



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

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PUBLIC ART

- One of the most discussed areas 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 democratic canvas arose within the civil rights movements. Public Art's definition bloomed to encompass illegal [Street Art](#), artist-initiated public interventions, urban renewal-based groups, and personal expressions of contemporary artists beyond commercial or partisan limitations.

- **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, but¹ 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.

PHASES OF PUBLIC ART

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

- Temporary artistic actions

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

- Permanent site specific

• 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

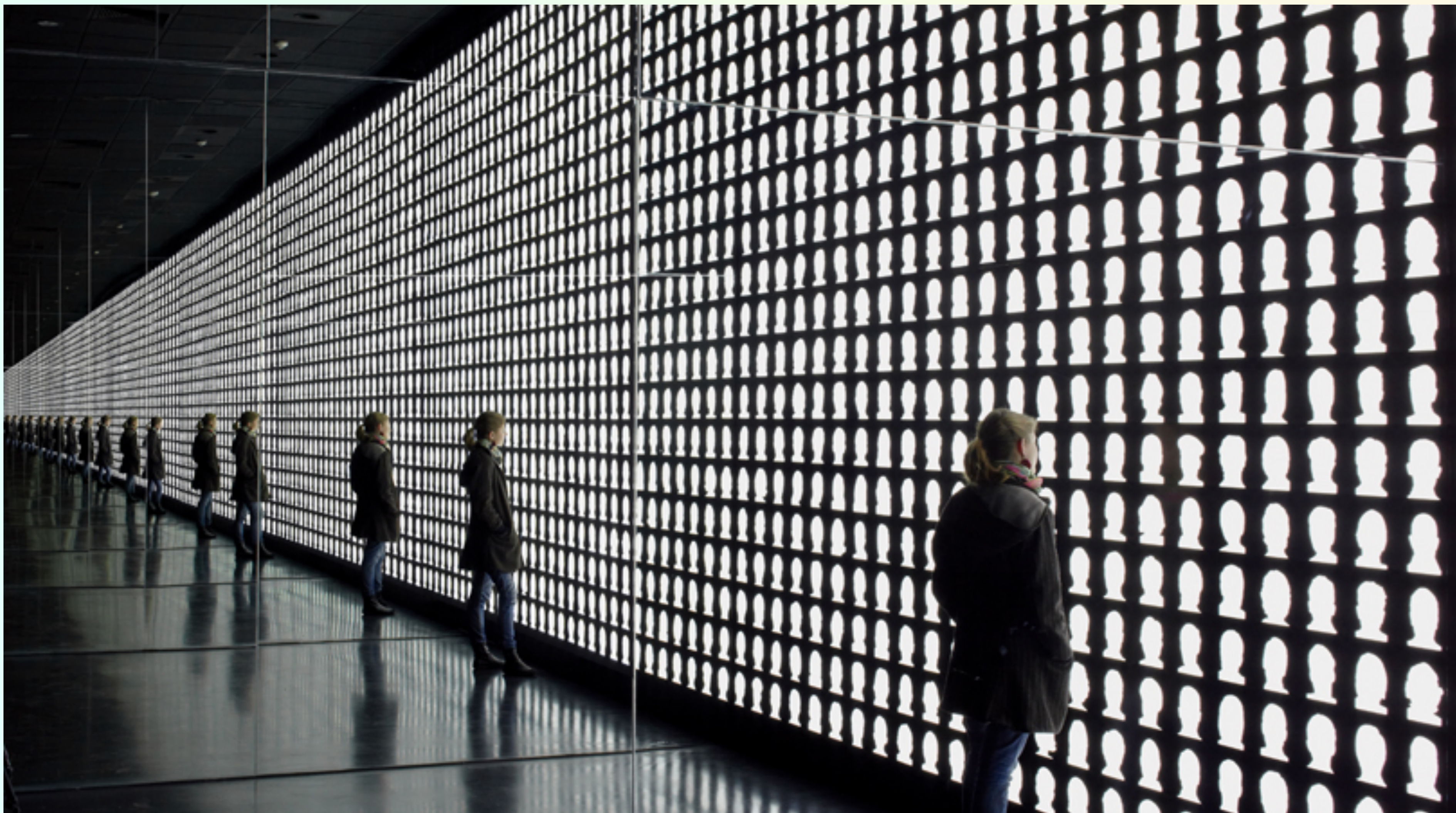
THE FEEDBACK

- 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 oriente\ this 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.

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.

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- Resistance
- 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"