

LOOK FOR INTERACTIVE INSTALLATION

WHAT DRIVES YOU?

IN THE PEARLSTONE ATRIUM OF
GOUCHER'S CAMPUS

UNTIL DISPLAYED BACK IN THIS SPOT ON
FEBRUARY 10TH

PUBLIC ART "DEFINED"

The term "public art" is one that is constantly evolving and its definition is seemingly subjective, just as the art itself is known to be. The Association for Public Art defines public art as "a reflection of how we see the world—the artist's response to our time and place combined with our own sense of who we are." Examples of public art can be expressed through many forms, both large and small, that include but are not limited to sculptures, murals, community art, festivals, or art performances. Public art became commonly used beginning in the 1960s. Although public art is indefinable, the organization Public Art Now defines public art with twelve rules that they call The New Rules of Public Art:

- 1) it doesn't have to look like public art
- 2) it's not forever
- 3) create space for the unplanned
- 4) don't make it for a community, create a community
- 5) withdrawal from the cultural arms race
- 6) demand more than fireworks
- 7) don't embellish, interrupt
- 8) share ownership freely, but authorship wisely
- 9) welcome outsiders
- 10) don't waste time on definitions
- 11) suspend your disbelief
- 12) get lost

These almost non-rules stretch the bounds of traditional art. Although the ephemeral and temporary aspects of public art may seem to result in a final end, it has the potential to create continual social exchange and encourage long-term public dialogue. Jeff Huebner, art writer and journalist makes a powerful statement about public art and its capabilities in saying, "There's no question that public art can help revitalize cities and communities as well as enrich lives. But temporary projects, in distilling the characteristics and histories of specific places, spaces, and landscapes, can also continue to have spiritual and economic impact after they're gone, perhaps effecting permanent change."

Public art has no limits.

EUROPE: ART EMERSION

1. Holland Festival 2015

⇒ Over the course of the 25 days of the Holland Festival there were 45 productions, 100 performances, with 69,000 visitors, and more than 239,000 visitors that attended larger free events

2. *All-Imitate-Act* by New York based artist Liam Gillick, June 2015

⇒ One of thirteen free offerings of the Holland Festival 2015

⇒ Piece took over the Amsterdam Museumplein with 11 wooden cutouts in which visitors interacted with

3. *Todo lo que está a mi lado* (Everything by my side) by Argentine theatre maker Fernando Rubio

⇒ Nomadic story performance offered by the Holland Festival 2015 that traveled to various locations in Amsterdam, such as parks, squares, etc.

⇒ This piece involved actors telling strangers stories while lying in bed within public areas that were easily visible to visitors passing by - tickets required to participate

4. *Vormidable* presented by the Museum Beelden aan Zee: May 20 - October 25, 2015

⇒ Pop-up display of contemporary Flemish artists at Lange Voorhout, a street in the Hague, the Netherlands

5. Miffy Art Parade, 2015

⇒ In celebration of 60 years of the treasured Miffy character, nearly 40 statues designed by various artists have been placed throughout the Netherlands; project additionally partners with and supports UNICEF

6. Artzuid, 2015

⇒ Four-month long display of international contemporary sculptures throughout Amsterdam Zuid, with free access 24/7 and an optional guided walking tour

7. Schiphol Amsterdam Airport Pop-Up Exhibit

⇒ This unexpected pop-up exhibit is located in the airport's visitor shopping area rotating exhibits as fast as 1 week

⇒ Additionally located at Schiphol is an ongoing exhibit that regularly rotates exhibitions of eight to ten paintings from the Rijksmuseum right in the airport's terminal – closed due to construction during summer of 2015

8. Pop-Up Week Amsterdam, September 2014

⇒ More than 250 temporary events throughout the city for 11 days

9. Venice Biennale Exhibitions: May 9 - Nov. 22, 2015

⇒ Founded in 1895, this partially free festival is today one of most prestigious cultural organizations in the world

10. Venice Triennale: May 10 - Nov. 24, 2015 - Freedom in the Art, Palazzo Albrizzi

⇒ A couple opened their home-turned-international gallery to the public – the collection used be included as a part of the Venice Biennale until recently when the couple decided to they wanted more creative control

11. *Maono* at the Museum of Contemporary Art Antwerpen (M HUK)

⇒ Exhibition of the temporary pop-up presentation space on the fifth floor of this museum, frequently changing and challenging the traditional concept of museum exhibition space

12. PQ 2015 (Prague Quadrennial of Performance Design and Space): June 18 - 28, 2015

⇒ International event that arrives every 4 years focusing on performance design and architecture of performing space from artists from all over the world. with an array of free events for the public

BEGINNINGS: AN INTRODUCTION

A Study of Cross-Cultural Public Art Spaces was created based on research findings that were conducted through the Eleanor Spencer Award, which is granted annually by Goucher College's Art and Art History Department. The Eleanor Spencer Award was established in order to encourage students who are studying the arts by awarding funds with which students may undertake a non-credit travel-and art-related research project. The award stipulates that the project must also present results publicly to the college community and deposit findings in the Eleanor Patterson Spencer Archives in the best suitable way.

This research began as a comparative analysis of cultural public arts spaces in Baltimore and cities in the Netherlands, such as Amsterdam and The Hague. The exploration extended to look at surrounding European cities such as Venice, Prague, and Antwerp. Through focusing on festivals, cultural institutions, artist run spaces, and pop-up exhibitions that are present in these cities, variances in each city's contemporary arts scene, the way in which art is displayed in public settings, and the factors that allowed these public art spaces to become a part of each cities was unveiled.

Cultural public art spaces can be anything that is provided for the sole purpose of community enjoyment and enrichment. In the context of this research, cross-cultural public arts spaces will entail the comparison and distinction of various countries' use of art in the public setting. Examples found in the contemporary arts scene of each city explored include public exhibitions, free events, pop-up art installations, and community arts centers. It can be said that the unifying pattern of community connections made by cultural institutions and formed through interactive pop-up exhibitions, as well as other events, are deeply stressed within each region's arts scene that encompass public art spaces.

Although this study originated with examining both Baltimore and the Netherlands and the ways in which they approach providing art to their communities and visitors, the focus of this research has expanded to contemplate forms of public art and what the impact of public art may have on a community. How specific artists and art movements have cultivated evolving forms of public art, using various methods and materials, is a concept that became increasingly central to the core of this research. The pieces within this exhibit act as models of some, but not even remotely close to all, of the public art that exists. Interact with each piece while visualizing it placed in a more public setting, and additionally consider what impacts it would have.

BALTIMORE: ART FOR ALL

1. Artscape 2015

- ⇒ The largest free arts festival that is hosted by the Baltimore Office of Promotion and the Arts in Baltimore for only three days every summer

2. The Baltimore Office of Promotion & the Arts

- ⇒ Acts as Baltimore City's Arts Council with an array of public art programs
- ⇒ Baltimore Mural Program - has funded more than 250 murals across the city, supporting local artists and beautifying neighborhoods since 1975
- ⇒ Free Fall Baltimore - over 300 free events in Baltimore during the month of October, made possible by Baltimore Office of Promotion & the Arts and other foundations
- ⇒ Light City Baltimore - twenty-five free light installations and multiple concerts coming to Baltimore City for the first time March 28, 2016 - April 3, 2016.

3. Open Space

- ⇒ Artist-run gallery with a focus on promoting the contemporary arts community of Baltimore with curated exhibitions, annual festivals, and lectures
- ⇒ Made an appearance at Artscape 2015

4. Off the Wall Project presented by the Walters Art Museum, 2012

- ⇒ Brought reproduced works of famous art to the streets of Baltimore City beginning in 2012, some still in place today
- ⇒ Installation accessible at all times as works were positioned outside on main streets and in outdoor spaces.

5. The Contemporary

- ⇒ Defined as a "nomadic, non-collecting art museum" with temporary exhibitions in various locations of the city and a new speaker series to further the dialogue of contemporary art with the public
- ⇒ Brought *Ghost Food*, innovative food truck with scent-food pairings served to the public, by Miriam Simun in collaboration with Johns Hopkins University students to various locations during Fall 2015.

6. Baltimore Love Project

- ⇒ Twenty identical murals spelling out the word "love," designed by Michael Owen, that are painted in locations across Baltimore City with the intention of connecting people and communities
- ⇒ Mural #7 of twenty pictured, located at Broadway East and 2313 North Ave.

7. Baltimore Washington International Airport Exhibit

- ⇒ The Maryland Youth Art - a rotating display of work from students K-12 across the state, sponsored by Maryland Art Education Association (MAEA) and the Maryland Aviation Administration (MAA)
- ⇒ The Observation Gallery - a small informational exhibit to be explored while watching planes take off at the observatory

BALTIMORE: ART FOR ALL

In 1964, Baltimore was the 2nd City in the United States to pass a 1% for Art law. This Percent-for-Art model requires that the City allocates 1% of all Capital construction costs to go towards public artwork. This form of funding is a common model used for public art programs across the United States. As of 2007 the City of Baltimore's ordinance requires "at least 1% of eligible funds be used for the selection, acquisition, commissioning, fabrication, placement, installation, display and maintenance of public fine artwork; and the establishment of a nine member Public Art Commission."

" The Baltimore City Public Art Commission (PAC) serves as a citizen review board who is charged with administering the City's Percent-for-Public Art program, as well as reviewing permanent gifts of public art to Baltimore. "

Through exploring the contemporary arts scene and the public arts sector of Baltimore, it has been discovered that a number of programs provided for the public are funded through museum sponsored projects, arts organizations, and artist run spaces. Examples of these include Baltimore's "Off the Wall" project by the Walters Art Museum that brought reproduced works of art to the streets of the city beginning in 2012, Artscape, the largest free arts festival that is hosted by the Baltimore Office of Promotion and the Arts in Baltimore for only three days every summer, the Contemporary Museum in Baltimore and its unique mission, and additionally but not all inclusive, the Baltimore Love Project that displays murals, designed by Michael Owen, that are placed across the city to connect people and their communities.

IMPORTANCE OF INTERACTION

What Drives You?, 2016

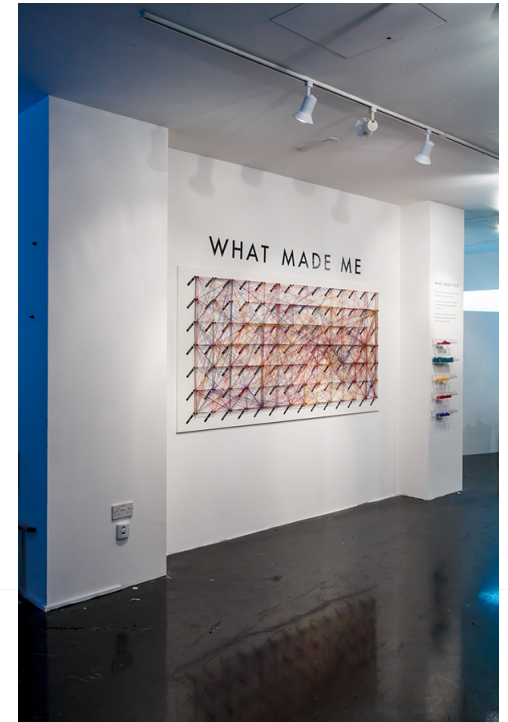
plywood, paint, screws, yarn, garment rack

Help demonstrate the process of interactive public art by sharing what makes you do the things that you do.

To participate, choose a ball of yarn and begin connecting all of the words that drive you. Begin by attaching the starting loop on the ball of yarn to the peg of your first word, and then continue on to your next words by wrapping each peg a few times with the yarn. Finish off by connecting your last word with the ending loop. Tie pieces of thread together as you see fit in order to finish connecting all of the words that you find meaningful.

This piece reflects both temporary and interactive aspects of art. Fixed on wheels, *What Drives You?* has the ability to travel to various locations, acting as a mobile pop-up. What does it mean for an installation to be there one moment and gone the next? Does it inconveniently interrupt or does it make viewers stop and reevaluate where they were headed, making the public reflect on themselves? While this installation reveals information about behavior of the public, it also explores the inner psyche of those who participate.

What Made Me, an interactive public installation that was designed by Dorota Grabkowska and Kuba Kolec for the Birmingham Made Me Design Expo in June 2012, is credited with inspiring the installation *What Drives You?* Located at the Mailbox in Birmingham, UK, and commissioned by the Idea Birmingham and Birmingham City University, *What Made Me* was created to provide an interactive experience for visitors.



Dorota Grabkowska and Kuba Kolec, *What Made Me*, 2012, Copyright Sandu Publishing Co, Ltd.

CONCEPTUAL THOUGHT

Public Art Equals, 2016

vinyl lettering

The ideas of conceptual art revealed itself, making its principles more and more essential to the process of public art, through this research. Text and written word can leave a bold impact on an audience.

“Without language, there is no art.” – Lawrence Weiner

Lawrence Weiner's public installations, especially *Bits & Pieces Put Together to Present a Semblance of a Whole*, at the Walker Art Center, Minneapolis, 1991, acted as the inspiration for this work. All of the pieces that combine to make up public art are endless. Through text we can communicate these parts.

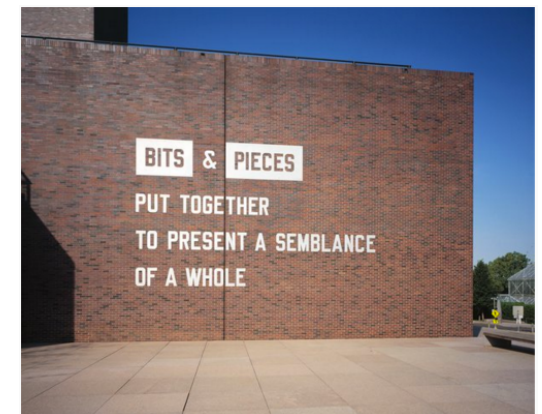
“Everything is a form of language. A Georgia O’Keeffe painting is a language — you read it. So what the public is seeing is a presentation of an objective fact, and that fact is a translation from one language to another.” – Lawrence Weiner



Lawrence Weiner, *Something turned into a thing*, 2009, white matte spray paint
Copyright dvirgallery Ltd



Lawrence Weiner, *a translation from one language to another*, 2015,
Photo by Olga Khvan, Boston Magazine



Lawrence Weiner, *Bits & Pieces Put Together to Present a Semblance of a Whole*, 1991, Copyright 2002 Walker Art Center

INTROSPECTIVE ASPECTS

Thoughts To Be Considered, 2016

12 quarter-sized pallet boards, paint, vinyl letters

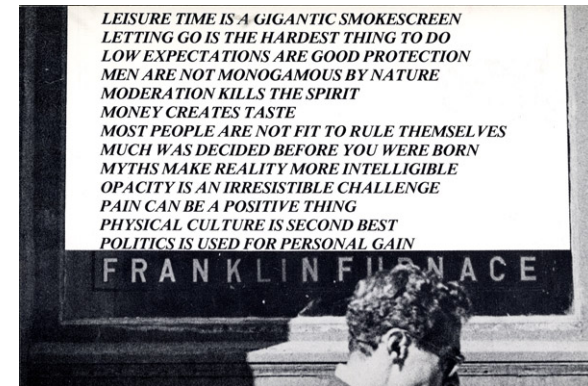
In an effort to explore the impact of temporary pop-up installations and in conjunction with this topic, it only seems appropriate to demonstrate a pop-up installation on the campus of Goucher College. With this notion, *Thoughts To Be Considered* was formed. Interrupting the spaces we interact with – walkways, inside of buildings, other walls, and lawn spaces – painted pallet boards with various sayings about life have been placed within the bounds of Goucher's campus.

The ideals of the Conceptual Art movement, art in which the idea of the piece is stressed more than the actual structure of the piece, became the foundation and motivation for this installation. Purely created in order to interrupt and make others stop and reflect, this work demonstrates the potential challenges and controversy that some pop-up art installations have been known to create.

The premise of Jenny Holzer's *Truisms*, 1978-87, has many aspects that resemble this project and it acted as inspiration as the project developed. Holzer distributed a series of comical or insightful "one liners" in public places, including sections of Times Square in New York, on billboards and storefronts that provoked, amused, and made everyone they came into contact with stop and read sayings like: "Abuse of power comes as no surprise" and "Government is a burden on the people."



Robert Montgomery, *All Palaces Are Temporary Palaces*, 2014,
Copyright 2014 Robert Montgomery



Truisms, by Jenny Holzer. New York: Franklin Furnace, 1978,
Copyright MOMA

This pop-up piece was further inspired by the work of Robert Montgomery. Using a melancholic undertone within his work, Montgomery comments on public space using text as his medium. *All Palaces Are Temporary Palaces*, 2014, specifically speaks to the essence what *Thoughts to Be Considered* and other pieces of this exhibit are focused on.

REFLECTION AND CREATION

What I Didn't Say Was..., 2016

hardware cloth, mirrors, paper, pen

To contribute to this interactive art piece, choose a slip of paper and write down a thought that finishes the prompt, "What I didn't say was..." This reflection can be anything from a nagging thought you want to get off your mind, to something you really wish you had said to someone when you had the chance, to what you really should have said instead of what you regret saying, to anything at all that you feel you need to express. Once you've written down your thought, or thoughts, roll the slip of paper into a tube and place in an empty slot of the wire structure.

Viewers of interactive pieces such as ones like this have opportunities not only to experience public art, but also to reflect on their own lives and have that piece of them become a part of and evolve into an art form of sorts. Although it may not look like any traditional art form like painting or sculpture, this piece and similar interactive installations are essential for bringing together community members as they collaborate to create a visually interesting, and in some cases therapeutic, work of public art.



The Last Word, 2009,
Copyright illegalart.org

This piece was inspired by Illegal Art's public art project *The Last Word*, 2009, which was installed at four different locations in New York City: Spring Gallery in Brooklyn, Pratt Institute, GMHC in Manhattan, and the Museum at Eldridge Street. The project allowed the public to write down their own unfinished business or read how other people's conversations might have ended.