

Public Art Forum

'Creative Space : exploring the impact of ART in making places PUBLIC'

National Conference, Royal Court Theatre, London 3rd April 2003 Conference Programme

9.30	<i>Registration</i>	<i>tea and coffee</i>
10.00	Welcome	Sam Wilkinson Chair, Public Art Forum
	Introductions	Lee Corner, Conference Chair
10.15	Mel Gooding	writer and critic
11.00	<i>Discussion</i>	
11.20	Steve Pile	Reader in Cultural Geography, <i>Open University</i>
11.45	Jeff Kirby	Director Urban Regeneration - <i>smc – urban lab</i>

Summary of morning contributions & launch of 'I won an artist in a raffle'
– a new work commissioned by Melanie Jordan and Andrew Hewitt

12.30	<i>Lunch</i>	
1.30	Welcome back,	Lee Corner
1.40	Draw – 'I won an artist in a raffle'	
1.55	Annie Atkins	Regional Co-ordinator Director of Partnerships, CABE
2.20	John Newling	Artist & Professor Installation, Nottingham Trent University
2.45	Tea	
3.15	Panel discussion led by Lee Corner	
4.15	Introduction to the Audientia research project by Anna Douglas	
4.30	Summing up by Chair, Lee Corner	
4.45	Conference Close	

5.00–6.00 'In Audientia' Launch and drinks reception in bar

BOOKING FEE £95.00 including lunch refreshments and drinks reception
There are a number of reduced fee places available for artists.

Conference Contributors

Mel Gooding

Mel is a writer, curator and lecturer on art and architecture. He has contributed extensively to the art press, and his books include *Bruce McLean* (Phaidon 1990), *John Hoyland* (Lund Humphries 1990), *Michael Rothenstein's Boxes* (Art Books International 1992), *Patrick Heron* (Phaidon 1994), *Mary Fedden* (Scolar Press 1995), *William Alsop: Building and Projects* (Phaidon 1992), *Joze Plecnik National and University Library, Ljubljana* (Phaidon 1998), *Public : Art : Space* (Merrell Holberton 1998), *Abstract Art* (Tate Gallery Publishing 2001), *Gillian Ayres* (Lund Humphries 2001), *Promenade* (ERYC 2001), *Ceri Richards* (Cameron and Hollis 2002) and *Song of the Earth : European Artists and the Landscape* (Thames and Hudson 2002).

He has written important catalogue essays on many artists, including F.E. McWilliam, Frank Auerbach, Maggie Hambling, Roger Hilton, Terry Frost, Patrick Caulfield, Callum Innes, Sandra Blow, Sean Shanahan etc.

He has made texts for a number of artists' books, including nine publications with Knife Edge Press, a creative publishing collaboration with Bruce McLean. He is the joint editor of *Surrealist Games* (1991), *Alphabets and Other Signs* (1991), *The Playful Eye* (1995) and *ABZ* (2003) (all with Redstone Press).

Mel is also currently Senior Research Fellow at Edinburgh College of Art.

Lee Corner

Lee Corner commissioned her first piece of public art in 1983, and has since sought to combine her interest in art in the public realm with her skills in cultural management and organisational development. With Public Art South West she has designed training programmes for artists and commissioners in Managing Public Art Projects, and served as Chair of the PASW Network from 1999 to 2002; for the City of Stoke-on-Trent she devised and managed the Temporary Interventions Programme; and for [a-n] THE ARTISTS' INFORMATION COMPANY, she has contributed to publications on Art in Public. She is currently re-working the Code of Practice for the Visual Arts (commissioned by [a-n]) which she first researched and wrote for the National Artists' Association in 1992.

Lee's recent organisational development work has included AXIS, Education Through Art, Leeds Visual Arts Forum, Public Art Forum, Phoenix Dance, Shared Experience Theatre Company, Sheffield Media & Exhibition Centre, Somerset Art Week, Watermans Arts Centre and Yorkshire Folk Arts. In 2000, she co-founded CIDA - the Creative Industries Development Agency - with Anamaria Wills. In 2002, after 20 years, she finally retired from serving on the Boards of Regional Arts funding bodies, and gained a Diploma in Employment Law and Personnel Practice (no connection...). She now serves as Vice Chair of The Media Centre, Kirklees.

Annie Atkins

Annie joined CABA as Regional Co-ordinator in 2001. She has a background in grant giving within the Public Sector including management of a portfolio of Millennium Award schemes at the Millennium Commission, and the operation and promotion of the Sharing Museum Skills secondment scheme at Resource (previously Museums & Galleries Commission).

Annie has been involved since the outset as a guide at No.2 Willow Road, the house built by Erno Goldfinger in 1939 and the National Trust's first Modern Movement property, and is a Committee member of the Twentieth Century Society. In 1999 she completed an MA at the University of London into the use of computing for the study of art and architectural history with a final dissertation based on the potential of the web for informing public walks looking at local architecture.

At CABE, Annie has responsibility for the Art for Architecture scheme and is the main CABE contact for Architecture Centres in England.

John Newling

John is an artist whose work interrogates context and reviews the public domain in terms of transaction. He has worked on a number of public commissions and exhibited widely both in the UK and abroad. His most recent exhibitions and commissions include; *The Prayer Room* at Worcester Hospital (2002/03), *Through the Surface* at the Museum of Art, in Lublin, Poland (2002/03), *Box Project* at the Museum of Installation, London and Angel Row Gallery, Nottingham (2000/01) and *Aperture*, for the Royal Mail building in Birmingham (2000/01).

He has also written a number of papers and essays including; 'A Short Walk' published in the Public Art Journal, April 2002, 'Immanent' – a paper given at the V & A Millennium Conference 'Materiality and Christianity' 2000 and 'Place as Site' – a paper given at the Sculpture Factory in Cork, 1994.

John is currently Professor of Installation at Nottingham Trent University.

Steve Pile

Steve is currently Reader in Cultural Geography in the Faculty of Social Sciences at the Open University. His work involves exploring the relationship between space and place and the politics of identity. Prior to working at the Open University, he taught Urban Geography at Middlesex University.

Steve is author of 'The Body and the City' (1996) and has co-edited a number of books, including 'City A-Z' (2000, with Nigel Thrift) and 'Social Change' (2002, with Tim Jordan). He is currently researching a book on affect and city life.

Jeff Kirby

Jeff is the founder and Director of Urban Research Lab, specialising in architectural and development consultancy. Urban Research Lab is an architectural practice and development consultancy. The firm has specialised in the advising clients on the development of Brownfield sites.

Jeff has worked on a number of projects with Alsop & Stormer and is currently working in Sweden. Jeff has been a guest lecturer at the University of Brighton, the University of North London and in Germany and Canada.

'I Won an Artist in a Raffle'

'I Won an Artist in a Raffle' is a new work by **Andy Hewitt** and **Mel Jordan** commissioned by Public Art Forum for their annual conference. Delegates will be entered into a raffle where they can win the opportunity to 'commission' the artists. The winner will receive a contract

that enables them to use the services of Hewitt and Jordan to develop an art project within their home, work place or institutional context.

The aim of the work is to provoke a discussion on methods of commissioning and selection, the power relationship that exists between the commissioning agency and the artist. In IWAR the random coupling of the artist and the winning 'commissioner' is a gamble; an unconventional and speculative method of commissioning an artwork.

In the 'IWAR' project the tables are reversed; the winner may not want to win the artists; like what they do, or even want to take part. In this project the artists are setting the agenda for an experimental and open project. The artists and winning commissioner will be engaged in a process of writing a collaborative brief for a project.

For updates on the development of the project 'I Won an Artist in a Raffle' watch this space.'

Hewitt and Jordan work collaboratively. Their practice is defined by its political and social engagement, its site-specificity/ responsiveness, and the fact that it is frequently process-based and its manifestations temporary. Working within particular institutions, structures and contexts, they arrive at artworks through processes of research, discussion and problematising everyday situations and conventions.

Recent projects by Andy Hewitt & Mel Jordan include WHISTLER, Public Work in West Bromwich High Street, 'Outwardbound' exhibition at the Norwich Gallery, 'WINNER' a new commission for The Independent, Liverpool, Biennial. Forthcoming projects include SHOWFLAT for ArtSheffield 03, 'The Returners' ArtsTranspenine 03.

Audientia: public art and audience, an action research project

There is a wealth of permanently sited public art yet scant research on the public's association with it.

The Audientia project, funded by West Midlands Arts, takes a radically different approach to audience research. In contrast to statistical (quantative) based studies, commonly conducted by consultants outside of art making, *Audientia* assumes a wider definition of *subjects for research* as well as *methods for research*, by adopting the qualitative practice of *action research* - with its cycles of individual observation, group analysis and professional action.

Bringing together 10 Birmingham based public art professionals – including artists, commissioners, managers - whose experience defines them as experts, *Audientia* expands the field of understanding how public art functions in everyday life. Issues of *Time, Place, Memory, Location*, and the *everyday goings on of life in the city* are given full weight in this innovative research.

In the forthcoming website publication, available from April 2003 www.audientia.info few statistics are to be had, however a great deal of valuable insight, and experience of action research, will prompt those involved in public art, social art practice and audience research to reflect on the many assumptions of their profession.

