



# When a Space becomes a Place / Art4Rights project /

When a Space becomes a Place

Network for Citizens' participation in preserving and valorising EU fundamental rights through participatory public art Art4Rights project

# IMOLA MUNICIPALITY

CITTÀ CAPOFILA LEADING CITY  
WITH MUSEO DI SAN DOMENICO

- Annalisa Cattani Artist and Curator, Researcher in Fine Arts, Rhetoric and Content Marketing

# PUBLIC ART

- One of the most discussed area in Contemporary Art is Public Art. The name itself seems to be more a general feature of any Art form, than a relatively new trend in Art. Any artistic expression needs, in fact, to be public in order to exist.

- The 1970s saw an expansion of its usage as the ideas of public space as a democratic canvas arose within the civil rights movements.



- PUBLIC ART is the art form created for non-institutional spaces

# •WHAT ARE THE INSTITUTIONAL SPACES?

- **Specific Places Public or Private meant to show Art and Culture:**
- **Museums**
- **Galleries**
- **Associations**
- **Frac** (Fonds régional d'art contemporain ) Public regional collection of contemporary art in France
- **Kunsthalle *Kunsthallen*** are similar to an Art Gallery, but<sup>1</sup> It is distinct from an Art Museum by not having a Permanent Collection. It is often operated by a non-profit Kunstverein ("art association" or "art society"), and have associated artists, symposia, studios and workshops. They are sometimes called a *Kunsthhaus*. (Germany)

# WHERE DO WE FIND IT?

- It is normally put in urban areas, so its meaning changes with the context. Or the context contributes to give new meaning to the work.
- Public art transforms the space immediately. The context becomes part of the work.
- Why?
- Because the urban areas are never neutral.

**Alfredo Jaar** hands out disposable cameras to the residents of Catia, Caracas, whose images are shown as the first exhibition in a local museum (*Camera Lucida*, 1996);

**Lucy Orta** leads workshops in Johannesburg to teach unemployed people new fashion skills and discuss collective solidarity (*Nexus Architecture*, 1997–);

**Superflex** start an internet TV station for elderly residents of a Liverpool housing project (*Tenantspin*, 1999); Jeanne van Heeswijk turns a condemned shopping mall into a cultural centre for the residents of Vlaardingen, Rotterdam (*De Strip*, 2001–4);

the Long March Foundation produces a census of popular papercutting in remote Chinese provinces (*Papercutting Project*, 2002–); Vik Muniz sets up an art school for children from the Rio favelas (*Centro Espacial Vik Muniz*, Rio de Janeiro, 2006–).

These projects are just a sample of the surge of artistic interest in participation and collaboration that has taken place since the early 1990s, and in a multitude of global locations. This expanded field of post-studio practices currently goes under a variety of names: socially engaged art, community-based art, experimental communities, dialogic art, littoral art, interventionist art, participatory art, collaborative art, contextual art and (most recently) social practice. I will be **referring to this tendency as ‘participatory art’, since this connotes the involvement of many people (as opposed to the one-to-one relationship of ‘interactivity’) and avoids the ambiguities of ‘social engagement’, which might refer to a wide range of work, from *engagé* painting to interventionist actions in mass media; indeed, to the extent that art always responds to its environment**

# PHASES OF PUBLIC ART

- Temporary artistic actions
- Permanent site specific
- Temporary site specific
- Audience specific



- Temporary artistic actions

# MICHELANGELO PISTOLETTO

## WALKING SCULPTURE

Scultura da passeggio, 1967 (Walking Sculpture, 1967)

Performance, streets of Turin

Photograms from Ugo Nespolo's movie Buon giorno Michelangelo (1968).

In December 1967, on the occasion of the group show Con-temp-l'azione, as well as in January 1968, **Pistoletto walks the Sfera di giornali (Newspapers Sphere) down the streets of Turin together with other artists participating in the exhibition, the gallerist Gian Enzo Sperone, the curator Daniela Palazzoli, Maria Pioppi and passerbys who tagged along**









“The performance’s main focus is not about the individual conception of it by the artist, but about the fusion and involvement between the people in the artistic world and those you may encounter on the street, who are part of the common and daily life.” With these words, Italian artist Michelangelo Pistoletto addressed one of the main tenets of his recurring Walking Sculpture performance, the latest of which was organized by Magazzino Italian Art on November 4, 2017, down the streets of Cold Spring, New York.

A new version of the Sfera di giornali was created for this occasion out of pages of the three American newspapers which announced the birth of Magazzino for the first time in the fall of 2016: The Highlands Current, The New York Times, and The Putnam County News and Recorder. The Sfera has been graciously donated by the artist to Magazzino Italian Art, becoming part of its permanent collection.



As the maestro declared: “There are two ways in which to enjoy this event: contemplate the images through the times' records, or live it directly and personally by creating a real experience. There is a ritual in this performance: that of the artwork that derives from the sacred place of art in order to activate itself in the heart of society. In order to better understand this piece, we can refer to the famous Fontana by Marcel Duchamp. The artist introduces a urinal, a common object, into the temple of art, making it artistically sacred. Sfera di giornali is a work that comes out of the temple—from the artist's studio, the gallery, or the museum—in order to enter into the dimension of common things which are part of human society; this is what is achieved each time the performance is completed.”

# ABBRACCI / 1996

MARCO VAGLIERI

MARCO VAGLIERI ASKED PEOPLE MET BY CHANCE ON THE STREET TO EMBRACE HIM



# GILLIAN WEARING

NEGLI STESSI ANNI IN GREAT BRITAIN.....





I'M  
DESPERATE



IN THE SAME YEARS IN LONDON GILLIAN WEARING ASKED PEOPLE TO WRITE WHAT THEY WERE THINKING ON A WHITE POSTER

# TEMPORARY SITE SPECIFIC

- They involve artistic actions of brief duration that create events in a particular context.
- These art works transform the space for a period



# CHRISTO: WRAPPED REICHSTAG 1995

- Christo's wrapped the past and future building of the German government in silver polypropylene, covering, in order to rediscover, a building that was becoming ever more an anonymous element of the landscape and ever less a place of belonging and memory.

The REICHSTAG is the palace of the German Government. In his history it has had many “political adventures” It was Hitler’s government place, after the war it was in the hands of the Russian area and after the fall of the wall it became a difficult place of identity. In this work it prevails the category of quantity and essence. The essence of the German folk. Christo **COVERS TO REDISCOVER**. When you live in the same place for a long time, you don’t watch the space anymore. Christo wants people to be sensitive again. So he covers the Reichstag, in order to provoke a nostalgic effect and to provoke the desire to see its **ESSENCE** again.

CHRISTO COVERS TO DISCOVER



# Thomas Hirschhorn

Thomas Hirschhorn is a Swiss multi-media artist who currently lives and works in Paris, France. **He creates immersive environments, challenging the viewer to navigate spaces that have been inundated by the artifacts of consumption.**

**Thomas Hirschhorn shapes public discourse that relates to political discontent, and offers alternative models for thinking** and being. Believing that every person has an innate understanding of art, Hirschhorn resists exclusionary and elitist aesthetic criteria

# THOMAS HIRSCHHORN

Thomas Hirschhorn (b1957), who has been consistently committed to creating work for what he calls a **“non-exclusive public”** since he first emerged on the scene.

# MONUMENTS

He has produced a series of monuments to great philosophers—Spinoza, Bataille, Deleuze, Gramsci—that while physically **ephemeral** are intended to live on in the collective memory of those who have experienced them. In the process of creating such work, Hirschhorn has enlisted **individuals living near the monument sites, paying them to assist him (though not to collaborate, per se, in the artwork).** “To me,” he says, “it seems much more honest to say **coexistence than collaboration.**”

## Thomas Hirschhorn's *Bataille Monument* (2002)

Thomas Hirschhorn's *Bataille Monument* (2002), his well-known collaboration with a mainly Turkish community in Kassel for Documenta 11. In this work, as in many of his social projects, Hirschhorn pays people to work with him on realising an elaborate installation dedicated to a philosopher,



# VS: Why reinvent the monument?

**TH:** Because with each work of art, with each monument, the artist interrogates the existing works of art, the existing history of art, the existing history, the existing monuments. My Monument series, dedicated to my four beloved philosophers, Spinoza, Deleuze, Bataille and Gramsci, was a project that spanned more than a decade, embedded with other works of art, in galleries, art spaces or in public space. From monument to monument, I integrated experiences and new ambitions. This led me to define my position about sculpture point by point and more precisely. My first monument, the Spinoza, was the smallest, most compact, involving only one person in the surrounding infrastructure.

The second monument, dedicated to Gilles Deleuze (2000, Avignon), was my first experience with residents. It was divided into four architectonically separate parts: a library, a sculpture of Deleuze, an integrated altar to Deleuze's memory and a philosophical stone. I chose the location on the outskirts of Avignon and built the work together with local residents. But – **and this was my failure – I didn't stay on location during the exhibition, and I learned that, when working with residents, presence is a necessity. It is necessary because the monument has to be rebuilt anew every moment – literally – but also as a mission.** Therefore, after the Deleuze Monument experience, I invented my Presence and Production guidelines. Consequently, **the Bataille Monument (2002, Kassel) was the first work I made with those guidelines. It was conclusive – my full-time presence during the exhibition gave more availability for production on location.**

Hirschhorn situated his work out of the main site, in a working class suburb of mainly Turkish inhabitants. His work was consisted of eight elements that interacted with each other:

- A Bataille library with books that drew from the intellectual's oeuvre; the books were arranged in
- **the categories of art, image, sex, sports and word. Hirschhorn collaborated with art historian Uwe Fleckner on this construction** (Fig. 1).
- A Bataille exhibition with a map and books of and about the French thinker; the exhibition was curated by writer and poet Christophe Fiat.
- A sculpture made of cardboard, plastic, tape and wood.
- Various collaborative workshops.
- A television studio that broadcasted a daily brief show from the *Bataille Monument* on the Kassel public channel.
- A website with uploaded photographs from web cameras which were installed at the *Bataille Monument*.
- A stand which provided food and drinks.
- A shuttle service operating to and from the main Documenta 11 site (Buchloh et al., 2004:98).

And 11 years later, with the Gramsci Monument, I planned daily and weekly events during the six weeks of the monument. I wanted to focus on production in over-density and over-charge, and offer implication and over-implication, complexity and over-complexity with a programme, with over-programming.



# GRAMSCI MONUMENT

In 2013, Thomas Hirschhorn's *Gramsci Monument* was installed in the Bronx, in New York, in a courtyard at the low-rent housing complex called Forest Houses: lack of state investment, the unhealthiness of the premises, rampant unemployment, delinquency, and low school attendance all encircled the work which, for three months, had pride of place in some abandoned gardens, radiating the hope of an artistic and political democracy in the offing, a hope which swiftly fizzled when the work was taken down. And yet the cooperation with the inhabitants formed the nerve centre of the artist's project: subsidized by the Dia Art Foundation, the monument dedicated to the Marxist Italian revolutionary Antonio Gramsci was constructed by neighbourhood residents, who were paid during the summer to occupy the place and enliven the installation. **The intense collaboration between the artist and the residents was translated by the availability of shared services: the construction, made of wood and scotch tape, was rendered festive by a bar, a DJ's cabin, and an Internet room which gave younger visitors a chance to access the web, while most neighbourhood homes had no such hook-up.** The *Gramsci Monument Newspaper* was published on a daily basis, and regular lectures about Gramsci and art were organized, and attended, as one might expect, by Manhattan's white intelligentsia.





GRAMSCI

PLEASE  
DO NOT  
REMOVE  
BOOKS  
FROM  
LIBRARY.  
THANK YOU, YOUTH

THE  
GRAMSCI MONUMENT

STAFF

STEP BY YOURS



**VS:** Your choice of location is usually focused on poorer neighbourhoods, where people don't have access to free art. For New York, you chose public housing, which entailed a huge amount of research even before you started work. How did you end up choosing Forest Houses?

**TH:** Decisions about location can be taken only after a long process of fieldwork: it's an artistic decision and cannot be taken by an institution or an administration. There are 200 housing projects in New York City's five boroughs – the Bronx, Queens, Brooklyn, Staten Island and Manhattan. It took one and a half years of fieldwork with nine visits to New York.

My proposal is: can we do it together in co-operation and co-existence? With this in mind, it is clear that I'm not the one who selected or found the location for the Gramsci Monument. The fieldwork is the most difficult, but also one of the most beautiful parts of the work. It's the moment when, alone with my idea, I am meeting the Other. It's the moment of grace when I understand – again – that there is a possibility to talk about art with each and every Other. Without these encounters, no decision regarding a possible location can be taken.

<https://www.studiointernational.com/thomas-hirschhorn-interview-the-gramsci-monument-is-made-for-eternity>



Hirschhorn's intent is to “engage in a dialogue with the other without neutralizing him”

“Am I working for a non-exclusive audience?”<sup>3</sup> Including does not mean homogenizing; it is a matter of asserting the equal intelligence of the participants and, in so doing, tearing away the esoteric veil of contemporary art. For, in accordance with the central thesis of the Italian revolutionary brandished in his turn by the Swiss artist, “all people are intellectuals”.<sup>4</sup> Egalitarian politics are based on an empathy thanks to which the singularity of another person—the fact that he cannot be reduced to the same—can find a site of emergence. Far from postulating that all people think the same thing, the intelligence shared by all men and all women signifies that everyone is able to think





Thomas Hirschhorn, Gramsci Monument, 2013. Gramsci Archive and Library, Forest Houses, Bronx, New York. Courtesy Dia Art Foundation. Photo: Romain Lopez.



Hirschhorn's empathy, which takes the form of a monument by way of which a dialogue with the other is embarked upon, is rooted in Gramsci's thinking and, in particular, in the requisites necessary for the formation of the cultural hegemony of the dominated classes against exploitation. **Hegemony consists in the production of a strategic coherence of the interests of all dominated people.** At the root of this unity, which is not won in advance, lies **the intellectual, whose role is to unify the masses by making them aware of their domination**, whose objectivity is translated by the unequal distribution of the means of production within capitalist society. To do this, the intellectual must be endowed with a capacity to *feel* the people: "One does not get involved in history-politics without this passion, which is to say without this sentimental connection between intellectuals and people-nation", Gramsci declared. Adding, straight away, that without such a connection, "the relations between the intellectual and the people-nation are reduced to relations which are purely bureaucratic and formal in nature; intellectuals become a caste and a priesthood"

- Permanent site specific

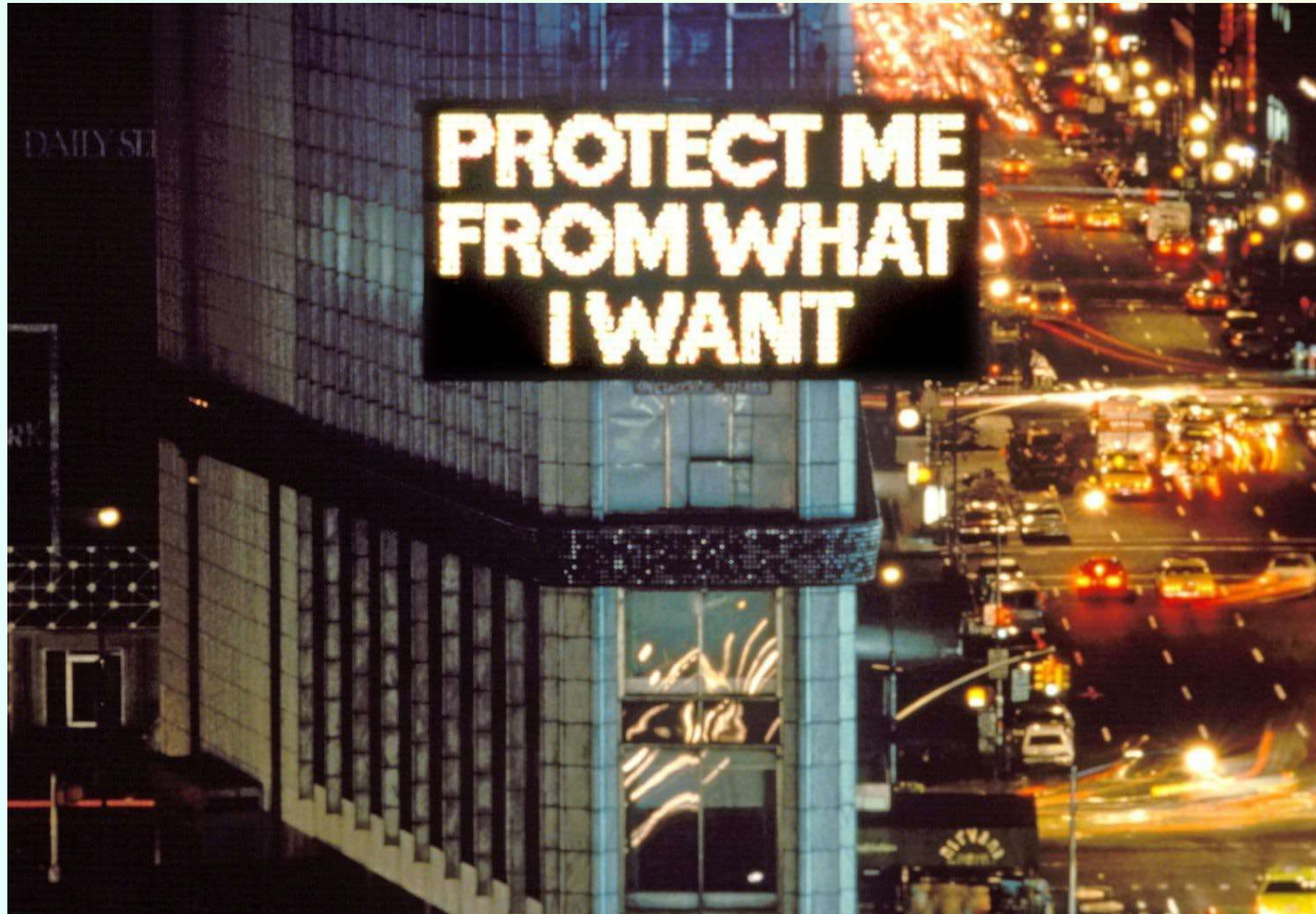


# JENNY HOLZER

Truism



# JENNY HOLZER









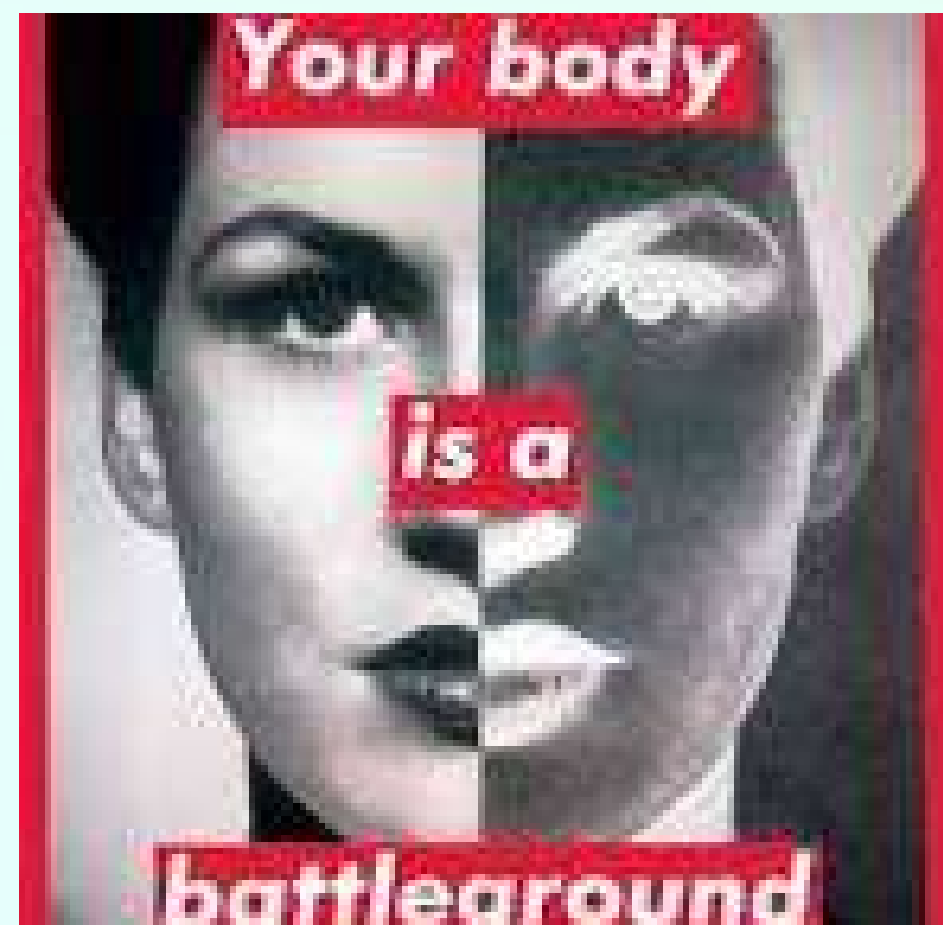
Holzer first gained attention in the late 1970s with anonymous broadsheets that she posted around Manhattan bearing slogans, clichés or common aphorisms: A LITTLE KNOWLEDGE CAN GO A LONG WAY; OCCASIONALLY PRINCIPLES ARE MORE VALUABLE THAN PEOPLE; ABUSE OF POWER COMES AS NO SURPRISE.

She went on to place words and ideas on large-scale installations, advertising billboards, projections on buildings and illuminated electronic displays. The public dimension is integral to Holzer's work, she uses only capital letters, with words and phrases often italicized, a strategy to heighten the urgency of their messages. Though her work often blends in among pop culture though it criticizes consumerism and the language of advertising and sloganeering.

Robin K. Williams who organized the exhibition in Austin. "Her work prompts people to revisit the ideas they hold and invites them to act for change. Our hope is that presenting this text in the heart of downtown Austin, seven blocks from the Texas capitol building, will do the same. The message is simultaneously critical, reflective, and inspiring."



# BARBARA KRUGER





Barbara Kruger (born January 26, 1945) is an American conceptual artist and collagist associated with the Pictures Generation. She is most known for her collage style that consists of black-and-white photographs, overlaid with declarative captions, stated in white-on-red Futura Bold Oblique or Helvetica Ultra Condensed text. The phrases in her works often include pronouns such as "you", "your", "I", "we", and "they", addressing cultural constructions of power, identity, consumerism, and sexuality. Kruger's artistic mediums include photography, sculpture, graphic design, architecture, as well as video and audio installations.

# ELINA CHAUVET

is a **Mexican architect and visual artist** especially known for her installation 'Red Shoes', an art project in which she denounces violence against women and femicide.

**EC: THE SUBJECTS OF MY PAINTING ARE PRIMARILY** political—although, still, some are about lost love. The political subjects cover a broad range from immigration, the missing or murdered women of Juarez, assassination and corruption in Mexican politics—including the government of Vicente Fox, and drug trafficking.









# RED SHOES

[HTTPS://WWW.INSTITUTEFORPUBLICART.ORG/CASE-STUDIES/RED-SHOES/](https://www.instituteforpublicart.org/case-studies/red-shoes/)

On the 20th of August, 2009, Mexican architect and artist, Elina Chauvet, made an installation **in memory of hundreds if not thousands of young women who disappeared, were tortured and then were killed in Juárez during 1990s and 2000s.** A border city with the United States, Juárez, Mexico, has a population of nearly two thousand and is a free trade zone. This makes it vulnerable to drug trafficking and the town's cheap labor is also used by American corporations. These factors combine to produce a culture of abuse, particularly towards women who work in the factories. The term 'Femicide' was coined in Juárez making it an iconic city and raising awareness all over the world about gender-driven violence, a situation that continues even today.



# RED SHOES

The Ciudad Juarez city government, along with state and federal governments, awarded grants for artists to give courses in communities with vulnerable people in summer 2010. My project was selected which consisted of two workshops for children and young people to make art from recycled objects.

While there, I saw firsthand that the violence in Ciudad Juarez had escalated out of control. The military came to town bringing more violence. In my visits downtown I was alarmed to see how many posters for missing girls were stuck to the telephone poles. That's when I realized that the women in Juarez were dying or disappearing. Then and there I began to ask questions but did not find answers. Stories of women went underreported. The settling of accounts among gangs was treated with more importance; that was what made headlines in the newspapers. Plus, a lot of my past artwork speaks of domestic violence. This is an issue I know. That's how my idea for the **RED SHOES** project was born.

It is not the first time that a symbolic act of memory transcends the actual territory and the specific event it refers to. That is the case of Red Shoes, an installation replicated over 80 times since its first creation in 2009. Sometimes Red Shoes aims to commemorate the women of Juarez and at other times it is about denouncing general violence against women. The traveling of this piece has been possible thanks to associations, universities, artists, activists and independent groups. The original 2009 installation consisted of 33 pairs of donated red female shoes that were placed along Juarez Avenue, the main street connecting Mexico to the US. The second time was in 2012, in Sinaloa, where this time Chauvet collected 300 pairs of donated shoes. Many installations followed and are still taking place around the world - this work is a concept that can be reproduced anywhere.

## WHY SHOES?

**EC: WHILE RESEARCHING STORIES I FOUND** a common thread—shoes. Several of the missing young women worked in shoe stores, were on their way to find work in a shoe shop, or were going shopping for shoes. This similarity caught my attention. Plus, in my past work shoes have been common objects. It was natural to think about doing a piece with shoes as the metaphor. When I asked the women of Ciudad Juarez to donate red shoes, they quickly answered with 33 pairs of shoes. I installed those first shoes on Benito Juarez Street—which leads to the oldest border crossing bridge in town. The shoes began a silent, empty march representing the missing women.



**EC: I WANT TO COLLECT AS MANY TYPES** of red shoes as possible, each pair generating a reflection of society. I still have six months of hard work, and almost every day a woman dies in Juarez. My goal is to collect more shoes than the number of women killed since August 20, 2009. In 2010 alone, 306 women were killed, and 34 are still missing.

The authorities in Ciudad Juarez and Mexico do not seem to care about the pain that hundreds of families live with. They have aggravated the problem further by murdering activists who denounce the absence of justice and the impunity with which drug trafficking and slave trafficking networks operate. There are even complaints against the Mexican Army.

It's time to create awareness and change our way of thinking, not just find short-term solutions. Eradicating violence may sound like a utopian dream, but it is not impossible. We need to imagine a better society for future generations. Women have the strength to accomplish a large part of the job.

This work is a difficult but exciting challenge. It has led me to many reflections as a person and as an artist. To approach others about the piece itself has not been easy. So far people from Ciudad Juarez have contributed the greatest number of shoes— a clear indication of lack of solidarity and interest in the subject. However I will continue to call upon the support of the people until the last moment.

The way this piece travels breaks down many barriers and opens an opportunity for debate, personal insight, and the creation of a solidarity network as well as freeing the work from art-related burdens such as conservators and insurance. It is a piece that is “performed” in an urban space for only one day and relies simply on the will of its citizen participants. Chauvet designed the project to travel internationally, using social networks to organize and promote it. **The project has been replicated in Mexico, Chile, Argentina, Ecuador, Paraguay, United States, Norway, Canada, Spain, Italy, and the UK, and there are more to come.**

HAVE THERE BEEN REPRECUSIONS?

EC: IN OCTOBER 2010 IN CIUDAD JUAREZ I WAS invited to participate with a table of red shoes at a multinational meeting of artists. After being only twenty-four hours in the city I had my car stolen outside the venue. In my car were my computer, workbook, notes and other resources. I took this as a warning or punishment.



# GUNTER DEMNIG

Gunter Demnig (born 27 October 1947 in [Berlin](#)) is a German artist. He is best known for his ("stumbling block") Stolperstein memorials to the victims of [Nazi](#) persecution, including Jews, homosexuals, [Romani](#) and the disabled. The project places engraved brass stones in front of a former residence for a Holocaust victim who was deported and murdered by German began in Germany and has since spread, with more than 90,000 stones placed across 26 countries in Europe





20E 21A  
HILDA FEDEROVÁ  
N.R. 1919  
DEPORTOVÁNA 1942  
ZAVRAŽENÁ 24.12.1942

20E 21L  
JOSEF FEDER  
N.R. 1914  
DEPORTOVÁN 1942  
DO TEREZINA  
ZAVRAŽEN V OSVĚTIMI

20E 21L  
RUŽENA FEDEROVÁ  
N.R. 1915  
DEPORTOVÁNA 1942  
DO TEREZINA  
ZAVRAŽENÁ V OSVĚTIMI

20E 21L  
JOSEF FEDER  
N.R. 1919  
DEPORTOVÁN 1942  
DO TEREZINA  
ZAVRAŽEN V OSVĚTIMI



The actual logistics of this installation are not complicated; its complexity lies in the fact that it symbolizes a public catharsis of pain. Thanks to the red female shoes, the focus is on women and a message that needs to be shared out loud, comprising issues such as domestic, workplace or any other gender-related violence. **Another unique trait is that it brings together people from inside and outside of the art world and its message resonates on so many levels.**



# •PERMANENT SITE SPECIFIC PROJECTS

- Permanent site-specific projects refer to those interventions that place more or less articulated sculptures or installations in open spaces (natural or urban spaces)
- A permanent s s is when you put a work or you create a work in a place forever so you change that place forever

# THE ANGEL OF THE NORTH

ANTHONY GORMLEY



# Anthony Gormley: The Angel of the north



The Angel of the North is the largest and largest sculpture in Britain. It is located near the A1 in Gateshead in the north east of England, designed by Antony Gormley. The angel of the north was made with 200 tons of steel and has attracted worldwide attention since it was installed in February 1998. The sculpture is 20 meters high and has a "wingspan" of 54 meters.



Before the construction of the work the area was depressed, later it was created

- new sense of belonging

- the perception of the area that passes from a place of passage to a tourist destination has changed

# THE FEEDBACK

- It changed the view of the inhabitants
- It changed the vision of the hill
- It created a new identity of that region
- It created something attractive for tourism
- It also created a very big presence that not everybody liked

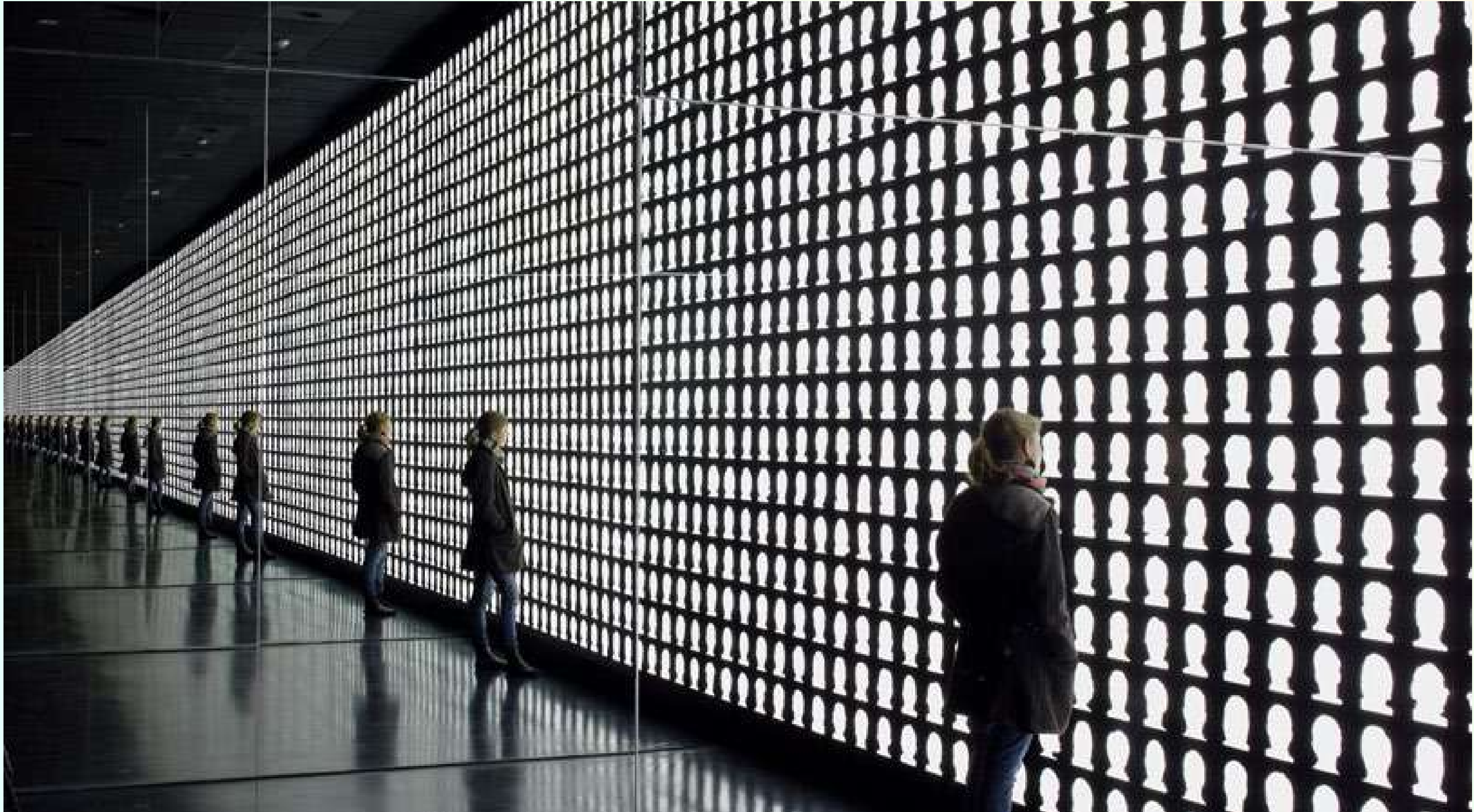


# ALFREDO JAAR

## (1956 CILE)

“THE GEOMETRY OF CONSCIENCE”

# Alfredo Jaar: The geometry of consciousness



'The Geometry of Conscience' is a 17-year memorial to the victims of Pinochet's military rule and dictatorship

It is installed in a square next to the Museum of Memory and Human Rights in Santiago de Chile. This work of art offers Chileans an intimate opportunity to discover a collective memory that is still partially buried.

It is located underground

It is a contemplative experience



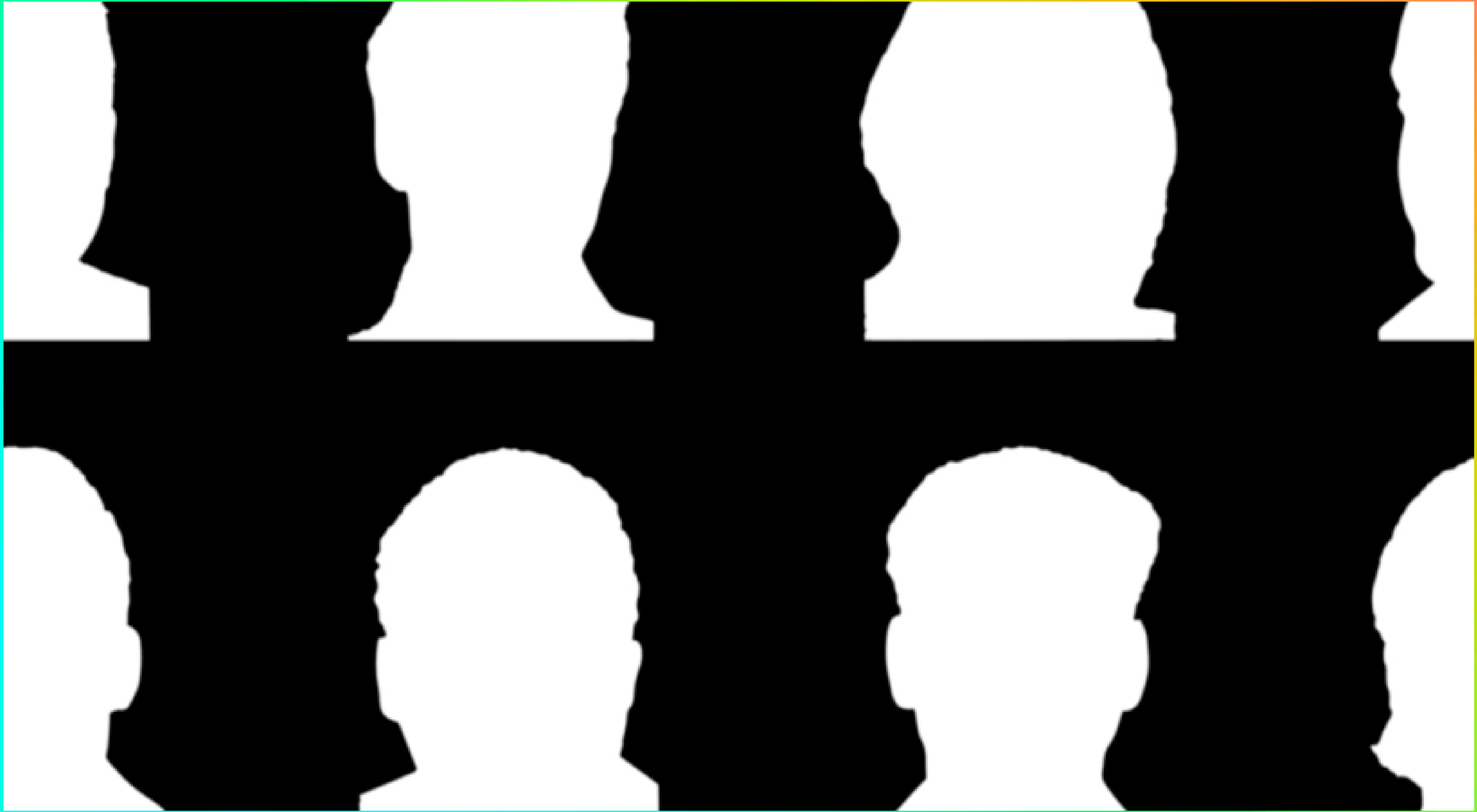
A museum guard awaits visitors as they descend the 33 steps leading down from the square, explains the process and directs them inside the memorial where they begin their journey experiencing a minute of complete darkness.

Later, visitors see the back wall light up with hundreds of silhouettes. the intensity of the light grows from 0 to 100% in 90 seconds, allowing their eyes to adapt to it and to notice the mirrored side walls that project the shapes to infinity.

the memorial is then plunged back into sudden darkness for another 30 seconds, creating a strong afterimage effect on visitors' retinas. when the doors open and leave the space, people bring with them a million points of light, recreating the shapes now imprinted in their visual memory.

the silhouettes belong to the victims of the pinochet regime and the anonymous Chileans who live today.

"The geometry of consciousness" is therefore a memorial not to the victims, but rather to the 17 million Chileans who are alive today and who try to trace their common history





Here we have a good demonstration of the power of art which, through a visual act, can confront and communicate a collective pain.

# AUDIENCE SPECIFIC

- Scotini refers to projects aiming at a more profound and capillary involvement of the social structure.
- These are projects which tend to involve people in the public space. You can involve people directly or you can transform the relationships of an entire area, this is also a way of acting on people.
- Social oriented\ these projects are called “public art SOCIAL TURN”
- -Function of de-design transform the social structure
- Transculture
- Audience specific projects are more dedicated to the social aspects than to the space
- They are thought for the people who live in a particular area

# TELLERVO KALLEINEN: COMPLAINTS CHOIRS

Tellervo Kalleinen: “It is a project that we started in 2005, in Birmingham, when we invited people to send us their complaints and to attend seminars. With the help of a local musician we turned these complaints into a song for the choir and then we played this song in public.

We realized that potentially this could be done anywhere. It had universal application, but it so happened that it was in Birmingham that we had the first chance to do it. After successfully completing the project in Birmingham, the idea somehow spread to YouTube - which was very young at the time - and this made it easier for the idea to gain exposure.”



# COMPLAINTS CHOIRS



This project remains dynamic when people take the Complaints Choir as a tool and use it in their context and modify it. This is the spirit of open source.

# ZIARAH UTARA / PILGRIMAGE TO THE NORTH

**Artist: Tita Salina, Irwan Ahmett, Hannah Ekin and Jorgen Doyle**

**Location: Along the coastline of Jakarta, Indonesia**

**Year: 2019**

**Researcher: Kelly Carmichael**







## Ziarah Utara (Pilgrimage to the North)

Ziarah Utara (Pilgrimage to the North) is a durational, socially engaged project by artists Tita Salina and Irwan Ahmett, joined by artists and geographers Hannah Ekin and Jorgen Doyle. This project was initiated by the artists and initially self-funded. This public art work has been performed twice (in 2018 and 2019) and is ongoing.

**The artists walked for ten days along the coastline of North Jakarta, Indonesia, measuring every inch of ground along a 42-kilometre coastline that is slowly sinking due to rising sea levels in Indonesia and also under threat from developers who seek to evict those in small villages. The artists documented and collected stories from these marginalised communities, including traditional fishermen and villagers.**

At the heart of Ziarah Utara (Pilgrimage to the North) is a 10 day walk along the coastline of Jakarta. The artists undertook this 42-kilometre journey staying in the different kinds of sites and settlements - traditional fishing villages, gated communities, historical sites, the port, social housing blocks - that make up this highly segregated coastline dense with histories. The route took the artists along Jakarta's Northern coastline, a coastline historically neglected and currently much contested. This is also a coastline under threat from many angles – both environmental and economic.



Intended as a participatory and socially engaged artwork, Ziarah Utara (Pilgrimage to the North) directed attention to a variety of relationships between people, place, land, and time. Although Jakarta is a coastal city access to the ocean is not easy because of the privatisation of land along with building projects, which are steeply on the rise. As the capital of Indonesia, the megacity of Jakarta has an additional problem related to continuous and uncontrolled urban expansion. As a consequence the coastline and ocean is severed from its population. Artist Tita Salina comments that “Based on our ancient history the relationship between people and the sea was very strong and holistic. Old maritime culture plays important role to construct our lives as an archipelago country. But nowadays, the sea has become the object to be abused and exploited by all sectors. In general, people don’t have a strong emotional relation with the sea anymore. Even though threats are in front of us, land subsidence occurs 10-15 cm every year, there is a crisis of clean water, regular floods, abrasion, and an ambitious government plan to move the capital to Kalimantan (Borneo). One major source of those problems is urbanism –the change of sea currents due to man-made structures on the coast.”

Documenting and bringing attention to urban physical expansion over the last four decades of the Jakarta megacity, Ziarah Utara sought to highlight the negative pattern of change in the population and settlements along the Northern Jakarta coastline and defined the potential impact of continued uncontrolled urban expansion.

# MEMORY

The word memory is a complex term that everyone thinks they understand and know, but few know how to talk about it. Memory is a process that has to do with past events, but above all with the present, because the present is the scenario of even more distant stories. It is in the present that the voice of those who remember resounds and each time receives new nuances based on who tells it and who listens to it.

Have we ever paused to reflect on an often pronounced phrase such as:  
"may time help you forget"?

This sentence is seen as something positive if taken out of its context, but it would be a serious loss if this happened in a complete way, in reality time helps to "soften" the past to make it less painful and therefore perhaps more "tellable" , but also more fragile and at risk. It is therefore our goal to keep the memory alive in order to promote awareness and a dimension of living and "sensitive" memory, developing processes of knowledge, but also of empathy.



- Only in this way will we be able to contribute to the creation of a
- Mature citizen who:
- Be able to think personally and responsibly
- Know how to question customs
- Be able to understand the sufferings and successes of others
- All this can be implemented by involving citizens from different target groups and ensuring their balanced representation (in terms of age, cultural and social background, etc.) with a focus on multipliers (politicians, state officials, opinion leaders, etc.);
- The creation of a full-fledged citizen will therefore become the prerequisite for national and international confrontation to recreate, understand, practice and promote the Resistance.

- We want to highlight the democratic transition, including the attempts of Only in this way we can contribute to the creation of a full citizen who:
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- The democratic transition is to be highlighted, including attempts to provide justice for the victims.

- Through national and international collaborations, it will then be emphasized how EU membership has influenced the democratic standards and practices of the new democracies.
- The creation of a more conscious link between small-scale historical events at the local and community level is hoped for to allow for the creation of a link between global and local histories.
- Last, but not in order of importance, the creation of opportunities to rediscover the role, representation and perspective of women in these important historical events and developments to enable a more gender-balanced understanding of history;



- This will also make it possible to share and promote the memory and legacy of the crimes committed by totalitarian regimes, as well as a common and reinvigorated quest to stem the distortion
- It is also proposed to activate NEW PLACES by listening to and recovering testimonies that can bring out, where the process of remembrance has not dedicated particular commemorations to the Resistance, thus creating tangible signs of Memory. Think, for example, of visualizing the places of hiding, such as "refuges", "clandestine printing houses" that could become public places, to re-inhabit the dimension of the danger and risk taken in the name of freedom and justice.
- Monuments are not always necessary, sometimes it is enough simply to return to unexpected places, which for shorter or longer periods had become crucial meeting places to give breath to oppressed ideals.
- This would make it possible to re-emerge also at the local level generally unknown historical events that had not previously been the subject of research, with an important contribution to historical developments.

- Ti Fu Juan quotation, “when a space becomes familiar, we can call it a place” and the project will proceed with this transformation thanks to citizens’
- Fundamental rights

“Potential space” of aesthetic activity is the one in which we investigate and experience the different possibilities of life.

(Martha Nussbaum)



Art is no longer asked to be contemplated or to become a source of reflection, but rather a concrete action within the social structure.

As such, it becomes the tool of a Socratic dialogue that uses structures and infrastructures, shaking them from the apathy of habit, to reinvent them together with those who use them.

To implement this type of projects it is essential to have relationships in place. Nicolas Bourriaud repeatedly argues that

“Art is a state of encounter.”

The relationship is an immaterial reality, that lies between the acting subjects, and guides the reciprocal action and is made up of subjective and objective elements, which define the distance

(Pierpaolo Donati)

- *Artificial Hells* is the first historical and theoretical overview of socially engaged participatory art, known in the US as “social practice.
- Claire Bishop follows the trajectory of twentieth-century art and examines key moments in the development of a participatory aesthetic. This itinerary takes in Futurism and Dada; the Situationist International; Happenings in Eastern Europe, Argentina and Paris; the 1970s Community Arts Movement; and the Artists Placement Group. It concludes with a discussion of long-term educational projects by contemporary artists such as Thomas Hirschhorn, Tania Bruguera, Paweł Althamer and Paul Chan.



Claire Bishop warns us, however, in her important article "Artificial Hells" that, however, great attention must be paid to "quality" in order not to create do-it-yourself processes, defined as effective jobs only because they create community cohesion, only because mediation with citizenship and territory it worked. We could dare to say that they, however, must possess, in order to be good examples of public art, a strong storytelling, able to fascinate and create "trance narratives"

This value system is particularly marked in curatorial writing, but theorists have also reinforced the disposition towards the ethical. The front cover of Suzanne Lacy's *Mapping the Terrain* (1995) reads: 'To search for the good and make it matter', while the essays inside support a redefinition of art 'not primarily as a product but as a process of value-finding, a set of philosophies, an ethical action' concludes her book *The Lure of the Local* (1997) – a discussion of site-specific art from an ecological and post-colonial perspective –

the artist does not occupy 'a position of pedagogical or creative mastery'. The Dutch critic Erik Hagoort, in his book *Good Intentions: Judging the Art of Encounter* (2005), argues that we must not shy away from making moral judgements on this art: viewers should weigh up the benefits of each artist's conscious authorial renunciation. Grant Kester argues that consultative and 'dialogic' art necessitates a shift in our understanding of what art is – away from the visual and sensory (which are individual experiences) and towards 'discursive exchange and The curator and critic Lucy Lippard eight-point 'ethic of place' for artists who work with communities.