will also be taking part in an experiment to see what the benefits of taking part in such a project are for you, me, the students and Crisis, and then seeing how best those benefits can be employed in any future event. To this end every participant will receive a folder detailing the project and a note-pad, which will allow you make notes as the project develops. You will then be given the opportunity at the end of the project to voice your comments in a feedback session. The notes that you make during the project will therefore help in this feedback session. (Date yet to be arranged.) At the end of the day we want to find out what you think. You will also be able to keep the work that you produce but Crisis and myself would hope that you will allow us to use the work if required for promotional and exhibition purposes. You will also receive a certificate which identifies the part that you played in the project.

# Responses and Observations

- I was asked by one homeless person if there would effectively be any censorship on what was produced - could he make a political statement? I said that he could do anything as long as it was not obscene or blasphemous.
- The main questions were about receiving payments - what is in it for us - will we be paid - who owned the work - would we be making any money - and would it be for sale?
- I explained that there were items in the proposal which detailed the benefits - you will own the work, although I might ask to borrow it with your consent - I will definitely not be making any money and have no wish to make any money out of your work - while there will not be an emphasis on selling the work, however, if you are able to sell your work that's fine.
- I wasn't able to get more than 5 people to commit to the project during this first meeting and left with the feeling that no one would turn up and participate in the project.
- NOTE; The ex-miners in Dellers' "Battle of Orgreave" project were paid £60 and no doubt received expenses for travel and food, or had it laid on for them free of charge. My budget would only stretch to paying for materials and travel expenses.
- Nevertheless, three well attended and very productive workshops took place at the Skylight premises. Although it had been agreed that these workshops would end at 4:00pm they did not usually finish until well after 5:00pm.
- Some homeless people drifted in and out of the workshops, but everyone, by using their own initiative, continued with their work outside the confines of these three workshops. The quality and quantity of the artwork being produced surprised everyone concerned.
- From the feedback obtained from the students during each lunch-break, I realised that no major problems had occurred. Everyone was in fact enjoying what appeared to be a very convivial atmosphere.
- The fourth workshop took place at the Small Mansion Art Gallery, a core group of homeless people worked very hard alongside the students in order to produce what turned out to be a very strong exhibition of innovative artwork.

# Workshop Photographs



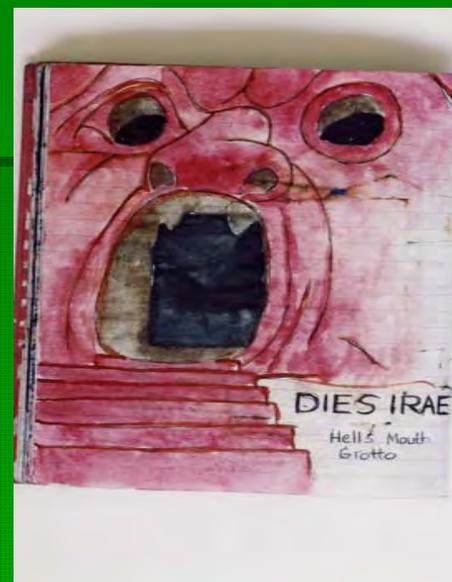
# Exhibition Layout



# Extracts from the Twelve Day Visual and Textual Diary Micro Project



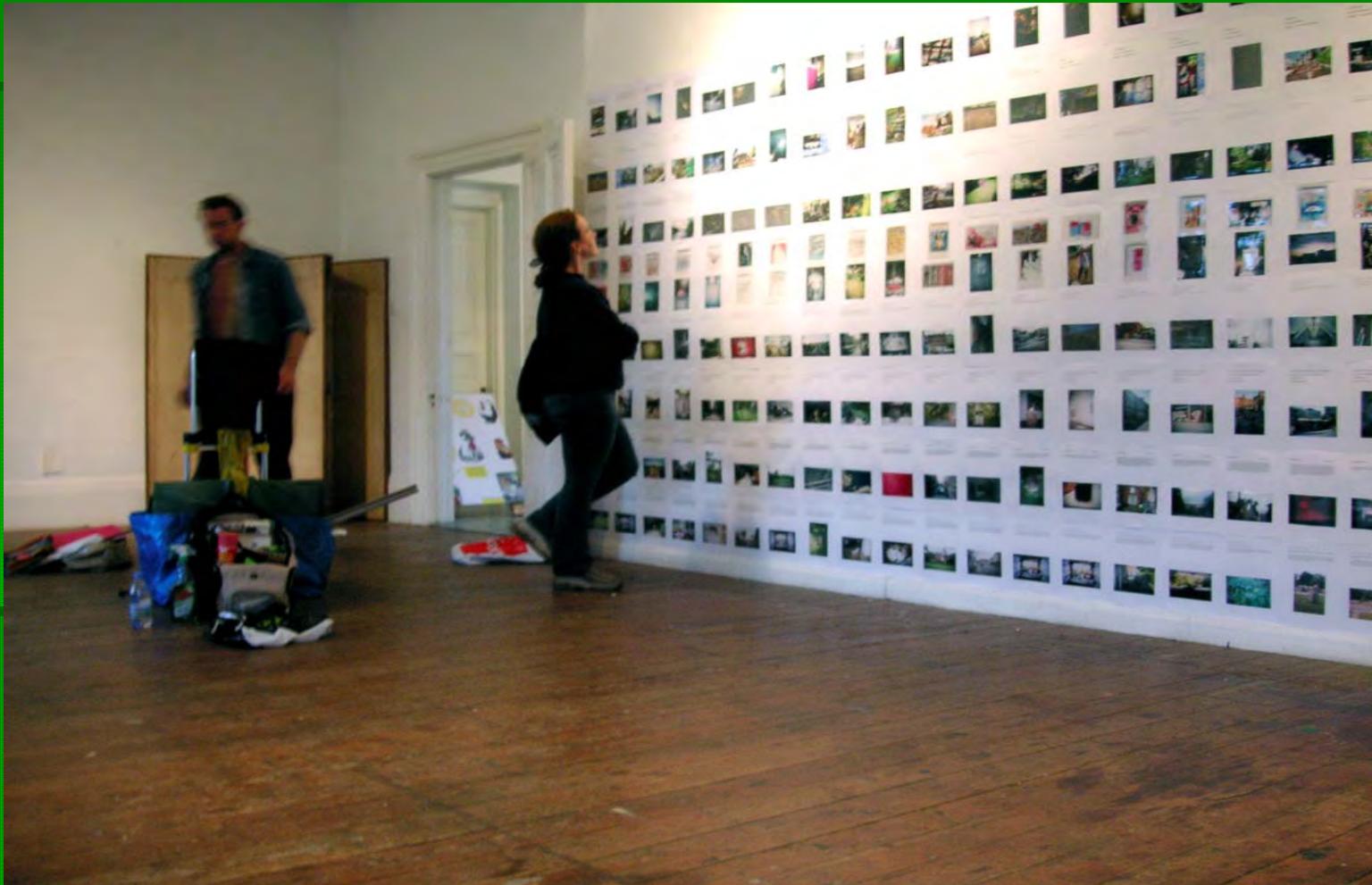
# Extracts from the Twelve Day Visual and Textual Diary Micro Project



# Extracts from the Twelve Day Visual and Textual Diary Micro Project



# Twelve Day Visual and Textual Dairies Display



## Reflections and Observations about the Twelve Day Visual and Textual Diary Micro Project

- I was warned by some of the staff at CRISIS about the practicalities of this project. They said that very few if any of the cameras would be returned and because many (homeless) had 'problems' they would fail to complete the diaries on a daily basis.
- The reality was that only 2 of the 16 cameras were not returned. Some had difficulties in completing the written component, but the students helped them to recall some of their reasons for taking the photographs.
- Having said this, some very powerful images emerged from this project. It so happened that a number of the homeless were living close to where the 'London Bombings' happened and they had recorded the atmosphere on the streets during the aftermath. One person had filled his diary with watercolours depicting the horrifying results, examples of which are shown in the slides 28 to 30.
- The resulting pattern of imagery displayed in the exhibition captured a part of homeless life that would not have been possible, had it not been for the close rapport that had built up between the students and the group of homeless people.
- It should be noted that none of the students mentioned quitting the project because of the bomb threat. I believe that the bomb threat made the group even more determined in their endeavours.

# Details of the Textures Micro Project



## Reflections and Observations about the Textures Micro Project

- This project worked because of its intrinsic simplicity.
- No one was committed to a 4 week period of work, as was the case with the other micro projects.
- People contributed just as much as they were able, coming and going when ever it suited them.
- The result was that many of the textured rubbings were worked and reworked.
- This project suited those homeless people who preferred to keep themselves to themselves, not having to feel at all pressured.

Left: Textures Project Display  
Right: 'Found' Project Display



## Details of the 'Found' Micro Project



## Details of the 'Found' Micro Project



## Reflections and Observations about the 'Found' Micro Project

- The more technically minded individuals became involved with this project.
- While the objects in themselves had little or no intrinsic value, the value that came out of producing such sharply focused imagery was immense.
- The delight on the faces of those involved when they saw the resulting photographs was tangible.
- Meticulous care was taken by the homeless and students alike, when mounting, framing and displaying these images.

# The Object, Subject, Site Micro Project Display



# Details of the Object, Subject, Site Micro Project

Once upon a time my biscuit was whole  
now its been stabled by the fork of death  
h. The ecil rabbit was in shock at the?  
site, see whilt contemplating what  
to do, He smoked 40 fags and sniff-  
d e  
a dead flower. He looked at his chai  
r  
of wisdom and asked for adviec,  
the chair, said "follow your heart  
to holey stone and feed it the  
biscuit."  
So the rabbit put on his high heelies  
tied on his haüt, jumped on Polly  
Pocket water sepper and took teh



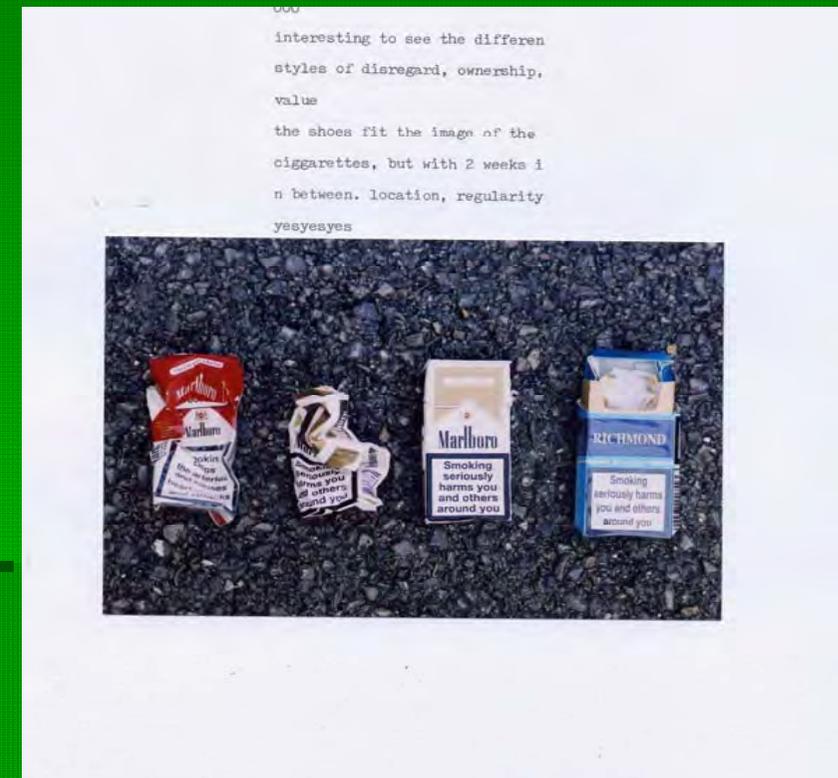
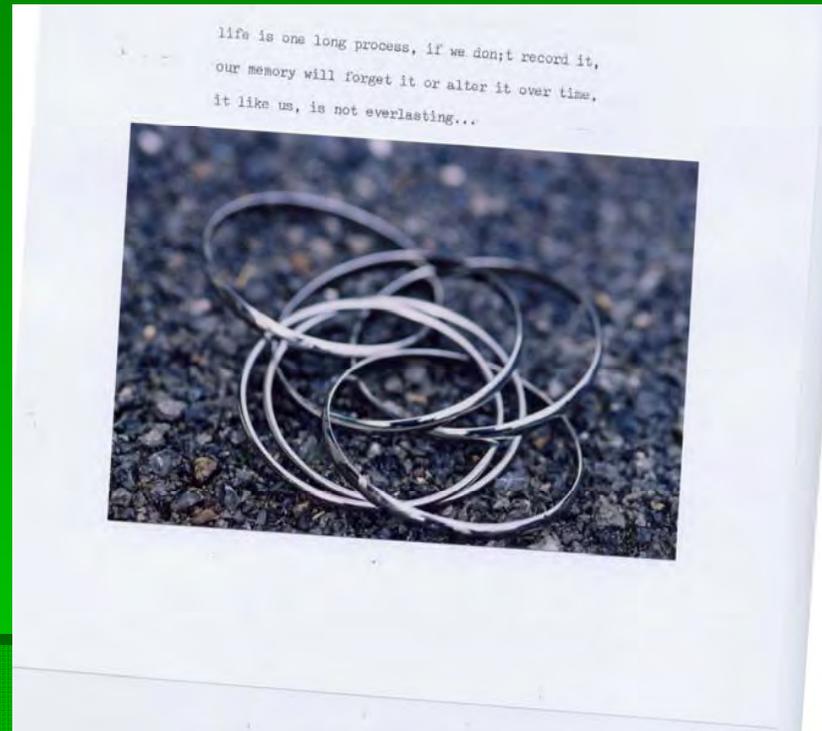
I like the technique of the pictures  
I CAME HERE BECAUSE I LIKE ART  
i think art is is in -teresting  
a t artiss is something rely amasing  
by farah.



I was doing a picture with Stephen.  
he WAS VERY nice to me that  
~~HE WAS VERY~~  
he let me use his pencils  
by FARAH



# Details of the Object, Subject, Site Micro Project



## Reflections and Observations about the Object, Subject, Site Micro Project

- No one knew exactly what might be produced during this project, as much of what was produced and recorded was very much ad-libbed.
- The stories that were told about the gathered objects evolved through an interaction that took place between those who participated. No one was quite sure what they were trying to achieve.
- However, some of the stories that were produced proved to be very quirky and amusing.
- The inclusion of the typewriter in the exhibition proved to be a 'hit', especially with children.
- On slide 39 a group of children are captured while engrossed in typing their own story.
- The right hand image on slide 40 shows a drawing, including a message, that was produced by one the children who chose to interact with this project.

## Responses from Members of the Public

- I could only stay for a few minutes, but that time was an inspiration and a joy.
- I was very impressed with the quality of exhibits. I loved the sketches, ink and water paint, a real talent there.
- I love it; It really inspired me to use new textures from which I have around me. Beautifully inspirational. Well done. I really liked the street and wall rubbings and the way they have been used for something so interesting. I love the stories behind the photos too. Thank you.
- Well done; It would have been nice to have some leaflet at the door to explain who did it, why, how, what the exhibition was about. All so, the photo diaries, some were too high or too low, or even too small to see. I did like the photo diary best, and it would have been nice to bring in the nice pictures in the front when you come into the hall because they would bring the meaning together more.
- It's a real privilege to see the world through other's eyes.
- Fresh, engaging, fascinating, provocative. Well done!
- Very good and well assembled. Shared projects have to continue and space to display to be available.
- Very colourful art work, hopefully there will be more work of those involved! The work lives particularly through its diversity and visual prosecution of ideas.
- Great exhibition – so many thought provoking images and words. Congratulations.
- The variety of work matches the variety of people. Interesting and thought provoking.
- I like the idea of giving people cameras to take photos... Some of the photos and text made me think... Good Exhibition! Well done! And I like the concept of the project itself.
- Fantastic display of creative work. Hope you all enjoyed it.
- Very interesting collaborative project – and a wonderful use of gallery space.

## Homeless Person's Statement

- *"Taking A Walk"* in the words of a homeless participant:
- *"Taking A Walk* brought together graduate artists and self-taught homeless artists in the production of group artworks. Collaborative workshops around each artwork allowed skills to be shared and personal experiences to be shared and personal experiences to be expressed in different media.
- *Taking A Walk* demonstrated that creativity from the most diverse sources can be brought together and go beyond dialogue to produce a unique result. The themes were broad enough to catch personal narratives from individuals in the group. The richness of outlook, personal experience and skills of the self-taught and personal imagination of the students came together powerfully.
- Some of the self-taught, homeless artists have gone on to form their own artists network. One of the key aims of their network is to demonstrate the uniqueness of their creativity and ability to present serious artwork.
- *Talking A Walk* offered a glimpse of the potential of these artists."
- STEPHEN

# Statements and Observations from the Students who Volunteered for this Project

- **Susan Farrant** Working on the “Taking a Walk” project gave the opportunity to apply my knowledge acquired on the BA Fine Art course in a practical way. Starting with the conception of the workshop on rubbings, to the written proposal of the application of how to best make and develop the work. The involvement with the project has enabled me to contact other organisations (Phyllis Tuckwell Hospice) with the intention of running further voluntary projects. This project has enabled me to demonstrate the ability to organise and execute a plan and to consider the ability of the individuals that I would be working with. I found it a privilege to work with the people from Crisis who openly shared their own experiences. I learnt as much from them as I hope they learnt from me. The project became a joint collaboration of ideas and making with the goal of exhibiting our work in a professional and successful show at The Small Mansion House at Gunnersbury Park. Crisis has offered further contact with a possible opportunity to help them establish a print making facility at their London Centre. This is complimented with the possibility of continuing to exhibit with Crisis on the expansion of the “Taking a Walk” project. This project has provided a stepping stone towards finding an artist in residency position and expanded my knowledge base for my M.A. which I hope to do in the future.
- **Stephanie Gannon-Malcom** Working on the “Taking a Walk” project, was not only beneficial to me but it was very rewarding. Volunteering on a project like this taught me many things about being homeless, which broke the stereotype. I met people that had amazing talent and were excited to learn new artistic techniques, and together we created an all round fantastic exhibition. Through this project I got a chance to put my skills to practice. These of course included teamwork, and communication, along with creativity and a bit of exhibitionary practice. I believe that without these skills it would be difficult to pursue a creative career.
- **Riikka Kassinen** It was the first “Taking a Walk” workshop at Crisis. We planned to have a demonstration using the camera to explore what the Macro lens with an extension ring could do. The interest shown towards photography was excellent and questions poured in one after another, but one person in particular seemed to be especially curious. As we were playing with the camera, I asked him to look through the viewfinder. “Can you see, the focusing area is now only on that half a centimetre area because we are using aperture f /2.8...and the aperture is at its widest then,” I said. “What if we use a higher number?” he replied. “Then the picture will look sharper... meaning that the depth of field increases...” I answered back. “Ok.... so, the higher the number, the smaller the aperture?” I nodded. He continued with his questions: “When you look through the viewfinder you see a normal image, isn’t there a mirror that turns the image right way up and a prism thing that corrects...?” he asked, trying to explain with his hands at the same time. I could only nod in agreement since I felt that he and many of the other participants actually knew a lot about photography. To be totally honest...I thought I should obtain a copy of Michael Langford’s ‘Advanced Photography’ and have a good read so that I would be ready for the next workshop... “Hey, can we see how close we can get to this Baggett!” asked the same person laughingly, and pointed to the middle part of the bread roll. “Sure we can.” I smiled back.
- **Employability/generic skills gained:** Being able to participate and be part of the organising body in ‘Taking A Walk’ community based art project has enabled me to gain confidence in project management, working in groups and understanding how to work with different kind of people from range of cultural and individual backgrounds. The project helped me to improve my communicating and problem solving skills, and to develop ever so more a proficiency in time management and ability in working to meet deadlines. Through the project I have also been able to form skills in preparing events, developing relationships with different institutional bodies, and researching projects in general. **Personal development:** Coming from foreign background, I challenged my communicating skills and managed to gain a lot of self-confidence in project supervising and presenting myself in general. This project revealed to me a positive surprise of my teaching skills, and now I feel much more confident in doing supervising/teaching also in the future. I am hoping to pursue a job/career in photography doing either teaching or community based work or a job in an art gallery environment and this project has shown me a direction and possibility for all of them. I found the project highly motivating and exciting experience and would enjoy doing similar kind of project at any time in the future as well.

# Statements and Observations from the Students who Volunteered for this Project

- **Matthew Bisco** Upon proposal of this project I committed myself pretty blind to the actual entailments, but I was sure that this was an opportunity to be involved in an innovative strategy to apply my contemporary art practice to a challenging sociological sector. In practice, the benefits were visible in both directions and I am pleased that it was very far removed from a one sided charitable standing. This project allowed me, as an emerging artist to observe my work as a \_\_\_\_\_ communicative dialogue, within which fresh ideas were shared and developed, inspired by a specific social position from which these homeless artists themselves were emerging. The structure of the workshops through to exhibition successfully cradled this dialogue and it demanded a level of reasoning and positive opinion to engage what was very much a group collaboration staging many inspiring individual talents.
- **Matt Hamid** During the project known as taking a walk I must say that my communication skills have improved and I have now gained experience and key skills in working alongside artistic practices within a community. By working with this project I have now decided to pursue additional community art projects, successfully obtaining a workshop on the "Big Draw 2005" I personally feel the project has been a great experience and insight into other aspects of our community.
- **Madeleine Meadows** Describe what the benefits of being a volunteer have been for you. I have thoroughly enjoyed being a volunteer. Among other things it has allowed me to work with a variety of interesting people. It has helped improve my confidence and encouraged me to broaden my horizons. I have found volunteering very rewarding; I felt as though I had something to offer to other people and also learnt a lot from the other volunteers and students. I realised how important it is that you are open and as understanding as possible. Personal development After completing the Crisis art project I decided that I wanted to continue volunteering as I had enjoyed the experience so much, I am currently volunteering on a variety of other art projects in Norwich. If I had not got involved in John's project I doubt I would be volunteering now. The project confirmed my belief that art is an activity that should be open and accessible to as many people as possible and that it can bring people together and improve people's lives. I now know that I want a career in community based art. The project has shown me that in order to run a successful art project you have to be very ordered and always plan for the unexpected.
- **Katherine Eden** "Taking a Walk" The benefits I have gained from being part of this project is more than I ever imagined. Not simply time management and teamwork but communication, learning from others, their experiences and lifestyles, learning how to be particularly sensitive, yet normal and not seeming patronising to a person's situation.  
I feel I have learnt a lot from my participation in this not just about art but the meaning and people involved in public art, which is far more social and cooperative an event from beginning to end. I am grateful and pleased at such an opportunity and I feel that it is more than just another sentence on a CV; it has broadened my views and knowledge socially and within art.

# Reflections

- Logistically, from the artist's perspective, this project proved to be the most demanding.
- This was because, initially, I was the project's sole patron. It was necessary for me to assume the roles of initiator, developer, promoter, organiser, coordinator, negotiator and secretary. Producing and replying to all of the correspondence that was necessary in order to establish this venture.
- There was a point when, because of all the negative responses, I almost conceded defeat and was resigned to reflecting on why this project had stalled.
- However, I do not give up easily, and after my first meeting with the Sociologist at Surrey University, I reassessed the situation.
- I continued to bombard CRISIS with e-mails and letters until they replied.
- This persistence paved the way to what proved to be a very successful and invigorating project.
- By combining my creative and managerial skills, I was able to produce a concept that not only intrigued CRISIS, but also motivated a group of homeless people and students. Many of the homeless have formed their own art group and secured funding. Some of the students have become involved with other community-based art projects.
- There is a certain regret that the grand idea of a picnic in Hyde Park did not materialise and the project was reduced to an exhibition of artwork. However, it was good to see that the re-named Taking A Walk project motivated homeless people and students alike, and resulted in the production of strong body of work.
- Audience participation was not initially planned, but the inclusion of the typewriter, which was used by the homeless to write their stories, in the exhibition, initiated this idea.
- Some of the homeless in conjunction with the students delighted in invigilating the exhibition, taking time to relay the recent events that led up to producing the artwork.
- While, as was anticipated with the "Picnic" event, a committee was not formed, allowing the students to run their own micro projects and giving the homeless an open invitation to modify these projects proved to be a key motivator.
- Nevertheless, this project provided a valuable empirical insight into the rigours of 'public' art patronage and the artwork that was produced in response to it.

### Index of Names

**Benedict Anderson** Benedict Richard O'Gorman Anderson was born on August 26, 1936 in Kunming, China to James O'Gorman and Veronica Beatrice Mary Anderson. James was an officer in the Imperial Maritime Customs in China and according to his son, a Sinophile; he was also of mixed Irish and Anglo-Irish descent, and his family had been active in Irish nationalistic movements. Veronica was English, and came from a family of conventional businessmen, judges and policemen. In 1941 the Anderson family moved to California, where Benedict received his initial education. In 1957, he received a BA in Classics from Cambridge University, England. There, he developed an immense interest in Asian politics, and later enrolled in Cornell University's Indonesian studies program. Working part-time as a teaching assistant in the department of politics, Anderson worked on his PhD. under the guidance of experts in the field, George Kahin and Claire Holt. As part of his doctoral research, Anderson went to Jakarta, Indonesia, in 1961. After the 1965 Communist Coup and massacres, Anderson published three studies, one of which was an outline of the Coup. This study, in which Anderson argues that "discontented army officers, rather than Communists, were responsible for [the] coup" and questions the military government's claims to legitimacy became known as the "Cornell Paper" in 1966, and it caused Anderson to be barred from Indonesia indeterminately. After his exile, Anderson spent a few years in Thailand, and since then has been teaching at Cornell University. He is currently the director of the Modern Indonesia Program and the Aaron L. Binenkorb professor of International Studies at Cornell. Anderson's infamous analysis of nationalism is presented in his book, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. The first few chapters attempt to conceptualise nationalism in the course of history. ([www.english.emory.edu](http://www.english.emory.edu))

**Carle Andre** Autobiography: 1935 Born Quincy, Massachusetts. 1941-50 Educated at Quincy public schools. 1951-53 Attended Phillips Academy, Andover, Massachusetts; met Hollis Frampton and Michael Chapman; studied art with Patrick and Maud Morgan. 1954 Worked at Boston Gear Works, Quincy; travelled to England and France. 1955-56 Served in the US Army in North Carolina. Renewed acquaintance with Michael Chapman; worked as editorial assistant for book publisher. 1958-59 Renewed acquaintance with Hollis Frampton; met Frank Stella; cut sculpture in Frank Stella's studio. 1960 *Pyramids* completed; Element Series proposed; works refused by private galleries, collectors and museums. 1960-64 Worked in Pennsylvania Railroad as freight brakeman and conductor in New Jersey; most sculpture lost or destroyed. 1964 Invited by E.C. Goossen to remake *Pyramid* for a show at Hudson River Museum, Yonkers, New York and Bennington College, Vermont; first public exhibition. 1965 Invited by Henry Geldzahler to show work in "Shape and Structure", Tibor de Nagy Gallery, New York City; first public exhibition in New York City. (Buchloh 1981: 127)

**Michael Archer** Profile: Head of School, Ruskin School of Drawing and Fine Art, University of Oxford, 74 High Street, Oxford OX1 4BG. Tel: 01865 276 940 Fax: 01865 276 949. Enquiries E-mail: [anne.Gregory@ruskin-sch.ox.ac.uk](mailto:anne.Gregory@ruskin-sch.ox.ac.uk)

"I am a critic and writer on art, concentrating mainly on the years since 1960. At present, the regular outlet for this writing is Art Monthly in the UK and Artforum in the US, although there are, besides this, many catalogue essays and contributions to other art journals and magazines. In its early stages, my concern to develop a critical practice prompted me to explore the various different spaces that art's use of new technologies had opened up, and this led to a long collaboration in the 1980s and 1990s with William

Furlong and his sound magazine Audio Arts. Together, we made a number of exhibitions and performances, and produced several artists' tapes and records. In its turn, this work stimulated my broader concern with art and space, and resulted in me providing the text for the book Installation Art. I have since published a survey, Art Since 1960, and contributed to monographs on Mona Hatoum and Richard Wilson. My current project is a study of recent sculpture, and of how qualities that we understand as intrinsically sculptural persist in work across a wide range of media not traditionally associated with the term. The exhibitions I have curated have also concentrated on these themes of the sculptural object, sound and space. Prior to the Ruskin, I have taught at several London art schools, including Goldsmiths, Wimbledon and Chelsea. It is difficult for me to separate art school teaching from my work as a critic. The one feeds and stimulates the other. Students always make it painfully clear when one is becoming complacent about what is or is not worth looking at and talking about." ([www.ruskin-sch.ox.ac.uk](http://www.ruskin-sch.ox.ac.uk))

**Liza Bear** is filmmaker and an author who is also Co-Editor with Willoughby Sharp of the Magazine and Editor of Bomb Magazine. ([www.openspace.ca](http://www.openspace.ca))

**Daniel Birnbaum** is rector of the Stedelijk Art Academy and Director of Portikus, both in Frankfurt and Main. He was co-curator of the 50<sup>th</sup> Venice Biennale and co-curator of the first Moscow Biennale, scheduled to open in the autumn of 2004. ([www.friezeartfair.com/talks](http://www.friezeartfair.com/talks))

**Iwona Blazwick** was formerly head of exhibitions and display at the Tate Modern and has recently been appointed to Whitechapel Art Gallery as the Gallery Director. ([www.wdw.nl,info@wdw.nl](mailto:www.wdw.nl,info@wdw.nl))

**Maoliosa Boyle** is a community-based artist living and working in the city of Derry in Northern Ireland. At the time of writing this paper she was working at the Void Gallery, Patrick Street, Derry.

**Ian Borden** is a senior lecturer in architectural history in the Faculty of the Built Environment at Bartlett University College London. 22 Gordon Street London WC1 0QB. A founding member of Strangely Familiar, he is also co-editor of a number of significant works including: Architecture and the Sites of History and Gender Culture, Architecture. (Borden 1996: 87)

**Fernando Botero** (b. 1932) Born in Medellin, Columbia, South America, he studied for two years at the school of matadors. In 1948 he exhibited with a group of local artists, and contributed illustrations to the newspaper El Colombiano. Botero's early works were inspired by the Mexican muralists, Orozco, Siqueiros and Rivera. In 1950 he moved to Bogota, where he exhibited paintings at the Galeria Leo Matiz. In 1952 he travelled to Spain, and studied from 1952 to 1953 at the Academia de San Fernando in Madrid. In 1953 he moved to Paris. However, it was in New York, which he first visited in 1957, and where he bought a studio in 1960, that he developed the style in which he has been working ever since. (Ward-Jackson 2003: 451)

**Benjamin H. D. Buchloh** is an art historian and critic and professor of the History of Modern and Contemporary Art at Barnard

College, Columbia University, New York. He has been director of the Independent Study Program at the Whitney Museum, New York. He is co-editor of the magazine *October* and author of essays on Michael Asher, Marcel Broodthaers, James Coleman, Dan Graham, Hans Haacke, Gerard Richter, Martha Rosler, Thomas Struth and Andy Warhol, among others. His texts are collected in the volumes *Historical Essays* (1991) and *Postmodern and Neo-Avantgarde* (1993). He lives in New York. ([www.fundaciotapias.org](http://www.fundaciotapias.org))

**Louisa Buck** is a London-based art writer and broadcaster. (*Artforum* 2002: 31) Wrote: *Moving Targets - A users guide to British art now*. London: Tate Publishing (1997) (Buck 2002: 31)

**Victor Burgin** was born in 1941 in Sheffield England. He lives and works in San Francisco in the U.S.A. He is the Professor of the History of Consciousness at the University of California, Santa Cruz, U.S.A. He received his A.R.C.A. (1<sup>st</sup> Class) from the Royal College of Art, London in 1965, and hid M.F.A. from Yale University in 1967. ([www.c3.hu/scca/butterfly/Burgin/cv.html](http://www.c3.hu/scca/butterfly/Burgin/cv.html))

**Sir Anthony Caro** was born in New Malden, Surrey, in 1924. He studied engineering at Christ's College, Cambridge (1942-44). After National Service with the Fleet Air Arm of the Royal Navy (1944-46), he attended Regent Street Polytechnic Institute, London (1946) and the Royal Academy Schools, London (1947-52). Caro began to make sculpture after leaving Charterhouse School in Surrey, but parental pressure forced him to take a degree in a subject that would offer a stable career. Subsequently he was supported by his family in his wish to study sculpture. He worked as a part time assistant to Henry Moore (1951-53), and taught part time at St Martin's School of Art, London (1952-1980). There he virtually formed what was to become an influential Department of Sculpture where young artists, following his lead, were working in new materials such as plastic and fibreglass as much as, or more than steel. Students at St Martin's included David Annersley, Phillip King, Tim Scott, William Tucker and many others who were to make significant contributions to the development of sculpture in Britain. Caro's early sculpture was figurative and expressionistic, worked in clay and cast metals. In 1959, however, he broke away from figuration completely and made works from scrap steel girders and sheet metal, welded and bolted together. Many were coated with industrial and household paints. His first table sculptures were made in 1966. Smaller than previous work, these were the result of a conversation that Caro had with Michael Fried. The pedestal that he originally rejected was reclaimed in a different form. He continued to make table sculptures well into the 1980s. Meanwhile he was developing his work in steel on a massive scale, some of which is essentially architecture. Caro has also received honorary degrees from Universities and Art schools in Britain and abroad. ([www.sculpture.org.org.uk/biography](http://www.sculpture.org.org.uk/biography))

**Edward Hallet Carr** (1892–1982) belonged to the British establishment. He was a classical scholar at Trinity College, Cambridge, an official in the Foreign Office from 1916 to 1936, and a leader writer on *The Times* in the 1940s. After the Second World War he devoted 30 years of his life to a massive and scholarly *History of Soviet Russia Since the Revolution* in 14 volumes. He was a public figure during a large part of the 20th century and exercised considerable influence through his books, journalism and radio talks. His powerful and original analysis of international relations between the two world wars, *The Twenty Years Crisis* (1939), became a classic, and his published lectures on *What is History?* (1961) stimulated a large audience, selling nearly a quarter of a million copies. From within the establishment he was a persistent critic of the conventional thinking, assumptions and prejudices of the ruling class.

He operated on the fringes of Marxism and socialism. (<http://socialistreviewindex.org.uk>)

**Anna C. Chave** is a visiting lecturer at Yale University and assistant Professor at Hunter College. She is the author of several books including: *Minimalism and the Rhetoric of Power* and *Mark Rothko: Subjects in Abstraction*. Anna uses both feminist and social history lenses to explode the myths about Brancusi, offering a revised view of the sculptor as an artist creatively responding to his artistic and social environment. (<http://yalepress.edu>)

**Cynthia Carter Ching** is a researcher and Assistant Professor, Educational Psychology Department: College of Education Parent Organization: University of Illinois at Urbana-Champaign College of Education, University of Illinois at Urbana-Champaign  
Biography: "My research interests can broadly be described as intersections among the areas of identity, epistemology, and technology. Currently these interests manifest themselves in the following ongoing projects. (1) Peer pedagogy: I am continuing a vein of research which began in my dissertation about children's intentional teaching of others--the range of their behaviours while teaching, tutoring, or otherwise assisting their peers as well as their informal beliefs (and the origins of those beliefs) about the best ways to help others learn. Right now I am most interested in how children think about and enact helping others in the computer lab. (2) Artifacts of education: In an ongoing study with Professor Jim Levin, I am examining the ways that higher education is mediated by concrete classroom artifacts ranging from the high-tech to the mundane, as well as more transient conceptual artifacts like gestures and inscriptions. We are also investigating how instructors think about these artifacts and use them to meet specific instructional goals. (3) Technology identification: I am currently working on developing ways to assess the personal and social factors that affect users' affinity for and identification with particular technologies, over and above issues of access and skill level, with particular emphasis on gender differences." ([www.ed.uiuc.edu/research/interests](http://www.ed.uiuc.edu/research/interests))

**Alex Coles** is an art critic and editor. His criticism appears regularly in *Art Monthly*, *Frieze* and *Parachute* and he has written catalogue essays for *Artangel* and the *Arnolfini*. He is the editor of *Site-Specificity: The Ethnographic Turn*, Black Dog Publishing, and Mark Dion: *Archaeology* and his first book, *Design Art*, is forthcoming from Tate Publishing in March. His feature length articles appear regularly in numerous international magazines, including *Art Monthly*, *Contemporary*, *Parachute* and *Artext*. 'The Bathroom Critic' (*Art Monthly*, February 2003) in particular elicited a number of responses both through articles and letters published in the same magazine and the more recent 'Interface: Critics and Curators' (*Art Monthly*, April 2004) extends the debate further. Alex has also both spoken at and organised numerous conferences. These include: *The Enigma of the Spiral Jetty* (Tate Britain, 2000) *Abstraction in the Everyday World* (Tate Modern, 2001) and *The All New Artwriting* (Tate Britain, 2002). ([www.situations.org.uk](http://www.situations.org.uk))

**Dr. Lynne Cooke** author, lecturer and senior curator at the Dia Centre for Arts in New York ([www.camh.org](http://www.camh.org))

**Douglas Crimp** is an art historian, writer and critic who has made significant contributions to contemporary art theory and postmodernism. In the 1970s, his art criticism regularly appeared in prominent art magazines. Crimp joined the staff at the journal *October* in 1977, and was to remain there as editor until 1990. *On the Museum's Ruins* (MIT Press, 1993) is a collection of Crimp's

essays addressing the relationship between art practice and institutions, as well as the postmodernist status of photography within the discourse of the contemporary museum. Crimp's 1988 book, *AIDS: Cultural Analysis/Cultural Activism*, is considered to be a founding work on AIDS and explores the crisis of representation that AIDS has posed to contemporary culture. *AIDS Demo Graphics* (Bay Press, 1990) further investigates this issue through chronicling the history of the AIDS activist group ACT UP, allotting particular significance to the collective graphic output. Crimp's most recent book is *Melancholia and Moralism: Essays on AIDS and Queer Politics* (MIT Press, 2002). Crimp is currently working on a book about Andy Warhol's films. Crimp has been awarded the College Art Association's Frank Jewett Mather Award for distinction in art criticism and has twice received the Critics Fellowship from the National Endowment for the Arts. He is currently a professor of Art History and Visual and Cultural Studies at the University of Rochester. ([www.imagearts.ryerson.ca](http://www.imagearts.ryerson.ca))

**Jeremy Deller** Born in London in 1996 he studied art history at the Courtauld Institute of Art. Much of his work involves collaboration with individuals and groups of people. 'Acid Brass' was a series of concerts and a recording by the Williams Fairey Band playing Brass Band interpretations of classic acid house anthems, and 'The Uses of Literacy' was an exhibition of writing and artwork made by fans of the rock band The Manic Street Preachers. Deller and artist Alan Kane have recently initiated Folk Archive, an ongoing project that aims to investigate the state of contemporary folk art in the United Kingdom. The Folk Archive was first exhibited at Tate Britain. ([www.artangel.org.uk](http://www.artangel.org.uk))

**Malcolm Dickson** is a freelance cultural worker and independent organiser. He founded and edited *Variant* 'a magazine of critical cross-currents in art media and ideas, and is the director of 'New Visions' international festival of film, video and media, which occurs bi-annually in Glasgow. He is also on the organising committee of the Scottish Book Fair of Racial, Black and Third World Books. (Dickson 1995: 5)

**Mark Dion** born 1961 in new Bedford (MA), lives in Beach Lake (PA), USA, and works worldwide. Since the late 1980's Mark Dion has been involved with the history of collection, classification and display as practiced by scientific institutions such as natural history museums. A main focus of his work of recent years has been a range of archaeological digs, one of which is *Raiding Neptune's Vault*, 1997/98, in the Lagoon in Venice, or the *Tate Thames Dig*, carried out with the assistance of a number of people on the banks of the River Thames at Millbank and Bankside, at the same time forming a topographical environment at Tate Britain and Tate Modern Galleries. In an attempt to analyse the institutions within which he works - their ideological foundations and their myths of objectivity and neutrality - Dion frequently uses the strategy of imitation. He assumes the roles of entomologist, marine biologist or scientific researcher and explorer and uses pre-museum principles of archiving and presentation such as those in the Wunderkammer and Cabinets of Curiosity. Although his projects are characterised by an obviously fictional and at the same time deconstructionist moment, they always include "realistic" facts based on research., for example when Dion uses the theme of the overexploitation of the eco-systems in his *Alexander Von Humboldt (Amazon Memorial)*, 2000, or in his documentation of two hundred different types of insects in *Roundup: An Entomological Endeavour for the Smart Museum of Art*. In these theatrically exaggerated, performative assumptions of different roles and practices, there is always - in addition to a self-reflective, often parodying or even ironic resonance

- the expression of his own fascination with these institutions. (Grosenick U & Riemschneider B., (Eds) (2002) *Art Now, 137 Artists at the Rise of the New Millennium*, Germany, Taschen, produced in collaboration with The Art Newspaper. P120.)

**Claire Doherty** heads the *Situations* project as a Research Fellow in Fine Art at the University of the West of England and edits this publication. From 1995-2000, she was Curator at the Ikon Gallery, Birmingham and from 2000-2001 established a new programme of projects and residencies at Spike Island, Bristol. She has worked extensively as a curator and writer, as Associate Curator for FACT Foundation for Art and Creative Technology from 2001-2004 and Associate Curator for the new visual arts facility-firstsite newsite-in Colchester. (Doherty 2004: 188)

**Corrine Field** as a freelance writer who has penned numerous articles for 24 Hour Museum which is a charity funded by the Department of Culture, Media and Sport (DCMS) - through MLA - Council for Museum Archives and Libraries. ([www.24hourmuseum.org.uk](http://www.24hourmuseum.org.uk))

**Mike Figgis** Born in Carlisle, Cumbria, England and raised in Nairobi, Kenya, director Mike Figgis studied music in London, where he helped form a rhythm and blues group called the Gas Board that included amongst its members a young Bryan Ferry. Figgis' roots as a musician would later be made readily apparent in his screen work, as he has scored several of his films. Following his tenure with the Gas Board, he went on to work with an experimental British comedy/variety group known as The People Show. After being turned down by the National Film School, Figgis bankrolled his own 60-minute TV movie, *The House* (1976), gaining an entree into mainstream filmmaking. In 1988, Figgis made his feature directorial and screenwriting debut with *Stormy Monday*. A moody character study set against the backdrop of the jazz and crime worlds, it received a moderately strong reception. Earning probably his greatest recognition for his successful direction of Richard Gere in *Internal Affairs* (1990) and the near-surrealistic *Mr. Jones* (1993), Figgis attracted strong notices for his 1994 remake of *The Browning Version*. However, it was with his highly acclaimed *Leaving Las Vegas* (1995) that the director really hit the big time. A sombre, resolutely unsentimental portrait of the last days of a writer determined to drink himself to death, the film earned Figgis Best Adapted Screenplay and Best Director Academy Award nominations, and provided Nicolas Cage with an Oscar for Best Actor. Figgis followed up this success two years later with *One Night Stand*; an ensemble drama centring on the repercussions of adultery, it received only a lukewarm critical reception. Figgis rebounded in 1999, releasing two films that year. The first, *The Loss of Sexual Innocence*, was a story revolving around a young man's sexual evolution, while the second, *Miss Julie*, was an adaptation of August Strindberg's play about an illicit love affair between a titled young woman (Saffron Burrows) and her servant (Peter Mullan). ~ Hal Erickson, *All Movie Guide* ([www.cinema.com/people/1191/mike\\_figgis/biography](http://www.cinema.com/people/1191/mike_figgis/biography))

**Peter Fink** is an artist working in the public domain. His website is [www.art2architecture.co.uk](http://www.art2architecture.co.uk)

**Sir Christopher Frayling** is Rector of the Royal College of Art, the only wholly postgraduate university of art and design in the world and also Professor of Cultural History at the College. In addition, he is Chairman of Arts Council England. Christopher is well-

known as an historian, critic and an award-winning broadcaster, with his work appearing regularly on radio and television. He has published thirteen books and numerous articles on the arts, popular culture, design and the history of ideas, the most recent being his vast biography of the Italian film-maker Sergio Leone. He is a Trustee of the Victoria and Albert Museum and was until recently Chairman of the Design Council and a Trustee of the Design Museum. Christopher was knighted for "services to art and design education" in January 2001. When asked what his main recreation is, he tends to say "finding time". ([www.riba.org](http://www.riba.org))

**David Freak** is a writer of a number of articles for [icBirmingham.co.uk](http://icBirmingham.co.uk), which is produced in partnership with the Birmingham Post, Evening Mail and the Sunday Mercury. ([www.icBirmingham.co.uk](http://www.icBirmingham.co.uk))

**Howard Giles** is probably best known for his central role in the development of British re-enactment. Although not the instigator of the hobby, he has certainly been at the forefront of turning it into the high-profile mainstream activity it is today, mainly through his work as Head of Special Events for English Heritage, 1984-2000. Through persistence and an emphasis on historical authenticity within displays, Howard first overcame significant scepticism within the organisation and then went on to develop what became the largest historical events programme in the world. During his time in [the] post the English Heritage events programme proved extremely influential and has contributed considerably to the current respect the re-enactment and living history enjoys with public, heritage organisations and the media... Howard [Giles] was... headhunted to organise and direct the ambitious Battle of Orgreave [re-enactment] for Channel 4.... [Acting as a] uniformed police inspector he co-ordinated the action through radio links from within the thick of the battle. ([www.eventplan.co.uk](http://www.eventplan.co.uk))

**RoseLee Goldberg** as an editor and writer, she is also a researcher of Performance Arts at New York University. Goldberg is the author of Abram's Definitive Books Performance Art: From Futurism to the Present & Performance since 1960. She was the former curator of the Kitchen Centre for Video, Music and Performance in New York City. Goldberg contributes to Artforum and teaches New York University. She lives with her family in New York. ([www.amazon.com](http://www.amazon.com))

**Amy Goldin** .... is an art historian and critic ....she attended the University of Chicago and later the Art Students' League and the Hans Hofmann School in New York, was a visiting lecturer at U.C. San Diego in 1969-70. A stickler for exact definitions of art terms and precision in language in general, she taught a seminar in which both Kushner and MacConnel were enrolled. Although she had studied with Hofmann and exhibited her own work, by the time Kushner met Goldin, she had stopped painting. Bringing her penchant for exacting observation to her interest in the history of decoration, Goldin became, Kushner recalled, his and MacConnel's "intellectual guide." She persuaded Kushner to move to New York, and their student-mentor relationship deepened. Their critical dialogue focused on the essentials of decoration, which Goldin characterized as being flat, infinitely expansive (a true pattern, she noted, could be continued indefinitely) and inherently without meaning. "If it has too much content, it's not decorative," Kushner observes, paraphrasing one of Goldin's maxims. In 1974, Goldin and Kushner traveled together to Turkey, Iran and Afghanistan, where they visited mosques, tombs and gardens in Istanbul and in Mongol-era towns along the old Silk Road. Kushner's moment of artistic epiphany came when he and Goldin found themselves at a remote tomb tower in Sultaniyeh, in north-western Iran.

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

**Dr. Ann Gosse** joined Sheffield City Council as Director of Culture on September 2005. Formerly Assistant Director of Culture and Leisure for Denbighshire County Council, North Wales, which incorporates Arts, Sport, Museums, Events, Youth Services, Countryside, Libraries, Archives and Heritage. Ann is a member of the Chief Culture and Leisure Officers Executive and previously the Culture Advisory for the Welsh Local Government Association and Member of the Welsh ILAM Executive Board. Prior to her work in Wales Ann worked as the Arts Manager for Birmingham City Council. Having originally trained at Art College as a Silversmith, and worked as a Community Artist, Community Arts Development Officer and Leisure Centre Manager, Ann has a passionate belief in Culture and has applied the philosophy of access, equality, participation and excellence throughout her career. ([www.sheffieldfirst.net](http://www.sheffieldfirst.net))

**Anthony Gormley** Anthony Gormley was born in London in 1950. Upon completing his studies at Trinity College, Cambridge he travelled to India, returning to London three years later to study at the Central School of Art, Goldsmiths College and the Slade School of Art. Over the last 20 years Anthony Gormley has revitalised the human image in sculpture through a radical investigation of the body as a place of memory and transformation, using his own body as subject, tool and material. Anthony Gormley has shown his work both nationally and internationally and has created some of the most ambitious and recognisable works of the past two decades including Field, The Angel of the North and, most recently, Quantum cloud for the Millennium Dome in Greenwich. Since 1990 he has expanded his concern with the human condition to explore the collective body and the relationship between self and other in large-scale installations like Allotment, Critical Mass, Another Place, and most recently Domain Field and Inside Australia. He was made an Order of the British Empire (OBE) in 1997, awarded the Turner Prize in 1994 and the South Bank Prize for Visual Art in 1999. (<http://www.balticmill.com/html/viean2.html>)

**David Harding** Since 1960- executed public artworks and developed public art practices; 1963-67 worked in Nigeria; 1968-78 Glenrothes Town Artist; 1978-85 Senior Lecturer Art & Social Context, Dartington; 1986- Head, Environmental Art, Glasgow School of Art; Chair, Scottish Sculpture Trust; Founding Trustee of ASCENT and Little Sparta Trust. (Dickson 1995: 6)

**Eleanor Heartney** is a New York based art writer and cultural critic. She is Contributing Editor to Art in America and Artpress and has written extensively on contemporary art issues for such other magazines as Artnews, Art and Auction, The New Art Examiner, the Washington Post and the New York Times. A collection of Heartney's essays was published in 1997 by Cambridge University Press under the title "Critical Condition: American Culture at the Crossroads". Her "Movements in Modern Art: Postmodernism" was published in 2001 by the Tate Gallery Publishers in conjunction with Cambridge University Press. Heartney was the 1992 recipient of the College Art Association's Frank Jewett Mather Award for distinction in art criticism and has also received grants from the New York Foundation for the Arts and the Asian Cultural Council. ([www.slought.org/files](http://www.slought.org/files))

**Hilde Hein** Philosophical Aesthetics have been the bass note of my research, linked as it must be with explorations in philosophy of

biology, law, ethics, epistemology, and feminist theory. My doctoral dissertation, in 1961, was on Theories of Creativity, and I have taught undergraduate courses in most of the traditional areas of philosophy. Extending the conventional boundaries of philosophy, I have, for several decades, focused attention on museums. My research included unpaid internships in museums, jurying and curating exhibitions, participation on panels and boards, reviewing books by other museum scholars, writing articles, teaching, and completing two books in the museum field, *The Exploratorium: The Museum as Laboratory*, (1999) and *The Museum in Transition: a Philosophical Perspective*, (2000), both published by the Smithsonian Institution Press. Upon retirement after thirty years of teaching philosophy at Holy Cross College, I extended my teaching career with two years of Peace Corps Service teaching English in Morocco. There I also had the rare experience of volunteer work in the only Jewish museum in the Arab world. I have published an account of that eventful year in *Curator: The Museum Journal*, 46:3 (July 2003). Once again in the United States, I returned to an earlier interest in public art, on which I had published a symposium in 1996. My current project relates this topic to museums. I undertake to write a book that examines museums as a form of public art. There are many explorations of museums as public institutions with a social history, community obligations and political constraints. I will not ignore these issues, but my own concerns is philosophical and conceptual. I address the particular complexity of the museum as a public site that promotes and legitimises private experience. I now have a publisher who is interested in this project and hope to have it completed within two years. ([www.brandeis.edu](http://www.brandeis.edu))

**Ben Heywood** is the officer for Commissions, Architecture and the Built Environment in the Visual Arts Department at the Arts Council of England, and a part-time writer and critic. ([www.publicartonline.org.uk](http://www.publicartonline.org.uk))

**Robert Hewson** is a broadcaster and critic who has written on the arts, and politics of the arts, for the *Sunday Times* since 1981. Previously a visiting lecturer at De Monfort University, he is now Professor in Literary and Cultural Studies at Lancaster University. (Hewson 1995: back cover)

**Owen Kelly** is a community artist and self proclaimed activist. He was, at one time, the regional coordinator in London for the Association of Community Artists. (Gosse 2002: 26) The founding members of which were Bruce Birchall, Martin Goodrich and Maggie Pinhorn. (Kelly 1984: 12) At the time of writing *Community, Art and State: Storming the Citadels*, he was working with *Mediumwave*, which is a community arts group based in Lambeth, South London. (Ibid: 1) Owen Kelly heralded Arts Lab (See Endnote xix) as a major contributor to the start of the community arts movement. However Su Braden, the author of *Artists and People*, suggested that they were merely an under-funded alternative 'that offered no real attack on the nerve of the assumptions generally held by both 'artists' and 'non-artists' about their respective roles.' (Gosse 2002: 17)

**Joseph Kosuth** born Jan. 31<sup>st</sup> 1945, in Toledo, Ohio. He is an artist who in 1967 founded the Museum of Normal Art in New York. In 1973, the Kunstmuseum Luzern, presented a major retrospective of his work that travelled in Europe. Kosuth was co-editor of *The Fox* magazine in 1975-76 and art editor of *Marxist Perspectives* in 1978-79. In 1981, the Staatsgalerie Stuttgart and the Kunsthalle Bielefeld organised a major Kosuth retrospective. In his work *Zero and Not* (1986), words were mechanically printed on paper and

then partially obscured by tape. The artist lives and works in New York and Belgium. ([www.guggenheimcollection.org](http://www.guggenheimcollection.org) )

**Rosalind E. Krauss** is Meyer Professor of Modern Art and Theory at Columbia University. 1992- Co-founder of October Magazine. Krauss received her PHD from Harvard. She joined Wellesley as an instructor in 1965. Krauss began writing criticism for Art Forum in 1966. In 1967 she moved to Massachusetts Institute of Technology (MIT) as an assistant professor of Art History. She rose at MIT to full Professor. During the same years she was a contributing editor of Art forum (1971-1975). She was appointed lecturer at Princetown University 1972-73. The following year she joined Hunter College New York as associate professor, rising to full Professor (and Distinguished Professor) through 1992. In 1975 she left Artforum to help found October Magazine. She was also Professor of the Graduate Course, City University of New York (CUNY) 1977-92. One of her major books; *The Originality of the Avant-garde and other Modern Myths* appeared in 1985. In 1992 she joined the Department of History and Archaeology at Columbia University. ([www.lib.duke.edu](http://www.lib.duke.edu))

**Miwon Kwon** is Associate Professor in the Department of Art History at the University of California, Los Angeles and is resident faculty in the MFA in Visual Art Programme at Vermont College. Her research and writing engage several disciplines including contemporary art, architecture, public art and urban studies. She is a founding editor and co-publisher of *Documents* a journal of art, culture and criticism, and serves on the advisory board of October Magazine. She is author of *One Place after Another Site Specific Art and Locational Identity*, MIT Press 2002. (Doherty 2004: 189)

**Suzanne Lacy** is an internationally known conceptual/performance artist whose complex performances address significant social issues and engage local populations in a place-specific manner. Lacy's background is in psychology and community organizing. Since the early seventies, her work has explored themes of violence, oppression, racism and homelessness. A founding member of the Feminist Studio Workshop at the Women's Building in Los Angeles, Lacy pioneered the exploration of art as a force in the community and within the media. Her best known work to date is on aging; *The Crystal Quilt* (1987), a performance with 430 older women, was broadcast live by public television. In 1993 she created *Full Circle*, a site-specific work for Chicago's *Culture in Action*, curated by Mary Jane Jacob, featuring one hundred boulders with women's names, placed overnight on the sidewalks of the downtown Loop. An ongoing multi-site work on domestic violence with the Public Art Fund, *Auto: On the Edge of Time*, culminated in 1993. Lacy is a prolific analytical writer on feminist performance-art theory. Her writing explores areas in which art and "real life" interface with and change each other. For twenty years her art and writing have advocated activism, audience engagement, and artist's role in shaping public agenda. She has published articles on public art theory in *Performing Arts Journal*, *Ms.*, *Art Journal*, *High Performance*, *Public Art Review* and in several books. She was a Guggenheim Fellow in 1993. Lacy currently teaches performance and new genre art at the California College of Arts and Crafts, in Oakland, where she is the Dean of Fine Art. (Lacy 1995: 286)

**Lars Bang Larsen** is a writer and curator based in Copenhagen (In *Artext* No 75 Larsen 2001/2: 69)

**Justin Lewis** is Professor of Communication and Deputy Head of the Cardiff School of Journalism, Media and Cultural Studies. He

returned to Britain in 2000, having worked for 12 years in the United States at the University of Massachusetts. He has written widely about media, culture and politics. Recent books include *Constructing Public Opinion* (New York: Columbia University Press, 2001), *Citizens or Consumers: What the media tell us about political participation* (Open University Press, 2005) and *Shoot First and Ask Questions Later: Media Coverage of the War in Iraq* (Peter Lang, in press). He is also the Series Editor for the list in *Media and Culture* for Peter Lang Publishers, and has produced edited collections for Blackwell's and Westview Press. He has written articles for *The Guardian*, *The Los Angeles Times* and *The Boston Globe*, and is a regular commentator on media, politics and cultural issues for regional and national US and UK media, including BBC Radio Five, the Today Programme, BBC TV News, *The Independent*, *The Washington Post*, the NBC Today Show and National Public Radio. He has written and presented two videos: *Getting The Message Across* and *Constructing Public Opinion* for the Media Education Foundation. (<http://cardiff.ac.uk>)

**Lucy R. Lippard** is a writer and activist and is the author of more than a dozen books on contemporary art. Lippard has done performances, comics and street theatre. She co-founded Printed Matter, the Heresis Collective, PADD (Political Art Documentation/Distribution) and its journal *Upfront*, and Artists Call against U.S. Intervention in Central America; she has been active in the Alliance for Cultural Democracy. Lippard has been on the boards of the Centre for Constitutional Rights, Printed Matter, Franklin Furnace, Society for the Preservation of Folk Art and other groups. As a freelance writer for thirty five years, Lippard has written for art magazines, newspapers, general periodical and exhibition catalogues. Among her sixteen books are: *The Dematerialization of the Art Object*; *From the Centre: Feminist Essays on Women's Art*; *Overlay: Contemporary art and the Art of Prehistory*; *Eva Hesse*; *Get the Messenger? A decade of Art for Social Change*; *Mixed Blessings: New Art in a Multicultural America*; and *Partial Recall: Photographs of Native North America*. (Lacy 1995: 289)

**Sir Stuart Lipton** Age: 59 Job title: Chairman of the commission for architecture and the built environment (Cabe) Profile: Sir Stuart Lipton is Britain's most respected and well connected property developer and the government's architecture tsar. He is responsible for more than 12m sq ft of development in more than 40 projects, including Broadgate and the Treasury building in Whitehall. His advice is frequently sought by ministers and under his stewardship Cabe has established itself as an influential body on architecture, planning and regeneration. Sir Stuart, who was knighted last year, is also an art collector and board member of the Royal Opera House. On his choices of inspiring art, he says: "Modern art and architecture are to me inseparable. I enjoy my mind being stretched by both and tend to like stronger works, strong enough to change my mood." (<http://society.guardian.co.uk>)

**Robert Morrison MacIver** was born in Stornoway, Scotland (April 17, 1882 - June 15, 1970) MacIver was a Scottish-American sociologist, a humanist, a political scientist and an educator. He graduated from the University of Edinburgh in classics, receiving his M.A. in 1903 and his D. Phil. in 1905. MacIver went on to graduate from Oxford in 1907 with a degree in the "greats", *Literae Humaniores*. MacIver went back to Scotland to accept a lecturer position at Aberdeen University, teaching political science from 1907-1915 and sociology from 1911-1915. In 1915 he moved to Canada, where he taught at the University of Toronto until 1917 and served as head of the political science department from 1919-1927. MacIver spent a period of time as the Vice-Chairman of the Canadian War Labour Board (1917-1919). In 1927 he became head of the department of economics and sociology at Barnard College

(1927-1929). In 1929 MacIver was named a Lieber Professor of Political Philosophy and Sociology at Columbia University, where he stayed until his retirement in 1950. He spent the next decade serving in a variety of public service positions, including the City of New York Juvenile Delinquency Evaluation Project (1956-1961), President (1963-1965) and Chancellor (1965-1966) of the New School for Social Research, Director of Research for Jewish Defence Agencies, Assault on Academic Freedom, and the United Nations. MacIver was a fellow of the American Academy of Arts and Sciences, the American Philosophical Society, and the British Academy. MacIver was the author of numerous works on sociology, politics and juvenile delinquency. Some of these include: *Community: A Sociological Study* (1917), *Society: Its Structure and Changes* (1931), *The Web of Government* (1947), *The Pursuit of Happiness* (1955), *Life: Its Dimensions and Its Bounds* (1960), *The Challenge of the Passing Years* (1962), *Social Causation* (1964), *The Prevention and Control of Delinquency* (1966), *Politics and Society* (1969), and *On Community, Society, and Power; Selected Writings* (1970). ([www2.asanet.org/governance/maciver.html](http://www2.asanet.org/governance/maciver.html))

**Doreen Massey** (BA (Oxon), MA (Philadelphia)) is Professor of Geography at the Open University, London. She has long-term research interests in the theorization of 'space' and 'place' which range through a critique of globalisation, regional uneven development, the re-conceptualisation of place ... and from the philosophical and largely conceptual through to the directly political. She co-founded and now co-edits *Soundings: a journal of politics and culture* and has made a significant contribution to *The Shape of the World and Understanding Cities*. ([www.civiccentre.org](http://www.civiccentre.org))

**James Meyer** is an Assistant Professor of Art History at Emory University. He is editor of *Minimalism* (Phaidon) and author of *Minimalism: Art and Polemics in the Sixties* (Yale University Press). Coles A., (Ed) (2000) *Site-Specificity: The Ethnographic Turn*, London, Black Dog Publishing. P194.

**Dr. Malcolm Miles** is a Reader at the University of Plymouth School of Art & Design, formerly holding the post of Principal Lecturer and Course Director of Public Art and Design at the Chelsea College of Art and Design. Prior to these posts he was the Principal Lecturer in Fine Art at the Kent Institute of Fine Art and Design in Canterbury. In categorising his research interests he states: "My practice is theory. My work consists of published books and papers in academic journals, and conference and seminar papers. My research is in two main areas: the relation of art and urban futures; and the relation of art and environmentalism. Both are underpinned by a framework derived from critical theory, and contribute to multi-disciplinary terrains. The term art is taken broadly, and interest ranges as much into architecture, particularly the architectural everyday and cultural geography, as into art practices and theories. Future projects include work on: the possibility of a new and re-politicised avant-garde for the 21st century; and the architecture of alternative settlements. Also as series editor of *Advances in Art & Urban Futures* (Intellect Press), an annual series of collected papers to be published from 2000". ([www.adr.plym.ac.uk/Staff/M-Miles.html](http://www.adr.plym.ac.uk/Staff/M-Miles.html))

**Sally Morgan** is Head of Art & Social Context at the University of West England. She first became involved in Community Arts in the seventies and was a member of the National Steering Committee of the Association of Community Artists. Current work is in live art and notions of conceptualised practice. (Dickson 1995: 7)

**Mary Anne Mosser** is a writer and editor interested in science, technology and culture. She also works as a designer and contributed to the book; *Radio Rethink: Art, Sound and Transmission*. Edited by Diana Augaitis and Dan Lander, Banff Press, Canada. ([www.Banffcentre.ca/press](http://www.Banffcentre.ca/press))

**Nicolas De Oliveira** Directors of the Museum of Installation in London, Nicolas De Oliveira , Nicola Oxley and Michael Petry have- as critics, teachers, exhibition organizers, and artists- pioneered the systematic study of Installation Art. Their first book on the subject, called “thrilling,” “invaluable,” and “spectacular” by the critics, has become the key text for the early history of Installation. ([www.bookfinder.us/review](http://www.bookfinder.us/review))

**Craig Richardson** is a graduate of the Department of Environmental Art at the Glasgow School of Art. He teaches Fine Art at the University of Derby. (Harding 1997: 94)

**Donald A. Schön** is Ford Professor of Urban Studies and Education at the Massachusetts Institute of Technology. He was born in Boston and raised in Brookline and Worcester. He graduated from Brookline High School in 1947, and Yale, Phi Beta Kappa in 1951, where he studied philosophy. During that period, he also studied in Paris at the Sorbonne and Conservatoire Nationale de Music where he studied the clarinet and was awarded the Premier Prix. After graduating, he received the Woodrow Wilson Fellowship and continued at Harvard where he earned his Masters and Doctorate in Philosophy in 1955. Major Publications - *Beyond the Stable State* - *The Reflective Practitioner* - *Educating the Reflective Practitioner* Additional Accomplishments Schon taught Philosophy at the University of California, Los Angeles in 1953 followed by two years in the US Army. Concurrently, he lectured at University of Kansas as an Assistant Professor of Philosophy. He worked from 1957-1963 as senior staff member in the industrial research firm, Arthur D. Little Inc., where he formed the New Product Group in the Research and Development Division. Under the Kennedy administration he was appointed Director of the Institute for Applied Technology in the National Bureau of Standards, Department of Commerce, where he continued through 1966. (<http://filebox.vt.edu/admin>)

**Sara Selwood** who is a prolific writer, is the Professor of Cultural Policy and Management and the Head of the Department at City University. Sara comes from to the City from the University of Westminster where she was a Quintin Hogg Research Fellow and then Principal Lecturer in the School of Media, Arts and Design. She continues to edit the highly respected journal, *Cultural Trends*, founded by PSI and now owed by Routledge, part of the Taylor and Francis Group. Her e-mail address is [S.Selwood@city.ac.uk](mailto:S.Selwood@city.ac.uk) ([www.city.ac.uk](http://www.city.ac.uk))

**Harriet F. Senie** is director of museum studies and associate professor of art history at The City College, CUNY, New York. She is author of numerous articles on public art, *Contemporary Public Sculpture: Tradition, Transformation, and Controversy* (Oxford University Press, 1992) and *Dangerous Precedent: Richard Serra's "Tilted Arc" in Context* (Berkeley, University of California Press)

(Senie 1992: 307/8)

**Richard Serra** (born, 2nd November 1939) in San Francisco to immigrant parents, his Mother being Spanish and his Father a factory worker and a Russian, Jewish painter. At the age of 17 he worked in a steel mill to finance his own educational studies. Through this work he became fascinated by the properties of steel and the effects it could achieve. He studied English literature at Berkeley and Santa Barbara, and Fine Arts at Yale, where he mastered in 1964. (Ward-Jackson 2003: 478)

**Gary Shapero** (June 2001) Gary Shapiro is Tucker-Boatwright Professor in the Humanities and professor of philosophy at the University of Richmond. He is an aesthician of wide and diverse accomplishment, having published widely on aesthetic questions and prospects in the work of Michel Foucault, Friedrich Nietzsche, Rene Magritte, and Robert Smithson, among others. At the Clark, Shapiro begins work on a new book project, tentatively titled *The Absent Image: Possibilities and Limits of Ekphrasis*. *The Absent Image* aims to contribute a philosophical and historical study of some crucial moments in the complex interplay between words and images in the tradition of Western art. Clark Art Institute 225 South Street, Williamstown, MA 01267 413.458.2303 ([www.clarkart.edu](http://www.clarkart.edu))

**John Slyce** is a critic and writes on contemporary art and culture from his home in east London with contributions to *Art Monthly* and *Flash Art*. (In *Flash Art* (Jan/Feb) Slyce 2003: 77)

**Robert Smithson**, (1938-73), American Minimalist Installation Artist. In a career tragically cut short at age 35 while working on a sculpture, Robert Smithson revolutionized contemporary art through works that question issues of permanence, materials, function and presentation. Born in Rutherford, New Jersey, Robert Smithson was entranced by nature--earth and animal forms--as a child. His artistic talents led to a scholarship at the Art Students League in New York; he studied there for two years and then briefly at the Brooklyn Museum School. There he became a proponent of abstract expressionism, and his paintings of the late 1950s and early 1960s retain the characteristics of that style. Through his dealer, Virginia Dwan, he became friendly with a group of minimalist artists, among whom was the sculptor Nancy Holt. After their marriage in 1963, Smithson began to explore sculpture, also in a minimalist mode. By the mid-1960s, he had become interested in conceptual art. He began to design works that explored his early fascination with the natural world, using natural materials in massive and imposing earth sculpture, his "Earthworks." Although these works would eventually be absorbed by nature, their configurations are often preserved in drawings and photographs, or "non-site" objects. Rocks, gravel, and earth are the materials of Smithson's best-known works. For *Spiral Jetty*, his most famous project, he used rocks and debris to build a 15-foot-wide spiral in Utah's Great Salt Lake. Smithson regularly made excursions to survey sites. On one of these trips, to Amarillo, Texas, in 1973, he was killed in a plane crash. His work, however, inspired the generation of conceptual artists who rose to prominence in the 1970s. ([www.RobertSmithson.org](http://www.RobertSmithson.org))

**Rikrit Tiravanija**, born 1961 in Buenos Aires, Argentina, lives and works in New York (NY), USA, and Berlin, Germany. During the 1990's, Rikrit Tiravanija helped shape an aesthetic that broke radically with classic methods like painting and sculpture. In his live

acts he cooked for exhibition visitors, and faithfully recreated his apartment in an institution and then opened it to the public for 24 hours. The bringing together of art and life, as practiced by the Fluxus group and applied in conceptual art, has found a contemporary successor in Tiravanija. The artist, who was brought up in Argentina, Thailand and Canada, links the positive, communicative energy of such actions with contemporary issues like cultural transfer and the translation of specific acts from one geographic and economic sphere in to another. Tiravanija's cookery projects in particular confronted his enthusiastic public with the "exotic cuisine" cliché, which is often the only form of inter-cultural encounter many people experience in their everyday lives, and the only expression of other cultures they are able to "digest". In his latest projects, Tiravanija has pursued the themes of cultural nomadism and global art by exhibiting his actions live on the internet. He has also been working for some time on the idea of an art magazine in which all kinds of contributions can be published across the world without editorial input. This newspaper would become an almost impossible network of spontaneous, democratic communication, subject to new inter-media conditions. Tiravanija has homes in many parts of the globe, and pays great attention to integrating the conditions pertaining to his surroundings, wherever they may be, into his artistic thought. Hence his approach to the work is always processual, and his installations are stationary with fluid transitions to future projects. (Grosenick U & Riemschneider B., (Eds) (2002) *Art Now, 137 Artists at the Rise of the New Millennium*, Germany, Taschen, produced in collaboration with The Art Newspaper. P504.)

**Ferdinand Tönnies** Birth Date: July 26, 1855 Death Date: April 9, 1936 Place of Birth: Eiderstedt, Germany Nationality: German Gender: Male Occupations: sociologist The German sociologist Ferdinand Tönnies (1855-1936) pioneered sociology as an academic discipline of rigorously scientific character on a broad base of original studies in the history of ideas, epistemology, political science, economics, and social anthropology. Ferdinand Tönnies was born on a farm homestead in the North Frisian peninsula of Eiderstedt, then still under Danish sovereignty. One of seven children, he received his high school education in Husum, where he became deeply attached to the novelist and poet Theodor Storm. After studying classics at different German universities and taking his doctoral degree in 1877, Tönnies turned to philosophy, history, biology, psychology, economics, and ethnology as his ideas on scientific sociology began to take shape. ([www.bookrags.com/biography](http://www.bookrags.com/biography))

**Linda Vigdor** PhD Candidate at the University of Illinois at Urbana Champaign. Department of Educational Psychology Unit for Interpretation & Criticism Gender and Women's Studies. "In my dissertation I am deconstructing the story of gender & technology in order to 'reconstruct' a new ontologic, meta-theoretical account of the relationship. "Soon" I will make more information about my work available along with much of the graphics, artwork, and diversions of my old website." (<http://www.paraspace.com/>)

**Dr. Philip Ward-Jackson** Librarian at the Conway Library, Courtauld Institute. Also an author, an example of which is the book entitled; *Public Sculpture in the City of London*. ([www.timeonline.co.uk](http://www.timeonline.co.uk))

**Melvin M. Webber** is Professor Emeritus of City and Regional Planning at the University of California, Berkeley. He is the former director of the Institute of Urban and Regional Development and of the University of California Transportation Centre and editor of its

ACCESS Magazine. His research interests include planning theory and social programs. (www.ncgia.edu)

**Sally Webster** is associate professor of modern and contemporary art and chair at Lehman College (CUNY), the Bronx. She is author of *William Morris Hunt* (Cambridge University Press 1991) (Senie 1992: 308)

**Gillian Whitely** is a part time lecture, Department of Fine Art, University of Leeds, Leeds, LS2 9JT. Contact address: 15 School Road, Beighton, Sheffield, S19 6Eg. Tel. (0114) 247 2325. (www.vads.ahds.ac.uk)

**Raymond Williams** (b. Wales, 1921-d.1988) In all his cultural work, Williams was writing against two traditions: 'one which has totally spiritualised cultural production, the other which has relegated it to secondary status' (*Politics and Letters* 352-3). At his death, both opposing traditions had been much weakened. Williams was committed to the view that the prevailing 'categories of literature and criticism were so deeply compromised that they had to be challenged in toto' (*Politics and Letters* 326). His most important legacy is the interdisciplinary field of cultural studies which he pioneered and consolidated. As part of his contribution, he articulated and refined such key concepts as, structure of feeling, knowable community, hegemony, and cultural materialism. Along with *New Left Review* and the Birmingham Centre for Contemporary Cultural Studies, for both of which he served as a kind of spiritual father at one time or another over two decades, Williams actively built bridges to such converging currents of cultural studies as the Frankfurt School, the neo-Gramscians, and other renewals of Western cultural Marxism, as well as French and East European historical semiology, Foucauldian genealogy, and the Mac-Luhan inspired Canadian discourse on communication technology. In the 1950s and early 1960s, in *Culture and Society*, *The Long Revolution* and *Communications*, William's established the frameworks for placing literary debates in larger contexts. Williams argued for the democratisation of culture through the reform of cultural institutions. In the later 1960s and early 1970s, encouraged by a newly politicised generation, Williams produced revaluations of fictions, drama and television: *Modern Tragedy*, *Drama from Ibsen to Brecht*, *The Country and the City* and *Television*. In *Marxism and Literature*, *Politics and Letters*, *Problems in Materialism and Culture*, Williams elaborated his mature theory of cultural materialism, thematising culture as a productive process and a constitutive signifying system whose institutions and practices are de-limitable from the anthropological sense of culture as a whole way of life. (Extracted from Irena R, Makaryk (ed.), *Encyclopedia of Contemporary Literary Theory*, University of Toronto Press, Toronto, Buffalo, London, 1993.)

**Louis Wirth** was born in Gumenden, a small village in Germany in 1897. His mother's brother had moved to the United States sometime earlier. On a return visit to Germany in 1911, he and his sister decided that there were more opportunities for Louis in the United States. Wirth lived first in Omaha, Nebraska before moving on to the University of Chicago. After a short break after earning his undergraduate degree, Wirth returned to the University of Chicago for further studies, ultimately earning his doctoral degree in 1925. A few short assignments were followed by Wirth joining the faculty of the University of Chicago in 1931, under the chairmanship of Robert E. Park. During his professional career, Wirth wrote extensively on urban life. In 1938 he published a book entitled *Urbanism as a Way of Life*, which argued for urbanism as the prevailing way of life in modern society. Wirth was elected by his peers to serve as President of the American Sociological Society (later changed to Association) in 1947. His Presidential Address,

"Consensus and Mass Communication", was delivered at the organization's annual meeting in New York City in December 1947.

Wirth died suddenly and unexpectedly one spring day in 1952 in Buffalo, New York at the young age of 55. ([www.asanet.org](http://www.asanet.org))

**Paul Wood** Dip A. D. (Newport College of Art. M. A. by Thesis (Royal College of Art) Senior Lecturer at the Open University. Paul Wood began working at the Open University as a part time course tutor in Scotland in the early 1980's. For the past ten years he has worked in the Department of Art History at Milton Keynes. His principle academic interests concern Modernism, Realism and the Avant-garde. He has additional interests in issues concerned with the contemporary globalisation of art. ([www.open.ac.uk/Arts](http://www.open.ac.uk/Arts))

**Chin-tao Wu** specialises in contemporary art and culture, and has contributed to *New Left Review* and *Kunst und Politik: der Guernica-Gesellschaft*. She is an Honorary Research Fellow at University College London and teaches at Nanhua University in Taiwan. (Wu 2002: Book Cover)

**Vera I. Zolberg** 1983 - present Professor, Department of Sociology; Committee on Liberal Studies; Committee on Historical Studies; Gender Studies & Feminist Theory; Eugene Lang College [from Senior Lecturer]. Graduate Courses: Outsider Art; Construction of Social Memory; Seminar in Publics and Audiences; Fundamentals of Culture; Education and Society; Advanced Seminar in the Sociology of Culture; Museums and Society; The Social Construction of the Avant-Garde; Bohemianism and its Transformations; States, Markets, and Culture; Undergraduate Courses: Culture Wars, Censorship, and the Arts; Inequality: Race, Sex, Class; Art in the City; 1998-2001. Co-Director, Privatisation of Culture Program, Rockefeller Foundation Humanities Fellowships (with NYU) 1994-1997. Chair of Concentration on Social and Historical Studies, Eugene Lang College, New School for Social Research 1992-94. Visiting Professor, Chair in Sociology of the Arts of the Boekman Foundation at the University of Amsterdam, Political and Social Sciences Institute 1974-83. Associate Professor [from Assistant Professor], Purdue University, Hammond, Indiana Courses: Culture, the Arts, and Society; Social Theory; Culture and Personality; Social Movements; Race and Ethnicity; Social Problems; Cultural Anthropology; Religion in American Society; General Sociology. Summer 86 Research Associate, Centre National de la Recherche Scientifique (CNRS), Paris, Centre de Sociologie des Arts 1979-80. Visiting Lecturer, Ecole des Hautes Etudes en Sciences Sociales, Centre de Sociologie Europeenne, Paris. Seminar: Trends in American Sociology of Culture Summer 71 Lecturer, Roosevelt University, Chicago, Illinois 1964-67. Assistant Professor, St. Xavier College, Chicago 1962-63 Instructor, Edgewood College, Madison, Wisconsin. (<http://www.newschool.edu>)

# 2003 FARNHAM LIBRARY GARDEN BROCHURE COVER PAGE



Get involved... it's about time  
The Farnham Library Gardens Project

THE SURREY INSTITUTE OF ART & DESIGN  
UNIVERSITY COLLEGE 

# INSIDE PAGE



## Volunteering

More than 22 million people volunteer in the UK – providing a backbone to the voluntary sector and a valuable contribution to the UK economy. The value of volunteering is estimated at over £40bn a year. The government has introduced a range of initiatives to encourage volunteering in the UK.

One such initiative is The Higher Education Active Community Fund. HEACF is part of a package of measures designed to encourage greater involvement of students and staff at Higher Education Institutions in voluntary and community activities. Increasing the involvement of Higher Education Institutions with their communities helps staff and students to gain new perspectives, enables students to develop employment skills, and enhances the quality of life in the community.

This brochure celebrates the success of one of the projects – the Farnham Library Gardens Project – launched by Professor Glynn Williams, Professor of Sculpture at The Royal College of Art, London. The project was an excellent example of partnership working in the local community, involving The Surrey Institute of Art & Design, University College, Farnham Town Council, and Farnham Public Art Trust, who initiated the scheme. The exhibition was funded by HEACF and supported by local sponsors.

**If you are interested in getting involved in volunteering opportunities at The Surrey Institute please see contact details on page 14.**



## The Farnham Library Gardens Project

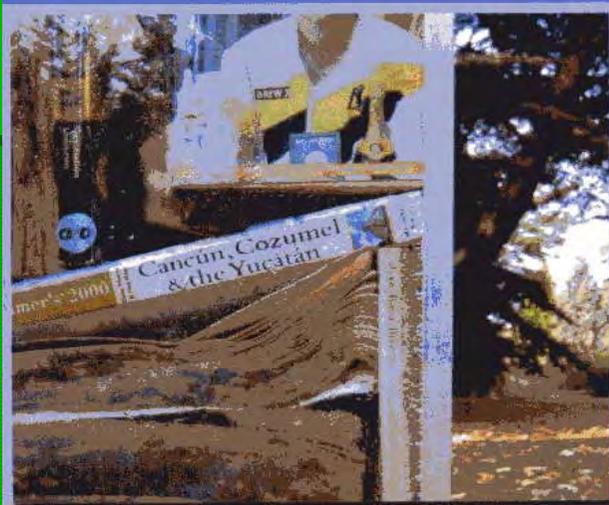
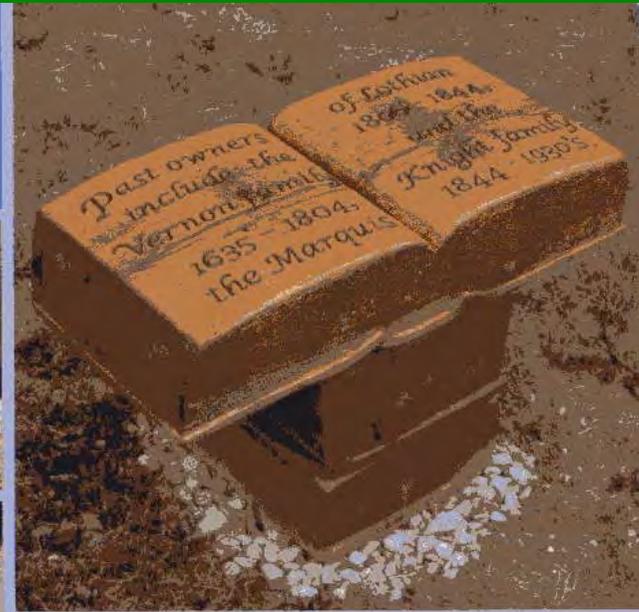
In the summer of 2003 twelve pieces of "site responsive" artwork were installed in the Farnham Library Gardens, under the direction of John Reveler of The Surrey Institute of Art & Design, University College. The students did their own research into all aspects of the site – the history, the features of the garden, and the activities that go on there – before creating their responses to it.

The local community was also involved in the project. The students' proposals were exhibited in the library for public selection. After the comments and the votes of the public were taken into consideration it was decided that all the students' works would be realised. The students were also encouraged to seek sponsorship from local businesses. It is intended to make this an annual event, bringing together the Institute and the local people.

Matthew Doo

# PAGE 5

Gillian Trotman



"The knowledge gained by this collaboration will extend the understanding of how art can enrich all sectors of our society."

# PAGE 6

"Hopefully this project will enable members of the community to think about and appreciate their local environment from a very different perspective."



Candida Wright



"It's good to engage with the local community and develop a professional business attitude to the production of Fine Art."

# PAGE 7

"I believe that this project is a two-way educational process, which benefits the local community and students alike."

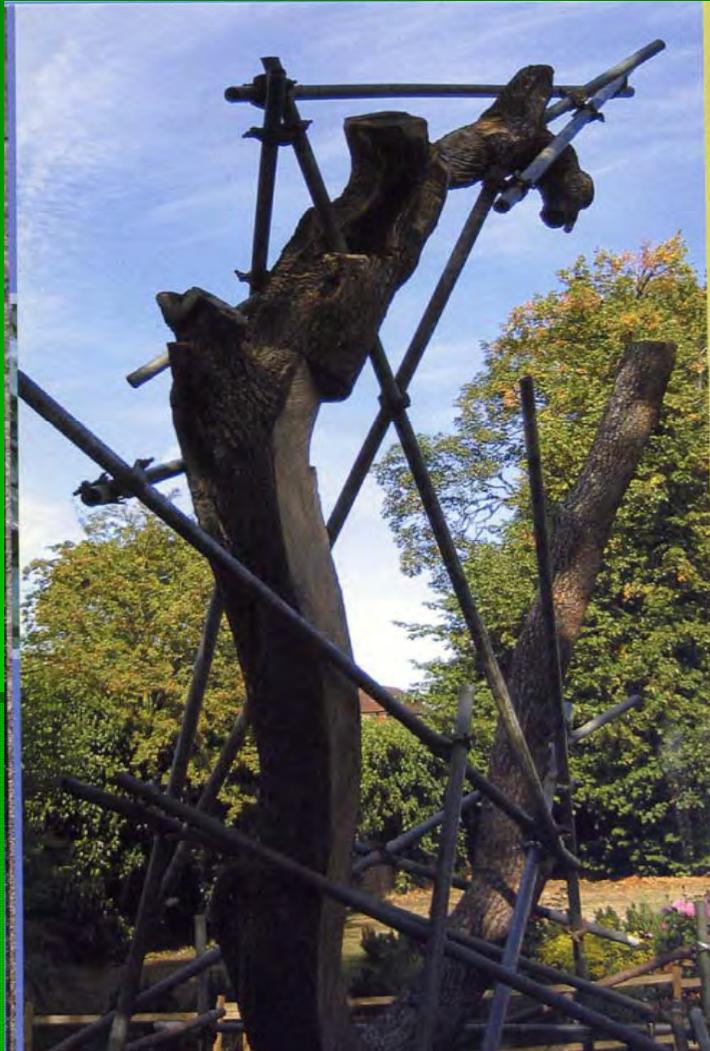


John Reveler

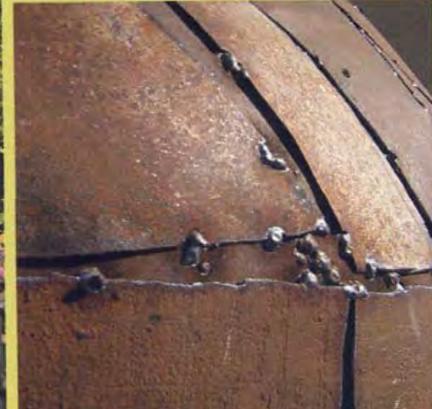


"Making contacts and working with local businesses during this project will help students gain future employment by creating a greater understanding between both parties."

# PAGE 8



"We need to open up the debate on public art, and I see this project as an ideal opportunity for doing just that."



## The Event Organisers

**John Reveler**, an MPhil/PhD student in The Faculty of Arts & Media, on the recommendation of Susan Stockwell, took on the Farnham Library Gardens Project – working with the students and seeing the project to fruition.

**The Business Development Unit** at The Surrey Institute of Art & Design has supported the project through management of funding from the Higher Education Active Community Fund.

**Farnham Public Art Trust** initially brought the idea of the project to Sue Stockwell at The Surrey Institute of Art & Design and has supported the project throughout.

**Farnham Town Council** agreed to the initial display by John Reveler being sited in the Library Gardens and subsequently to the full exhibition taking place.



"We have an opportunity here to create a mutually beneficial partnership between students and the local community."

# PAGE 10

Susan Moberly

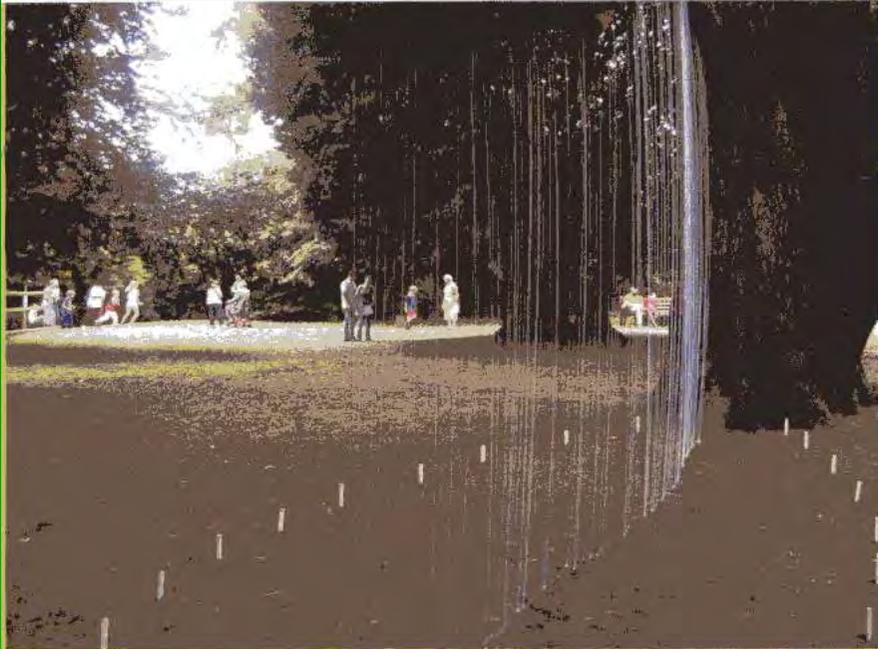


Betty Susiajo



"This project takes art into the heart of the local community instead of the community having to travel to see art."

# PAGE 11



"I believe that this project given enough financial backing, which has been the case this year, has the potential to evolve into an annual event. We will see a growing partnership evolve between The Surrey Institute and its students, and the local community and its businesses. The project, which has also been fully endorsed by Farnham Town Council, has already drawn interest from the arts management of Waverley Council – with a view to expanding the project to other sites in the District of Waverley from 2004."

John Reveler – Project Co-ordinator



Jane Crouch & Hilary Candless



"Public Art by definition involves the public, and the challenge faced by everyone involved in it is to find ways of getting over the barrier of public resistance to anything new. This challenge was taken up in the Library Gardens Project, and we at the Trust feel that we learned a great deal from the way it was organised. The process aroused interest, gave the local community a sense of involvement and ownership in the project, and contributed in no small measure to its success."

Susan Farrow – Chairman of Farnham Public Art Trust

Left: Matthew Bisco



Sharon Piepjs

## John Reveler – project co-ordinator

John Reveler, an MPhil/PhD student at The Surrey Institute, is currently undertaking research covering "site specific art and its patrons". The thesis is a critical and practical investigation into the term "Site Specific" in relation to public art. The investigation also determines the extent and ways in which public and private patronage has shaped public art's context and content. The Library Gardens Project contributes to his research.

John comments on the project: "We wanted to involve the local community by inviting students to investigate the historical, topographical, material, social, political and functional aspects of the Library and its gardens."

## Event Organisers

**The Surrey Institute of Art & Design, University College**, Farnham Campus, Falkner Road, Farnham, Surrey GU9 7DS

**Farnham Public Art Trust**  
C/o Mrs G Dyche, Hankley Wood, Thursley Road  
Elstead, Surrey GU8 6LW

**Farnham Town Council**, Town Council Office,  
South Street, Farnham, Surrey GU9 7RN

## With thanks to the sponsors of the exhibition

Allways Glazing Works Ltd – Farnham  
Elphicks Ltd – Farnham  
Freelance Soft Furnishings – Farnham  
Homebase Ltd – Farnham  
Rayleigh Library – Rayleigh  
ROCOL Safety Systems – Leeds

## Further information

If you would like more information on volunteering opportunities at The Surrey Institute of Art & Design, please contact:

**Anna Smart**, Business Development Unit, The Surrey Institute of Art & Design, University College, Farnham Campus, Falkner Road, Farnham, Surrey GU9 7DS

Telephone: +44 (0)1252 892982

Email: [asmart@surrart.ac.uk](mailto:asmart@surrart.ac.uk)

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# BACK COVER

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[www.surrart.ac.uk](http://www.surrart.ac.uk)

# 2004 FARNHAM LIBRARY GARDEN BROCHURE COVER PAGE

**SITE  
RESPONSIVE**

## student art

**FARNHAM LIBRARY GARDENS**  
Vernon House Library Gardens, West Street, Farnham

**22 August - 31 October 2004**

Additional venues:  
Broadwater Lake, Godalming  
Cranleigh Arts Centre  
The Herons Swimming and Fitness Centre, Haslemere  
Waverley Borough Council offices, Godalming

THE SURREY INSTITUTE OF ART & DESIGN  
UNIVERSITY COLLEGE 

# farnham library

## **Sue Farrow – The Farnham Public Art Trust**

"The Farnham Public Art Trust is delighted that this project, which brings displays of student work into the heart of the local community, is now firmly established and has spread to other areas of Waverley. We welcome John Reveler's introduction of the concept of site responsive work, because of the interaction it creates between students and local people. Farnham is very fortunate in being the home of The Surrey Institute of Art & Design University College, and it is important to make links of this kind. We are proud to have initiated the project and will continue to support it."

# gardens

Linda Salway – Waverley Borough Council Arts Manager

"We are very pleased that Waverley's arts team has been able to assist the proposed expansion of the project to other sites within the Borough."





## **The Farnham Library Gardens Project 2004**

Initiated in its present form last summer, this site responsive art project is now in its second year. Directed by John Reveler, students from The Surrey Institute were invited to develop proposals for artworks relating to various aspects of the Library Gardens site.

The proposals were displayed in the Farnham Public Library in March 2004 and visitors were asked to comment and vote for the works they would like to see realised in full.

The artists were also encouraged to seek sponsorship in kind from local businesses, each aspect of the project amounting to a growing dialogue between the Institute and the local community.

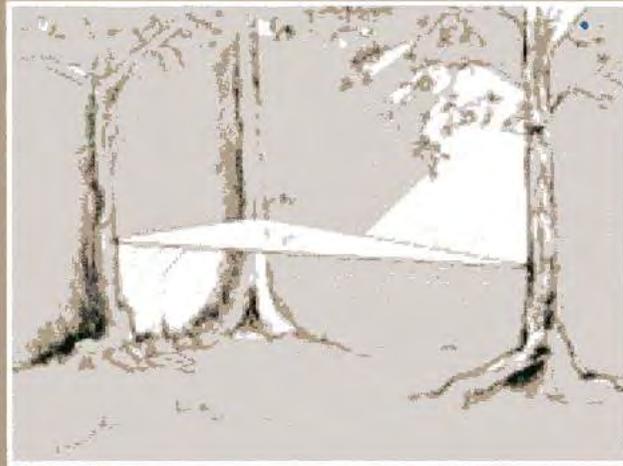


## The artists

- 06 Matthew Bisco
- 07 Louisa Clapson
- 08 Richard Cole
- 09 Robert Cordingley
- 10 Jane Couch
- 11 Susan Farrant
- 12 Jane Fox
- 13 Stephanie Gannon-Malcom
- 14 Matthew Hamid
- 15 Gemma Heald
- 16 Albert Hill
- 17 Riikka Kassinen
- 18 Rik Martin
- 19 Betty Susiarjo
- 20 Dizzy Thorne
- 21 Gillian Trotman
- 22 Colin Ward

# Matthew Bisco

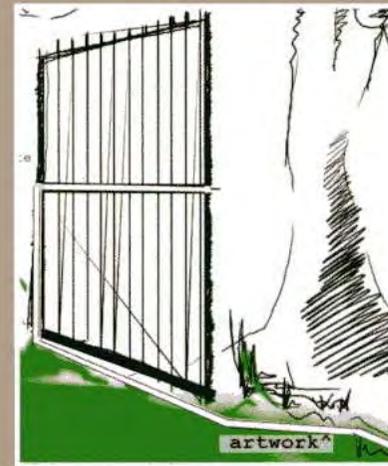
Supported by Allways Glazing Works Ltd, Farnham



Untitled light panel - glass

"Environmental events occur; a space lights up. Something happens in there, for a moment, or for a time. It is an eye, something that is itself perceiving. It is a piece that does not end... and it keeps changing. When you're there, it has visions, qualities, and a universe of possibilities."

*James Turrell*



"rang-dang-diggidy dang-gadang..." (white lines)

The intention with this work is to very simply highlight the space, visually defining an area in which people are able to interact and navigate around and through. Located in the lower garden, the work will be affected by various ways in which the space is utilised in its altering states. What exists, and events that occur within the space, affect its dialogue with the audience. The artwork is, in fact, the space itself, brought to the attention of the viewer via these visual means.

# Louisa Clapson

Theories of looking have played an important role within visual culture.

"The identity of women is structured around the male gaze and viewing the world from a male point of view"

*John Berger,  
Ways of Seeing*

My working practice centres on the highly sensitive subject and experience of women as the victim, expressed through addressing the notion of female identity. In a sense my work carries the authentication of personal experience, not autobiographical, but acquired during many years of former police service. However, this relates solely to my own personal interpretation of this experience, and is not based on any one particular individual.



## Richard Cole

# PRE-EMPTIVE GENOCIDE

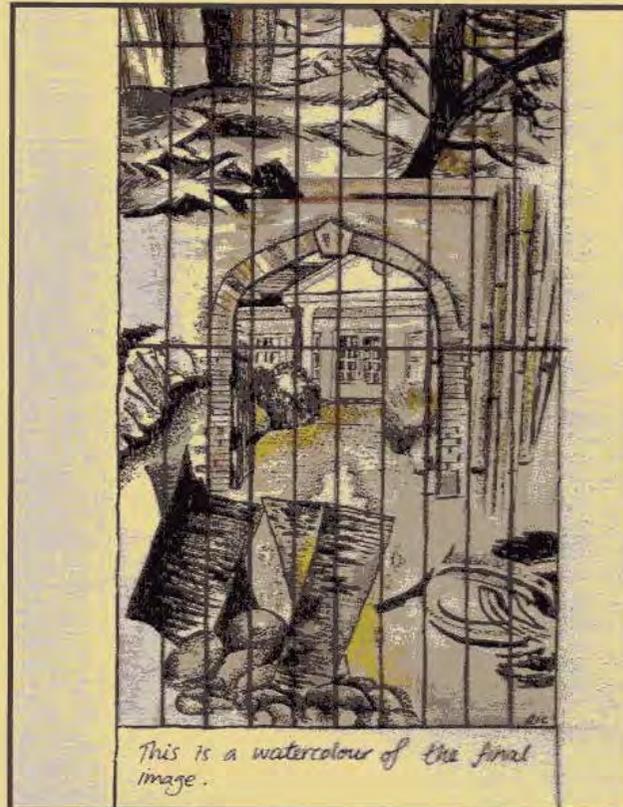
From Indo-China to East Timor it has become apparent how, in certain situations, genocide can be a lifesaver. Despite this, however, the implementation of a worldwide 'Pre-Emptive Genocide' will encounter obstacles to traverse and will risk causing irreparable damage. To preserve the serenity of the gardens, small-scale genocides will only suffice for a limited time, full-scale Pre-Emptive Genocide must be played. Compared to the cost of failure, this is truly the lesser of two genocides.

I like games.

Optimus257@aol.com

08

# Robert Cordingley



After studying at Falmouth College of Arts and in southern France I decided to pursue a career in art and design so chose further study at The Surrey Institute of Art & Design University College.

The intention of the Trompe L'oeil is to extend and to capture elements of the garden in a figurative painting. It is also a celebration of the thought, effort and development of all the work that has gone into the garden to make it such a spectacular public space for everyone to enjoy. It is the tranquillity and unique beauty of this secluded public garden that instantly captures my attention.

# Jane Couch

During the 'Dark Ages' it was widely believed that the trunk of a tree represented a central pivot, piercing both the earth and the sky in which the heavens whirled. My continuing fascination with exploring the human psyche has led to an awareness of the heightened need to 'hold on' in an increasingly stressful world.

The tree form has parallels with the nerve structure of the human brain in its branches and roots, and keeping tight hold of the 'stem' may represent some sort of nurturing or, conversely, the desperate need to stay rooted in reality.





**Mother with Child**

"My interest was drawn to the pregnant female form. The swollen body with its roundness and its femininity. She becomes a vessel for this new life contained within her private space. The structure defines the female form in the way that our society defines and controls the function of women in our society. The Library Gardens offer the ideal location for the sculpture as it has the feeling of a safe place for mothers and children to visit. If the sculpture of the pregnant woman was a real person she may walk awhile and sit in the garden, reflecting on its peace and harmony."

Susan is a second year mature student who draws on her own life experiences to create her art works.

**Susan Farrant**

## Jane Fox

### **Celebrity Roses, 2004.**

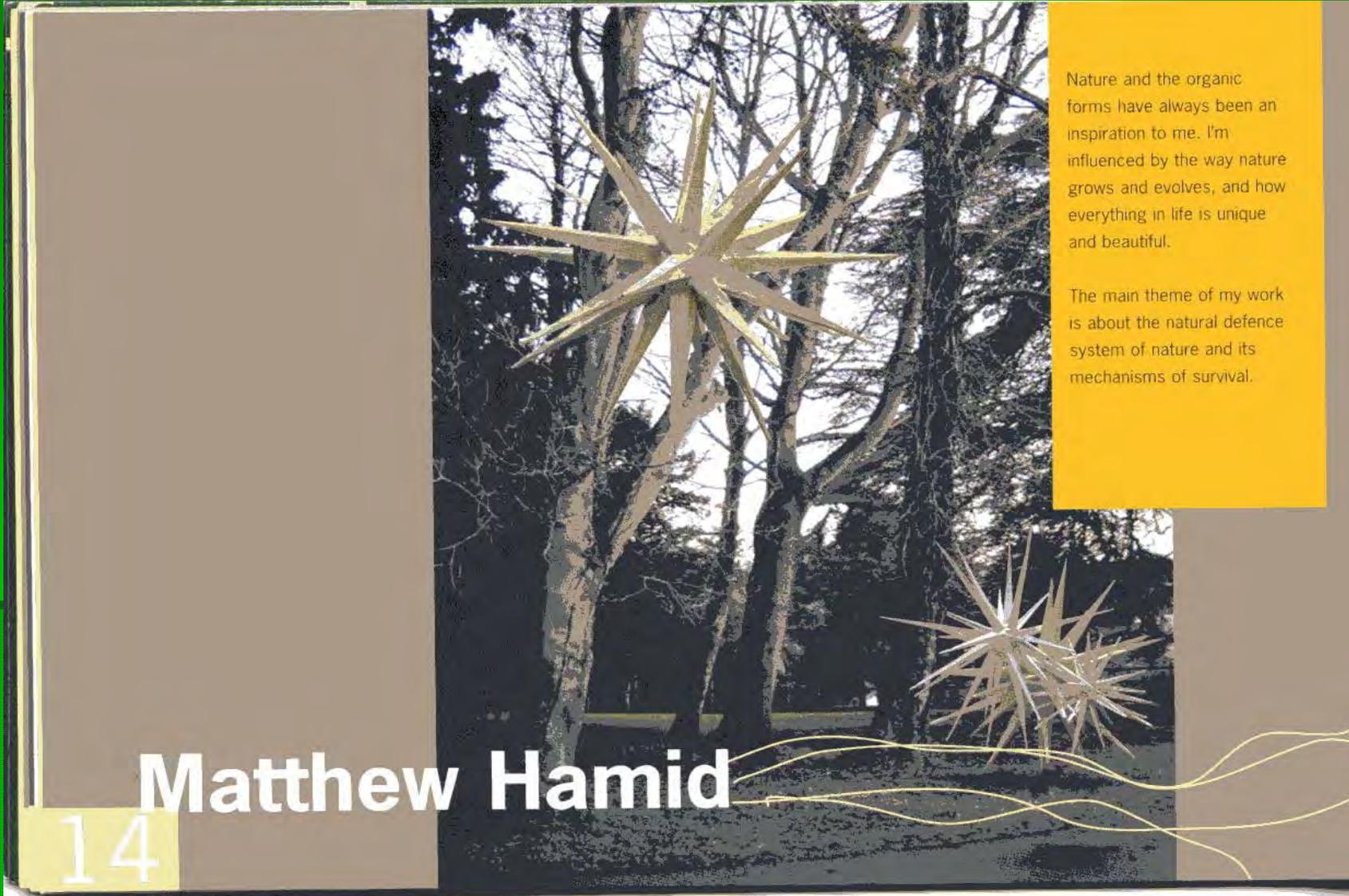
An exploration of fairytales and their representation of the feminine has led to work which examines the narrative of beauty within society, and the social rules and boundaries that it sets. 'Celebrity Roses' examines how the growing popularity of celebrity culture, and the media industry which surrounds it, uses a fairytale narrative to illustrate a patriarchal form of beauty and the 'happy ever after' romantic notions that are automatically associated with it.



**Stephanie  
Gannon-Malcom**



These tear drop shapes are a continuation of the work I am doing for my course and myself, in both form and concept. The overall concept is about dreams and dream worlds that are created by our imaginations. Some of the writings on the pieces are taken from the book, *Alice in Wonderland*. This book is a classic, which resides in all English libraries. I am hoping that everyone that takes a walk through the garden enjoys viewing my work.



Nature and the organic forms have always been an inspiration to me. I'm influenced by the way nature grows and evolves, and how everything in life is unique and beautiful.

The main theme of my work is about the natural defence system of nature and its mechanisms of survival.

**Matthew Hamid**

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# Gemma Heald

Discarded plastic collected locally in Farnham enjoys a short afterlife as art!



## Albert Hill

I have built a structure on which birds from the garden can settle. The structure becomes something like a perch, plinth or pedestal. It is both functional and decorative (and conceptual too). I have thought a great deal about the colour of the structure and also its positioning within the garden. The garden is home to chiffchaffs, goldfinches, jays and many other birds.

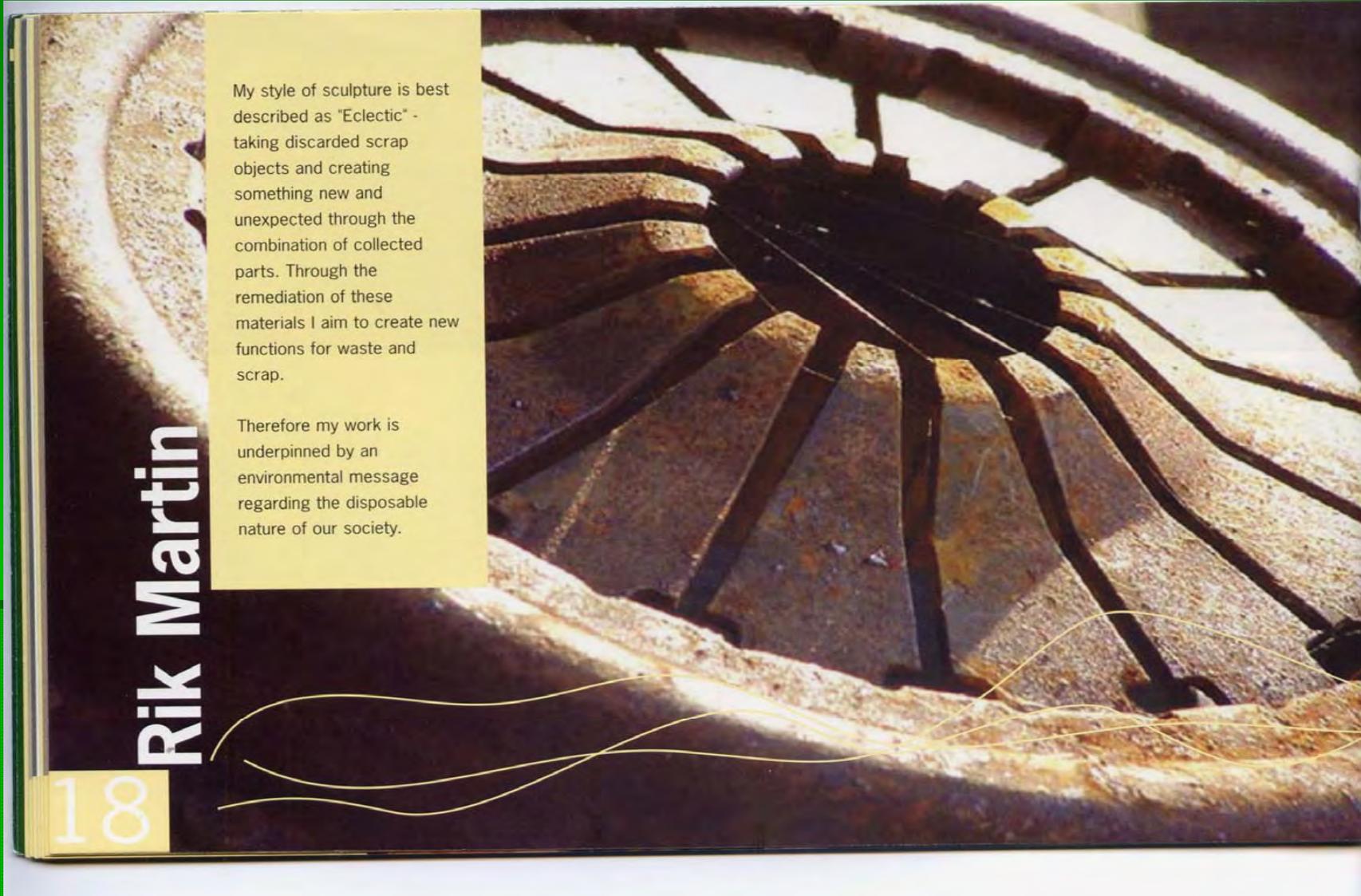


# Riikka Kassinen

## 'Constructed Views'

Gardens can be defined as enclosed areas for specialized and ornamental purposes. They are man-made landscapes, constructed spaces, but there is continuous dialogue between culture and nature. Each garden is special and unique in its contents and form - the form of the garden is one of the most important aspects in garden design.

In my work, I am looking closely at the different shapes and patterns within the library garden pond area - in nature and architectural adornments and structures. The photographs are rather abstract in their appearance and concentrated on the progression of the seasons and forms and exchange between 'natural' and 'man-made'.



**Rik Martin**

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My style of sculpture is best described as "Eclectic" - taking discarded scrap objects and creating something new and unexpected through the combination of collected parts. Through the remediation of these materials I aim to create new functions for waste and scrap.

Therefore my work is underpinned by an environmental message regarding the disposable nature of our society.

Supported by Elphicks of Farnham.

**Betty Susiaro**

"If facts are the seeds  
that later produce  
knowledge and wisdom,  
then the emotions and  
the impressions of the  
senses are the fertile  
soil in which the seeds  
must grow"

*Rachel Carson*

## Dizzy Thorne



Often figurative, my work is greatly influenced by forms and shadows of movement, both structured and unrestrained. When combined with a desire to manipulate the innate capabilities of any given material, this becomes the instrument of idea, and is the source of inspiration for both pieces created for the Library Gardens Project sculptures.

'Grass Girl' evolved from memories of storytelling - as a child, when snuggling up for that last story of the day, the bedtime story, those pleasant, calm yet excited feelings as you wait for the next chapter. Too often, reading today consists only of bills, statements and contracts. Hopefully 'Grass Girl' will entice you to sit and snuggle up and perhaps pick up something enjoyable to read.

# Gillian Trotman



My current work makes references to maps and the various definitions that can be applied to the term 'to map.'

As a two-dimensional document that informs us about a three-dimensional space, I have recently been exploring various methods of combining 'the map' and 'the

place.' By presenting 'the map' (and its associations with ownership, territory and placement), alongside 'the place,' (by juxtaposing it with the window),

it is my intention to lead the viewer to question the meaning of the map in a communal location such as Farnham Public Library.

## Colin Ward

This work is placed to focus on views of the Library, Parish Church and Tennis Courts, now obscured by summer foliage. Coloured panels will be added to affect the view and the light that comes into the centre of the structure. The design and materials were chosen to make the work appear to be functional rather than an aesthetic object.

As a mature student in the middle of a BA (Hons) Fine Art, I am using my engineering experience to explore the relationships between art and design.



# additional sites

As a development from the 2003 project, Waverley Borough Council this year offered four additional venues, inviting students to consider them for similar site responsive artworks. These are:

- Broadwater Lake, Godalming<sup>1</sup>
- Cranleigh Arts Centre, Cranleigh<sup>2</sup>
- The Herons Swimming and Fitness Centre, Haslemere<sup>3</sup>
- Waverley Borough Council offices, Godalming<sup>4</sup>

Their inclusion has enabled the project to develop and further encompass the local communities in the Waverley Borough. The project has been well received at all sites and has encouraged further dialogue from proposal stage through to the realisation of the works.

## The artists

- 24 Mary Branson<sup>1</sup>
- 25 Louisa Clapson<sup>4</sup>
- 26 John Reveler<sup>4</sup>
- 27 Sharon Phelps<sup>2</sup>
- 28 Matthew Bisco<sup>3</sup>
- 29 Dizzy Thorne<sup>3</sup>



# Mary Branson



'Fake Fishermen' is a site specific, performance based installation that evolved from an original response to the Broadwater Lake proposal in December 2003, at the invitation of the Farnham Library Gardens Project.

**Saturday 8 May 2004, 8-30am  
Kingfisher Farm, Abinger Hammer,  
Dorking, Surrey.**

Twelve fake fishermen sat with hazel rods on the banks of the Kingfisher Farm pond, dressed in red hooded capes, and became part of an aerial artwork - documented with a high level aerial camera, digital film and ground level photography.

The performance lasted two hours, and was a collaboration of many people from wide-ranging disciplines, coming together to make art. The results are ongoing, the images and memories are numerous.

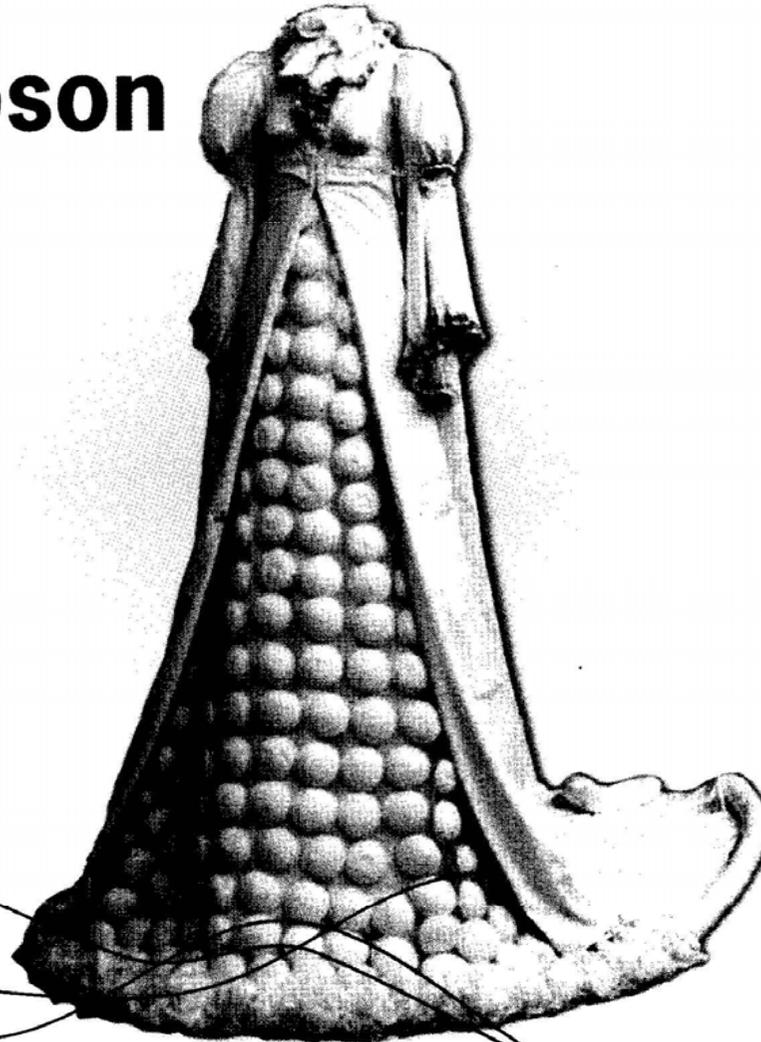
*Sponsors: High-Level Photography, Emma Brown Photography, Kingfisher Farm Shop, Albury Estates, Sonica Postproduction, Kate Pearson, Lawrence Crow.*



# Louisa Clapson

Through sexual innuendo and the use of specific and suggestive materials, predominantly hand-stitched black and white bodybags. I create aesthetic imagery that appears to be garments. However, this is a deception, intentionally used to entice the viewer into a false sense of reality - a deception that I feel reiterates that felt by the victim. Although displayed miles apart, both pieces of sculpture share an interactive dialogue.

On one level woman is depicted as dominant and assertive, commanding the space in which she stands, contrasting with the vulnerability of passive, fragile female standing in quiet solitary isolation. Both, reflecting woman's position within our society, and to serve to express modern concerns.



## John Reveler



Supported by Godalming Cricket Club.

Cricket is not just a game; it is in fact a way of life - it is a quintessential part of the 'English Condition'.

Every English village, town and city worth its salt has a cricket club. Cricket has its exciting attacking periods where runs abound and wickets fall. But this excitement is balanced-out by Cricket's dour 'back-to-the-wall' episodes, which are the spawning-grounds of the English sense of humour. Cricket is also interwoven with numerous idiosyncratic rules and mannerisms that confound the uninitiated.

But come bad light or rain - play is suspended.

*John Reveler*  
[reveler@btopenworld.com](mailto:reveler@btopenworld.com)

### **'Play is Suspended'**

Location: Willow Tree (*Salix Babylonica*)  
Waverley District Council Offices Car Park, Godalming.



# Sharon Phelps

My project based at Cranleigh Arts Centre arises from the idea that music and applause from the audience might 'leak out' from performances into the surroundings. I use materials such as stones and twigs to form musical notes and the letters that make up the sounds that might come from the audience.



My work arises from a desire to create a joyful meditative space in a hectic world.

I have created a 'visitor's book' where arts centre visitors can 'sign in' by drawing a picture of something they feel represents them.

# Matthew Bisco

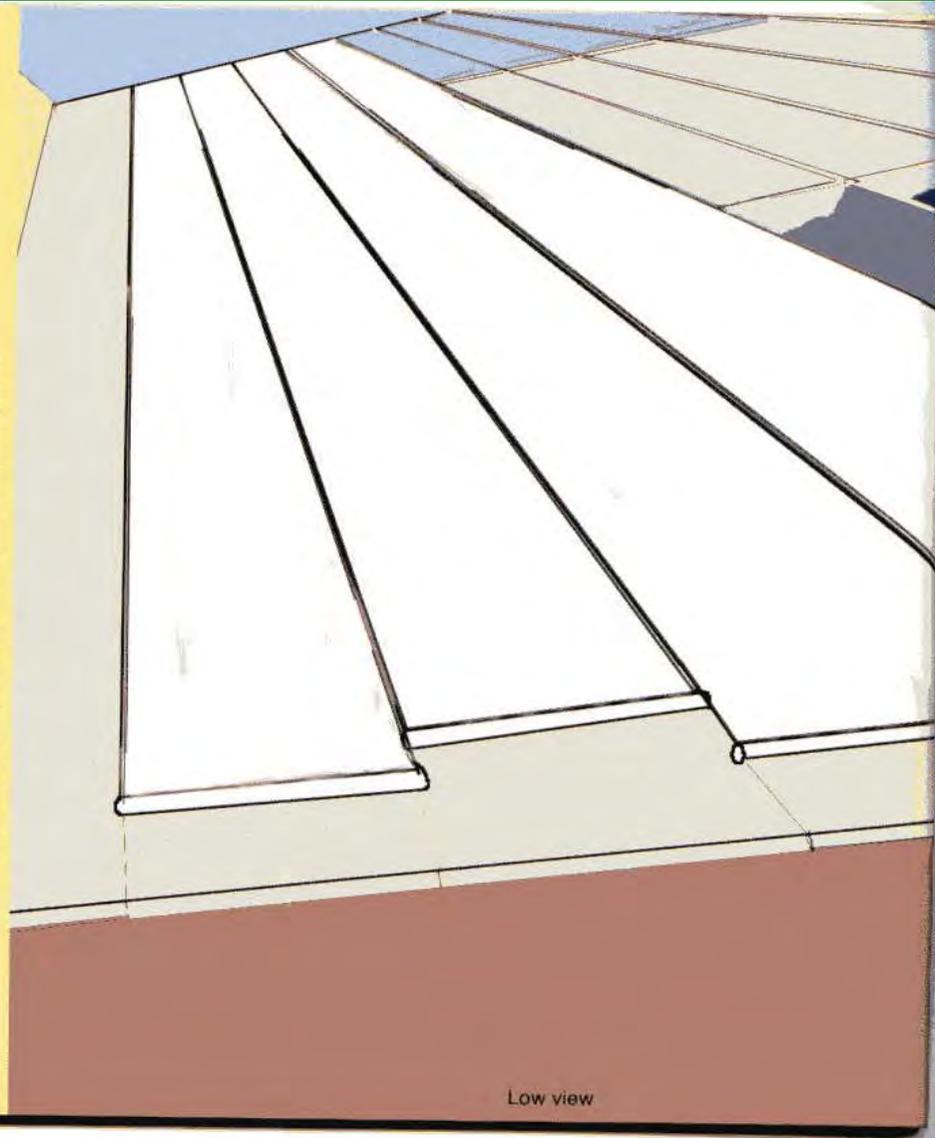
**'light cuisine'** vinyl banner

This image of oversized roll blinds comments on the selective consideration of natural light in architecture. Connotations derived from the object of a blind relate to the selective and implicit filtering of light.

This work states a particular opinion on certain architectural elements apparent to me on visiting the site.

The artwork focuses on a feature of the exterior face of the building, which seems to somewhat contradict the bright interior space with which visitors engage.

Supported by 'Carters' Marquee Makers and Hirers, Basingstoke.



Low view

## Dizzy Thorne

'Herons'

Three tons of plastic beer can holders go towards making the wave, woven and strung together to form a sheet of water, static yet rolling and crashing together. With touches of iridescent colours the wave pours and bubbles down the wall, hinting at the power and force of the 'water'.



## **The Higher Education Active Community Fund**

The Farnham Library Gardens Project is supported by the Higher Education Active Community Fund. The HEACF is part of a package of measures designed to encourage greater involvement of students and staff at Higher Education Institutions in voluntary and community activities.

If you would like more information about the Higher Education Active Community Fund or volunteering opportunities at The Surrey Institute of Art & Design University College, please contact:

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THE SURREY INSTITUTE OF ART & DESIGN  
UNIVERSITY COLLEGE 

# 2005 FARNHAM LIBRARY GARDEN BROCHURE FRONT PAGE



Site Responsive Student Art

The Farnham Library Gardens Project

7 August - 31 October 2005

THE SURREY INSTITUTE OF ART & DESIGN  
UNIVERSITY COLLEGE



# PAGE 2



## The Farnham Library Gardens Project

The Farnham Library Gardens Project - Student Art invites artists from The Surrey Institute of Art & Design University College to develop site responsive artworks for display in the grounds of the library, as well as other sites around the Waverley borough.

Through the displaying of proposals in the spring and subsequent realisation of works, the project aims to engage in a dialogue between the Institute and the local community, parallel to the students' artistic practice.

### Student Committee:

Matthew Bisco  
Katy Brailsford  
Hannah Bruce-Kingsmill  
Jane Clarke  
Robert Cordingley

Thomas Daykin  
Stephanie Gannon-Malcom  
Matt Hamid  
Riikka Kassinen  
Madeleine Meadows

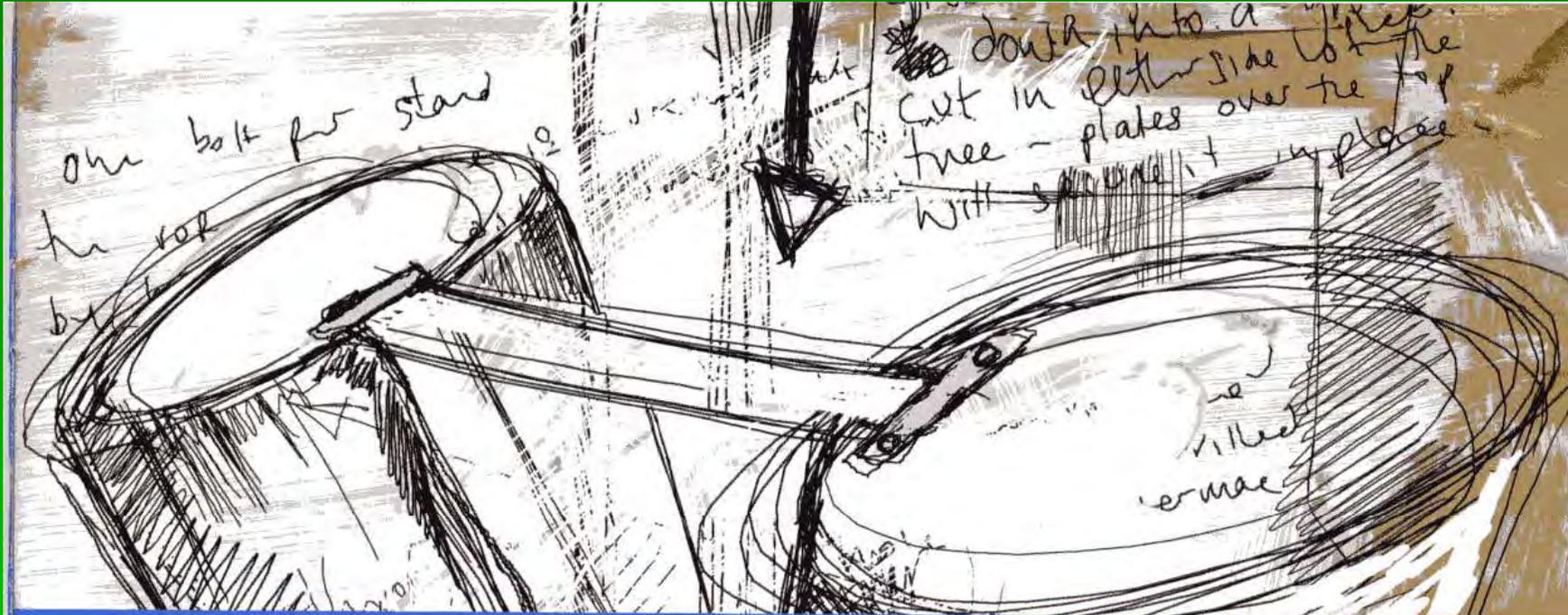
## PAGE 4



“Farnham Town Council is delighted to support the Library Gardens site responsive art exhibition again this year, as it builds its reputation as a regular feature in the town’s summer programme. The much-loved gardens provide a wonderfully tranquil setting for the exhibition and gives the opportunity to show the exhibits in the heart of the community. The Council hopes that the exhibition will attract people of all ages and that they have the opportunity to appreciate the beauty of the garden and the artistic relevance of the works.”

Sheila Rayner – Farnham Town Council

## PAGE 5



"The people of Farnham are very lucky to have such an important art school in their midst, and the Library Gardens project, bringing an exciting exhibition of student work into the heart of the town, is an excellent example of the way in which links can be forged between students and their host community. The Farnham Public Art Trust is proud of the role it has played in bringing it about."

Susan Farrow, Chairman - Farnham Public Art Trust

## PAGE 6

This year we have made progressive steps to develop the project through a student committee of volunteers. The committee has worked together to ensure active communication between the various sites and dealt with all other aspects involved in organising this kind of collaboration.

The committee must express a special 'thank you' to Farnham Town Council, who stepped in this year as crucial sponsors, and, in particular, Sheila Rayner who co-ordinated this support. Also a massive 'thank you' to Nina Inman at Waverley Borough Council for her ever-smiling encouragement and supporting the positive development of work through the alternative sites.

Finally, 'thank you' to all those others who have given their ongoing support and effort, enabling this kind of community-based project to really succeed from year to year.

Matthew Bisco - on behalf of the Student Committee.

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## The Artists

### Showing at the Farnham Library Gardens

Victoria Woods	8
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Gwen Thompson Marchesi	11
Jane Clarke	12
Angela Thames	13
Robert Cordingley	13
Susan Farrant	14
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### Showing at The Herons, Haslemere

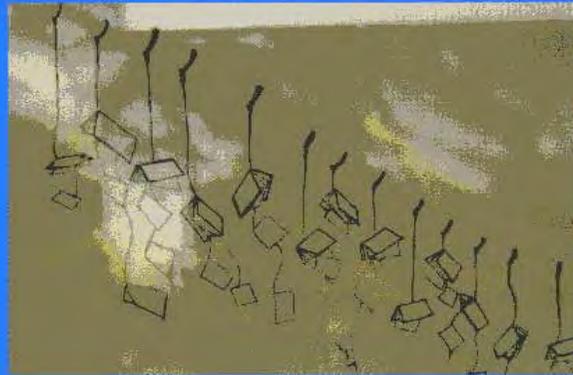
Thomas Clifford Douglas Daykin	15
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### Showing at Broadwater Lake

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### Showing at Cranleigh Arts Centre

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## Katherine Edden

Showing at the Farnham Library Gardens

The intention of this piece is to create art from and with the gardens itself, taking the idea of 'site specific' quite literally! A piece of art that can be viewed, interacted with and that erodes and changes with the surrounding gardens to create a new piece entirely. Showing visually how knowledge and information spread through the falling of pages and running of words.

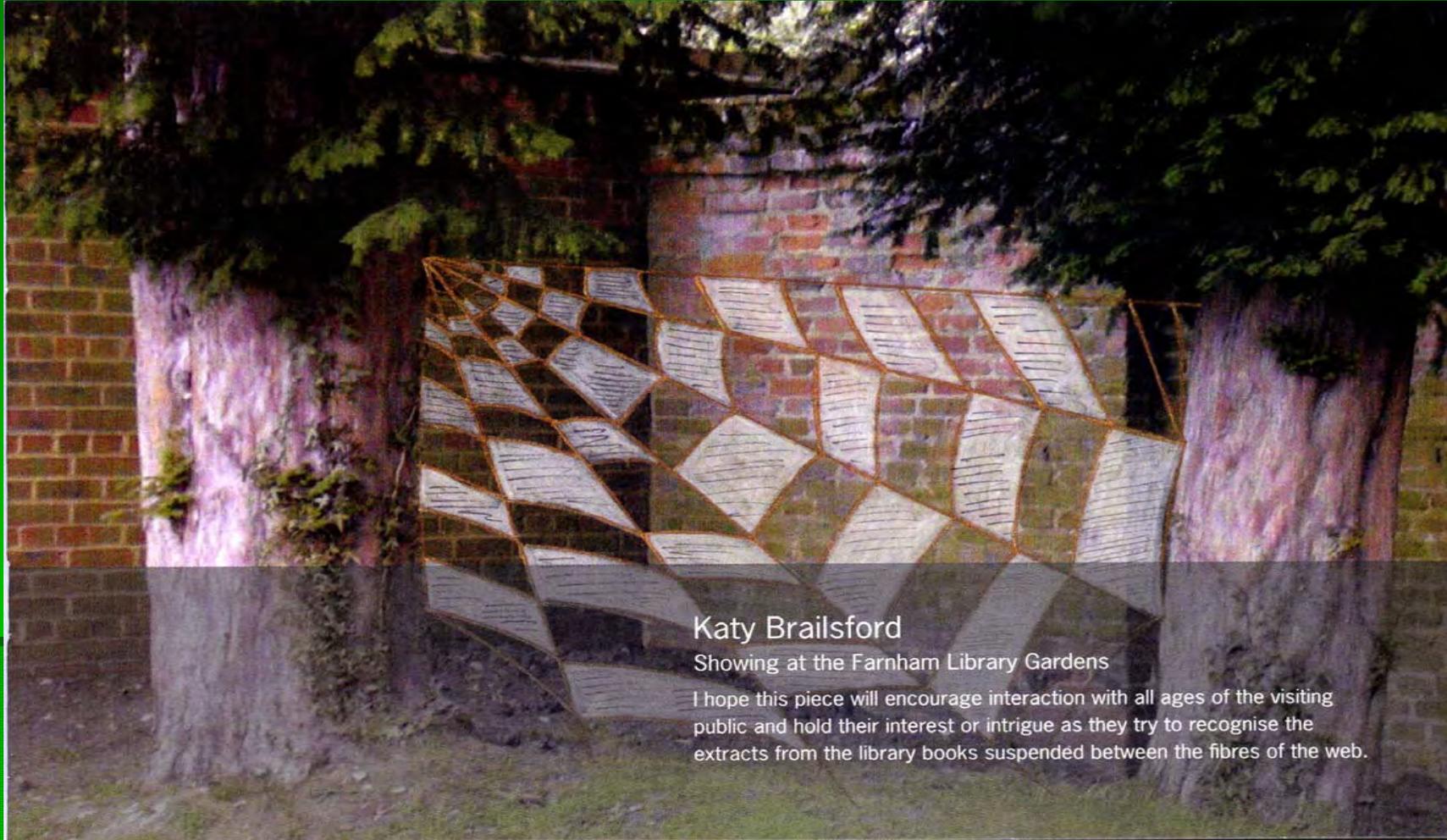
## Victoria Woods

Showing at the Farnham Library Gardens

These fungal creations were created through my love of gardening. I wish to address the beauty and importance of fungi that is usually misinterpreted and ignored. It is my intention to encourage people of all ages to interact with art and nature. This will be accomplished by spacing the fungal models around an area of the garden that are hidden in their natural surroundings, under dead vegetation and leaves, and around dark and damp areas. Visitors are encouraged to search for the fungi models around unknown areas of the garden.



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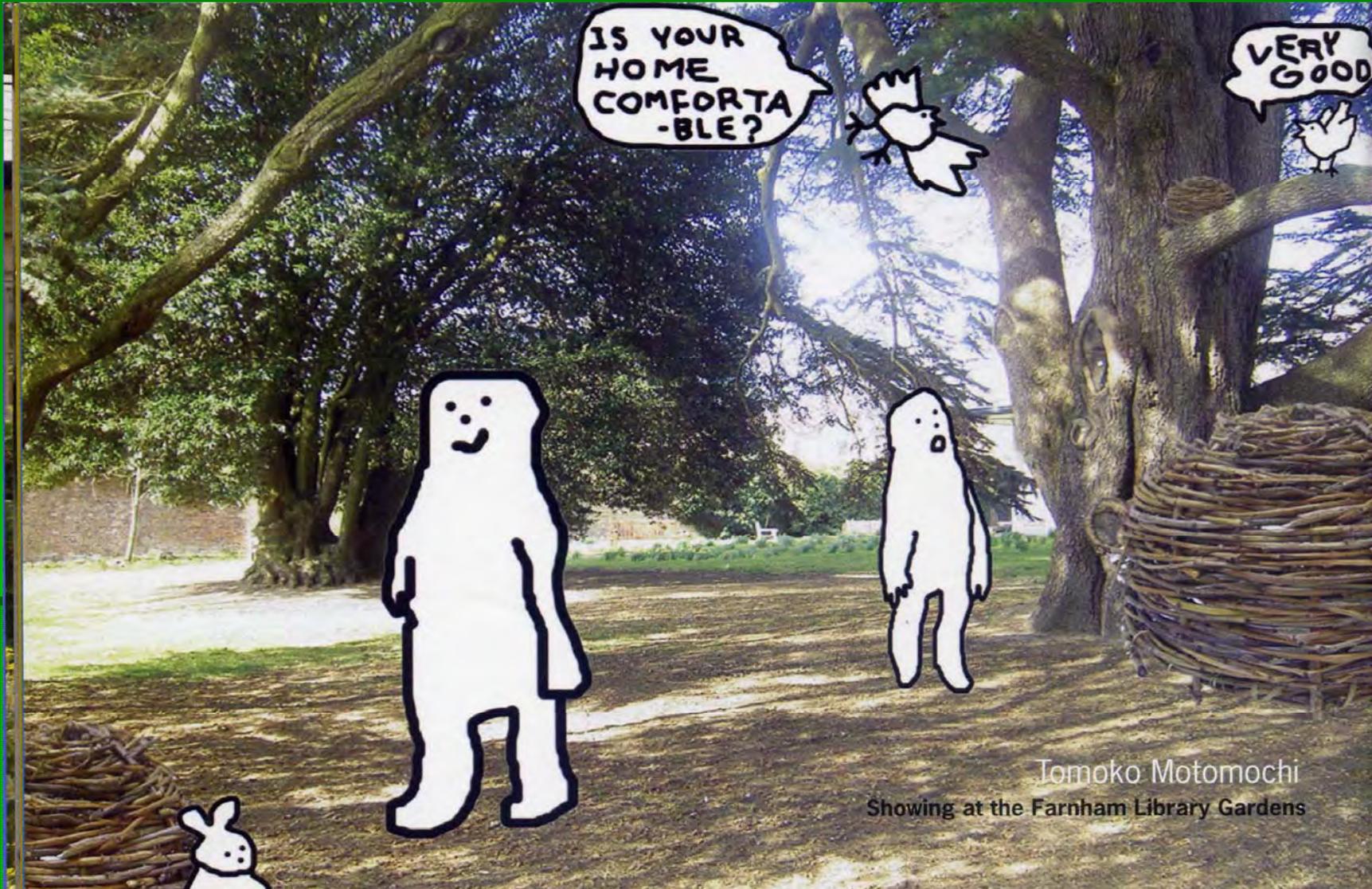


**Katy Brailsford**

Showing at the Farnham Library Gardens

I hope this piece will encourage interaction with all ages of the visiting public and hold their interest or intrigue as they try to recognise the extracts from the library books suspended between the fibres of the web.

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Tomoko Motomochi  
Showing at the Farnham Library Gardens

# PAGE 11

Gwen Thompson Marchesi

Showing in the Farnham Library Gardens



The main emphasis of my sculpture lies in the organic and is drawn from its surroundings, made from branches.

I wanted this piece and the materials used to reflect their origins, i.e. trees, and encapsulate their natural growth pattern.

Starting off with the base, two trunks come up supporting the frame as it branches out. This also aims to show how the human eye does not need to see the full picture to create a finished image.

# PAGE 12



## Jane Clarke

Showing at the Farnham Library Gardens  
Nature & Nurture

*'Symbiosis is a biological term used to explain an interaction between two different organisms living in close physical association, especially to the advantage of both.'*

These two sculptures represent the workings of nature. The sculptures project symbiotically what it means to be two opposing organisms in nature's garden whose very opposition enables them to survive.

The new symbiosis is the modern world trying to rebalance itself with nature. Farnham Library Garden symbolises the balance of our existence, nature and nurture.

### Reflections of War

Our Government is benign but across the globe many are authoritarian. These control their population in the first instance by using censorship and the suppression of knowledge.

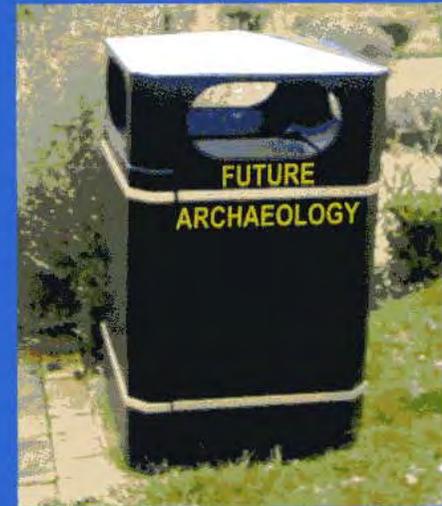
I struggle to get a book back to the library in time but on another continent someone my age is struggling with greater worries. What would you do if a gun was pointed at you and you had a gun in your hand? Would you point and shoot? With the gun propped between two mirrors the reflection of the gun swirls round the globe.

# PAGE 13

## Angela Thames

Showing at the Farnham Library Gardens

My work is based on the evidence of human activity that has left a mark on, or in the landscape. I gently mock the process of archaeology by collecting and recording everyday objects found mostly in my local area that is considered to be of '*Outstanding Natural Beauty*'. An underlying issue within my work is the apparent lack of respect we have for our natural environment. The way we appear to have total domination of our space within the world. By leaving evidence of our existence, and not trying to conceal our presence, we obviously perceive ourselves to not be under any threat from predators. Future archaeological digs will not be able to distinguish between cultures of different tribes, races or countries. The world will become homogeneous.



## Robert Cordingley

Showing at the Farnham Library Gardens

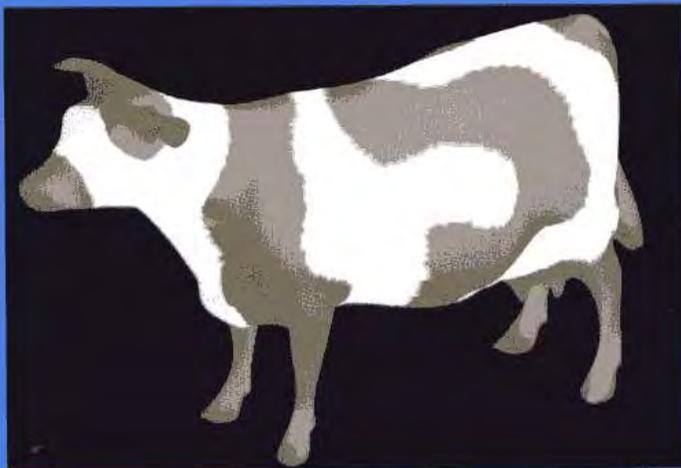
It is the abundance of wildlife within this public secluded garden that instantly captures my attention. I have attempted to illustrate a few species in brick-sized paintings that are strategically placed around the garden which will hopefully intrigue the viewer. They are not easy to spot but on discovery will be worthwhile. There will also be a few species that would not normally be found in the garden to look out for.

## Susan Farrant

*The Happy Cow*

Showing at the Farnham Library Gardens

Down in the meadow are a number of black and white sculptures. By finding the right spot, these pieces can be seen as the 'happy cow'. This sculpture draws on contemporary art practice for fragmentation and the Victorians' fascination for illusions and puzzles.

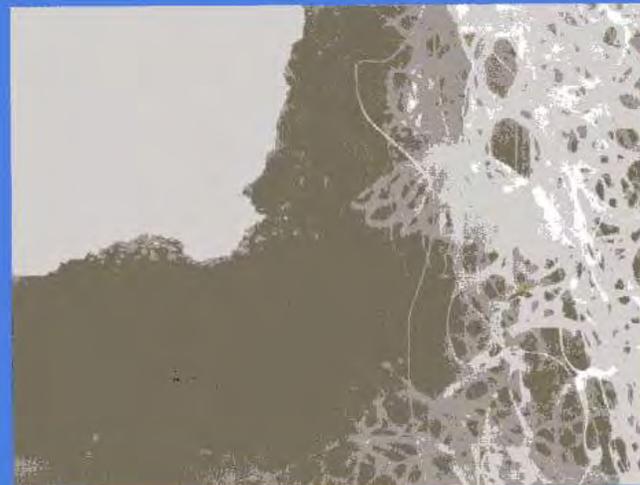


## Dizzy Thorne

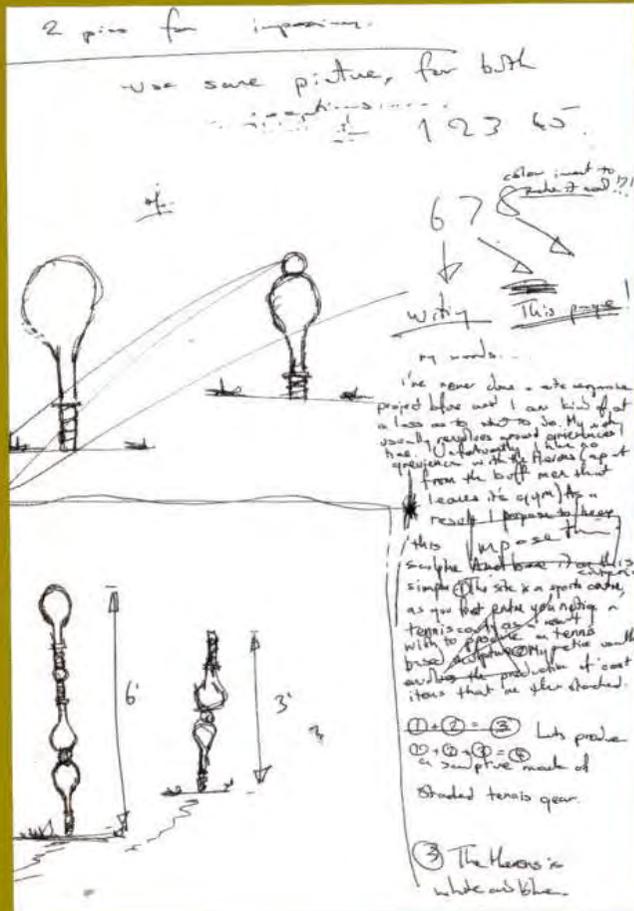
Showing at the Farnham Library Gardens

Bounced like water beyond the storm,  
through change and transformation,  
it comes into permanence.

Time is the means of making actual what is potential...



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## Thomas Clifford Douglas Daykin

Showing at The Herons, Haslemere

I have never done a site responsive project before, and it's a little like being thrown into deep water without knowing how to swim. As a result, I'm doggy-paddling my way out of trouble, I'm keeping it simple! I was living in Haslemere during the building of The Herons and, upon its completion, recall the difference between the old swimming pool and the new leisure centre. Here stood a new gleaming white building to replace both the old pool and run down warehouses.

The Herons is a leisure centre, not a swimming pool. I believe these centres to be areas where the whole community can freely go in order to undertake a variety of activities. I have used them to play tennis (as I did at The Herons all last summer); my brother, mother and sister have all used them; and my mate, Bisco, goes to them regularly (pointlessly) in a vain attempt to build up his biceps. The production of a community of 'little tennis racket people' is what I decided to build and I have painted them white in order to harmonise them with the building. I hope this piece looks comfortable outside the centre and as if they could be like any other small group of people coming to use The Herons, like my friends and I did over the last summer.

## Stephanie Gannon-Malcom

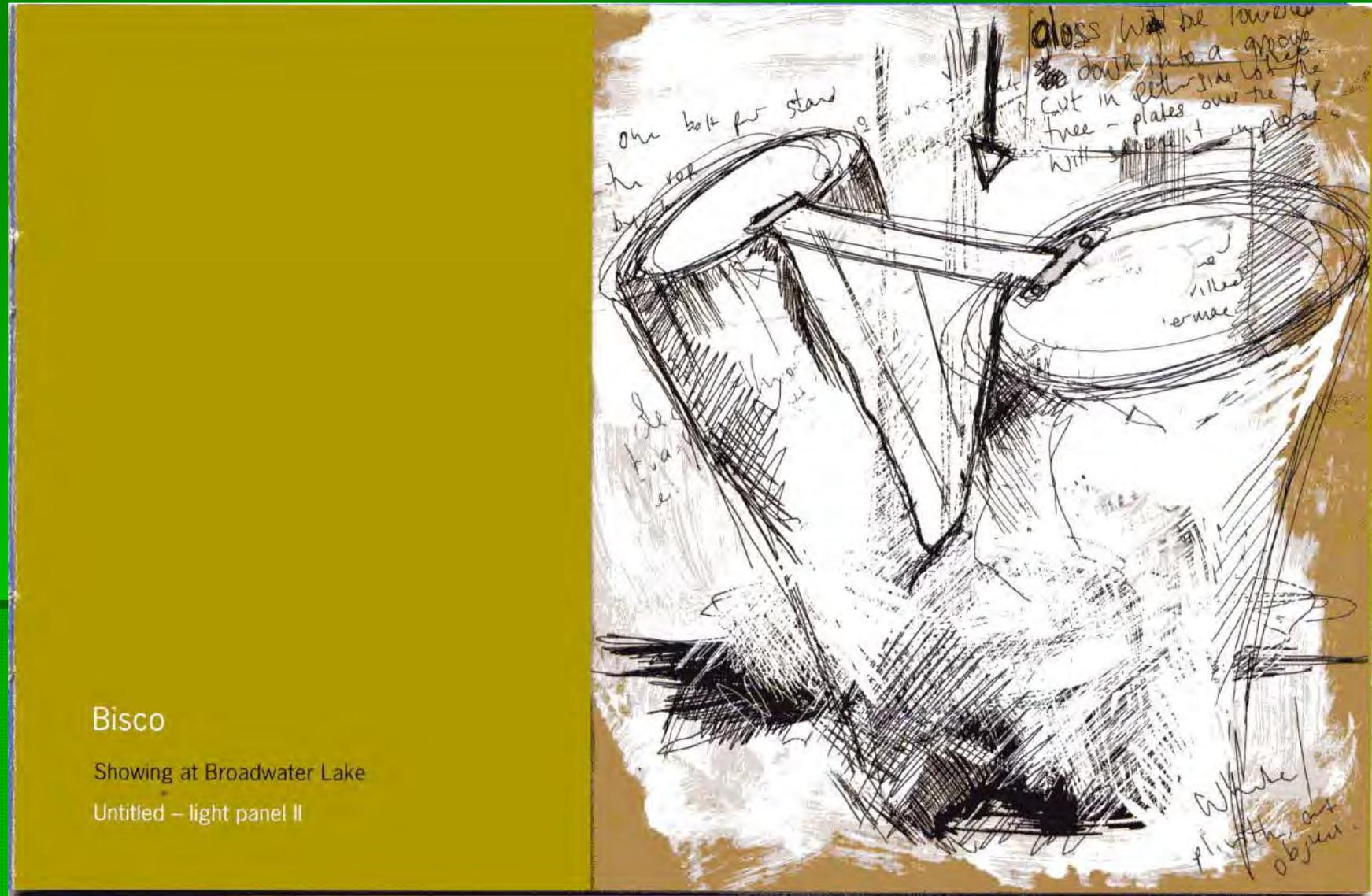
Showing at Broadwater Lake



The idea behind this piece of art is to create an environment within an environment. A sort of surreal world using sculptures that will have florescent tails. Their ambiguous appearance, together with a beautiful natural surrounding, will hopefully induce the viewers to fall into a dream world of their own.



# PAGE 17



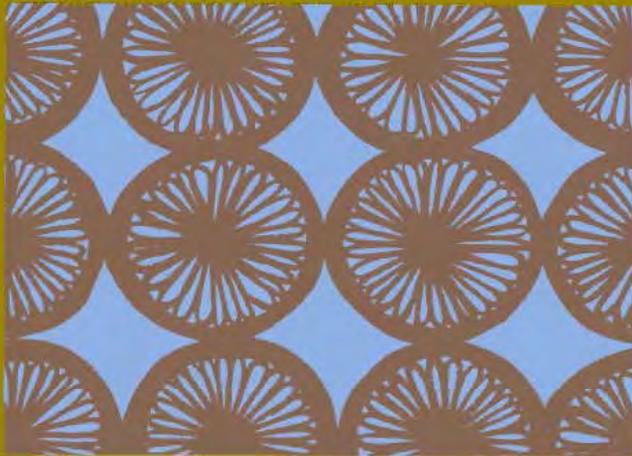


**Matt Hamid**

Showing at Cranleigh Arts Centre

Industrial, rusty, sharp and nasty, but somewhat beautiful.

# PAGE 19



## Madeleine Meadows

Showing at Cranleigh Arts Centre

My work is based on botanical forms, such as plants and flowers. I have studied the natural surroundings of Cranleigh, through drawings and photography, from which I have created a series of screen prints. I have magnified areas of the plants to create abstracted designs that retain the essence of the original subject. My pieces are located around the centre, circling Cranleigh Arts Centre as if the prints have a life of their own. This creates the feeling that the pieces are themselves growing and expanding.



# BACK PAGE

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